



ArtWorks
Cymru

ArtWorks Cymru 2015 – 2017

Evaluation Report March 2017

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1. EXECUTIVE SUMMARY

I think the success of ArtWorks Cymru lies in the fact that all of the work, the programs of work, the agenda, the direction of travel,is determined by you – the practitioners and the sector.

Diane Hebb, Keynote Speech, ArtWorks Cymru Conference 2016

ArtWorks Cymru ran a two-year program from January 2015 – March 2017, led by a partnership of 26 participatory arts organisations and artists. The program was jointly funded by Paul Hamlyn Foundation and Arts Council Wales.

This report lays out the activity that has been delivered across the two years, reports on the evaluation undertaken, and reflects on whether the program has achieved its objectives.

The report has the following key findings:

- The distributed leadership model and the partnership structure have been a successful way to create strong sector ownership and to reach out to a range of stakeholders.
- ArtWorks Cymru has given the sector a space to for reflection, a collective voice, and permission to take different agendas forward through the activity strands available.
- The quality work carried out over this program has been valuable and has fed back into other ACW projects, as well as being picked up by other organisations and networks.
- ArtWorks Cymru has developed key assets and resources for the sector through the different activity strands it has run.
- ArtWorks Cymru has begun to raise awareness of the value of participatory arts through the events and activity it has run.
- There is now a real sense of the Welsh participatory arts sector, and key bilingual reports and resources for the sector have been created.

2. OBJECTIVES AND OUTPUTS

ArtWorks Cymru had set the following objectives for the 2015 – 2017 program

- To build on and expand the community of practice that has been developed through the research period of ArtWorks Cymru, embracing individual artists, employers of all sizes, training organisations and participants.
- To create a thinking and reflection space for participatory arts in Wales for everyone involved in the sector where practice can be considered and shared.
- To seed new practice and collaboration across sectors and promote the involvement of artists at all levels.
- To work closely with Arts Council Wales to create a shared understanding of quality across the sector.
- To give the sector a strong presence both virtually and through live events.
- To create further research across the ArtWorks Cymru community of practice, through advocacy, seed project work and strong partnership with HE organisations and academics.
- To link to the ArtWorks Advocacy campaign and promote ArtWorks assets as developed by other pathfinders.

The following outputs were planned for ArtWorks Cymru 2015 - 2017

- Five Learning Groups running from March 15 - November 16
- Research and Evaluation undertaken by an appointed team
- Four Seed Fund projects running from April 15 - November 15
- Four Seed Fund projects running from January 16 - October 16
- Interim Evaluation report in December 2015
- A CPD plan in place with national partners and a website in place to promote these events
- Regular partnership meetings across the life of the program
- A Conference in November 2016
- Final Report in March 2017

3. ACTIVITY REPORT

This phase of ArtWorks Cymru ran from January 2015 to March 2017.

Overall 190 sessions took place and there were 1885 attendances at activity across the year. Our social media engagement figures also rose this year to the following:

Twitter follows: 2052

Facebook likes: 812

A schedule of activity has been developed across the project.

ArtWorks Cymru Partnership



When the ArtWorks Cymru 2015 – 2017 program was developed organisations and artists were asked to sign up to the agenda of the program by becoming ‘partners’. There was no financial commitment made to the partnership and in fact they were actively told that they would only get out of the program what they put in. Partners were welcome to

put ideas forward for the activity strands but recruitment for all the activity would always be completely open.

26 partners signed up to support the program on this basis. Two partners were freelance artists, and the other 24 were organisations. Here is a list of the partners:

Arts Active, Arts Alive, Artis Community, Arts Connection, Ballet Cymru, Bethan Marlow, Cofis Bach, Community Music Wales, Engage Cymru, Ffilm Cymru Wales, Forget-Me-Not Productions, Head4Arts, Literature Wales, Mess up the Mess, National Theatre Wales, Nofit State Circus, Powys Dance, PRiA Arts, Sherman Cymru, Theatr Ffynnon, Theatr Genedlaethol Cymru, Valleys Kids, Voluntary Arts Wales, Welsh National Opera, Youth of Creative Arts.

Not every partner has been actively engaged in the program, but the majority of partners have attended at least one partnership meeting.

The management structure of the partnership was created to allow the partners to drive the activity and take ownership of ArtWorks Cymru.

- The management partner (Welsh National Opera) was the grant administrator and will issue any contracts of services that are needed.
- A leadership group was appointed from the partnership to oversee the partnership manager and all activity and reporting. The following partners made up the leadership group: Literature Wales, Welsh National Opera, Artis Community, Theatr Ffynnon, Arts Connection.

- The partnership manager was a freelance role and appointed by the partnership. The partnership manager has driven the program, run all projects, advocated for the program and the work of the sector, and reported back to funders.
- Task groups were created to undertake specific pieces of work e.g. the quality framework project

The program activity was designed to have a distributed delivery model. Artists and organisations were asked to bid in to lead activity strands, with the partnership manager working with them to publicise events and profile activity. All call outs and tenders were sent out to the whole sector and anyone with an interest could respond to them.

The following ArtWorks Cymru Partnership and Leadership meetings have taken place across the program:

14 th October 2014	Partnership Meeting at Literature Wales
Tuesday 8 th January 2015	Partnership Meeting at Nofit State Circus
Tuesday 24 th February 2015	Leadership Meeting at Llantarnam Grange
Tuesday 24 th March 2015	Partnership Meeting at Powys Dance
Tuesday 8 th July 2015	Partnership / Leadership Meeting at St Davids Hall
Tuesday 8 th July 2015	Research Charette
Tuesday 6 th October 2015	Partnership Meeting at Community Music Wales
Tuesday 6 th October 2015	HE Network Meeting at Cardiff School of Art and Design
Tuesday 8 th December 2015	Partnership Meeting at The Muni Arts Centre
Tuesday 8 th December 2015	ArtWorks Cymru Seed Fund Sharing Event
Tuesday 9 th February 2016	ArtWorks Cymru Leadership Meeting at Wales Millennium Centre
Tuesday 19 th April 2016	ArtWorks Cymru Partnership Meeting at Arts Alive Wales in Crickhowell
Tuesday 5 th July 2016	ArtWorks Cymru Partnership Meeting at St Davids Hall, Cardiff
Tuesday 13 th September 2016	ArtWorks Cymru Partnership Meeting at Artis Community, Pontypridd
29 th & 30 th November 2016	ArtWorks Cymru Conference, Llandrindod Wells
Tuesday 24 th January 2017	ArtWorks Cymru Partnership Meeting at Sherman Cymru, Cardiff
Tuesday 28 th February 2017	ArtWorks Cymru Partnership Meeting at Ballet Cymru, Newport

Learning Groups

The Learning Groups were designed to create groups of practitioners and producers that were exploring different contexts for making participatory arts. Groups applied to become a learning group and suggested a particular context to explore. Five groups were selected.

Youth Arts Network Cymru is led by a group of small companies (Mess up the Mess, FIO, WNO, Valleys Kids, Cwmni Fran Wen) and it took them time to get their activity off the ground. However, their combined network of practitioners is extremely strong and they had already run events before they became a learning group. They ran 4 events, which were well attended and brought practitioners from outside of Wales to focus on particular areas of practice. They always included practical sessions in their Learning Group meetings. Whilst being a Learning Group, they have constituted as a company and established themselves as a membership network with a strong steering group. They have also built up their contacts database to 490 contacts.

Prison Arts Network Cymru made strong links with Parc Prison and brought together practitioners who had experience in criminal justice contexts with practitioners who were interested in the context. Meetings consisted of case studies, discussion about what was needed in Wales, and artist presentations. They held 4 meetings across the two years, and one of these was a visit to Parc Prison. The final meeting brought members of the Parc Prison team and the Parc prison writer in residence to the ArtWorks Cymru Conference.

Art Script focused on exploring on prescribing art through general practitioners, and undertook field trips to see existing schemes, tasking their membership with reporting back on what they had experienced. Their membership included members of the arts and health network, arts development managers working inside health boards, arts development officers in local authorities, staff from University of South Wales MA in Arts and Health, and individual artists with a particular interest in arts and health. The meetings were an important space for exchange and learning. A pilot program was created and rolled out in Bridgend as a consequence of the meetings.

Celf Able was the Learning Group that met most regularly throughout the program, and they held 13 meetings at Oriel Davies in Newtown across the two years. This Learning Group was made up a group of artists with different abilities and needs who were still developing their practice as artists. They came together monthly to create work and explore how to facilitate creative engagement. The meetings strengthened the group and gave members the confidence to explore new ways of working together. They co-led a workshop as part of the ArtWorks Cymru conference exploring the practice they had discussed throughout the meetings. Celf Able have already secured funding to continue the network and are planning to start a new group in Welshpool.

The Peer Mentoring Learning Group was led by Iwan Brioc at The Republic of the Imagination. Iwan assembled a group of experienced freelancers and brought them together to mentor each other through their practice. The group changed their focus in 2016 after trying to run a training session that wasn't well subscribed. Instead they decided to test a format for regular support for creative practice and began to run Gwledd Lleuad Llawn (Full Moon Feasts) each month. This format has been very successful, although it has only been tested in a city context.

The following Learning Group Meetings have taken place:

19 th May 2015	Celf Able	Oriel Davies, Newtown
21 st June 2015	Celf Able	Oriel Davies, Newtown
22 nd June 2015	Prison Arts Network Cymru	Atrium, Cardiff
30 th June 2015	Art Script	Uni of South Wales, Pontypridd
3 rd August 2015	Celf Able	Oriel Davies, Newtown
4 th – 6 th September 2015	Peer Mentoring Learning Group	Llandysul
22 nd September 2015	Celf Able	Oriel Davies, Newtown
25 th September 2015	Art Script	Pontypridd
17 th October 2015	Youth Arts Network Cymru	Trinity, Carmarthen
20 th October 2015	Celf Able	Oriel Davies, Newtown
30 th October 2015	Prison Arts Network Cymru	Parc Prison, Bridgend
10 th November 2015	Celf Able	Oriel Davies, Newtown
18 th January 2016	Celf Able	Oriel Davies, Newtown
8 th February 2016	Art Script	Cinderford Artspace
18 th March 2016	Art Script	Bristol
21 st March 2016	Celf Able	Oriel Davies, Newtown
31 st March 2016	Prison Arts Network Cymru	British Council Offices, Cardiff
24 th April 2016	Youth Arts Network Cymru	Sherman Cymru, Cardiff
29 th April 2016	Art Script	Singleton Hospital, Swansea
17 th May 2016	Celf Able	Oriel Davies, Newtown
15 th June 2016	Youth Arts Network Cymru	Pontio, Bangor
12 th July 2016	Celf Able	Oriel Davies, Newtown
18 th July 2016	Art Script	University of South Wales, Cardiff
1 st August 2016	Celf Able	Oriel Davies, Newtown
16 th September 2016	Full Moon Feast (Peer Mentoring)	Oasis Centre, Cardiff
20 th September 2016	Celf Able	Oriel Davies, Newtown
16 th October 2016	Full Moon Feast (Peer Mentoring)	Cathays Community Centre, Cardiff
2 nd November 2016	Prison Arts Network Cymru	Cardiff
3 rd November 2016	Art Script	Pontypridd
14 th November 2016	Full Moon Feast (Peer Mentoring)	Global Gardens, Cardiff
28 th November 2016	YANC	Powys Dance, Newtown
29 th & 30 th November 2016	Prison Arts Network Cymru	The Metropole Hotel, Llandrindod Wells

	Celf Able	
	Youth Arts Network Cymru	
	Peer Mentoring Learning Group	
	Art Script	
14 th December 2016	Full Moon Feast (Peer Mentoring)	Chapter Arts Centre, Cardiff
12 th January 2017	Full Moon Feast (Peer Mentoring)	Inkspot, Cardiff
11 th February 2017	Full Moon Feast (Peer Mentoring)	Sustainable Studios, Cardiff

Seed Fund



The ArtWorks Cymru Seed Fund was rolled out in two funding rounds, and offered artists and organisations the chance to apply for a small funding pot of up to £3000 to explore an innovative new idea, area of practice, project idea or sector issue. A range of projects emerged from this and each project led to different specific outcomes, from published toolkits, to practical projects, and advice for best practice. A list of all Seed Fund projects can be found on the [ArtWorks Cymru Website](#). Please also see the [Seed Fund One Documentary](#).

ArtWorks Cymru funded the following Seed Fund Projects:

SEED FUND	TEAM	OUTCOMES / OUTPUTS
Artist in Hospital Toolkit	Led by Prue Thimbleby and Angela Rogers	Published Toolkit
Artist and Partner Toolkit	Led by Addo Creative and Glyndwr University	Published Toolkit
Research into Facilitation Training	Led by FIO	Research report - published
Mapping New Models of Participatory Practice	Led by Dr Natasha Mayo and Melanea Warwick	Essay published in Ceramics Reader
Enhancing Practice through Collaborative Creative Entrepreneurship	Led by Rubicon Dance and Sally Varrell at Cardiff Metropolitan University	Dialogic practice exploration
Artist in Hospital Toolkit Training	Led by Prue Thimbleby and Angela Rogers	Training developed and trialled
Practice Exchange	Led by Making Music Changing Lives and Ceri Tippetts at RWCMD	Good Practice for using the Observing Practice Framework

Calling Ponty	Led by Artis Community and Pontypridd Museum	Non-arts partnership developed and tested
Cultural Commissioning Research	Led by David Jones Associates	Report with Best Practice Guidance
Creative Approach to Care Plans	Led by Valley and Vale	Case Study

CPD Events

ArtWorks Cymru supported partners to deliver continuous professional development events across the life of the two-year program. The original vision was for events to be delivered by the national companies to support individual artists. However, most of the events were delivered by community arts organisations. ArtWorks Cymru made a contribution of £200 to each event and helped to publicise them.

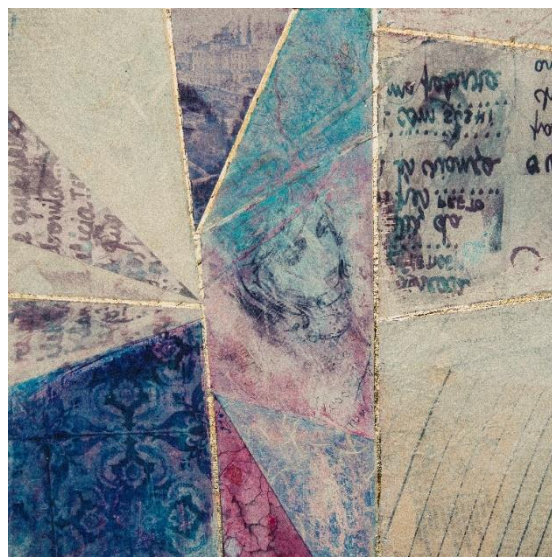
ArtWorks Cymru has supported the following CPD Events:

11 th April 2015	YANC - Casgliad	Aberystwyth
24 th November 2015	Ready, Steady, Go – An introduction to Community Arts (Head 4 Arts)	Llanhilleth Institute
10 th December 2015	Art is Education – exploring the LNF (Arts Connection)	Welshpool
16 th October 2016	Flux: Art, Society & Responsibility (Natasha Mayo)	Cardiff
2 nd November 2016	Literature Wales Training Day	Cardiff
12 th November 2016	Social Media Training (Arts Connection)	Welshpool

Quality Framework Project

In 2015 ArtWorks Cymru received separate funding from ACW to develop a quality framework for the participatory arts in Wales. A working group was established from the Partnership, and four meetings took place to shape the resource. Expert guests were also brought in to inform the working group, including researcher Rachel Blanche and Chrissie Ruckley from Creative Scotland. Once the resource was written, a series of focus groups took place across Wales to test the resource.

The [ArtWorks Cymru Quality Principles](#) were launched in July 2016 as an online resource and a booklet was also created. In order to begin to embed the Principles, ArtWorks Cymru committed to delivering training sessions around the Quality Principles. They were piloted in October 2016. Three training sessions have been delivered so far, and budget has been put aside to deliver four more sessions to partners across 2017.



The following Quality Principles Training Sessions took place:

18 th October 2016	Pilot Training Workshop	Literature Wales office, Cardiff
8 th November 2016	Pilot Training Workshop	Ty Newydd, Criccieth
6 th December 2016	Arts Champions Workshop Session – a2Connect	Library, Barry

Meetings

ArtWorks Cymru has maintained contact with other former ArtWorks Pathfinder projects across the UK, and joined ArtWorks Alliance in 2015. Partnership Manager Rhian Hutchings has also represented ArtWorks Cymru and presented its work at a range of different events across the last two years.

ArtWorks Cymru has also attended the following UK meetings:

25 th February 2015	PHF ArtWorks Pathfinder Forum in London
26 th March 2015	PHF ArtWorks Pathfinder Forum in Sunderland
17 th June 2015	PHF ArtWorks Pathfinder Forum in London
21 st October 2015	PHF Pathfinder Forum and Artworks Alliance Launch in London
25 th November 2015	Creative Scotland Quality Principles Workshop in Edinburgh
11 th January 2016	CCSkills Community Arts Qualification Panel
20 th January 2016	ArtWorks Alliance Meeting in Cardiff
24 th May 2016	ArtWorks Alliance Meeting in Glasgow
6 th September 2016	ArtWorks Alliance Meeting in Sunderland
17 th January 2017	ArtWorks Alliance Meeting in London

Rhian Hutchings also presented at the following events:

- Arts Active Education Conference on 28th April 2015
- ACW National Companies Meeting on 16th April 2015
- Cardiff School of Art and Design Careers Conference on 18th January 2016
- Creative Futures at Glyndwr University in Wrexham on 1st March 2016

- C2 Connect Creative Learning Network Meeting on 16th March 2016
- Powys Arts Forum Assessing Impact Symposium on 7th April 2016
- Arts Council Wales Council Meeting on 8th July 2016
- International Teaching Artists Conference, Edinburgh 3rd to 5th August 2016
- RWCMD Employability Presentation 31st October 2016
- Arts Council Wales Conference on 17th November 2016
- Barbican Event – Where do we go from here? on 18th January 2017

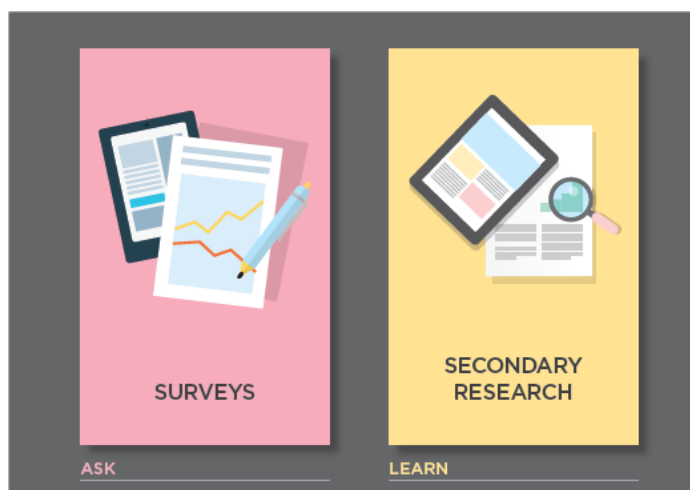
She has also attended the following events on behalf of ArtWorks Cymru:

- Merthyr Magnet Conference
- ADUK Health and Wellbeing Seminar
- Artes Mundi Learning Conference

Research and Evaluation

Cognis Research and Evaluation Project

A project was undertaken through Cognis exploring research and evaluation. The project was led by Wendy Keay-Bright and Leah McLaughlin. The Cognis team ran two partnership workshops focusing on user-led design of a set of Evaluation Swatch Cards.



The Cards were then tested through 5 different case studies projects who were asked to undertake the research question: Welsh National Opera 'In Parenthesis Teach'; Heidi Wilson and Rose Hazel 'Dance for Parkinsons'; Artis Community 'Your Medicines, Your Health'; Touch Trust 'Staff interpretations of practice'; Louise Jensen 'STIWIDO – developing creative workshops for people with mental health issues.'

The project resulted in a case study report, an academic paper, and a tested pilot version of the Evaluation Cards Swatch.

In terms of the research question that was set 'Why participants take part in projects?', the research was limited in its scope by time and resources. The key findings were that participants have a range of reasons for taking part and the complex nature of participation was clear even in this small study. The final report also outlined how much the artists and participants benefited from using participatory research methods, and how the project changed the way artists approached research and evaluation.

Cardiff University Project

A research project was also undertaken in collaboration with Professor Valerie Walkerdine and David Studdert at Cardiff University Sociology department. The project was funded by

an Impact Accelerator Fund from the Economic and Social Research Council, and was designed to further test a methodology for co-producing in community that the team had developed through an AHRC Connected Communities project.

The project was offered out to partners, and both Arts Connection and Dawns Powys Dance decided to take part. However, Arts Connection withdrew as the timing did not fit. Dawns Powys Dance used the engagement methodology as part of their Llandrindance project.

Additional Project Work

Other Projects were also undertaken by ArtWorks Cymru during the period of this program.

- ArtWorks Cymru was separately funded to develop a quality framework for participatory arts.
- ArtWorks Cymru supported a Digital Innovation through the Arts RnD project led by Artis Community exploring how to create an online outcomes portal for participatory arts project – [Arts Impact Wales](#). This project is still ongoing.

Reports

The following reports and resources have been produced as a result of the program:

Item	Author	Link
Artist in Hospitals Toolkit	Prue Thimbleby	http://artworks.cymru/Artists-in-Hospitals-Toolkit
Artist and Partners Toolkit	Addo and Glyndwr University	http://artworks.cymru/Artist-and-Partner-Toolkit-Towards-Creative-Partnerships
Ready, Steady, Go Resource	Head 4 Arts	http://artworks.cymru/Ready-Steady-Go-CPD-Resource
Research Report on Facilitation Training	FIO & Anna Leatherdale	http://artworks.cymru/Wales-Facilitator-Training-Research-Report
Cultural Commissioning Research Report	David Jones Associates	http://artworks.cymru/Cultural-Commissioning-Research
Civic Ceramics: Shifting the Centre of Meaning	Dr Natasha Mayo & Melaneia Warwick	http://artworks.cymru/Civic-Ceramics-Shifting-the-Centre-of-Meaning
Observing Practice Framework	Dr Natasha Mayo & Melaneia Warwick	http://artworks.cymru/Observing-Practice-Framework
Good Practice for using the Observing Practice Framework	Ceri Tippetts and James Brookmyre	http://artworks.cymru/Observing-Practice-Framework
Co-producing Community Arts	Valerie Walkerdine and David Studdert	http://artworks.cymru/Co-producing-Community-Arts

Communication and Online Activity

ArtWorks Cymru has a strong online presence, and this has helped us to reach a wide range of people across the two-year program.

During the first year of this program, a website was developed to highlight the activity and hold the resources that were developed.

www.artworks.cymru

The partnership manager initially sent a fortnightly update email to all partners. However, this was developed into a mailchimp update at the end of year one and the frequency was changed to monthly. A mailchimp newsletter was also sent out to a wider mailing list of approximately 100 stakeholders to recruit for public events and spread the news about resources.

Light Trap films were commissioned to make a range of films to highlight ArtWorks Cymru activities. The following videos and short documentaries have been published via You Tube over the last two years:

- [Seed Fund 1 documentary](#)
- [ArtWorks Cymru Partnership documentary](#)
- [Learning Group documentary](#)
- [Keynotes and presentations from the ArtWorks Cymru 2016 Conference](#)
- Seed Fund 2 documentary – still to be published

Our [Twitter](#) and [Facebook](#) feeds are still active and well subscribed. ArtWorks Cymru currently has 2052 followers on Twitter and 812 likes on Facebook. Facebook data shows that 72% of our likes come from women between the ages of 25 and 54. 51% of our likes are from people based in South Wales, and 6% of our likes are from people based in mid / west and north Wales.

Budget

The actual budget spend was £130,000 as forecast.

There were underspends in the areas of translation (£1112) and partnership manager expenses (£1163). Both these areas were very hard to predict. The original budget for translation was set in relation to the rates of a translation company, but ArtWorks Cymru brought on board a freelance translator and this reduced the costs vastly.

There were overspends in the following areas:

- Partnership Manager fee (+£250) – to pay for reporting time
- Financial Management fee to WNO (+£1600) – to cover work around the conference payments and invoicing
- Seed Fund (+£2015) – to finance two extra seed fund projects
- The Conference (+£1160) – to finance palantypists to make the event accessible
- Website (+£200) – to pay for annual webhosting and domain name

The only unexpected spend was the addition of specific training sessions delivered around the quality principles. Three sessions have been delivered already, with two more scheduled for March 2017. Three more sessions will be delivered in spring / summer 2017 to ArtWorks Cymru partners.

The Quality Principles Framework project brought in extra funding of £16400 to undertake this project. This spend is not listed in the budget report associated with this report as it was a separate project.

The existence of ArtWorks Cymru also enabled partnerships in other projects which brought new money into Wales. For instance, ArtWorks Cymru contributed £1000 to further research on community practice undertaken by Dr. Valerie Walkerdine at Cardiff University, and this enabled them to apply for an ESRC Impact Accelerator Grant which gave the project an overall budget of £17,443.

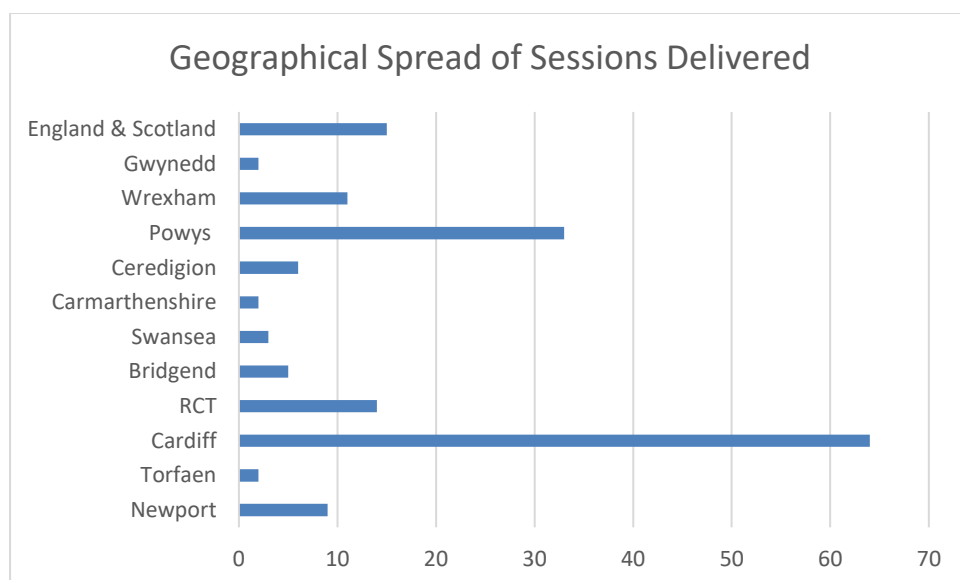
4. EVALUATION REPORT

Evaluation Process

In order to evaluate the ArtWorks Cymru program, the partnership manager undertook the following actions:

- Data and financial reporting forms were created and issued to Learning Group and Seed Fund leads, and CPD partners
- Surveys were issued to Partners, Learning Group participants, Seed Fund leads, and conference attendees
- Video and photographic documentation was collect throughout the life of the program
- Minutes of leadership and partnership meetings were collated collecting the participants views and contributions
- Reports from all activity were analysed

Geographical Spread



ArtWorks Cymru sessions were delivered through a distributed model with a range of different organisations and artists undertaking projects. This has made it harder to control the spread of work across Wales.

- The largest amount of sessions were delivered in Cardiff (64) and Powys (33).
- There was a step down to the next group - RCT (14), Wrexham (11) and Newport (9).
- Vale of Glamorgan, Merthyr and Blaenau Gwent only received one session of ArtWorks Cymru activity between 2015 and 2017.
- The following areas received no ArtWorks Cymru activity across the two-year program: Monmouthshire, Caerphilly, Neath Port Talbot, Pembrokeshire, Denbighshire, Flintshire, Conwy, Anglesey.

The spread of activity has some relation to the spread of partners. For example, Dawns Powys Dance and Arts Connection have been extremely active partners and this has

contributed to a high level of delivery in Powys. It also relates to the spread of projects: seed fund projects were delivered in Wrexham, RCT and Newport; a Learning group was based in Powys. It has been harder to deliver work in North Wales as there was only one partner based there.

However, it should be noted that this data only reflects the actual delivery sites of sessions, and does not reflect where attendees were from. Anecdotal data tells us that Learning Group meetings did include attendees from North Wales. However, postcode data was not collected for individual attendees, and this is something that could be improved in further programs so that the real reach of the program can be assessed.

ArtWorks Cymru Partnership Survey

An evaluation form was distributed to partners at the end of the program via google forms and 12 people filled it in. The results from the form had the following findings:

- 75% of respondents had taken part in an event or undertaken a project with ArtWorks Cymru during the PHF Special Initiative phase
- 33% of respondents had attended 3 or 4 Partnership / Leadership meetings. 16% of respondents had attended 7 or 8 Partnership / Leadership meetings.
- The most popular communication methods were through direct email to the partnership manager, via the mailchimp newsletter and the google drive
- 75% of respondents attended the ArtWorks Cymru conference
- 58% of respondents took part in the Quality Principles project
- 90% of respondents said that being an ArtWorks Cymru partner had been of value to them (one respondent was new to her role and had not personally taken part in any activity)

Respondents made the following comments about the value of ArtWorks Cymru:

- *ArtWorks Cymru is the network I feel most affinity to – my useful and valuable ‘gang’.*
- *As a participatory artist, I feel that I’ve had an opportunity to share my experiences and contribute to raising the quality (in all senses of the world) of future participatory projects in Wales.*
- *It has allowed the sector to move forward together on issues such as evaluation and quality.*
- *..its been difficult to get to as many partnership meetings as I would have liked. This is mainly due to being project funded and not always having enough budget to cover travel costs.*

Respondents identified the following challenges for taking ArtWorks Cymru forward:

- *Capacity of the sector*
- *Keeping the purpose and vision clear*
- *Funding*
- *Getting everyone together for the meetings (especially when they are out of Cardiff)*
- *Time and financial resources of arts organisations and individual artists to engage*
- *A philosophical impasse – there are practitioners in Wales who still work to 20th Century models of engagement and find co-production models quite threatening*

- *Succession planning if Rhian stepped away from the role*

Learning Groups Survey

A google form evaluation survey was distributed to members of Learning groups. 11 people completed the survey and respondents were from Youth Arts Network Cymru, Prison Arts Network Cymru or Art Script. Celf Able undertook their own evaluation as not all of their members were able or happy to access the online evaluation form.

The google form survey uncovered the following findings:

- 72% of respondents were freelance artists / producers
- 45.5% of respondents were new to ArtWorks Cymru when they attended a Learning Group session
- 72.7% of respondents felt that being involved in the Learning Group enriched their practice
- Respondents reported that in their experience Learning Groups always involved meeting new people and discussion, and sometimes involved presentations and practical workshops. They rarely involved making work, getting business advice, and making new contacts that led to work.

Respondents made the following comments about how being a member of the Learning Group had enriched their practice:

- *I saw practitioners who were using their studio practice and artform as the pivot for Arts on prescription – a programme which is practice led, not therapy led.*
- *It connected me to a broad range of artists working in CJS in Wales and gave me a greater understanding of the range of work that has happened and the challenges of such work.*
- *It was interesting to discuss the situation but we couldn't really create any solutions and it wasn't focused on our individuals practices.*
- *It has allowed me to try different media in a comfortable and supportive environment.*
- *More experience of running creative workshops, team-teaching and working as a group.*

Respondents were asked about the development of the Learning Group agenda in the future and the challenges around taking it forward. The following comments were made:

- *It's difficult to get a core group to attend more than once when it's voluntary. Maybe a fee would secure more commitment.*
- *To take ideas forward would require a large fund and a serious trial with paid support.*
- *Finding the right people in the NHS to work with, particularly GPs.*
- *It would be good to have our own premises to have open studios and a gallery space but that would have implications and I'm not sure the group is ready yet.*
- *We need more funding for travel and quality materials.*

Seed Fund Survey

A google form evaluation survey was distributed to leaders of Seed Fund projects. 6 responses were received from a possible 10 project leaders.

The google survey uncovered the following findings:

- 100% of respondents found it easy or very easy to work with ArtWorks Cymru, and were either satisfied or very satisfied with the Seed Fund application process
- 50% of respondents had not taken part in ArtWorks Cymru before they undertook a seed fund
- Respondents reported working with a range of partners to deliver their projects, including health boards, a conservatoire, a membership network, individual artists, third sector charities, universities, and a co-production network
- 5 respondents reported that their projects were cross arts, and 1 respondent reported that their project only covered music
- 83% of respondents reported that the projects took place in South Wales

The following comments were made on the Seed Fund process:

- *It was good to have a six-month period, a tight time frame to work in*
- *I do think there might be some traction in bringing future SEED applicants together as there may be some intermediate learning that could support each other's exploration.*

Respondents were asked if their Seed Fund was successful and if so why. The following comments were made:

- *It galvanized the network, and gave us something tangible to work on collectively.*
- *We now feel that our staff are more dedicated and interested in education as a whole.*
- *The relationship with RWCMD is stronger*
- *Yes it was successful – both in delivering the aims and in professional development for all involved*
- *I have increased in confidence*
- *The toolkit provides some of the training / CPD for the artists I want to employ*
- *The fund has enabled me to drive forward a really important policy area*
- *The staff have included creativity as a key factor in the identification of care and support plans for their service users*
- *It has been a worthwhile experience and has extended our present experience into new areas*

Respondents were asked what the future opportunities were for their Seed Fund projects:

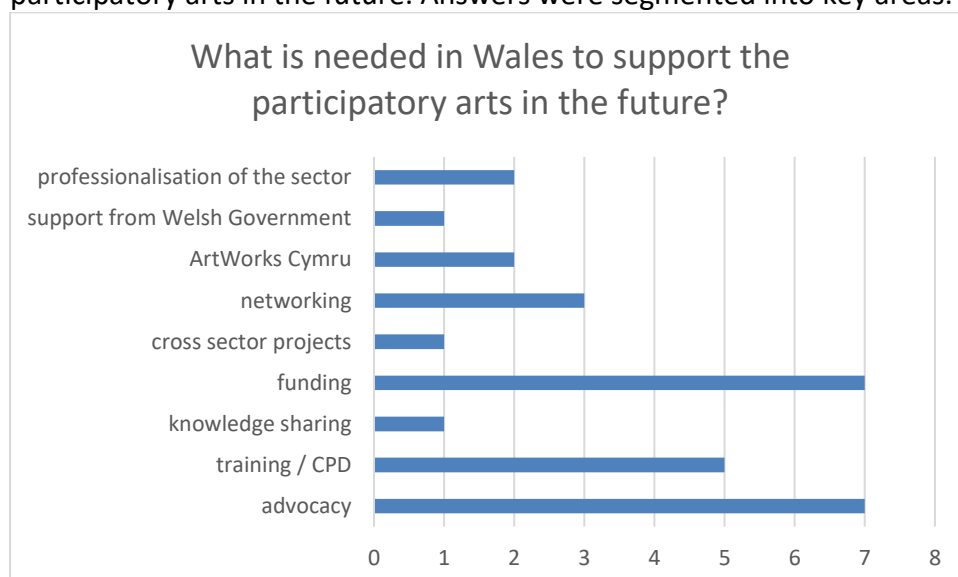
- The Toolkit – *it needs a second edition. In particular we need to add a page about information for patients and a chapter on the difference between art and art therapy*
- *We hope to make a concrete relationship with RWCMD and also work with students and teachers to study for the Community Music Educator diploma.*
- *To explore the opportunity of collaborating more specifically with Public Health Wales*
- *To create a cultural commissioning toolkit*
- *To enable the staff to transform a little used room in the centre into a calm and receptive space*

Respondents were asked what the challenges or barriers were for taking their Seed Fund project forward:

- *Funding*
- *Working across the whole geographical area*
- *Ensuring that MMCL maintains a stable financial basis*
- *Encouraging NHS staff to take part in training events*
- *We need to ensure that the service users and staff claim ownership for the project*
- *How do we support community arts organisations to adopt this approach? (Cultural Commissioning)*

General Survey Questions

Respondents of all three surveys were asked what was needed in Wales to support participatory arts in the future. Answers were segmented into key areas.



Respondents of all three surveys were asked if they had any further feedback on ArtWorks Cymru. There were many useful comments made in answer to this question. Here are a few particular comments followed by a word cloud highlighting the most used words in this section.

- *It has been invaluable in terms of breaking negative connotations of community/participatory arts vs 'high arts'*
- *I'd welcome the opportunity to Skype into meetings*
- *Potentially a freemium membership model for the future could allow some financial contribution from the sector without being a barrier to engagement from independents and smaller organisations.*
- *It should be viewed as the beginning of the journey not the end it has never been more important to enable participation in the arts.*



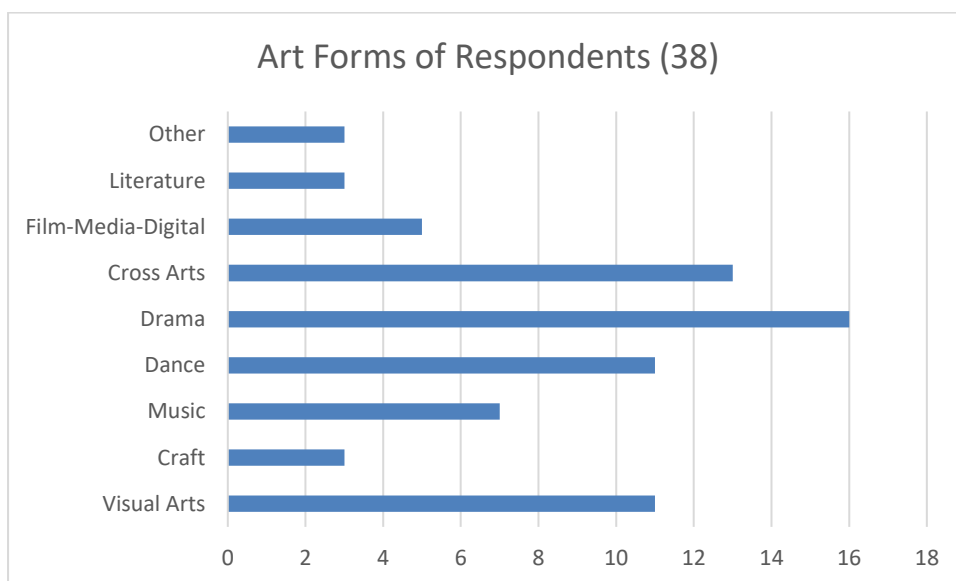
ArtWorks Cymru Conference Survey



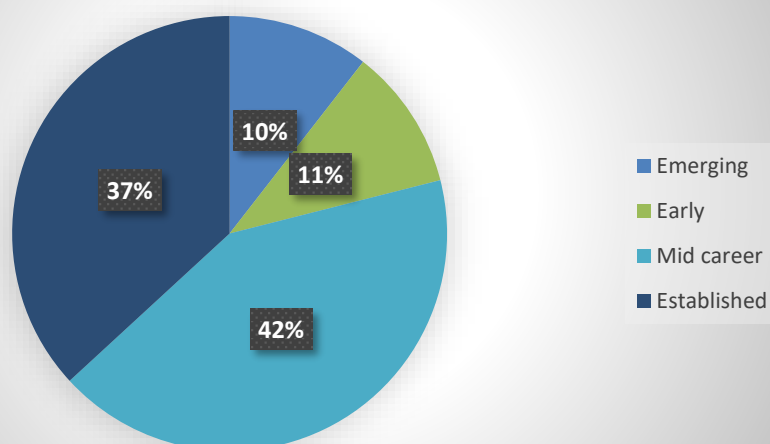
A google survey was distributed after the ArtWorks Cymru Conference in December 2016. 38 people responded to the survey, out of a possible 84 delegates who attended.

Respondents were asked about their artform and career

stage. The majority of respondents to the survey identified their artform as drama, dance, cross-arts or visual arts. In terms of career stage, respondents were either mid career (42%) or established (38%).



Career Stage of Respondents (38)



Respondents gave the following feedback:

- 94% thought the conference was clear in its objectives
- 76% thought the conference was well conceived
- 65% thought the conference was new in content. 36% gave the response 'mixed'
- 94% thought the conference was well organized
- 94% thought the conference was enjoyable
- 100% thought the conference was value for money
- 92% thought the conference was the right length
- 89% thought the conference was useful
- 44% thought the conference had the right balance between presentation and discussion. 36% thought a bit more time was needed for discussion.
- 84% thought the conference explored the key issues in participatory arts in Wales
- 92% thought the conference was good for networking
- 89% said that they got ideas from the conference that they plan to use in your practice
- 100% said that they would like to be invited to further events and opportunities

Respondents were asked what session they enjoyed and found most useful, and it was definitely the active workshops that people valued the most. The breakout led by Rufus Mufasa was most popular, with all the other learning group breakouts also scoring high. Respondents also highly rated the 'Where are we now?' session led by David Baxter, and the final reflection session led by Abdul Shayek.

It was clear that the first day was slightly pushed for time and several comments were made regarding the Seed Fund presentations and how it would have been good to have more time to explore their findings.

There were a wide range of comments about the venue, and respondents broadly felt it was a good choice for the conference. Some of the negative comments included a poor choice of vegan food, the room being cold, and the supper on day one being disappointing. On the

positive side, respondents liked going for a walk and visiting other venues in the town, and they appreciated being in a 'non-Cardiff' venue.

Other comments made by respondents were as follows:

- *It was thoroughly enjoyable and for me personally an opportunity to re-engage with the practice away from the world of strategy-babble and arts-speak.*
- *Well done for providing the right access for me.*
- *Lots of opportunity for sharing, reframing and deeply questioning, as well as confirming.*
- *I wanted something tangible to come out of the session...but instead we discussed the concept of network building*
- *Perhaps it would have been useful to have examples of good practice outside of Wales, looking internationally, so that we can see what we can adapt to make it workable for a Welsh context.*
- *I felt the Welsh Language needed more presence.*
- *Think there is plenty more to discuss.*

5. EVALUATION ANALYSIS

Achieving the Outputs

ArtWorks Cymru achieved the planned outputs that were set for the two-year program. The only output that was not achieved as planned was the CPD delivery by national companies. As discussed in the activity report, most of these events were delivered by community arts organisations, and discussions at partnership meetings led to the realization that these organisations are better placed to deliver CPD and training sessions. They usually have a network of artists who are connected to them, and artists look to them for CPD opportunities.

Achieving the Objectives

To build on and expand the community of practice that has been developed through the research period of ArtWorks Cymru, embracing individual artists, employers of all sizes, training organisations and participants.

ArtWorks Cymru owes much of its success to the outstanding leadership of Rhian Hutchings. She has galvanised the participatory arts sector with her wonderful humour, tireless commitment and passion for the work. She has worked both strategically and at a grassroots level to ensure there is an ecology of partners willing to take this work forward, we are all indebted to her.

Miranda Ballin, Valleys Kids.

I look forward to the meetings and the chance to 'play' with materials and ideas. I have had opportunities through the group that I wouldn't have had otherwise.

A member of Celf Able Learning group

The ArtWorks Cymru community of practice has been vastly expanded through this two-year program. The Partnership was the heart of this expansion, taking the funding calls and events out to their contacts. The Learning Groups were an excellent way to involve more individual artist and focus on practice, and two of them also linked with non-arts commissioners. The Seed Fund made practical connections to a range of non-arts commissioners and HE staff. However, it has still been difficult to involve participants in the program.

The program began in 2015 with 26 partners which the partnership manager communicated with regularly. As the program gathered pace, a range of associates joined the program, through running a Seed Fund or Learning Group or CPD event. The partnership manager has purposefully kept the management of the program as porous as possible, always opening the door to new people and inviting them in, and this has enabled the program to keep connecting out to new people.

As has been noted in this report, there was only one partner from North Wales, and this led to a lack of formal engagement with ArtWorks Cymru in North Wales. However, it is clear that we have reached artists in North Wales through Seed Fund and Learning Group activity. The partnership was South Wales heavy and this led to many of the meetings being held in the south. There was more engagement in Powys, as the organisations there were more

deeply embedded in the partnership. The distributed delivery model meant that artists and organisations needed to opt in to the program or apply to run activity, and very few North Wales organisations did so.

The partnership manager also created a wider mailing list, letting them know about open events as they came up. The two social media streams – facebook and twitter – are very useful places in terms of connecting with practitioners and key communicators in other sectors. The social media reach has grown over the two years, and has been an excellent way to reach further than the partnership and for the program to be visible.

To create a thinking and reflection space for participatory arts in Wales for everyone involved in the sector where practice can be considered and shared.

Finally feels like there is a practitioner's voice for the sector.

Miranda Ballin, Valleys Kids

ArtWorks Cymru has given partners and associates an excuse to come together to discuss participatory arts. The partnership meetings have been an opportunity to reflect on current issues. Sometimes discussion has been based around specific ArtWorks Cymru projects, such as the research and evaluation, or the discussions around CPD. Sometimes partners have brought their own projects to the meetings and this has provoked discussion and reflection, for example: Arts Active presented on the Creative Learning networks at one meeting. This kind of knowledge sharing was a key part of the first phase of ArtWorks Cymru and it has been satisfying to see it continue and expand to include new voices.

The Learning Groups were designed specifically in line with this objective, and there have been a large number of events and sessions run over the last two years. The Learning Groups opened up a space for specific conversations and reflection to happen around particular contexts, and the feedback suggests this has been very welcome and has allowed certain issues to move forward. These groups definitely made space for a consideration of practice, and it is clear from the conference feedback that a practice-based approach to reflection is really valued. However, there were also comments suggesting that although participants enjoyed the time to talk, they were sometimes frustrated by the lack of action, and finding a way to move from discussions into action was important to participants.

It's interesting to note that when the Peer Mentoring Group tried to run a ticketed event that people would have to pay for people did not book for the event. After considering how to move forward they decided to revert to free events that anyone could attend. However, Youth Arts Network Cymru did run a conference that people paid to attend, and they succeeded with this by keeping the fee as low as they could for freelancers and having a sliding scale of payment for the different types of attenders. There was also a charge for the ArtWorks Cymru Conference. This suggests that people are much happier to pay for a 'conference' which is seen as a special event.

Live events and face to face have definitely been the most useful and potent method of creating this space, and this reflects the finding of the ArtWorks Special Initiative that the dialogical nature of the practice is reflected in the way its practitioners want to learn and

share. The online presence of ArtWorks Cymru has been an information sharing space only, and there is little actual discussion on facebook or twitter.

To seed new practice and collaboration across sectors and promote the involvement of artists at all levels.

Small grant schemes like this one can leverage a lot of value and increased enthusiasm.

Prue Thimbleby, ABMU Health Board

In terms of new practice and collaboration across sectors, the Seed Fund projects proved to be the best vehicle to deliver this objective. The range of partners engaged with in these projects shows this. These projects were most successful when they were action based. The Artist in Hospital Toolkit Seed Funds were an example of this action based approach working really well, bringing in a range of partners, and having a tangible outcome that all partners had ownership of.

Two of the Learning Groups also focused specifically on cross-sector collaboration – Art Script and Prison Arts Network Cymru. Doing this in a learning group context also connected cross-sector partners directly to individual artists, and gave those artists a voice in the debate about the practices being explored.

It can be argued that some of the practice that was explored through the Seed Funds and Learning Groups was not ‘new’. However, ‘new’ is a very subjective term and means different things for different contexts and people, prompting ArtWorks Cymru partners to ask the question ‘New to who?’. The Seed Fund applicants that were successful showed how what they wanted to explore was ‘new’ or urgent for their organisational or personal context. For instance, the Mapping New Models of Participatory Practice project led by Dr Natasha Mayo and Melaneia Warwick made space for the two academics to explore how different models of participatory practice could be incorporated into the Ceramics course at CSAD and to test how they could explore this work with students in real life contexts. It was the right time for Natasha Mayo to undertake this research, as she knew it would make an impact on the CSAD course content, and in fact it led to a number of new partnerships, as well as a contribution to an academic reader.

It’s clear that the most successful cross-sectoral conversations are happening in the area of Arts and Health, and this is an agenda that will be taken forward in a pro-active way by Arts Council Wales in the next few years. But there is much more to do in terms of bringing partners from other sectors in to the conversation around participatory arts and how it can contribute to different agendas, for example community building or well-being. This work is crucial to the sector in a climate where funding is being cut by local authorities and grassroots services are disappearing fast. ArtWorks Cymru has a vital role to play in advocating for the work and its value.

To work closely with Arts Council Wales to create a shared understanding of quality across the sector.

As a participatory artist, I feel that I've had the opportunity to share my experiences and contribute to raising the quality (in all senses of the world) of future participatory projects in Wales.

Bethan Marlow, freelance artist

It has been extremely exciting to take the quality agenda forward so pro-actively in this phase of ArtWorks Cymru. The Quality Framework activity has only been briefly reported on in this document as it was a separate fund given specifically for the work by ACW. However, it is intimately connected to all the work of ArtWorks Cymru, and the Quality Principles are a very practical way for people to engage with the work we have been doing.

The quality work is ongoing. The Partnership Manager is currently in conversation with ACW staff regarding their quality assessment process for participatory arts projects, and is actively reviewing their process and reporting form. Attempts have been made to embed the Quality Principles into training for Lead Creative Schools, but this has been hard to achieve as the LCS scheme is well underway and heading towards its last set of training this autumn. The Partnership Manager is also in conversation with the regional Arts and Education Networks and is currently working with A2Connect Arts Champions to develop an educationally focused version of the Quality principles.

The Quality Principles now need to be embedded into the work of the sector. Rolling out training sessions and running a series of case studies is clearly the next step.

To give the sector a strong presence both virtually and through live events.

The work that has been put into ArtWorks Cymru plus then pulling together of the surrounding activity (seed funds, quality principles etc.) has professionalised the great Welsh work already being done on the participatory Arts scene.

Ruth Evans, Welsh National Opera

Artworks Cymru ran over 3 times the amount of sessions than predicted and quadrupled the predicted amount of attendances at sessions. The distributed ownership model has been a vital part of this success, allowing lots of different stakeholders to run AC sessions in different contexts. This has given ArtWorks Cymru and the agendas it represents a really strong presence across the sector.

Facebook is a particularly useful platform for ArtWorks Cymru in terms of making the work visible and broadcasting information, and twitter serves to amplify this further. It should be noted though that these social media channels are limited in their reach and don't really take the work beyond the sector. Also, these channels are not discussion spaces.

The ArtWorks Cymru website was developed through this phase of the program. This gave AC a space to showcase the work strands, information about events, and house the resources created through the projects in the knowledge zone. The website also houses the online Quality Principles resource.

To create further research across the ArtWorks Cymru community of practice, through advocacy, seed project work and strong partnership with HE organisations and academics.

It galvanised the Network, and gave us something tangible to work on collectively. The research period included a Think Tank which was enormously useful in terms of bringing the health professionals' voice to the process.

Angela Rogers, engage Cymru, commenting on Artist-in-Hospitals Toolkit Seed Fund

The exploratory nature of the evaluation cards allowed artists to experience their practice as research and for the participant responses to influence the practice.

Wendy Keay-Bright

At the beginning of the program, ArtWorks Cymru put out a tender for further research and for an evaluation of the program with the hope that we could partner with an HE institution to take research forward. It became clear as the bids came through that the budget we had for this strand would not pay for an HE collaboration.

The relationship via Cognis to Wendy Keay-Bright and Leah McLaughlin did achieve an academically slanted paper as an outcome, despite not having a formal link with an HE institution. The research and evaluation project looked closely at the partners' challenges with these issues, and the user-led design process of developing the Evaluation Swatch Cards led to two charrette workshops which participants found extremely enjoyable and fostered interesting debates. The Cards themselves are an unexpected outcome that could be a major asset for ArtWorks Cymru in the future.

The Cardiff University link was interesting, as it was with the sociology department. The relationship with ArtWorks Cymru allowed the Cardiff University team to take further research and methodologies that they were already developing, and, in doing so, they have been able to unlock funding to do small studies.

The Seed Fund has allowed research to happen in a different way. It allowed organisations to link with HE's in a much more grassroots way around an action led or practice led issue. It also allowed organisations and individuals to do discreet action-led research around specific issues. This was a much more pragmatic approach to research, but is more potent for moving on sector issues.

Reflecting on the different research strands that we have engaged in, the partners debated what kind of research we should be commissioning in the future and whether we have the capacity and skills to be commissioners. It is hard to find funding for large scale research outside of academia, and so the more pragmatic and action led research is definitely more achievable and arguably holds more value for the sector. Continuing conversations with HE institutions is vital, and ArtWorks Cymru have the potential to be useful partners in work they are leading on.

To link to the ArtWorks Advocacy campaign and promote ArtWorks assets as developed by other pathfinders.

Wales needs to recognise the cultural ethnography of its Nation - and place 'participatory arts' - whether through health, regeneration or education - as a powerful tool in reaffirming our collective values and to question our differing.

David Jones, David Jones Associates

The practice of participatory arts is necessarily different across the UK. The consistent and persistent voice that ArtWorks Alliance can speak with is entirely dependent on those diverse practices being shared UK-wide; and ArtWorks Cymru is a key player in enriching this diversity and enabling the Welsh sector to contribute to the debates and actions that are strengthening participatory arts.

Kathryn Deane, Consultant Director, ArtWorks Alliance

Advocacy is a big issue in the sector. Much of the participatory arts work undertaken is hidden, small scale or delivered at grassroots level. Organisations delivering this work are often small scale and overstretched, or are working within the competing agendas of a large organisational context. This makes advocating and publicising the work difficult.

Unsurprisingly, advocacy was the joint top answer when survey respondents were asked what is needed in Wales to support participatory arts in the future.

Yet there has never been a time when it is more important to find a collective voice and talk about why the work we do is of value. The outcomes and feedback coming from both Seed Fund projects and Learning Group discussions are examples of how participatory arts can contribute to a range of different agendas. ArtWorks Cymru's existence has allowed partners to come together to discuss how to approach advocacy and also to have an ongoing dialogue with Arts Council Wales around this issue. Creating a joint brand makes the voice of the sector louder.

There is still more work to do around advocacy in terms of engagement with the Welsh Government and how participatory arts links in with the seven goals of Well Being of Future Generations Act. The recent Warwick Commission Report¹ outlines the potential downward spiral that could be the result of cuts in public funding, and urges "Cultural organisations need to do a better job at coming together locally to share resources, devise partnerships that will unlock financial savings and generate income benefits and join forces in making their case."

The development of ArtWorks Alliance has also enabled ArtWorks Cymru to stay linked in to the wider UK agenda. ArtWorks Alliance members include all the original ArtWorks Special Initiative Pathfinders, as well as new members who represent new sectors. ArtWorks Alliance has been slow to get off the ground, but has great potential to approach higher level strategic issues and work collectively to make change.

¹ Enriching Britain: Culture, Creativity and Growth. The 2015 Report of the Warwick Commission on the Future of Cultural Value, February 2015, Neelands et al, University of Warwick, Coventry
<http://www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/>

6. CONCLUSIONS AND FUTURE PLANS

The 2015 – 2017 program has clearly allowed ArtWorks Cymru to extend its reach and create a space for dialogue that the Welsh participatory arts sector needs and values. As we move on from the 2015 – 2017 program, there are clear opportunities and challenges that need to be addressed.

Opportunities

- The ongoing interest and engagement with the program offers an opportunity to open up the partnership wider and to engage an even bigger set of stakeholders in the community of practice.
- Resources and Assets – there's clearly an opportunity to look at how we make the most of the resources that have been developed through ArtWorks Cymru. As we undertake the next stage of business development, the issue of sustainability needs to be considered, and the resources and assets could allow us to develop a more entrepreneurial side of ArtWorks Cymru that supports some of the other, less publicly fundable, agendas.
- ArtWorks Cymru Quality Principles have opened a space for a useful and constructive conversation about quality. ArtWorks Cymru is well placed to take this work forward, and the sector-driven nature of the partnership allows widespread ownership of the work.
- Driving innovative practice – the Seed Fund format has proved to be a useful one to drive experimentation, and could be used in a more focused around particular issues in order to foster sector solutions.
- Advocacy – there are clearly opportunities to create further advocacy tools, and the partnership has discussed creating a manifesto for participatory arts as a tool to highlight the practice.
- ArtWorks Alliance Convention – in June 2017 ArtWorks Alliance will be holding a UK convention in June 2017. Being part of this event would allow work and key sector-leaders from Wales to be recognized on a UK-wide platform.

Challenges

- Creating a wider reach and closing the geographical gaps is a challenge that needs to be addressed in the next phase of ArtWorks Cymru's work. There are key potential partners who could help ArtWorks Cymru to do this.
- Whilst ArtWorks Cymru has succeeded in linking in non-arts partners and individual artists, but hasn't found a useful way to link participants in to the conversation. This is much trickier, as the agendas being dealt with are sector pre-occupations and are not always easy to communicate. But participants are key stakeholders in the work and should be involved in some way.
- Finding ways to fund the work going forwards will be challenging. The ArtWorks legacy funding enabled the 2015 – 2017 program, but future bids will have to be targeted to particular funds.
- The capacity of the sector is always a challenge, as organisations and artists involved in the program have many demands on their time and resources.

- Finding ways to drive research and creating a respected evidence base is also a big challenge. There is a possibility of linking in with an AHRC network bid that is being made through Sunderland University, and this might allow Welsh academics to drive the agenda themselves.
- Holding the agenda between people who are new to participatory arts and more experienced stakeholders who want to take the agenda further. This is essential as people are constantly entering the practice, but the practice also needs to move forward.
- Advocacy – this is a much a challenge as it is an opportunity. Constant engagement is needed from across the sector in order to make the right connections with Welsh Government and non-arts sectors.

Future Plans

ArtWorks Cymru will be working over the next 6 months to develop plans for the next phase, and also to develop the business model considering the assets and resources created.

The following ideas have already been put forward by the partnership as potential elements of a new program:

- Create program for embedding the Quality Principles
- Look at leadership in participatory arts in Wales / Link to ArtWorks fellowship
- Advocacy campaign
- More focused Seed Fund
- Taking part in the ArtWorks Alliance Convention
- Linking to Sunderland University AHRC Network bid

Rhian Hutchings
ArtWorks Cymru Partnership Manager
March 2017