Paul Hamlyn Foundation
ArtWorks Evaluation
Interim Report

March 2013
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1. Executive Summary

This summary pulls together key findings from across the first year of evaluation activity, undertaken by DHA and the Institute of Cultural Practices at the University of Manchester, and building on a range of sources and analytical approaches. It looks not only at activity which has already taken place, but at plans, opportunities and challenges going forwards.

The need

- The ArtWorks initiative is based upon significant research, and taps into a need which stakeholders across the arts and cultural sector recognise and confirm, and are keen to do something about it. The research across the Pathfinders is building up a good picture of the supply side – the experiences of artists – in the delivery of arts practice in participatory settings.

- Whilst this knowledge is developing, there is a general absence across the broader academic and grey literature of research which explores artist development, career paths and motivations. In this respect, ArtWorks is well-placed to contribute significantly to filling this knowledge gap.

Changing context

- Significant change has and is taking place across the policy environment in which arts practice in participatory settings takes place, and in which training and support mechanisms might be developed. These changes do not negate the need for this initiative, but they will impact upon the solutions which can be sought and upon the future market and circumstances for arts practice which takes place in participatory settings.

- It will be important for both PHF and the Pathfinders to consider what can and should be undertaken, in the context of this initiative, to respond to these changes.

Partnerships

- The range of partners and partnerships involved across the initiative is significant. In some cases, these partnership provide practical support (such as funding), and in other areas they ensure reach, strategic engagement and expertise. Across the Pathfinders, the partnership styles and approaches vary substantially. There are some partners across the initiative whose involvement is still in its early stages.

- As one of the key aims for ArtWorks is to effect change which impacts across a complex system, these partnerships will become more important as the initiative progresses.
Approach

- The enquiry-based approach adopted by ArtWorks is well-supported across PHF and the Pathfinders, but is not always an easy approach to prosecute. It is seen as having integrity and feeling like a mature approach to a complex problem; but it is also seen as a complex process in its own right, and sometimes poses challenges for the articulation of the initiative and in practically applying the results of enquiry activity.

Achievements and Challenges

- There is a significant body of knowledge already being accumulated through the ArtWorks initiative. Where gaps exist, they are beginning to be identified and steps are being taken to consider how they might be filled. The key challenges at this stage of ArtWorks are to:
  - Draw together the learning across the Pathfinders
  - Ensure that this learning is recognised and applied in the development of further activity
  - Disseminate the learning more widely, to support the wider influence sought by this initiative and to contribute to developments and discussions taking place elsewhere
  - Recognise the gaps or areas in which different kinds of approaches might be required to effect the significant change which PHF is seeking

- It would be timely now for PHF to consider its future strategic planning and resourcing for this initiative. There are two areas in which this thinking might be usefully focused:
  - How best to undertake and support the range of work with external stakeholders, in positioning the activity already taking place in ArtWorks within the challenges and opportunities which the current practice and policy environment present
  - How best to convert some of the activities and assets already emerging from the Pathfinders for the longer-term, whether through sharing the learning, scaling activity up or challenging partners and stakeholders to make significant changes. This is particularly worth considering at this point in time, in light of the original proposal to the PHF Arts Programme Committee and Trustees for a second potential phase of engagement.
Introduction
2. Introduction

DHA and the Institute of Cultural Practices at the University of Manchester were appointed to undertake the evaluation of ArtWorks. This report has focused upon building an overall understanding of the initiative, in establishing a baseline of evidence about the ways in which the initiative emerged and the shared understanding of it, and in mapping activities from the first phase of Pathfinder operation. It offers a theory of the way in which this intervention might bring about change, and begins to analyse ArtWorks against this theory. As such, it is the beginning of an assessment.

ArtWorks is a complex initiative, and evaluating it is a challenge but has also been extremely interesting. We have born in mind the requirement to supply not only a summative but also a formative evaluation. Where appropriate, we have sought to identify areas for further consideration. We have also, we hope, taken a practical approach to developing a range of approaches to analysis and understanding which can be used throughout the project and are helpful not only to our evaluation process.

In addition to this report, the Evaluation Team has also undertaken a literature review, looking at a range of academic and grey literature, as well as existing bibliographies, which provide the context for the current project. The literature review is available through the ArtWorks Ning site, and can be viewed here. The literature review is not intended to be comprehensive, but to provide a baseline which can be added to over the lifetime of the project.

2.1 How to read this report

This version of the Interim Report contains key sections and findings from a longer report internal to the programme. The Interim Report reflects upon ArtWorks from its inception up to the end of October 2011, when the report was first drafted. Feedback from both the Pathfinders and the Project Director is reflected in this version of the report, which has also been received by the ArtWorks Steering Group.

This report contains:

1. An Executive Summary
2. A model timeline of the intervention
3. An ‘ideal’ model of the intervention, which also maps the current and projected activities of the Pathfinders on to the anticipated outcomes
4. A modelling of the clusters of different activities and methodologies across the programme
5. A modelling of the individual partnerships for each of the Pathfinders.

The following pages offer a brief explanation of the four models, with some explanation of how to read them.
2.1.1 Timeline

The timeline is supplied within this document, but due to its size and complexity it is best read when printed at A3 size. The timeline has been built from a review of background and current documentation across the project. It identifies some clear phases across the project, from the initial research, through a development and consultation phase through the commencement of the Pathfinders. From April 2011 onwards we have modelled six concurrent lines: the activity of PHF and governance structure for ArtWorks, and the activity of the five pathfinders. This map cannot capture all the activity which is taking place, and so it currently focuses on activities which are sustained pieces of research, exploration or intervention.

The following notes offer a basic key for reading the timeline:

- The quarters identified from April 2011 reflect the monitoring quarters for the five Pathfinders.
- Key cross-pathfinder meetings are marked in dark blue.
- Key PHF governance meetings are marked in mid blue.
- Activity which is in development or taking place over time is marked in mid pink, with final outputs or reports being marked in dark pink.

2.1.2 Intervention Model

The intervention model was first shared with the Steering Group in February 2012. It has been tested and used for exercises at National Pathfinder meetings in April 2012 and October 2012, and will be continually revisited and, where appropriate, refined throughout the evaluation process. It has also been shared individually with some of the Pathfinders, where they felt that it provided a useful process for modelling their own activity.

Some things are worth noting when considering the application of this model as an evaluation framework:

- The model is based primarily on the six outcomes identified by PHF. The model suggests an ‘ideal’ concept of how this intervention might work.
- It shows a linear progression route through to the six outcomes. In reality, activity often effects change in less clean or direct ways. As the intervention progresses, we will be able to get a sense of the circularity or indirect and cumulative effects of certain kinds of activity.
- The five Pathfinders did not individually bid – and are not funded – to undertake activity which meets all six outcomes. Nor have they made proposals which necessarily follow a strictly linear process. Rather their activity reflects the spheres in which they can expect to have influence, and the particular opportunities and challenges of their institutional and partnership circumstances.

The version in this report shows the current and planned outputs from the five Pathfinders against the six outcomes identified by PHF for the ArtWorks initiative. The model does not show PHF activity at this stage, but the commentary identifies where choices have already been made with development and commissioning funds to ‘plug gaps’, or to bring outputs together.
2.1.3 Activity Clusters

The activity clusters model the key outputs produced thus far by the Pathfinders and by PHF. The aim of this section is to begin to understand, by assessing clusters, what the range of activity has been and what the different approaches to testing propositions has been. The models have been grouped as follows.

- Training and Development Providers and Opportunities: a cluster of work which explores the current situation in relation to training provision.
- Artists – consultations: looking at a range of consultation approaches and processes.
- Artists – testing/piloting professional development activity: looking at a range of professional development activity, some of which have also been run as consultation processes with artists.
- Arts Practice in Participatory Settings: much of the work undertaken in this cluster seeks to bring together what is already known and tested in arts practice in participatory settings.
- Research with participants: a small amount of research has been undertaken directly with participants, to understand the different factors which effect their experiences.
- Qualifications and Standards: work undertaken specifically to explore and respond to changes relating to qualifications and standards for artists working in participatory settings.

2.1.4 Partnership Models

It is early to begin reflecting upon what kinds of interventions will emerge from the five Pathfinders, and how the individual partnerships will develop. However, it seems valuable at this stage to consider just briefly what some of the key facets and opportunities are for each of the individual projects. Presented here, therefore, is a first modelling of the five Pathfinder partnerships.
Timeline
### 3. Timeline

#### Initial Research and Consultations

- **Phase 1 - Scoping, Research and Audit**
  - Audit of Pathfinders’ practice - research
  - A stocktake (audits) of all partner sites
  - Literature review on shared practice, possible funding models and a current one for PHF
  - Two action research (Exploratory Lab weeks) - testing mentoring and development process

- **Phase 2 - Critical Conversations and co-mentoring**
  - Exploratory Lab weeks: testing mentoring and development process
  - Critical Conversations developed; began as ‘mentoring framework’ and becomes a model, principles for shared activity across pathfinders, possible funding models and a current one for PHF

- **Phase 3 - Developing modules**
  - Launch national learning: creating conversations within and across pathfinders
  - The proposal which is agreed sets out: enquiry process, outcomes refine, led by Pathfinders

- **Phase 4 - Five Action Research projects**
  -friends with art form
  - Research process takes place

- **Phase 5 - Six Seventh National Conferences**
  - PHF agrees to a three-year programme of pathfinder projects across the UK that will ‘seed’ models of working and the development of participatory arts practice within an enquiry model, principles for shared activity across pathfinders, possible funding models and a current one for PHF

- **Phase 6 - Developing contacts list of champions for arts work in participatory settings**
  - PHF and partners commission first meeting to introduce Pathfinders to each other.
  - Reference groups: National/Regional, Scottish/Local training and CPD, ongoing and further consultation, new groups actively promoted

### Table

<table>
<thead>
<tr>
<th>Phase 1</th>
<th>Phase 2</th>
<th>Phase 3</th>
<th>Phase 4</th>
<th>Phase 5</th>
<th>Phase 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scoping</td>
<td>Planning</td>
<td>Critical</td>
<td>Developing</td>
<td>Sixth National</td>
<td>Developing</td>
</tr>
<tr>
<td>Research and Audit</td>
<td>Audits</td>
<td>Conversations</td>
<td>modules</td>
<td>Conferences</td>
<td>contacts</td>
</tr>
</tbody>
</table>
| Pathfinders’ Initial Research and Consultations | PHF agrees to a three-year programme of pathfinder projects across the UK that will ‘seed’ models of working and the development of participatory arts practice within an enquiry model, principles for shared activity across pathfinders, possible funding models and a current one for PHF
| Exploratory Lab weeks: testing mentoring and development process | Critical Conversations developed; began as ‘mentoring framework’ and becomes a model, principles for shared activity across pathfinders, possible funding models and a current one for PHF | Launch national learning: creating conversations within and across pathfinders | Research process takes place | PHF agrees to a three-year programme of pathfinder projects across the UK that will ‘seed’ models of working and the development of participatory arts practice within an enquiry model, principles for shared activity across pathfinders, possible funding models and a current one for PHF | PHF and partners commission first meeting to introduce Pathfinders to each other. Reference groups: National/Regional, Scottish/Local training and CPD, ongoing and further consultation, new groups actively promoted |
Intervention Model
<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Involve artists in sharing evidence and discussion towards developing a better understanding of what supports quality and value, including what skills/knowledge/understanding are required in different circumstances</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Use developing/piloting activity to develop artists skills and understand progression routes and access to information</td>
</tr>
<tr>
<td></td>
<td>Design and embed opportunities for training and CPD for artists at all stages of their career, reflecting on learning from developing/pilot activity</td>
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<td></td>
<td>Involve artists in sharing the learning from ArtWorks, and making the case for future development</td>
</tr>
<tr>
<td><strong>Artists are more confident and articulate about their work in participatory settings</strong></td>
<td><strong>Outputs</strong></td>
</tr>
<tr>
<td></td>
<td>Navigator: testing application of NOS more widely, and other codes/standards; HE/FE partnerships and influencing</td>
</tr>
<tr>
<td></td>
<td>Navigator: the future of the partners activities and consortium model, and related activities</td>
</tr>
<tr>
<td>London: Connecting Conversations</td>
<td>London: testing mentoring/reflexive methodology; Labs and Arts School Lab pilots</td>
</tr>
<tr>
<td></td>
<td>London: potential development of reflexive methodology and Lab models</td>
</tr>
<tr>
<td>Scotland: Peer Networks, Skillset research consultation, LinkedIn, Events</td>
<td>Scotland: Peer Networks as a model of mentoring and CPD; work ongoing to identify possible response to Skillset research.</td>
</tr>
<tr>
<td>North East: Focus Groups, Peer-Assisted Learning, Critical Conversations</td>
<td>North East: testing phase course design and resources framework</td>
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<td></td>
<td>North East: potential continuation of Critical Conversations</td>
</tr>
<tr>
<td>Cymru: Artists consultation/online survey and case studies, Facebook/Twitter/Vimeo</td>
<td>Cymru: Action Learning projects</td>
</tr>
<tr>
<td></td>
<td>Cymru: Symposium</td>
</tr>
<tr>
<td>Outputs</td>
<td>Navigator: Training activity taking place across the membership groups; development of NOS for wider disciplinary groups</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>London: Labs and Arts School Lab; range of arts activities in participatory settings to draw learning from</td>
<td>London: Significant opportunity to support artists to convert from training/CPD experiences into their own practice</td>
</tr>
<tr>
<td>Scotland: Indirectly through consultation work including in Skillset research; Peer Networks and supporting research; and annual conference/event</td>
<td>Scotland: Indirectly through Peer Networks, though not clear if new skills are particularly being tested</td>
</tr>
<tr>
<td>North East: Indirectly through Peer-Assisted Learning project; through Critical Conversations and Focus Groups; and through Audit of Participatory Arts Practice</td>
<td>North East: No specific plans as yet</td>
</tr>
<tr>
<td>Cymru: Directly through Participants Research, Action Learning Projects</td>
<td>Cymru: Potentially the Action Learning Projects are testing a model of reflection in an applied setting. No clear 'before and after' assessment, but significant learning may still emerge</td>
</tr>
<tr>
<td>Outputs</td>
<td>Map existing evidence about quality and value, and support discussion across artists, employers and participants about it</td>
</tr>
<tr>
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</tr>
<tr>
<td>Navigator: Literature Review; Artists Labs; assessment of NOS and other accreditation options. NB significant emphasis on artists experiences.</td>
<td>Navigator: Possible application of NOS to wider disciplinary group. NB significant emphasis on artists, though NOS/other qualifications and standards work may help to widen engagement with employers.</td>
</tr>
<tr>
<td>London/Shift: Literature Review; Connecting Conversations. NB significant emphasis on artists and producers, less so employers.</td>
<td>London/Shift: Labs and Arts School Lab. Opportunities in Year 2 to target this more clearly, and widen sites of intervention, as per revised plan. NB significant emphasis on artists and producers; could consider bringing to bear more learning from existing work with participants.</td>
</tr>
<tr>
<td>Scotland: Skillset study and work with Peer Networks. NB significant emphasis on artists and training providers</td>
<td>Scotland: Peer Networks as a model of mentoring and CPD; work ongoing to identify possible response to Skillset research. NB current emphasis has been on artists and training providers</td>
</tr>
<tr>
<td>North East: Audit of participatory arts practice; Critical Conversations; Focus Groups. NB Significant emphasis on artists, artforms and settings</td>
<td>North East: development of pilot testing of course design and resources framework, and continuation of Critical Conversations.</td>
</tr>
<tr>
<td>Cymru: Participants Research, Artists Consultations/Case Studies. NB. NB attempt to engage with all stakeholders for quality, though commissioners research not completed</td>
<td>Cymru: Potentially the Action Learning Projects are testing a model of reflection. No clear ‘before and after’ assessment, but significant learning may still emerge</td>
</tr>
<tr>
<td><strong>Outputs</strong></td>
<td></td>
</tr>
<tr>
<td>Outputs</td>
<td>Navigator: Standards and Qualifications activity, snapshot of training, bibliography</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>London/Shift: Literature Review; Connecting Conversations; reviewing Lab models</td>
<td>London/Shift: Curriculum development; wider development in other sites of intervention.</td>
</tr>
<tr>
<td>Scotland: Skillset research, events and annual conference</td>
<td>Scotland: Currently being considered, following Skillset research</td>
</tr>
<tr>
<td>North East: Audit of participatory arts practice</td>
<td>North East: development of pilot testing of course design and resources framework; continuation of Critical Conversations; future options for Peer-Assisted Learning?</td>
</tr>
<tr>
<td>Cymru: Training Audit</td>
<td>Cymru: Action Learning Projects; possible HE/FE connections still to be explored</td>
</tr>
</tbody>
</table>

Identifying existing models of good practice which contribute to a better understanding of quality and value; map existing training, its gaps, scope and quality

Use developing/piloting activity to test new approaches/models of training and delivery

Expand/develop new models of training delivering, and design and embed opportunities for training and CPD for artists at all stages of their career

Disseminate the learning about models of good practice with artists, employers and funders, and make a case for those which are replicable/expandable

Clear models of good practice are shared, disseminated and replicable
<table>
<thead>
<tr>
<th>Outputs</th>
<th>Mapping and consulting/engaging with the existing infrastructure, to understand common approaches/activity and existing understanding of quality and value</th>
<th>Use developing/piloting activity to test and develop the support infrastructure, and identify gaps or issues</th>
<th>Use and develop the infrastructure in the design and embedding of opportunities for training and CPD for artists at all stages of their career</th>
<th>Disseminate the learning and identify issues which still require resolution, to make the case for further infrastructural development (if required)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Navigator: Standards/Codes activity, snapshot of training</td>
<td>Navigator: Pilot and testing CPD models</td>
<td>Navigator: exploring wider application of Standards/Codes</td>
<td>Navigator: may depend upon future activities of partner organisations and consortium</td>
<td></td>
</tr>
<tr>
<td>Scotland: Skillset research</td>
<td>Scotland: Significant questions for Creative Scotland following Skillset research about best approaches in this area.</td>
<td>Scotland: TBC, following completion of Skillest research</td>
<td>Scotland: Annual conferences; significant opportunities to disseminate to and influence the sector in the future, and to consider changes within Creative Scotland</td>
<td></td>
</tr>
<tr>
<td>North East: Audit of participatory arts practice</td>
<td>North East: Course design and resources framework could have implications/opportunities across HE</td>
<td>North East: Depends on possible long-term solution for course design and resources framework</td>
<td>North East: Significant opportunities for HE-led response to be more widely co-ordinated/influenced</td>
<td></td>
</tr>
<tr>
<td>Cymru: Training Audit</td>
<td>Cymru: Opportunity to test how ‘portable’ Action Learning approach might be; HE/FE influencing</td>
<td>Cymru: May require more significant engagement across partnership and with Arts Council Wales</td>
<td>Cymru: Symposium; other activities will depend upon outcomes from year one</td>
<td></td>
</tr>
</tbody>
</table>

A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK.
<table>
<thead>
<tr>
<th>Outputs</th>
<th>Map and assess existing partnership working/common areas of activity/interest/understanding</th>
<th>Solicit and support partnership working through pathfinders, including new/different kinds of partnerships</th>
<th>Solicit and support partnership working through engagement between PHF/pathfinders and other partners</th>
<th>Share the learning from the partnership process(es) and added value, encouraging continuation/new partnerships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Navigator: Snapshot of training</td>
<td>Navigator: HE/FE influencing, future of Qualifications and Standards work</td>
<td>Navigator: May depend on future of consortium model</td>
<td>Navigator: may depend upon future of consortium</td>
<td></td>
</tr>
<tr>
<td>Scotland: Skillset research</td>
<td>Scotland: Will depend upon response to Skillset research</td>
<td>Scotland: Will depend upon response to Skillset research</td>
<td>Scotland: Events and annual conference; significant opportunities to disseminate to and influence the sector in the future, and to consider changes within Creative Scotland</td>
<td></td>
</tr>
<tr>
<td>North East: Audit of participatory arts practice; Focus Groups; Critical Conversations.</td>
<td>North East: May depend on models for year two activity</td>
<td>North East: May depend on long-term solution for course design and resources framework</td>
<td>North East: Dependent on outcomes from year two activity</td>
<td></td>
</tr>
<tr>
<td>Cymru: Training Audit</td>
<td>Cymru: HE/FE influencing; other opportunities within the current partnership</td>
<td>Cymru: Dependent on outcomes from year two activity</td>
<td>Cymru: Dependent on outcomes from year two activity</td>
<td></td>
</tr>
</tbody>
</table>
Activity Clusters
5. Activity Clusters

5.1.1 Training and Development Providers and Opportunities

Mapping the Terrain
PHF
Provides quantitative audit of HE and FE provision in England and qualitative sample of existing activities and case studies

Participatory Arts Training Audit,
ArtWorks Cymru
Audit to assess formal/informal training opportunities in Wales, through desk research and interviews

CPD Mapping
ArtWorks Navigator ‘Snapshot’ audit of CPD advertised/provided nationally by Navigator partners in Nov-Dec 2011, organised by art-form.

Academics’ perceptions of arts work in participatory settings,
ArtWorks North East
Interviews with NE-based academics, exploring their perceptions of artist/media practitioner engagement with arts in participatory, in their teaching, practice and research.

The audits undertaken in the work through PHF, Scotland and Cymru help to provide a quantitative picture of provision in England, Scotland and Wales. The fullest picture is available in respect of formal provision through HE and FE institutions, though there is some information about informal training provision.

The Navigator ‘snapshot’ provides some additional sense of the range of both formal and informal training emerging from different areas.

The research from ArtWorks North East provides a different way in to understanding the context in which training providers engage with artists.
A range of techniques for formal consultation were used, including online surveys (Cymru and Scotland), focus groups and group face-to-face consultations, and individual interviews.

### 5.1.2 Artists – Consultations

- **Artist Consultation Sessions**
  - ArtWorks Cymru
  - Follow-up to online survey, five consultation sessions with 52 artists. Artists grouped by proximity to location. Mixture of art-form, career stage and demographics.

- **Focus Groups**
  - ArtWorks North East
  - Series of art-form specific focus groups, each answering the same four questions covering a range of relevant topics.

- **Peer Networks/Skillset Research**
  - ArtWorks Scotland
  - Group of networks funded by Creative Scotland as part of ArtWorks. Networks include different art-form and setting specific groups. Networks exploring issues like ‘quality’, as well as feeding into Skillset research, and other events. The Skillset research also consulted beyond the Peer Networks with an online survey.

- **Peer-Assisted Learning**
  - ArtWorks North East
  - A project which paired a more experienced with a less experienced (in delivery ‘participatory arts activity’) artist. Results to be used to inform design phase of North East project.

- **Academics’ perceptions of arts work in participatory settings,**
  - ArtWorks North East
  - Interviews with NE-based academics, exploring their perceptions of artist/media practitioner engagement with arts in participatory, in their teaching, practice and research.

- **Consultation following Labs, CPD and Arts School Labs**
  - ArtWorks London
  - The evaluation of these three projects included an in-depth consultation with all participating artists.

- **Connecting Conversations**
  - ArtWorks London
  - Series of facilitated discussion sessions with artists, producers and others from different career stages and artforms who work in participatory settings (as freelancers and through organisations) about key issues.

- **Artist Online Survey**
  - ArtWorks Cymru
  - Online survey of 116 artists based in Wales, responding to a range of questions about career path, their own training and future needs.

- **A cluster of reflective learning models are tested out, and used to provide consultation material.**
5.1.3 Artists – Testing/Piloting professional development activity

Both the Labs projects (London) and the Action Learning projects (Cymru) focus upon direct reflection of practice, and some degree of immediate output in practice terms. The learning groups from Cymru are reflecting throughout the period of project delivery. With London, the Labs are sometimes linked to the development of specific activity which emerge following the Lab period.

By contract, the peer models and Connecting Conversations are not linked to any immediately practical output, but rather understood as the primary value as being the reflective process itself.

**Labs**
ArtWorks London
Lab model, with artists working together to share, explore, develop and reflect on their practice, specifically trying to provide an environment for both individual and collaborative learning. Range of models tested.

**Action Learning Projects**
ArtWorks Cymru
A project testing a learning group model alongside arts activity taking place in participatory settings. Five projects involve a range of artists, who then are part of learning groups, reflecting upon their practice.

**Arts School Labs**
ArtWorks London
Specific lab model, testing a two-week summer school for artists to work together to share, explore, develop and reflect on their practice, specifically trying to provide an environment for both individual and collaborative learning focusing on socially engaged practice.

**Connecting Conversations**
ArtWorks London
Series of facilitated discussion sessions with artists, producers and others who work in participatory settings (as freelancers and through organisations) – a possible future model for a support framework for reflective practice and a research process.

**Peer-to-peer Networks**
ArtWorks Scotland
Group of networks funded by Creative Scotland as part of ArtWorks. Networks include different art-form and setting specific groups. Networks were trained, and are running events and activities of their own to support professional sharing and development.

**Peer-Assisted Learning**
ArtWorks North East
A project testing a development and learning model which pairs a more experienced with a less experienced (in delivery ‘participatory arts activity’) artist, supporting them with training and then enabling a series of meetings in which both artists share and learn.
5.1.4 Arts Practice in Participatory Settings

**International Next Practice**

PHF  
Reviewing and bringing a range of examples of work from across the world, focusing on innovative examples of artists working in participatory settings.

**ArtWorks North East**  
Audit of participatory arts practice across the ArtWorks North East partner organisations, and a range of other organisations in the region. The audit offers a set of organising typologies, and offers some practical findings on employment patterns and on training and professional development opportunities and needs.

**Events**

ArtWorks Scotland  
Range of activities, including an annual ‘networking’ event and events with experts/specialists talking about different kinds of practice.

**Critical Conversations**

ArtWorks North East  
Range of events using a conversation format, with expert practitioners in a specific area or artform providing each event with a focus for the discussion.

**Audit of Participatory Arts Practice**

ArtWorks North East  
Audit of participatory arts practice across the ArtWorks North East partner organisations, and a range of other organisations in the region. The audit offers a set of organising typologies, and offers some practical findings on employment patterns and on training and professional development opportunities and needs.

**Artist Case Studies**

ArtWorks Cymru  
Nine case studies were undertaken with different artists, based on an interview with each. Interviews explored a range of issues through the personal practice of the artists.

**Bibliography for Artists Working in Participatory Settings**

ArtWorks Navigator  
Reviewing and bringing together a range of relevant literature, with a focus on texts used by artists working in participatory settings.

**Annotated and unannotated Bibliographies**

ArtWorks London  
Reviewing and bringing together a range of relevant literature.

**Collaborative Doctoral Award**

ArtWorks London  
Just commencing

The events and the review of International Next Practice bring a wider community to engage with ArtWorks, and the knowledge of a wider range of practice to ArtWorks.

A range of work has been undertaken to build upon what we understand about how things are now. The Audit and bibliographies contribute significantly to this, and are also useful assets in their own right. The case studies from ArtWorks Cymru could perhaps be usefully connected to some of the research which will emerge from Scotland’s peer networks. London’s CDA may well contribute to this area further.
5.1.5 Participants

Participant Research
ArtWorks Cymru
*Four small sessions, with a group interview structure, undertaken, involving 27 participants across four different arts projects.*

Evaluations of participant experiences of events
ArtWorks London
Hofesh Schechter – Survivor Dialogue Unleashed Labs

The participant research undertaken by ArtWorks Cymru specifically as part of the ArtWorks project provides a useful opening into this area. There is perhaps a significant opportunity to further confirm and interrogate these findings through the range of evidence which some Pathfinders (particularly London) already have about the effects of participatory practice upon participants.

5.1.6 Qualifications and Standards

Qualifications and Standards
ArtWorks Navigator
*Assessment of current relevant National Occupational Standards and application across artforms; and assessment of codes of conduct across Navigator partners and areas of similarity/difference.*

Navigator have specifically lead on engagement with qualifications and standards relating to artists from the beginning of the Pathfinders engagement. This appears to work well, but there may be a crucial stage at which the work undertaken by Navigator requires specific engagement or wider take-up/response across the Pathfinders.
Partnership Models
6. Partnership Models

ArtWorks London Partnership and Resources

Steering Group
Barbican and Guildhall senior staff

Creative Learning Department

ArtWorks London – core team

Project Lead (Director of Creative Learning)
Research Lead (Research and Evaluation Co-ordinator)
Clore Fellow
Collaborative Doctoral Student

Shift Programme
Programme Leader
Programme Co-ordinator

Barbican and Guildhall School of Music and Drama – institutional context and site of potential influence/intervention

ArtWorks Delivery partners
MOTIROTI, Trinity Laban, Spitalfields Music, A New Direction, Hi8us South and Hofesh Schechter

Campus Partners
LSO, BBC Symphony Orchestra, Serious, Cheek by Jowl, Michael Clark Company and Boy Blue Entertainment
No formal links in first year – area of potential influence

Local/regional partners
City of London Corporation, CREATE (Olympic Host Boroughs Festival), East London Boroughs and Hackney Learning Trust
No formal links in first year – area of potential influence

HE Partners
Trinity Laban, Central St Martins Royal Holloway

Reporting

Peter Renshaw, consultant
Contracted for specific activities

No formal links in first year – area of potential influence
ArtWorks Scotland
Partnership and Resources

ArtWorks Scotland – core team

Project Lead (Development Officer)
Project Manager
Freelance researcher (project specific)

Creative Scotland – institutional context and site of potential influence/intervention

Portfolio Manager, Education, Learning and Young People and other Creative Scotland senior management

Umbrella Artforms Group
engage Scotland, Scottish Book Trust, YDance, Scottish Dance Theatre, Federation of Scottish Theatre, Glasgow Film Theatre, Scottish Traditional Music Forum. Limited involvement in year 1

Business Plan Development Partners
Royal Conservatoire of Scotland, Glasgow School of Art, National Theatre of Scotland, Scottish Book Trust. Bid development only

Skillset Advisory Group
Range of HE and FE providers, artists, commissioners and employers Project specific involvement

Consilium, consultants
Contracted for Skillset research

Events Partners
Talbot Rice Gallery
National Theatre
Luminate Festival

Five Peer to Peer Networks
Range of funded art-form or practice-specific networks of artists

Funded to undertake activity
ArtWorks North East Partnership and Resources

ArtWorks North East – Bid and Delivery Partnership
Individual pathfinders led on development of focus groups and critical conversations

ArtWorks North East – core team
Project Lead (Associate Dean)
Project Manager (Team Leader)

University of Sunderland
Range of involvement from other staff, including:

Alex Pheby – Subject focus groups
Caroline Mitchell and Alex Lockwood – Perceptions Research

in Institutional context and potential site of influence/intervention

Partner Baltic Centre for Contemporary Arts
Partner Equal Arts
Contracted for Audit of Participatory Arts Practice
Partner Helix Arts
Toby Lowe/Helix Arts, Researcher
Partner Live Theatre
Partner Northern Stage
Partner National Glass Centre
Partner New Writing North
Partner The Sage Gateshead
Leading on peer-assisted learning
Partner Regional Youth Work Unit
Partner Tyneside Cinema
Partnered on CDA bid
Partner The Sage Gateshead
Leading on peer-assisted learning
Partner Regional Youth Work Unit
Partner The Sage Gateshead
Leading on peer-assisted learning
Partner Regional Youth Work Unit
Partner The Sage Gateshead
Leading on peer-assisted learning
Partner Regional Youth Work Unit
Partner The Sage Gateshead
Leading on peer-assisted learning
Partner Regional Youth Work Unit
Contracted for Perceptions and Focus Group Research
Contracted for Perceptions and Focus Group Research
Contracted for Perceptions and Focus Group Research
Contracted for Perceptions and Focus Group Research
Contracted for Perceptions and Focus Group Research
Contracted for Perceptions and Focus Group Research
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Contracted for Perceptions and Focus Group Research
Contracted for Perceptions and Focus Group Research
Contracted for Perceptions and Focus Group Research

Sheila Spencer consultant researcher
ArtWorks Cymru – Bid and Delivery Partnership

ArtWorks Cymru – core team

- Project Lead (WNO Max Director)
- Research Lead (freelance)
- Digital Project Assistant (freelance)
- Evaluation and facilitation (consultant)

Welsh National Opera

 Provides research project for Phase 2

institutional context and potential site of influence/intervention

Partner
Streetwise Opera

Partner
Sherman Cymru
Provides research project for Phase 2

Partner
National Dance Company Wales
Provides research project for Phase 2

Partner
Head for Arts
Provides research project for Phase 2

Partner
Community Music Wales
Provides research project for Phase 2

Partner
University of Glamorgan

Partner
Community Dance Wales

Partner
Welsh National Opera

Provides research project for Phase 2

Partner
Head for Arts
Provides research project for Phase 2

Partner
University of Glamorgan