

Paul Hamlyn
Foundation

Art
Works

Developing
Practice in
Participatory
Settings

‘What do you need?’

Learning approaches for artists working in
participatory settings



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Contents

1 Introduction	2
2 What we have learnt	4
Artists at all stages of their careers want learning opportunities	4
The importance of conversation	4
What artists value in professional development opportunities	5
The 'portfolio artist'	9
The importance of collaboration between employers, artists, further and higher education providers	10
Bespoke solutions	11
Resources and responsibility	11
3 Taking this forward	13
4 Learning approaches and models	15
Example One: Peer Artist Learning: ArtWorks North East	15
Example Two: Action Research Learning Groups: ArtWorks Cymru	18
Example Three: Peer to Peer Artists' Networks: ArtWorks Scotland	20
Example Four: Connecting Conversations: ArtWorks London	23
Example Five: Labs: ArtWorks London	26
Example Six: Fellowship: ArtWorks London	30

Cover Image: A young participant in the ArtWorks London Fellowship Lab, with Ned Glasier (left of centre) and Islington Community Theatre, at the Barbican. (Photo: Camilla Greenwell)

1 Introduction

ArtWorks: Developing Practice in Participatory Settings is a Paul Hamlyn Foundation initiative which was established in 2011 and continues to the end of March 2015. It is a workforce development scheme that seeks to meet the needs of artists at different stages of their careers, building on good practice to enhance the existing development infrastructure.

The research and consultation informing the development of the initiative highlighted several principles which have underpinned and informed the design of the enquiry based programme of work. These included the need to:

- place both artists and participants at the heart of the programme
- address the requirements of artists at different stages of their careers
- generate cross art form interventions
- create a 'golden thread' of provision offering pathways for artists at all levels of experience

The research also suggested that learning approaches should build on existing research and learning from work carried out by the Cultural Leadership Programme, Creative Partnerships and other organisations, where peer to peer mentoring, reflective practice, experiential learning, mentoring and coaching programmes all appeared to have been effective. We sought to build on existing practice in order to develop new practice.

A key focus of the work in the early stages of the ArtWorks initiative was to learn more about what artists need, through consultation, and then to develop solutions. Five pathfinder programmes were funded which all adopted an enquiry based approach to pilot and test new ways of working. A great deal of learning has accrued over the programme duration, from within the pathfinders and also from other ArtWorks supported development projects.

Several new learning models and approaches have been tested and evaluated. They are described in this paper so we can share our learning with those developing education, training and professional development opportunities as well as with artists seeking to progress their practice. The approaches could be adopted in formal, non-formal and informal learning contexts. We know they have improved the experience not only of artists but also their participants. This will in turn support the sector's overall growth, value and status.

We make no claims for originality, nor are we sharing the models as some kind of prescriptive approach. Rather, we seek to add to the excellent practice that already exists.

The professional development models we have created are simply examples of 'how' our learning was used to create a range of meaningful professional development experiences for artists at all stages of their careers.

As the Project Manager from ArtWorks London stated:

'We know that these models are not exhaustive and we know that we are not the first people to experiment with these. However, we hope that in the spirit of ArtWorks, by sharing our approaches, successes and challenges, we can support this rich landscape to grow and better support participatory artists – now and in the future.'

This publication summarises our research findings and provides detailed specific examples of learning models and approaches. We hope it is of use both to artists considering their continuing professional development and also further and higher education providers and other organisations involved in artists' education, training and development.

2 What we have learnt

Artists at all stages of their careers want learning opportunities

A survey conducted for ArtWorks by DHA Communications in early 2014¹ was undertaken by almost 1,000 artists. It revealed that 78% of respondents *'regularly try to dedicate time'* to developing their practice and 77% are prepared to invest in their training and development.

The survey also showed that a larger proportion of artists have undertaken informal training and development than formal training and development. About half of all respondents have undertaken non-accredited short courses and a similar proportion have engaged with formal peer networks or with shadowing a peer.

We know that the diverse range of routes into participatory practice, the range of different contexts within which artists work and the professional isolation they often feel, combine to create a strong motivation and passion for development opportunities. These developmental opportunities may be formal or informal, self-led or taught – or a combination of these approaches. But it is clear that what artists want are environments to support professional development that reflect the environments in which they are working.

Consilium's *Skillset Research and Gap Analysis for Artists Working in Participatory Settings* for ArtWorks Scotland (2012) reinforced the view that artists like to *'learn by doing'*:

'...the most effective...method for the majority of artists was to learn from active practitioners through observation and mentoring...'

and that expanding this opportunity across all career stages should be

'the cornerstone of a skills development programme.'

The importance of conversation

Pablo Helguera in *Education for Socially Engaged Art* (2011) stated:

'Conversation is the center of sociality, of collective understanding and organisation. Organised talks allow people to engage with others, create community, learn together, or simply share experiences without going any further.'

Grant Kester also underlined the importance of conversation in *Conversation Pieces* (2004). This contribution to the recognition of a dialogical art has been significant to the practices with which ArtWorks has been concerned.

¹ The *Survey of Artists* was carried out January to February 2014 and the report is available on the ArtWorks website. It is the first element of a two part study which will also include qualitative interviews with participants who contributed to the first part of the study. The quantitative data is rich and has supported our key findings to date.

It is therefore no surprise to learn that what artists appear to have valued within the ArtWorks programme have been opportunities to have well structured conversations that have enabled mutual understanding and learning to evolve.

'An important part of the overall group process was affording these different perspectives space to be heard, without judgement or censorship. We feel strongly that the dialectical nature of the group experience is an important feature to account, not just for this project, but more generally in accounting for the artist's voice within broader debate on policy and the development of Participatory Arts practice.'

(Camlin, 2012)

What artists value in professional development opportunities

In considering a diverse range of professional development methodologies tested within ArtWorks, Taylor (2013a) noted the following range of factors were valued by artists as supporting – and often characterising – effective learning opportunity provision:

- *careful planning with clear aims and objectives*
- *artist led approaches*
- *associated with or integrated into practice*
- *structured but flexible and responsive*
- *a mixture of participating artists from different art forms and with a range of experience, in terms of longevity and settings*
- *recognition that diversity is a strength and space needs to be made for different views*
- *skilled facilitation*
- *space for reflection, which is structured into the activity and purposeful*
- *opportunities for participants to learn, share and evaluate creatively, drawing on their own practice*

This seems to suggest that there is a need for the *processes* of initial training and continuing professional development to match the work's own *practices*. As Kay (2012) states:

'...initial training and continuing professional development in arts in participatory settings must in their processes be congruent with arts in participatory settings principles and practices.'

'This isomorphic perspective is also discernible in what artists say they want and get from their arts in participatory settings work: enjoyment, inspiration, new skills and knowledge through participation and reflection, the energy that develops within a group, a sense of empowerment, increased self-confidence, shared ownership, a safe space to develop and exercise skills, make mistakes, and give and get feedback. These resonate with the benefits participants say they derive from arts in participatory settings. The traffic is evidently two-way between practitioner and participant: these are artists who like to receive as they give. And these same artists are clear that they want to build these kinds of relationships with each other too.'

It seems, therefore, that developmental opportunities for artists engaging in participatory work should reflect the centrality to the work itself of social intercourse and conversation.

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

- dialogical – encouraging shared reflection and learning
- reflective – supported by structured processes
- situated in the practice – for example, learning by observation within live projects, as well as taking time and space away from the 'coalface',

And that

- involve artists across art forms and across career stages – providing enrichment for all
- give artists the ability to cascade learning – making a difference to others they work with, as well as project participants

Each of these aspects is explored below, supported by comments from artists, project managers and employers gathered through interviews and conversations.

Dialogical

'Our focus groups and critical conversations in particular were successful and are models which could be replicated elsewhere. The art form specific focus groups brought artists together to discuss a range of participatory arts practice across the North East through structured questions. The critical conversations involved artists, participants, host groups and other collaborators from a variety of art forms, reflecting on and discussing their practice with others.'

(Project Manager)

It would seem that the value of structured conversations provides opportunities for artists to explore issues and articulate practice in a way which generates dialogue with peers and encourages reflection and learning.

'I found the session so helpful – much more so than most training I have been on. Really useful activities to reflect on own practice, hear from other organisations and apply conversations to own contexts.'

(Project Manager)

Many of our projects highlighted the importance of structure to this process and the value of external facilitation was also a recurring theme.

'It was brilliant to have the content framed but left open for us to develop dialogue with colleagues.'

(Artist)

As Camlin (2012) writes:

'...because the nature of Participatory Arts work is inherently 'dialogical', it's important that the kind of training offered to Artists is consistent with dialogical principles of learning, or as one participant put it, "There's a difference between teaching that's done to you rather than with you."'

Also:

'We found that taking time to come together and talk is a great thing to do – and we need to do more of it.'

(Artist)

Reflective

The importance of reflection emerged during the early research that informed ArtWorks and, as a process, it has threaded through all of the activities that have been tested.

'... skills in – and opportunities for – reflective practice are key to supporting lifelong learning and continued development.'

(Leighton-Kelly, 2012)

The survey of artists carried out by DHA tested the importance of this by asking respondents to think about the ways in which they reflect on their practice, what the circumstances for reflection are and should be, and what role reflection plays for them. Respondents were overwhelmingly positive about the value of reflecting on their practice as a means of generating improvement, with 91% of respondents in agreement. Many artists want more opportunities to reflect with peers on what constitutes 'good practice' (78%) and to have more opportunities to reflect with employers and commissioners (79%). Once again, the survey highlighted that artists appear to prefer more formal structured processes.

'Many participants fed back how valuable the time and space for structured reflection was in supporting them to develop insights into themselves, their practice, the practices of others and the sector in general.'

(ArtWorks Project Team)

Situated in the practice

Although there is an argument for artists needing time and space away from the ‘coalface’ to consider their practice (Taylor 2013b), it is also apparent that learning occurs most effectively when it is situated in the practice.

Leighton-Kelly (2012) identifies this need for space to experiment with other artists away from the practice:

‘Attendees expressed concerns about a lack of available and affordable space to work in, particularly for research and development work that does not have to focus on an outcome. This was sometimes described as a “space to fail” which was seen as important to risk taking and innovation but often lacking.’

On the other hand, the ArtWorks Cymru Learning Groups supported reflection between peers focussed on real collaborative projects led by the partners. This model sought to capture the processes that the artists employed, extracting learning through observation, reflection and conversation:

‘Artists in the learning groups felt that the learning group sessions gave them the opportunity to be in a room together and discuss the project as it develops.’

(Sellers, 2013)

This situated learning appears to have major relevance to emerging artists by providing opportunities for learning by observation. It is also felt to be important in the initial training of artists:

‘The importance of “situating” [higher education] learning inside the practices being learned about, rather than in “ivory towers” removed from actual practices, was recognised as being essential to prepare undergraduates for employment post-graduation.’

(Camlin, 2012)

Involve artists across art forms and across career stages

The importance of cross art form and cross career stage learning has been a recurring theme throughout the ArtWorks projects.

The ArtWorks North East Peer Artist Learning project brought structured pairings of artists together to work with ‘coaching style dialogues’ and proved immensely valuable to both the emergent and experienced artists in the cohort (Camlin, 2012).

Similarly, the Learning Groups model piloted by ArtWorks Cymru brought together artists at different experiential stages and in Scotland the Peer to Peer Networks were groups of artists at different career stages.

‘I had many more thoughts about my own practice than I thought I would. I appreciated very much being in mixed disciplinary groups to hear and think about the experiences of artists from other fields.’

(Artist)

'Spending time working through ideas, concerns and the practice of working with artists from another discipline had an enormous effect on my confidence in my ability to do this in my professional practice. I saw how enriching it is to learn from other artists and explore other practices that are perhaps out of my comfort zone.'

(Artist)

'The great thing was the development of a relationship with an artist in another art form – possibly leading to collaboration.'

(Artist)

'I was able to take part in meetings where I was taken seriously as an artist and this allowed me to grow as an emerging artist. I felt valid and was told I was. I was not just a vessel anymore.'

(Artist)

Give artists the ability to cascade learning

It is self evident that if artists are to commit time for development and learning then there needs to be some benefit to them in their work.

This suggests that development work must impact directly on their practice and several artists have suggested that it is also important they are able to cascade the learning, to other artists as well as to the participants with whom they work. The Fellowship model developed by ArtWorks London was conceptualised on this basis. It involved a large arts organisation, a small arts organisation and an artist, exploring how learning can evolve and then be shared. It highlighted how reciprocal learning between the employer and the artist can evolve from a shared learning journey, as showed by these comments from those involved:

'I had hoped the process would feed my own practice as an artist and how I think about participatory work. But the level to which I would explore was much deeper than I had envisaged and it has impacted on my work and on other artists with whom I work in so many ways.'

(Artist)

'We found that consistent contact time between the artists and the organisation supports positive partnership and maximizes the reciprocal learning.'

(Employer)

The 'portfolio artist'

The work we are concerned with is nuanced and therefore the developmental needs of the artists carrying it out will be too. Furthermore, the needs of the sector will continue to shift. This means that provision must not only meet the needs of the artists but also the changing needs of the sector(s) and settings in which they are working.

Artists carrying out this work are generally ‘portfolio artists’ – both making art and working in participatory settings in what might be a range of sectors, enabling others to make art. They require a breadth of professional development opportunities that support a wide range of roles and skills throughout their careers. There is a need for a lifelong continuum of provision, ensuring opportunities include artistic practice as well as application skills, context knowledge and ethical considerations. It is for this reason that we are focussing here on *approaches* rather than *content*.

Artist led interventions, such as those outlined in the case studies which follow, give the opportunity to consider and explore both sector nuances and different art form practices and processes. They have highlighted some important characteristics about effective learning approaches that are not new but which have been tested and refined.

The importance of collaboration between employers, artists, further and higher education providers

A great deal has been learned about the critical importance and potency of collaborative working between further and higher education providers, employers and artists in generating learning and development opportunities. It is clear that enhanced provision for artists’ learning and development will depend on the various parts of the system working more collaboratively to resource, design and deliver solutions.

Cox (2014a) evaluated a series of development projects supported by ArtWorks. The Creative Retreat, the University of Hull Associate Artists scheme and the research project by Trinity Laban all included artists who currently undertake work in participatory arts. Each also added an extra dimension, with the Creative Retreat bringing together artists and commissioners, the University of Hull bringing together artists and researchers (and the University environs) and the research project focusing on how project managers might be better supported and developed, in order to support artists.

Cox highlights the key learning from these projects as being:

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

This underpins and reinforces the learning outlined above.

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

Bespoke solutions

Every artist is different and has varying needs. Wherever possible, formal learning and professional development opportunities need to be bespoke. Artists like bespoke solutions: in designing solutions, it is clear that no one size fits all. Solutions that are responsive to individual needs and career stages such as the Fellowships and the networks were welcomed and proved to be beneficial. Informal opportunities, as well as formal ones, are valued and there is strong evidence to support provision and approaches which are experiential and situated in the practice.

Resources and responsibility

We need to address the issues around the barriers for artists in finding the developmental opportunities that they seek. The DHA survey of artists highlighted both financial cost and time cost of not taking paid work (resulting in financial costs) as the most significant barriers, but almost a third of all respondents also highlighted the lack of relevance of provision in relation to what they need as being a barrier.

This leads to a key question:

If artists are prepared to take time to develop, then where does the responsibility lie for creating the opportunities for them to do so?

The critical importance of the role of the employer or arts organisation in creating learning opportunities has been repeatedly highlighted in ArtWorks. The DHA survey of artists found that 41% of respondents had experienced support from employers and commissioners in covering the costs of training and development opportunities and 26% had experienced an employer or commissioner covering the costs of their time for undertaking training and development. The survey also found that 71% felt that employers and commissioners should be more responsible for investing in developing artists.

Is it time for funders to consider how organisations and projects they fund might be encouraged to include training and development opportunities in grant aided programmes?

Is it time for employers and commissioners to take collective responsibility for the pool of protean / portfolio / freelance artists upon whom they depend?

Within the ArtWorks initiative, there are many examples of small investments that have supported solutions which are highly cost effective in resource terms and have also created financial leverage.

If we are to generate change, it is important that we work together to influence the 'system' within which workforce development for artists practising in participatory settings operates. We need to consider and discuss together what the responsibility for action is in different parts of this system.

3 Taking this forward

It is important to support the 'community' of participatory arts practice by creating opportunities for all members of that 'community' to learn from each other, through structured artist led initiatives which share best practice and support the development of the skills needed to strengthen individual practice, enhance the experience of participants and support broader sector skills development. Through collaborative working and knowledge exchange across the system, we could genuinely respond to the complexity of needs that artists have for training, learning and development. As Camlin (2012) states, this cannot be a static set of solutions but rather an evolutionary one:

'If it is possible to consider the diversity of these practices and approaches as constituting some kind of community of practice (Lave and Wenger, 1991), then it is an evolving, organic and emergent one, which changes with its constituent population, their artistic concerns and interests, and the participant communities they engage with through the work. Induction into this 'community' through training needs to be done in such a way which recognises the fundamentally temporal, emergent and evolutionary nature of the practices.'

It is important that practitioners, arts organisations and the cultural sector as a whole achieve a more mutually beneficial understanding of what artists working in participatory settings need in terms of professional development.

In his seminal work on quality, Seidel (2009) outlines the importance of stakeholders and presents a theory on the interconnectedness of decision makers that is extremely pertinent to the development of opportunities for artists. The three groups of decision makers are:

Those in the 'room' (ie participants, artists and occasionally others, such as carers, support staff, parents).

Those just outside the 'room' who 'may interact with those in the outer most circle and who may visit the room in which arts learning experiences occur' (ie project managers, producers, curators).

Those furthest from the 'room' who may rarely, if ever, enter the 'room' (ie funders, board members, employers, policy makers).

Seidel argues that those 'just outside' and those 'furthest' from the 'room' have a powerful impact on the likelihood that those 'inside' the room will have a high quality experience.

So as we move forward, we must work collaboratively to ensure the development opportunities for artists reflect all perspectives and we take collective responsibility for the provision of those opportunities.

Artists, employers, training providers and funders all share a wish to ensure the best quality possible in the practice. One way to achieve this is through investment in continuing professional development.

Artists want it and take responsibility for it.

If employers were to share this responsibility by creating opportunities for learning within projects as well as in distinct development programmes; if funders were to ask for CPD to be built into the projects that they fund; and if education and training providers were to collaborate with the sector to develop a range of ways to meet the needs of artists throughout their careers – then the growth, value and status of the sector would be enhanced immeasurably.

4 Learning approaches and models

Example One

Peer Artist Learning: ArtWorks North East

The Peer Artist Learning project carried out by ArtWorks North East set out a series of structured opportunities for artists to reflect with their peers on their experiences: in pairs, and in small and large groups.

Model aims

The Peer Artist Learning project aimed to *'set up situations [between artists with more or less experience of delivering participatory Arts activity] where learning can take place through learning conversations'*. The project paired artists with more experience of participatory arts practice to have *'focused conversations'* (Stanfield, 2000) about their professional journeys and *'to critically explore the dimensions of participatory work and its many facets'*. Each more experienced artist was then paired with another artist with less experience of participatory arts practice to have coaching-style dialogues, following Sir John Whitmore's *'GROW'* model (Whitmore, 2009). The results of these conversations were intended to *'inform the way we value mentoring, co-mentoring and peer learning as learning tools in the context of artist development'*, as well as providing insights into the kinds of training which would best support artists wishing to develop their participatory practice.

Model structure

The project was delivered in two stages with some parallel processes.

Stage 1: established artist peer learning dialogues (stage 1/2)

The project first brought together pairs of established artists who work in participatory settings to reflect on their experiences of professional development within the sector and develop thinking. This involved 20 artists, selected through a recruitment process. Each artist worked with another who primarily worked in a different discipline.

Stage 2: Coaching dialogues (stage 2)

These established artists were paired as coaches to emerging artists. Twenty emerging artists or those with less experience in working in participatory settings were recruited for a free coaching opportunity. These artists were paired with the first group of 20 who met up with their mentees for six sessions.

Both groups had separate initial Training Days, but then shared a Development Day and a Final Sharing Day where they could engage in collective dialogue with everyone else involved in the project. Some of these dialogues were in the medium of language and some were in artistic media which artists co-created and co-facilitated (eg music, movement, mark-making etc).

Away from these collective training opportunities, individual pairs met for a minimum of six times to have a reflective conversation. They documented their dialogues in the form of learning journals.

Model content

In the initial training, artists were introduced to the method of the *'focused conversation'* and used that structure to *'frame'* their own series of conversations, developing their own lines of enquiry into the ArtWorks research and enquiry questions as appropriate. In order for ArtWorks to benefit fully from this, the artists each completed a learning journal after every session, making a total of nine entries. Sir John Whitmore's GROW coaching framework was used as a common method for delivering a consistency of experience across the project. Those with more experience of, or training in, coaching techniques relevant to their practice area were also able to use these, as appropriate.

Supported by personal documentation of their experiences through reflective journal keeping, the artists involved identified a number of *'critical factors'* they believed should inform future training design. These included contextual/pedagogical skills such as facilitating and working with groups of participants, and knowledge about what constitutes *'quality'* in participatory arts practice, as well as the knowledge and application of particular theoretical frameworks and perspectives.

The artists also identified a range of other skills and qualities they considered to have been significant in their own development as professionals. These included personal qualities of passion, commitment and professionalism as well as good business skills; a strong artistic practice; and the capacity to manage complex issues of ownership and control between themselves as artists and the various groups of participants, stakeholders, commissioners, agencies and funders involved in the work.

Model process

The process was intended to create as closely as possible the actual conditions under which authentic *'communities of practice'* (Lave and Wenger, 1991) evolve and develop, namely through dialogue between practitioners. By and large, people learn how to be effective participatory arts practitioners by learning from and with others, often in and through dialogue. Hence, theoretical knowledge about the practices (which is often what is explicitly taught) is not effective on its own – prospective new members of the community of practice of arts participation need to spend time inside the practices, and time outside of them, in reflective dialogue with more experienced practitioners.

The barrier to this happening naturally is often financial. More experienced artists find it hard to give of their time unpaid, as there are often pressures associated with volumes of work: either too much or too little of it. New practitioners don't have the networks of people to talk to; often those networks have grown up over time and aren't easy for newcomers to penetrate.

Many participants fed back how valuable the time and space for structured reflection was in supporting them to develop insights into themselves, their practice, the practices of others and the sector in general. They also cited the diversity of the wider group of artists as having a positive impact on their learning. Participants cited the specific skills and approach contained within the mentoring/coaching elements of the project as significant. The value of mentoring as a process, and the opportunity to network with other artists, were also highlighted as key positive features of the project.

Critical learning

The '*critical factors*' which the participating artists identified during the project should be accounted for in future training design. In particular, we feel there is still some interesting debate to engage in around the extent to which participatory practice might be considered an artistic practice in and of itself, and the implications that has for artists' professional identity.

Processual knowledge should inform the design and structure of future learning, through a dialogic process.

The project highlighted that training in participatory arts practice will be most effective when the training process is consistent with the practices themselves, in terms of creating the conditions for participants to:

- express themselves and have their 'voice' heard
- listen to other perspectives, and
- reach new insights, learning and consensus through discussion, dialogue and debate

So, a dialogic process which involves artists as co-contributors and recognises their existing skills and practices as valuable sources of knowledge appears to be an important way to proceed. This supports the '*community*' of participatory arts practice by creating opportunities for all members of that emergent and dynamic '*community*' to learn from each other through structured artist led initiatives which share best practice and support the development of the skills needed to strengthen individual practice and develop the sector.

Co-mentoring opportunities

Non-hierarchical co-mentoring projects were welcomed by the artists who participated in the Peer Artist Learning project as a means of reflecting on professional experiences to develop professional skills, knowledge and understanding, as well as helping us as a sector to discover more about our '*community of practice*'.

Effective training opportunities

Because the nature of participatory arts work is inherently dialogical, it's important that the kind of training offered to artists is consistent with dialogical principles of learning. Or as one participant put it, '*There's a difference between teaching that's done to you rather than with you.*'

Process based dialogic learning that capitalises on the skills and experiences of the artists who comprise the sector's professional 'core' is effective and provides invaluable resources to support newcomers into the participatory arts community, while also providing valued reflective learning for more experienced artists.

Example Two

Action Research Learning Groups: ArtWorks Cymru

Action Research Learning Groups set out a series of semi-structured discussions where a small group of artists had the opportunity to reflect on their participatory arts practice. All artists within the Learning Group were working on the same participatory arts project and were supported in their reflection by a facilitator. During the sessions, artists considered their roles in the project, their experiences within participatory settings and their skills development.

Model aims

The Action Research Learning Group aimed to create space for artists to reflect on their participatory arts practice and their learning on a specific project within a safe environment. This enabled artists to think critically, share knowledge and develop greater confidence as artists within the sector.

The results of these conversations were intended to develop greater clarity in understanding the ways in which artists in participatory settings work and develop their practice. The learning group sessions also provided a learning opportunity for the artists themselves.

Model structure

- Artists met in small groups, of no more than eight individuals, to discuss the project that they were working on together.
- Artists met four times during the course of the project; once before the project started, once after the project was completed and twice during the lifetime of the project.
- Each learning group session focused on one key question to enable in depth discussion and reflection.
- Learning group sessions lasted between an hour and a half and two hours.
- Learning group sessions were facilitated by an individual from outside the organisation delivering the project.
- Artists were divided into smaller groups, or pairs, for approximately 30 minutes of each session before feeding back on the discussion with the rest of the group.
- Brown paper, pens, post-it notes and other materials were provided to enable artists to note down what they felt was important or relevant. These notes were also useful for summing up at the end of the session.
- Early career artists were encouraged to blog about their journey and developing practice to support their learning throughout the project.

Model content

Throughout the course of the Learning Group sessions, several key areas of discussion emerged that were considered essential for reflection on an artist's participatory practice.

These included:

- general skills required for working in participatory settings
- how and where artists develop the necessary skills to work in participatory settings
- understanding the participants and the context in which artists work
- understanding shared values, beliefs and responsibilities

Themed discussions enabled artists and facilitators to remain focused and explore ideas in depth. They also led to a natural development of reflection during the lifetime of each Learning Group.

Model process

Artists responded that the time and space to discuss their participatory arts practice with others was both useful and engaging; not only did they feel that the investment in the time, and space, to discuss their practice helped their personal development but it also left them feeling more valued by the arts organisations.

Artists enjoyed the safe environment within which to reflect on their practice and consider the development of a project. They were able to discuss any issues or observations with each other which could affect how they approached certain issues, or participants, as a team.

Artists also found the effective and '*neutral*' facilitator invaluable in the creation of a safe and engaging environment.

Critical learning

Importance of facilitation

All facilitators completed training before commencing the sessions. The facilitators found training helpful to understand effective methods of supporting discussion and ensuring that discussions remained '*on topic*'. Smaller groups enabled more effective facilitation. Having between three and five artists within a group enabled all members of the group to participate in the sessions whilst also ensuring that the discussions could remain in-depth and focused.

Time and space

Scheduling and budgeting specifically for Learning Groups enabled reflective practice to become embedded in participatory arts delivery at an organisational level. Artists also commented that they felt that their skills, development and participatory arts practice were more valued.

Consideration of physical space is also important and the project highlighted the importance of space for reflective practice needing to be light, open, airy and comfortable.

Reflective peer to peer learning that is situated within a project maximises learning opportunities and impacts on the practice of the individual artists through generating opportunities for critical thinking and knowledge sharing.

Example Three

Peer to Peer Artists' Networks: ArtWorks Scotland

ArtWorks Scotland supported five peer to peer artists' networks (PPNs) for artists working in participatory settings, as part of its inquiry into connectivity, skillsets and quality.

Model aims

*'The funding and connection with ArtWorks has been important – we feel valued as a network with a collective voice in the sector within the context of ArtWorks Scotland – the idea of art in participatory settings becoming a sector is important, so is having a strong voice that is coming up from us.'*²

The need for ArtWorks Scotland to have the views of artists at the heart of the project catalysed the idea to support networks of artists to engage with the project, rather than bring individual artists together for consultation at key points. The vision was to support networks to carve out their own journey, while simultaneously engaging with them through the ArtWorks Scotland programme, so that they could influence its journey.

The aims of the networks themselves varied greatly from seeking to develop connectivity and become a national voice for artists working in a specific context, to creating an artist led space for honest dialogue and generating a limited and safe context for deep challenge and support with small numbers to fast track individual development.

Model structure

Each network had two key contacts, responsible for leading the network, creating a bridge to the research activity and attending three annual meetings to discuss their plans and share learning with the other network contacts and ArtWorks Scotland staff.

The PPNs themselves evolved their own structures according to their purpose. While some grew very little over the course of the project due to their focus on deeper development for a smaller grouping of artists, others took on formalised structures with trustees and subscribers, with one network becoming a Scottish Charitable Incorporated Organisation.

Model process

'Our Facebook page created so much immediate interaction as people shared ideas and experience with one another; that has been a rich source of exchange for us, it's really moved us forward as a network.'

² All quotations are from PPN artists, taken from Dean (2014)

The networks were:

- Patter – artists working in early years
- Trigger – visual arts working in schools
- Scottish Prison Artists Network (SPAN)
- North East Participatory Artists Network (NEPAN) – visual arts working across sectors
- Edinburgh Youth Music Forum (EYMF)

Fifty two artists were involved in ArtWorks Scotland through the networks at the start of the programme and by the end, there were 74 core members and an additional 575 artists either subscribing to the networks or connected through social media.

As well as being involved in face to face research interviews with the ArtWorks Scotland researcher, the PPNs developed their own activity, each setting up a programme in relation to their aims which were aligned with the ArtWorks Scotland lines of inquiry:

- Are we developing increased connectivity and joined up thinking at all levels in the sector?
- What are the skills, knowledge and qualities that artists need to work in participatory settings and how best can we support artists to develop these?
- What does quality look like and how best can we enhance the quality of this work in Scotland?

The networks set up: wider events and residentials; training sessions; consultations with artists working in specific settings; groups on Facebook, Twitter and LinkedIn to share practice and inspiration; models for peer critique; reflective and skill sharing sessions; shadowing for members; and adaptations of Action Learning Sets.

Two weekend residential events set up by ArtWorks Scotland allowed for skill sharing, networking across the networks and reflection on distance travelled, impact and next steps.

'Going to the peer to peer network from being a student, as an equal, has given me greater agency as an artist.'

ArtWorks Scotland made an open call for artist led networks to come forward for support and connect to the research. Some of the networks were established, some in their infancy and others formed around the ArtWorks Scotland 'invitation'.

Early in the process the Social Enterprise Academy was contracted to run a two day training for the key contacts in peer-led learning methods³, with content as follows:

³ The peer-led learning two day training outline is taken from *The Social Enterprise Academy proposal for peer-led learning training*, prepared by Danny Scott, 30 August 2011

Day 1	What is peer-led learning?	Forming the group and creating trust; introduction to the non-directive approach; the learning cycle; reflective practice; action learning
Day 2	Delivering peer-led learning	Insights into your own drivers; engaging participants in learning on short and long programmes; putting theory into practice – designing a peer-led learning session

Critical learning

The guiding principles from the Scottish model were:

- a level of structure and focus – but not too prescriptive
- a layered approach – with connection to a strategic initiative
- support and autonomy for ‘key contact’ artists, to lead and manage the networks
- allowing the focus and structure to change and evolve within given parameters
- training in peer-led approaches
- residential activity, to network across networks

The network processes and shapes that emerged were radically different from each other. A flexible approach allowed for this variety and non-linear development.

At the core of all the PPNs, importance was placed on the development of a ‘safe space’ for trust, open dialogue and discussion. The PPNs were particularly good at bridging across career stages and supporting students from related degrees to connect with the sector beyond their course in a way which led to positive challenge, support and work opportunities.

The PPNs were a cost effective approach to providing a flexible environment which supported an effective learning structure that is responsive and transferable. It allows process to be explored in a non-hierarchical way and creates space for reflective peer to peer learning that is informal and supportive.

Example Four

Connecting Conversations: ArtWorks London

Connecting Conversations comprised an iterative series of facilitated discussions bringing together artists working in participatory settings to discuss key issues in the field. These issues were partly ArtWorks London research enquiry questions and partly the pressing concerns for artists which emerged through the course of the discussions.

Model aims

- to provide a series of facilitated discussions over a shared meal which brings together employers/commissioners etc with artists working in participatory settings
- to provide a relaxed environment to support open conversations around key issues in the field
- to provide a model which enables artists to reflect on their practice with peers and share learning across art forms and between career stages
- to provide informal opportunities for artists to network and make connections with other participatory artists and potential employers
- to provide the opportunity for employers/arts managers/commissioners to speak directly to artists from a range of disciplines and career stages, enabling artists to be consulted about key issues
- to develop a network of artists interested in:
 - engaging in further reflective practice, CPD and events
 - identifying and articulating a set of professional development needs that matter to artists

The programme design was based on the following assumptions:

- artists have limited time to reflect on their practice
- further work will be generated through the relationships developed
- talking together over food enables a relaxed atmosphere and open conversation; it develops a sense of a community of practice
- the incentive of eating together rather than payment for artists' time would allow for more open and honest discussion, as well as being economically viable and therefore sustainable

Model structure

An unlimited number of Connecting Conversations can be produced. They can be produced as a series, a one off or linked to a project. Connecting Conversations can take place in any venue as long as it provides food and space enough for changing seats.

Approximately 35 artists/employers attend each event. These are invited artists/employers to ensure there is a range of art forms and career stages. Each Connecting Conversation has a different focus and is underpinned and

contextualised by predetermined questions. Each event lasts approximately four hours and is evaluated through an online survey.

The ArtWorks London pilot produced a total of 16 Connecting Conversations sessions which took place between December 2011 and March 2012. Each session had a different focus which was determined by the outcomes of the previous set of sessions.

Model content

The content of each Connecting Conversation is different depending on the desired focus point.

ArtWorks London used the following content:

Session 1: An introductory session for attendees to meet each other and the facilitator and to determine collectively what the key topics for discussion were. Two discussions were initiated:

- Introduction and background about yourself
- What do you hope to get out of Connecting Conversations?

Session 2: as a result of the wide range of key topics, 20 questions were created. These were put into a hat and attendees were asked to pick a question at random for discussion. Not all questions were covered in any one session.

Session 3: As a result of the discussions in the second sessions, two provocative statements were created as the starting point for discussion in the third session:

- The impact of artistically driven participation can be transformational. Who needs to be convinced, and how do we explain it?
- Cross arts collaboration is at the heart of innovative arts practice. Should we all know about other art forms, and how might that affect our practice?

Session 4: In response to feedback from attendees, the focus of the final session was on practical project ideas that had begun to emerge. There were eight discussion areas each facilitated by a member of Barbican Guildhall staff. Attendees were free to choose which discussion group(s) in which to participate.

Model process

1 Recruitment

Attendees were invited to take part in Connecting Conversations to ensure a spread of art forms, career stages and contexts were represented. Alternative recruitment models could be used, including a more formal application and/or expression of interest process. However this type of process may exclude some artists.

2 Content development

The content of each Connecting Conversation is different depending on the desired focus point. This is developed initially by the host organisation or group and is evolved after each Connecting Conversation event.

3 Timescale/milestones

The overall timescale of the programme and number of Connecting Conversation events is agreed in advance of the programme start date to manage the expectations of the artists entering into this reflective process.

4 Working agreement

This agreement is written by the host organisation to outline clearly the expectations of the engagement in this process.

- The supporting organisation agrees to host Connecting Conversation events for artists, employers and commissioners. The host organisation agrees to maintain engagement with the artists, commissioners and employers beyond the Connecting Conversation series through a participatory artists' network – *'the lab collective'*.
- The participants agree to invest their unpaid time in this series of Connecting Conversations. Participants will contribute to a full programme evaluation at the end of the Connecting Conversation series.

5 Evaluation

All participants agree – prior to the commencement of the programme – to take part in a full evaluation at the end of the Connecting Conversation series. The project is evaluated in two ways:

- A researcher is present at each session to take detailed notes in order to capture the discussions as a consultation.
- Attendees are asked to provide feedback on the Connecting Conversations process through an email survey sent out after the Connecting Conversation series has come to an end.

Critical learning

- Networking and bringing together artists from different art forms, career stages and contexts enables democratic and open exchange and builds a safe environment for open conversation within which artists are given *'permission to think'*.
- The model is cost effective – although artists were not paid to take part, they appreciated the networking opportunities and the dinner was an incentive to attend.
- Some managerial capacity is needed to allow for successful organisation and coordination of this type of programme.
- Evening sessions create a relaxed environment which will be more accessible and attractive to artists.
- The relationship between artists and arts organisations is open and discursive, not hierarchical ie artists won't feel like they are on show/being interviewed.

'Conversations' are an important tool for artists to network and develop practice. This informal yet structured approach offered an opportunity for artists and employers to come together to discuss the practice.

Example Five

Labs: ArtWorks London

ArtWorks London Labs provide a collaborative, mutually beneficial environment for artists to develop and refine their practice when working in participatory settings.

Model aims

- to provide the space and resources where artists working in participatory settings can experiment, exploring ideas on the learning continuum from experimentation to applied practice
- to provide artists with a supportive and open environment to take artistic risks and problem-solve
- to enable artists to learn through doing
- to develop a critical framework for participatory practice
- to make connections with emerging and established participatory artists, gaining a detailed understanding of individual artists and their potential
- to build a community of artists from Lab participants who are invited and involved in ongoing opportunities, in conjunction with the Barbican Guildhall rolling Lab programme
- to support artists in different ways and at different levels beyond working as an artist in participatory settings. *(For example, engagement in Labs has led to other employment opportunities. Participants have worked as lecturers and box office staff, as well as developing performance work for other arts venues.)*
- to enable artists to gain an understanding of how the host organisation selects artists to work with. The relationship makes the process of selection transparent. *(‘When you read someone’s CV you get one dimension. When you see them work and try things that fail, you get a whole new sense of who they could be.’)*
- to increase the host organisation’s knowledge and understanding of what constitutes appropriate technical support for participatory artists in a Lab environment
- to increase participatory artists understanding of how best to engage with technicians and utilise the available equipment
- to increase artists’ ability to articulate and refine their ideas and practice
- to raise artists’ aspirations
- to provide artists opportunities for reflection in action
- to enable artists to *‘think outside the box’* and think as entrepreneurs

Model structure

During a period of time, usually a five days residency in the host organisation’s allocated space, groups of artists work together to solve a particular conceptual or practical problem.

The groups bring together artists from different art forms and can also include specialists from other areas, such as scientists or technicians.

ArtWorks London's experience shows that Labs work because:

- Emphasis is placed on collaboration. Everyone is on the same level.
- The days are consecutive, which provides an immersive experience (although this part of the model has been flexed, for example for groups of artists with disabilities where consecutive days were too tiring for them).
- Artists are not limited by the requirement to showcase work at the end. Some artists want to test their work through feedback from an audience, and that is possible. *'We steer them away from focusing on an end product. The lack of pressure is really important, or it can become a showcase, refining something not exploring something.'*

Model process

- **Broad reach:** Labs are advertised through an open application process which is made public on the host organisation's website
- **Careful recruitment:** the host organisation reads the applications and then invites shortlisted artists for interview. Ideally different members of the group attend, not just one representative.
- **Flexibility in the timing:** Labs operate on a rolling programme so that artists can apply at the right time for their ideas. Artists have ownership over the projects and come with their own ideas and groups. The host organisation does not put them into groups.
- **Building synergy:** if artists come forward wanting to do similar things then the host organisation will introduce them to see if they want to work together.
- **A transparent application process with explicit criteria:** the host organisation is looking for cross art form/sector work which is focused on participatory practice, creative ideas and enquiries that could not happen elsewhere eg in a rehearsal room.
- **Selected artists are allocated dates for their Lab:** timescales and space are negotiable and agreed on a case by case basis.
- **Focus:** the host organisation asks artists to send in a statement of their aims and objectives the week before the Lab so that their thinking is clear when they start.
- **Project management:** a project manager organises technical support, as well as providing informal feedback and capturing learning for the host organisation. The project manager does not stand apart and often takes on many roles to support the Lab.
- **Technical support:** the host organisation provides one trained technician to support ideas generated during a Lab. Technical support is proactive and creative, often involved in a problem solving role.
- **Open and organic process:** at the end of their Lab, artists may produce a sharing (but this is not a requirement of this process).
- **Learning:** evaluation is integrated into the Lab process. Artists fill in a survey at the end of the Lab and might also be involved in follow up surveys. Learning extracted continually shifts and shapes the Lab offer.

- **Ongoing relationships:** artists do not lose contact with the host organisation once they have completed their Lab. The host organisation provides networking events, usually when a Lab is going on, to bring together artists who are in the middle of a Lab, planning a Lab or have done a Lab. There are also work relationships that emerge organically out of the Lab. Lab participants become part of the Lab Collective and are offered a range of opportunities to continue to engage with host organisations offering Labs.
- **Flexing the model:** Labs can be adapted to different buildings, organisations and resources. They can be adapted to different purposes, on a spectrum from experimentation to applied practice.
- **This model is low cost:** the host organisation does not pay the artists to attend. To do so would greatly reduce the number of Labs that could be offered, and would provide an artificial limit on the size of each group.

'Labs are training, a different form of training. They are learning through doing.'

Model content

The content of this model shifts depending on the artists participating in the Lab. Crucially this model allows participatory artists to test and explore individual enquiries relating to their artistic practice in participatory settings. Examples of some Labs held include:

Pete Edwards – disabled artist creative workshops using different forms of communication

Six full day drama focused workshops for disabled artists using different forms of communication – the first of its kind. The programme culminated in a performance for an invited industry audience. This was the establishment of a first ever network between such artists. Due to access issues this Lab was spread out over a number of weeks.

madLAB – a Music and Drama Lab

madLAB is a five day lab for musicians, composers, actors and directors to explore cross arts collaboration together. A mixture of Guildhall School students and professional performers and practitioners take part. The Lab offers participants the chance to:

- 1 Discover different creative and collaborative processes across art forms
- 2 Collaborate on ideas
- 3 Explore different techniques of devising original work

Entelechy – Between Worlds Multisensory Lab

'We believe that some of the most exciting and challenging art is forged from the collision of different worlds and life experiences.'
(Entelechy Arts)

The aim of the day was to experience Entelechy's approach to artistic CPD. Through multi-sensory practical activity, presentations and discussion, participants explored how Entelechy's guiding values and principles interact with artists' and participants' own identity unique to a particular ecology, enabling the artist to have courage in an evolving practice, where the work is responsive to its context. This training was led by a cross-disciplinary team of artists across ages and abilities, making use of 'weaving', as a practical, theoretical and metaphorical framework through which the guiding principle of co-production in participatory settings was explored.

Critical learning

ArtWorks Labs led Guildhall/Barbican to question the structure and content of training and CPD for artists working in participatory settings. On the basis of the learning the following conclusions have been drawn:

- View the Lab environment as an effective cross art, cross sector, cross institution and interdisciplinary learning structure for participatory practice.
- See the potential transferability of this Labs model to undergraduate and postgraduate courses and other contexts (such as health, criminal justice) concerned with participatory practice.
- Use the Lab model to meet artists' needs for learning through doing – and in doing so within an informal education setting, combine the benefits of flexibility with structure and rigour.
- Use the Lab environment to test how CPD can be multi-sensory rather than solely verbal.
- Use the openness of a Lab structure to allow for a responsiveness to context.
- Use the Lab model to support mutual learning without having a clear hierarchy of who is teaching and who is learning.
- Use the Lab environment to capture, communicate and examine a process which usually unfolds over a long time period.

The Lab environment provides an effective learning structure that is transferable and responsive. It allows process to be explored in a non hierarchical way and creates space for reflective peer to peer learning that is informal and supportive.

Example Six

Fellowship: ArtWorks London

This Fellowship is an informal learning pathway for established participatory artists. It has been developed as part of the ArtWorks London programme.

Model aims

- to provide an informal learning pathway which is bespoke and entirely driven by the needs of the learner
- to provide a rich learning opportunity which supports established artists to develop and reflect on their practice
- to provide a flexible learning pathway which can be undertaken as part time or full time and alongside normal working commitments
- to provide a sustainable learning model where both the artist and the organisation benefit from the exchange through shared expertise, resources, time and connections
- to provide a model with the potential to be adapted to meet the needs of different artists, buildings, organisations and resources

Model structure

The Fellowship is built around an ArtWorks London/Barbican Guildhall developed learning model *'The Method'*. This model describes the five modes of learning which combine to create the optimum learning experience for a participatory artist. Each element of this pathway is multifaceted and has been separately tested through the ArtWorks London programme.

The Fellowship model was piloted in 2013/14 to test the effectiveness of these combined modes of learning, which are:

- 1 Critical Framework** – deepening understanding of historical and contemporary fields of practice through research, debate, spectatorship
- 2 CPD** – more formal learning experiences developing and extending specific skills in, and beyond, individual fields of practice
- 3 Lab** –providing space to learn through doing. Labs operate as the pure science side of artistic CPD. They provide the space and resources for artists to experiment and take risks
- 4 Practice in Context** –project based development, application and utilising skills developed in modes 1, 2, 3
- 5 Reflection in Action** –ongoing self reflection, peer reflection and mentoring to deepen the understanding of own practice.

Model structure

The content of each of these five modes of learning will change depending on the needs of the artist.

However types of events that Fellows may engage with include:

1 Critical Framework

- debate platforms
- online publishing/blogging
- attending conferences and seminars
- theoretical reading
- attending live arts events and engaging with arts through venues, galleries and online resources
- networking events

2 CPD – formal training opportunities

- national and international residencies
- Action Learning Sets
- short courses
- specialist training days

3 Lab – informal training opportunities for experimentation and exploration

- laboratories
- peer to peer engagement
- observation of others
- placement/work experience/exchange
- mentoring (artist mentored by industry professional and/or mentors an emerging artist)

4 Practice in Context

- participate in/lead a project outside usual working responsibilities which challenges the artist and utilises skills developed in methods 1, 2, 3

5 Reflection in Action

- needs analysis through baseline interview or self reflection
- engaging with a mentor
- maintaining a personal learning journal/online record
- advocacy of Fellowship programme, learning and practice
- end of programme reflection interview

Model process

a) Recruitment

- The Fellow(s) can be recruited through an informal selection process, open call for expressions of interest or a more formal application process.
- The ArtWorks London pilot year of the Fellowship used an informal selection process where the artist was identified through a series of ArtWorks consultation events.

- Criteria for selection includes:

The prospective Fellow will:

- be an established participatory artist
- have demonstrated a desire to develop, challenge, refresh and expand their practice
- be committed to allocating personal time and resource to enable full engagement in this programme
- have skills and expertise which they are willing to share and utilise to the benefit of existing programmes delivered by the supporting organisation, in line with their learning trajectory.

The supporting organisation will:

- have sufficient opportunity and capacity to provide expertise, learning experience and resource to support the learning trajectory of the Fellow.

b) Content development

- A baseline interview is conducted to clarify and manage expectations of the Fellow and supporting organisation. Needs analysis takes place and priorities are established. This is completed by the supporting organisation in collaboration with the ArtWorks Fellow. An external consultant/evaluator can assist this process.
- The Fellow's needs and priorities are understood and assigned to the appropriate mode of learning.
- Activities are agreed against priorities and modes of learning to form the programme content.
- The Fellowship timeline and milestones are set and agreed by the supporting organisation and the Fellow.
- The content is written up by the supporting organisation and made available to the Fellow. The content activities are then completed by the Fellow through self-led learning, with ongoing guidance from the supporting organisation.
- Ongoing reflection and evaluation processes are agreed at the beginning of the process. This could be in the form of an online blog, learning journal, photography, voice recordings etc.
- Priorities/activities that may arise throughout the process are agreed with the Fellow and supporting organisation before inclusion in programme content.

c) Timescale/milestones

- The total timescale of the programme is agreed in advance of the programme start date. This could be one year, one month, one week etc. It is important this aspect remains open and an achievable timescale is agreed in relation to the agreed content.
- Milestone moments in the programme are identified and targets related to these milestones are agreed by the supporting organisation and the Fellow.

d) Working agreement

- This agreement is written by the Fellow and supporting organisation:
 - the supporting organisation agrees to guide the ArtWorks Fellow through their bespoke self-led pathway to ensure full completion of the programme content.
 - the Fellow agrees to invest time and resource into the successful completion of the programme content and be an advocate for the Fellowship programme as required by the supporting organisation.

e) Monitoring process

- The Fellow is assigned a Programme Mentor within the supporting organisation and a Professional Mentor outside of the supporting organisation.
- The Fellow attends regularly scheduled meetings with the programme mentor and sporadic meetings with the professional mentor. These meetings focus on progress against scheduled activity.
- Evidence of participation and completion of programme content is collected and collated by the Fellow throughout the programme.

f) Evaluation

The programme was designed on the assumption that this informal learning pathway will provide a highly effective training and development opportunity for established participatory artists. The Fellowship programme developed and piloted by ArtWorks London in 2013/14 tested this assumption using the following methodology:

- baseline interview with the Fellow
- ongoing reflection in action through a written learning journal
- end interview
- full evaluative report produced by an external evaluator. This report is generated based on the material produced in the baseline and end interviews as well as the learning journal. It encapsulates the perspectives of the Fellow and the supporting organisation

Critical learning

- The programme needs to be as flexible and bespoke as possible to ensure a high level of efficacy and engagement.
- The main capacity implication is with the programme mentor. It is important to ensure that the appointed person has enough time and expertise to support the Fellow fully.
- This model can be adapted for smaller institutions and for less experienced participatory artist. Contact time and programme structure will need to be adapted to effectively support such adaptations.

- *'One size doesn't fit all'.*
- It is a cost effective model that brings benefits to the artist, the host and the organisation for which the artists works.

The Fellowship model is effective in supporting mid-career artists who want time for reflection and space to focus on their practice in a supportive and structured environment. It brings benefits to all parties and is a way of developing bespoke solutions that impact on the artist, the employer and the host organisation.

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Paul Hamlyn Foundation

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

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

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ArtWorks

ArtWorks: Developing Practice in Participatory Settings is a PHF Special Initiative working to improve participatory practice in the arts. It focuses on workforce development, seeking to improve training and development infrastructure for artists at different stages of their careers. The initiative began in 2010/11 and continues to the end of 2014/15.

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