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Paul Hamlyn Foundation: ArtWorks Evaluation Survey of Artists

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Executive Summary

Executive Summary

The ArtWorks special initiative, funded by Paul Hamlyn Foundation (PHF), is investing in a range of activity to explore how artists could be better supported in developing their practice in participatory settings. This study was undertaken as part of the evaluation of ArtWorks, and it builds upon research and consultation undertaken by the Pathfinders which are part of the special initiative. As such, this study is seeking to: test and clarify some of the findings which have already emerged from the special initiative; understand further where relationships may exist between key characteristics and experiences; and provide the evaluation with a clearer understanding of the immediate beneficiary group for the special initiative, and their needs, perceptions and motivations of work undertaken in community, participatory and socially-engaged settings.

This is the first element of a two-part study, which will also include some qualitative interviews with participants who have contributed to this first part. This summary offers a brief overview of the main findings from this first phase of the research, which constituted an online survey with a range of UK-based artists undertaking at least some work in community, participatory and socially-engaged settings.

- The survey has reached artists working in a spread of artforms, at different stages of their career and with different approaches to practice, with about a third focusing their work primarily on activity with communities/participants. There is also significant diversity in terms of earning from artistic practice, both as a proportion of total income and in the size of turnover which artists report from their practice, though the majority earn £20k per annum or below from their practice. Throughout the survey, there are some differences in responses between different artforms, different stages of practice and different approaches to practice, suggesting a variety of experiences and drivers.
- On the whole, respondents to this survey identify working in community, participatory and socially-engaged settings and performing/undertaking commissions/exhibiting their work as being the two most important activities to their artistic practice and to their income from artistic practice.
- Settings in which many report working including primary and secondary schools, and community and neighbourhood settings. In the case of some settings in which fewer artists report working (e.g. criminal justice and social care), artists appear to be more likely to work in such settings when they are more established in their career, and if they work primarily with communities/participants in their artistic practice.
- Artists report working across multiple settings and valuing expertise in those different settings. Whilst there is confidence from many in working in specific settings, there is also an appetite for developing further settings-specific expertise.
- Popular words to describe work in community, participatory and socially-engaged settings include: 'creative', 'empowering', 'inclusive' and 'fun'.
- Artists feel that working in these settings has changed their artistic practice, and that they do not see their work in these settings as separate from the rest of that practice. On the whole, respondents consider that their role is facilitative (towards those participating), and that the process is the most important part of this work.
- Most respondents feel that employers/commissioners do not always know how to make the best use of their experience and expertise, though many feel they are well supported by employers/commissioners and feel that their expertise is appreciated. Some would like more time to plan and develop ideas and to have an influence over the design for projects. Artists report varied experiences of the ways employers/commissioners develop projects.
- On the whole, artists report that working in community, participatory and socially-engaged settings was not discussed as a career option when they trained in their practice. The

potential benefits of the work are felt to be insufficiently understood, and there is a sense that the sector does not value the work as artistic practice.

- Artists report that employers/commissioners work with artists they know, but are less sure that good artists will always get work in this area. Some have experienced employers/commissioners who will support them to take risks and try new things out.
- Reflection is considered crucial to improving practice, and artists are positive about wanting more opportunities to reflect, to engage in formal reflection processes and to engage with employers/commissioners in reflecting upon projects.
- On the whole, artists have more experience of informal training relating to work in community, participatory and socially engaged settings than they do of formal training in this area. The costs of undertaking training and developing – both paying for opportunities, and covering the time taken to engage in opportunities – are the most significant barriers to engaging in opportunities.
- The majority of respondents have covered the costs of their time for training and development opportunities, and have paid for those opportunities. Some artists report experiencing support from employers/commissioners, either in having their time covered for undertaking an opportunity, or in having the costs of an opportunity covered.
- Artists are positive about wishing to develop their skills for specific settings, and whilst they feel that employers/commissioners could invest more in artists, they are also prepared to invest themselves in their professional development and try to regularly dedicate time to developing their practice.
- Equal proportions of artists report being familiar/unfamiliar with existing codes of practice and standards which relate to working in community, participatory and socially-engaged settings. On the whole, respondents say they don't use codes of practice and standards; they know what is required of them by experience and only some feel that they would be useful in supporting artists to understand what is required of them. They would be more likely to use codes of practice and standards if employers/commissioners recognised and required them, and feel that they are helpful to employers/commissioners in understanding what to expect from an artist.
- Artists are interested in professional development opportunities which enable them to learn 'on the job'. Whilst some prefer informal learning methods, respondents are also interested in more formally accredited and recognised opportunities. A significant majority would like to take more time to engage in training and professional development.

Introduction

1. Introduction

This study has been undertaken as part of the evaluation of the ArtWorks Special Initiative, funded by the Paul Hamlyn Foundation. It also builds upon research which was undertaken by the ArtWorks Pathfinders as part of their projects. The primary purposes of this survey were to:

- Test with a wider sample of artists some of the findings which have already emerged from research and consultation undertaken through the ArtWorks initiative.
- Support a better understanding of the relationships between key characteristics (such as artform) and the different experiences and responses of artists.
- Provide some broad proxy measures which the Evaluation Team for ArtWorks can use for assessing the potential efficacy and value of activities undertaken by the Pathfinders in the second and third years of ArtWorks; and a context against which plans for activity post-ArtWorks can be assessed.
- Provide a basis for a second phase of qualitative work, interviewing a smaller number of artists to get at some issues which the survey raises in-depth, with a view to further testing the evidence base of the Pathfinders and their future plans for improving support to artists.

This report looks at the results from the survey, how different characteristics relate to responses, and what issues remain unclear or might be suitable for further investigation. The report uses a number of secondary sources for those questions on key characteristics to provide some context, where possible, of the responses to this survey in the wider population of artists.

The conclusion and executive summary bring together the key findings and areas of learning.

Survey Design

The key areas of enquiry for the survey were:

- Overview of artistic practice, with an emphasis on the degree/type of work respondents undertake in participatory settings
- Articulation of practice in community, participatory and socially-engaged settings
- What affects professional development in this area
- How relationships with employers and commissioners affect the development of practice
- Demographics and key characteristics of respondents.

The survey was split into four sections:

1. **Your artistic practice:** asking a range of practice-related questions to enable an understanding of the makeup of the respondents, particularly in relation to the importance of practice in community, participatory or socially-engaged settings to their practice. This section also included a basic question on respondents' membership of different membership bodies.
2. **Your practice in community, participatory and socially-engaged settings:** questions looking at the settings in which respondents worked, their views on the values and characteristics of practice in these settings, the relationships between different kinds of practice, the ways projects are developed, relationships with employers and commissioners and how the practice and individual practitioners are understood and valued.

3. **Professional development for artists in participatory settings:** asking a range of questions about the training and development experiences of respondents, seeking to understand what barriers might prevent artists from further development and what motivations they have for future development, what kinds of support for training and development respondents have experienced, how standards and codes of practice are viewed and where responsibility sits for future workforce development.
4. **Information about you:** questions on the demographic characteristics of respondents, a question on involvement in the ArtWorks project, and an invitation to volunteers to be involved in any follow-up research.

Throughout the survey, the phrase 'practice in community, participatory or socially-engaged settings' was used to refer to the kind of practice which ArtWorks is seeking to support.

Response Sizes

The survey ran for three and a half weeks, between Monday 27th January and Wednesday 19th February, 2014. It was circulated through the five Pathfinders who accessed both partners and networks. These included:

- Artists who had been involved with ArtWorks through consultation, pilot and other activity run by the Pathfinders;
- Artists who are members of membership organisations involved in the Navigator Pathfinder;
- Artists involved in networks/membership groups not involved in the Pathfinders, but with strong connections/relationships to the Pathfinder partners;
- Artists already connected to or on contact lists with Pathfinders (separate from ArtWorks activities);
- Arts organisations involved in Pathfinders;
- HEI staff through those Pathfinders based in HEIs, through networks or with a strong connection;
- Project-based networks including arts organisations, HEIs and others;
- Arts Council England contacts (and through ACE networks), where there was a strong connection in an area office;
- Artists and arts organisations funded by Paul Hamlyn Foundation;
- An additional list of contacts of networks and membership organisations with whom there might not otherwise have been a pre-existing relationship through the Pathfinders or PHF.

Given the spread of distribution routes, it is difficult at this stage to judge what the overall potential sample might have been. In addition, the text with which the survey link was distributed focused upon gaining responses from those artists working in community, participatory or socially-engaged settings. As such, it seems likely that respondents would be those with some significant interest or engagement in this area. The survey responses should not, therefore, be taken as representative of the wider population of artists.

There was some attrition amongst respondents throughout the survey, resulting in larger sample sizes for earlier questions. Some work was done to assess the sample before analysing responses, removing any potential duplicated responses from individuals, removing all responses which were significantly incomplete, and setting some sample sizes for different sections/parts of the survey, depending on the rates of attrition, to enable transparent comparison. These are set out in Figure 1 below.

Figure 1: Response sizes by survey sections

Section	Question	Sample Size
Section 1	Type of artist, stage of practice, artform, importance of different activities to practice	1,083
	% income generated by practice, approximate turnover, source of income by importance, % of income from community, participatory or social-engaged practice, membership of bodies	1,083
Section 2	Settings in which artists work, views on settings and expertise	999
	Values and characteristics of the practice, relationships between different kinds of practice	951
	How projects are developed, how the practice and practitioners are valued	925
Section 3	Formal training and development, informal training and development, barriers to training and development	890
	Standards and codes of practice, support for training and development, responsibility for training and development, future motivations for training and development	890
Section 4	Gender, age, disability, ethnicity, location of practice	868
	Involvement with ArtWorks	868

Source: dha

Overall, a core sample of 868 respondents completed the survey, and provide the basis for most of the significant comparisons of demographic characteristics with responses in other areas of the survey. This size of sample enables us to understand some basic comparisons between different groups of artists, including different artform characteristics.

Findings

2. Findings

2.1 Characteristics of Respondents

2.1.1 Demographic characteristics of respondents

The survey asked respondents to supply a range of demographic information. We have contextualised this data, where possible, using a range of surveys of groups of artists (often artform focused), as well as data from Creative and Cultural Skills which looks at workers (not only artists) in different subsectors of the creative and cultural industries. Where contextual data is used, sources are noted. In full, the contextual sources used in this report are:

- Annual Population Survey 2010/11, analysed by sector and subsectors of the creative and cultural industries by TBR, for Creative and Cultural Skills. Referred to in this report as ‘CCI [Subsector/All]’.
- *Paying Artists Phase 1* report by DHA for a-n/AIR, undertaken in 2013, with a sample size of 1,061 visual artists. Referred to in this report as ‘Paying Artists’.
- *Craft in an Age of Change* report by BOP for the Crafts Council, Creative Scotland, Arts Council of Wales and Craft Northern Ireland, with a sample size of 1,847 craft artists and makers. Referred to in this report as ‘Craft in an Age of Change’.

These sources are useful comparators, but each has limitations in the context of this study. Both the *Paying Artists Phase 1* report and *Craft in an Age of Change* report focus on single artform areas (albeit with substantial variation of practice within that area), where this study looks at respondents from several different artforms. The data from the Annual Population Survey looks at the overall workforce in different subsectors, and is therefore not restricted to practising artists, but includes other employees within those subsectors.

Gender

The data on gender from this sample group (Figure 2) shows a much higher proportion of female artists (72%). Women represent almost half of the wider UK workforce (Source: Home Office), demonstrating that this sample group is very different in characteristics from the UK workforce more generally.

Figure 2: Gender, 1

Please tell us your gender.

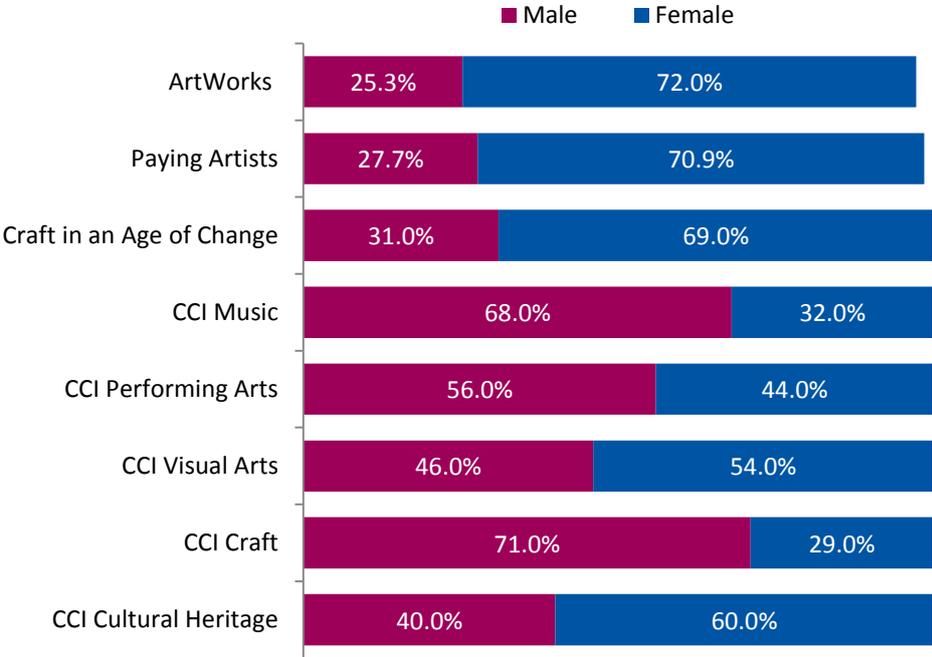
	<i>n</i>	%
Female	625	72.0%
Male	220	25.3%
Other	4	0.5%
Prefer not to say	14	1.6%
No response	5	0.6%

Base: 868

Source: dha

Figure 3 below offers a comparison of the male/female split from this study with data from other sources.

Figure 3: Gender, 2



Source: dha (base: 868); dha – Paying Artists (base: 1,061); BOP – Craft in an Age of Change (base: not given); TBR – CCI Music, Performing Arts, Visual Arts, Craft and Cultural Heritage (base: Annual Population Survey, not given).

This comparison suggests that respondents to the ArtWorks survey are broadly in line with the two contextual sources which focus on artists/makers only; the difference in gender split with the CCI data may suggest some significant subsector variations in terms of gender, but also that the inclusion of all employees (as opposed to just artist practitioners) is potentially the difference, as well as the inclusion of individuals working in predominantly commercial rather than publicly subsidised environments.

Age

More than 70% of respondents are fairly evenly split in groupings between 30 and 59. A comparison with CCI data for all subsectors is offered in figure 4 (other data sources used different age categories).

Figure 4: Age

Please tell us which age group you are in.

	ArtWorks		CCI (All)
	<i>n</i>	%	%
20-29	131	15.10%	22.84%
30-39	201	23.20%	21.48%
40-49	226	26.00%	23.16%
50-59	206	23.70%	16.50%
60-69	83	9.60%	13.51%
70+	10	1.20%	
No response	11	1.30%	n/a

Base: 868; Annual Population Survey, not given

Source: dha; CCI (all)

On the whole, it appears that respondents to the survey are more likely to be 50 or over than is the case with employees across CCI subsectors. The ArtWorks survey also shows a smaller proportion of respondents between 20 and 29.

Disability

Just over 5% of respondents said that they are disabled.

Figure 5: Disability

Do you consider yourself to be disabled?

	<i>n</i>	%
Yes	47	5.4%
No	794	91.5%
Prefer not to say	20	2.3%
No response	7	0.8%

Base: 868

Source: dha

This finding is comparable to the *Paying Artists Phase 1* and *Craft in an Age of Change* survey respondents. On the whole, data from the CCI subsectors demonstrates substantially higher proportions of disabled employees (with the exception of the performing arts as a subsector). What is difficult to understand is the extent to which the survey distribution and format may not have supported artists with a disability to respond.

Ethnicity

The significant majority (85%) of respondents are white.

Figure 6: Ethnicity, 1

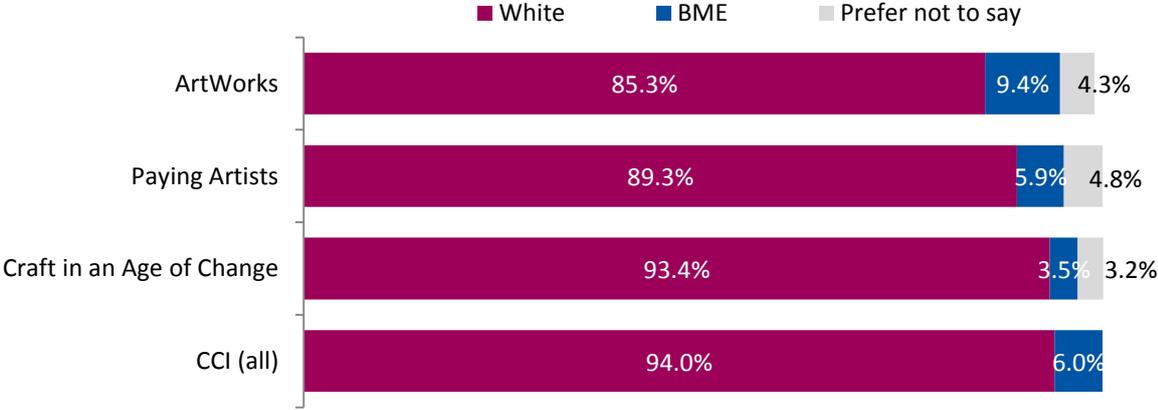
What is your ethnic group?

	<i>n</i>	%
Asian/Asian British	11	1.3%
Black/African/Caribbean/Black British	13	1.5%
Mixed/Multiple ethnic groups	36	4.1%
Other ethnic group	22	2.5%
White	740	85.3%
Prefer not to say	37	4.3%
No response	9	1.0%

Base: 868
Source: dha

In comparison with other contextual sources, there is a higher proportion of BME respondents to the ArtWorks survey than is demonstrated in the two single artform sources, and in the CCI data for all subsectors. Figure 7 offers this comparison.

Figure 7: Ethnicity, 2



Source: dha (base: 868); dha – Paying Artists (base: 1,061); BOP – Craft in an Age of Change (base: not given); TBR – CCI (all) (base: Annual Population Survey, not given)

It is worth noting that the figures here are not strictly comparable, as the three bespoke surveys include an option for respondents to indicate that they ‘prefer not to say’; the CCI data does not.

Location

A significant proportion of respondents are based in London, Scotland or the South West. It is worth noting the impact which dissemination routes and self-selection may have on this geographical spread, and therefore a comparison with other data sources is perhaps less useful in this instance.

Figure 8: Where artists are based in the UK

Where in the UK is your practice mostly based?

	<i>n</i>	<i>%</i>
East Midlands	25	2.9%
East of England	38	4.4%
London	160	18.4%
North East	33	3.8%
North West	67	7.7%
Northern Ireland	4	0.5%
Scotland	139	16.0%
South East	75	8.6%
South West	119	13.7%
Wales	63	7.3%
West Midlands	87	10.0%
Yorkshire & Humberside	38	4.4%
No response	20	2.3%

Base: 868

Source: dha

This location data is useful in confirming that the survey has received a national response.

Respondents were also asked whether they had – to their knowledge – been involved in activities of any kind with the ArtWorks Pathfinders. The majority of respondents stated that they had not (77%), though almost 15% were unsure. On the whole, this suggests that the survey has reached beyond those artists who have already been involved in and contributed to ArtWorks activities and consultations.

Figure 9: Engagement with ArtWorks

Have you, to your knowledge, been involved in any consultation or pilot activity run through the ArtWorks initiative?

	<i>n</i>	%
Yes	66	7.6%
No	666	76.7%
Not sure	126	14.5%
No response	10	1.2%

Base: 868
Source: dha

2.1.2 Artistic practice

The survey asked respondents to indicate how they would describe their practice. Half of respondents indicated that their practice is both through presenting their art and through work with communities and participants, and a further 36% work primarily with communities and participants. 13% work primarily through presenting their artform.

Figure 10: Type of Artists

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

	<i>n</i>	%
I am an artist primarily working through exhibiting/performing/publishing in my artform(s)	140	12.9%
I am an artist primarily working with communities/participants in my artform(s)	386	35.6%
I am an artist regularly working through exhibiting/performing/publishing in my artform(s) and working with communities/participants in my artform(s)	545	50.3%
No response	12	1.1%

Base: 1,083
Source: dha

These respondents are likely to be significantly affected by the rubric which introduced the survey and the methods and routes of dissemination, as the survey was specifically seeking responses from artists who worked at least to some extent in participatory settings.

For those who reported working primarily through exhibiting, performing and publishing, this approach is more common among students and emerging artists than mid-career and established artists as well as visual artists. Mid-career artists are particularly likely to report that they work through both presenting their artform, and with communities/participants, as are artists working in literature, in cross/multi-artforms and in media/digital/film. Those working in music, dance and theatre are all more likely than those working in other artforms to suggest that they work primarily with communities/participants.

Female artists are more likely than male artists to say that they work primarily with communities/participants. Older artists are slightly more likely to say that they work primarily through presenting in their artform. Artists who are not people with a disability are slightly more likely to say that they work both through presenting their artform, and with communities/participants. Respondents who are BME are less likely than white artists to work primarily with communities/participants (though, for the purposes of comparison, the BME sample is small and so this finding should be treated with caution). Those from the North West are the most likely to work primarily with communities/participants; those from Scotland are the least likely.

The survey asked respondents to indicate at what stage of practice they would define themselves currently. The responses broadly match the spread of ages reported (if stage of practice could be matched to age); for example, 77% of 20-29 year olds reported being emerging artists.

Figure 11: Artists’ self-defined stage of practice

What stage of your practice would you define yourself at?

	<i>n</i>	%
Currently a student	22	2.0%
Emerging artist	302	27.9%
Mid-career artist	428	39.5%
Established artist	325	30.0%
No response	6	0.6%

Base: 1,083

Source: dha

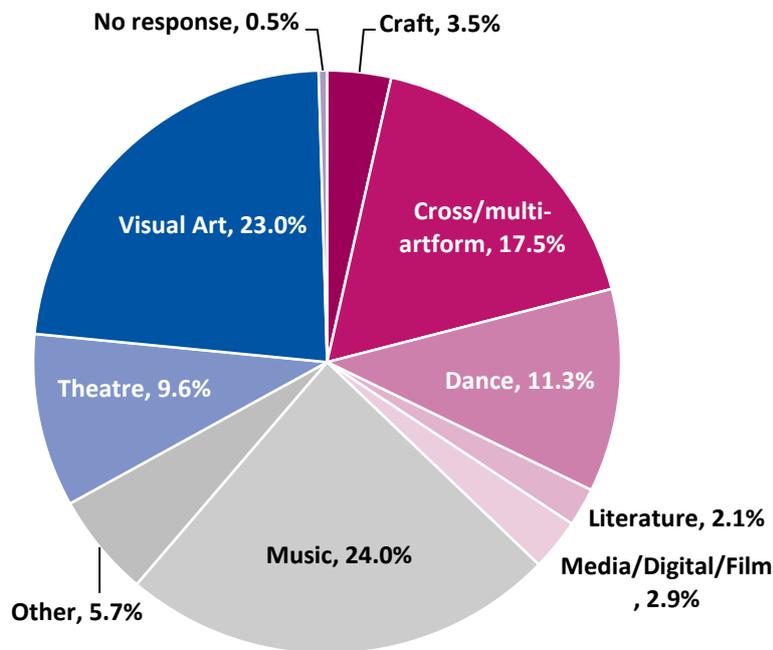
The proportion of established artists is substantial; by way of comparison, in the *Paying Artists* survey only 14% of respondents considered themselves as ‘established’. At this stage, it is possible that this finding may partly reflect the self-selection bias prompted by the dissemination and description of the survey, and therefore that those routes have prompted responses which are not strictly representative of artists working at least in some way in this area. Female artists are slightly less likely than male artists to define themselves as established artists. Artists who are people with a disability are more likely than other respondents to be students or emerging artists. Respondents from London and the North West are slightly more likely than those from elsewhere to be emerging artists.

Respondents were asked to indicate which artform they felt best fitted their practice. The substantial proportion of visual artists probably in part reflects the inclusion of a substantial visual artists

membership bodies in one of the ArtWorks pathfinders (the primary method for distributing the survey).

Figure 12: Artform

Which of the following artform areas best fits your practice?



Base: 1,083

Source: dha

Substantial portions of respondents from the visual arts and other artforms should allow some broad comparisons to be made between responses to other questions and the artform base of respondents. For example, those artists who identified their artform as being craft, visual arts and media and digital film are more likely (than those identifying other artforms) to be emerging artists. Musicians are the most likely to be established artists.

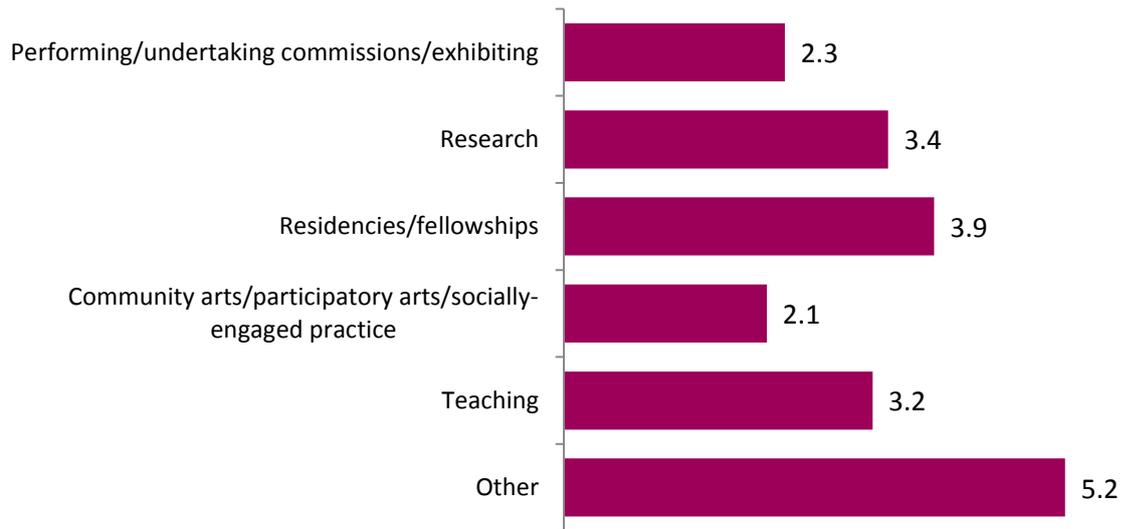
The significant imbalance of male to female respondents to the survey (which may be representative of the artists who work in this area) means that across all the artforms there is a higher proportion of females to males. However, when looking at all those respondents who are female, they are more likely than their male counterparts to be in the visual arts or dance; by comparison, as a proportion of all male respondents, more are likely to be musicians. A similar proportion of both male and female respondents identify their artform as theatre or cross/multi-artform. Artists working in literature or cross/multi-artform areas are more likely to be people with disabilities than is the case with other artforms.

Respondents were asked to indicate the importance of different kinds of activities to their artistic practice; effectively a second question exploring what 'types' of artist were responding to the survey. The scoring system used for this question means that those activities with *the lowest numerical score* are the *highest ranked* (respondents were asked to rank from 1 being the most important).

For the respondents to this survey, overall activity falling in the category of ‘community arts, participatory arts or socially-engaged practice’ is considered the most important activity to their artistic practice. This seems to confirm the earlier indication that description of the survey and method of dissemination succeeded in reaching artists with at least some engagement in this area.

Figure 13: Importance of activities to artistic practice

How important are the following activities to you as an artist, in the context of other activities which are part of your practice?



Base: 1,083

Source: dha

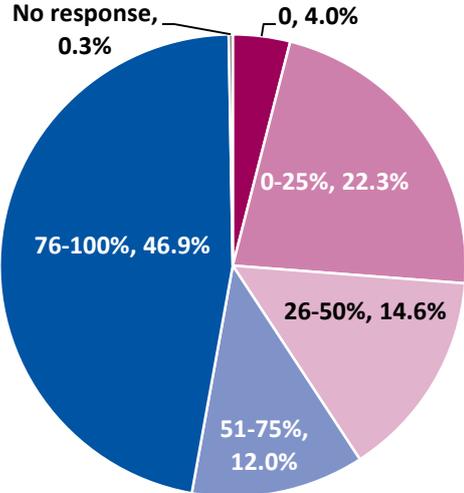
Despite the overall importance of community, participatory or socially-engaged practice, the second most important activity reported by respondents is performing, undertaking commissions and/or exhibiting. All the other activities offered for ranking in the questionnaire are, on the whole, considered to be less important. 170 respondents specified other activities, ranging from broad indications (e.g. ‘collaboration’) to very specific activities, such as running an arts company or curating and supporting the work of other artists. Several refer to administration and finance tasks, seeking funding, building networks, and, more generally, supporting their professional and personal development in a range of ways, including formal CPD, engaging with other artists and practitioners and undertaking training. A few respondents indicated more generally that their activity is fluid and that some activities are integral to others and the broader whole of their practice, and thus the request to rank activities was difficult to fulfil. As such, this question is (at best) a blunt indicator of the kinds of emphasis artists might place on different elements of their own practice.

Unsurprisingly, artists who report working primarily through exhibiting, performing and publishing are the least likely to rank community arts/participatory arts/socially-engaged practice as highly important to their practice, with artists who work more closely with communities / participants are far more likely to consider this to be of great importance. Amongst those who primarily work with communities/participants, 67% rate work in this area as most important to their practice. Amongst those who work through presentation and with communities/participants, 33% rate work in this areas as most important, and 32% as second most important. On the whole, viewing work in this area as most important seems to grow slightly with the career stage of the artist.

Respondents were asked to indicate what proportion of their overall income came from their artistic practice, across all the activities which made up that practice. Almost half of respondents indicated that between 76% - 100% of their income comes from their artistic practice, suggesting in broad terms that they are 'full time' artists. By comparison, this is substantially higher than the proportion of respondents to the Paying Artists Phase 1 work indicating the same thing. This seems, potentially, to be in tune with the higher proportion of artists defining their career stage as 'established'.

Figure 14: % of income from artistic practice

What proportion of your overall income is generated by your artistic practice, across all the activities which you undertake as part of that practice?



Base: 1,083
Source: dha

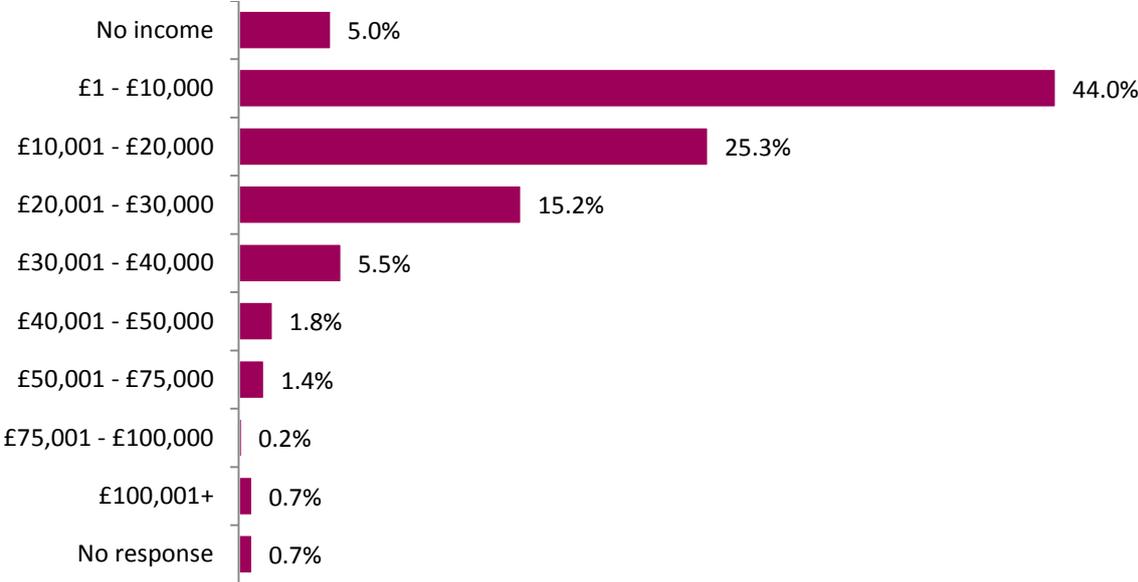
In total, 41% of respondents make 50% or less of their income from their artistic practice. Artists who work primarily through presenting in their artform are the most likely to earn between 0-25% of their income from their practice (over half of this group earn 25% or less of their income from artistic practice). By comparison, more than 60% of both the other 'types' of artists – working primarily with communities/participants or through presentation and with communities/participants – make more than half of their income from their artistic practice.

As might be expected, artists who are mid-career or established are more likely to earn a higher proportion of their income from their artistic practice.

The relatively high level of respondents earning less than 50% of their income from their artistic practice is supported by responses to the next question which looks at the volume of turnover from artistic practice, where just under half of respondents indicate earning £10,000 or less from their practice.

Figure 15: Turnover from artistic practice

What was your approximate turnover (related only to income from your arts practice) in the last financial year?



Base: 1,083

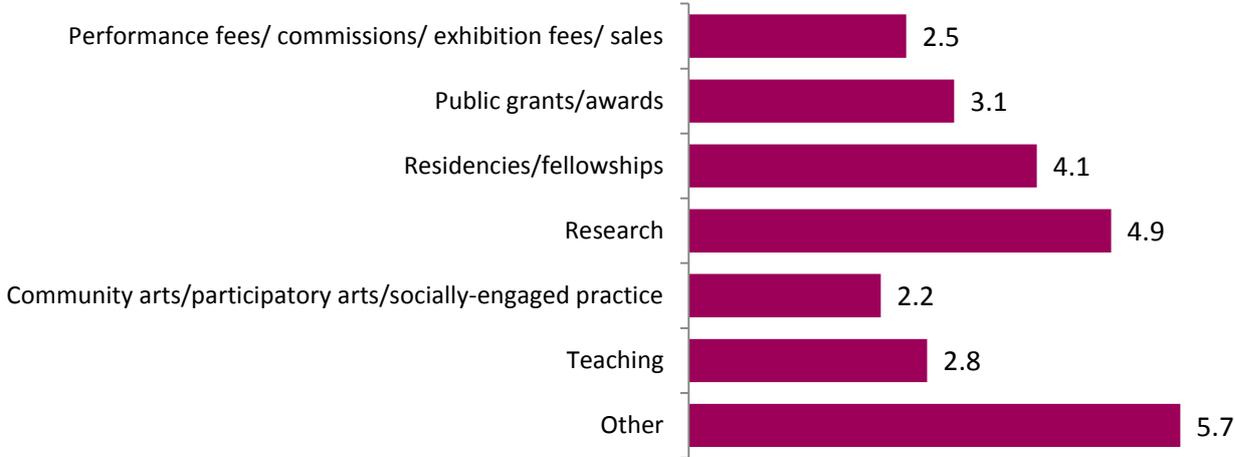
Source: dha

In total, only a quarter of respondents reported making an income of more than £20,000 from their artistic practice. Artists who primarily present work in their artform are slightly more likely than other types of artists to earn between £1-£10,000 from their artistic practice, and significantly more likely to not make any income. The career stage of artists is significantly linked to the level of earnings from artistic practice, with 26% of mid-career artists and 37% of established artists earning £20,001 or more. Across different artforms, those working in music and theatre are more likely than those in other artforms to earn more that £20,001 from their artistic practice.

Respondents were asked to indicate the relationship between different kinds of activities that are part of their artistic practice, and income. A ranking system was used, as with the earlier question on the importance of different kinds of activities. Those responses with a lower numerical value are those which are ranked the highest (respondents were asked to rank as 1 the activity most important to their income).

Figure 16: Importance of activities to income

In which of these areas do you earn your income from your arts practice?



Base: 1,083

Source: dha

On the whole, there appears to be a relationship between those activities which respondents feel are important to their artistic practice, and the activities which earn income. In both questions, both presenting/exhibiting/selling art and community/participatory/socially-engaged practice are the highest ranked activities. Teaching seems to be a little more important in terms of income than practice; research slightly less so.

In addition, 111 respondents specified other activities which they engaged in, including: training other artists in particular elements of practice or settings (which was not, for some, considered 'teaching'); acting as a consultant in a range of ways; direct employment in the arts sector, sometimes in broadly 'administrative' roles; writing and publishing; and a range of other activities such as curating, producing and supporting other artists in developing work.

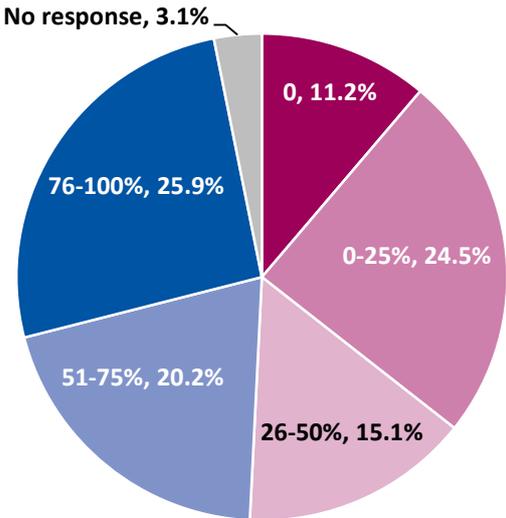
As might be expected, those artists who work primarily with communities/participants are most likely to indicate that community/participatory/socially-engaged practice as the most important activity to their income, with 78% of this group ranking it as the first or second most important activity. In line with other findings in this report, mid-career and established artists are also more likely to rank work in community/participatory/socially-engaged practice as most important, or in the top two rankings.

Respondents working in dance and the visual arts are the least likely to rank work in community/participatory/socially-engaged practice as the most important activity to their income; those working in cross/multi-artforms or who had specified an 'other' artform are amongst the most likely.

Respondents were also asked to indicate what proportion of their income from their artistic practice came from community, participatory or socially-engaged practice. 46% of respondents indicated that more than half of their income came from this kind of practice; at the other end of the spectrum, only 11% reported that none of their income came from practice in this area.

Figure 17: Proportion of income from work in community/participatory settings

Approximately what proportion of your arts practice turnover was generated by community, participatory or socially-engaged practice in the last financial year?



Base: 1,083
Source: dha

As might be expected, 66% of artists who work primarily with communities/participants earn more than 50% of their income from community, participatory or socially-engaged practice. On the whole, the more advanced the career stage of an artist, the more likely they are to earn a greater proportion of their income from practice in this area.

The survey also asked respondents to indicate if they were a member of a number of different membership bodies and unions for artists. 330 respondents did not indicate membership of any membership body. Some artists indicated members of more than one body, e.g. a-n/AIR and Engaged, or Foundation for Community Dance and Dance UK (specified through the 'Other' category).

Figure 18: Membership of membership bodies

Please tell us if you are a member of any of the following membership bodies.

	<i>n</i>	%
AD:UK	13	1.2%
a-n/AIR	250	23.1%
Engage	33	3.0%
Equity	102	9.4%
Foundation for Community Dance	98	9.0%
Musicians' Union	101	9.3%
National Association of Writers in Education	21	1.9%
Sound Sense	114	10.5%
Other	260	24.0%

Base: 1,083

Source: dha

For those respondents who indicated that they belong to an 'Other' body, those mentioned by multiple respondents included:

- Dance UK
- Incorporated Society of Musicians
- English Folk Dance and Song Society
- Scottish Artists Union
- Natural Voice Practitioners Network
- British Association for Music Therapy
- Axis
- Independent Theatre Council
- NUT
- PRS
- Writers' Guild of Great Britain.

As might be expected, there is a very strong relationship between artform and the membership body to which respondents belong. Some of the relationships which exist between artform and responses to other questions also appear between membership of certain groups and responses to other questions. For example, those with membership of the National Association of Writers in Education (NAWE) are the most likely to say that they both present their work and work with communities and participants. Members of NAWE and members of the Foundation for Community Dance (FCD) are least likely to say that in their practice they primarily present their work. Members of AD:UK (in comparison with other bodies) are more likely to be established; members of Engage are more likely to be mid-career; and members of a-n/AIR are more likely to be emerging.

2.2 Practice in community, participatory and socially-engaged settings

This section asked respondents a range of questions about the circumstances in which they undertake artistic practice in community, participatory and socially-engaged settings, the settings which they work in, their experience of delivering in different settings, and their perceptions of the values of the work.

Respondents were asked to indicate and rank up to three settings which they work in, in order of the frequency with which they work in those settings. Figure 18 shows the responses to this question. Key settings which stand out in terms of the volume of respondents are: primary and secondary education, with 49% of respondents indicating that they worked in this setting, and almost a quarter of respondents selecting it as the primary setting which they work in; and community/neighbourhood settings, with 48% of respondents stating that they work in these settings, fairly evenly spread across the three ranking categories (first, second and third).

In addition, 116 respondents indicated that they also worked in other settings. Some indicated that they work in a wide variety of settings, rather than regularly in particular settings, or that they work with groups who are diverse and mixed in terms of their characteristics in settings which are predominantly artistic (e.g. a festival or an arts centre). Some named specific groups, such as: working with people who are homeless; with international aid charities and NGOs; with asylum seekers and refugees; with those with mental health problems who are also in the criminal justice system; with a focus on environmental issues; with people who have learning disabilities; with people who suffer from drug and alcohol addiction; and with the military.

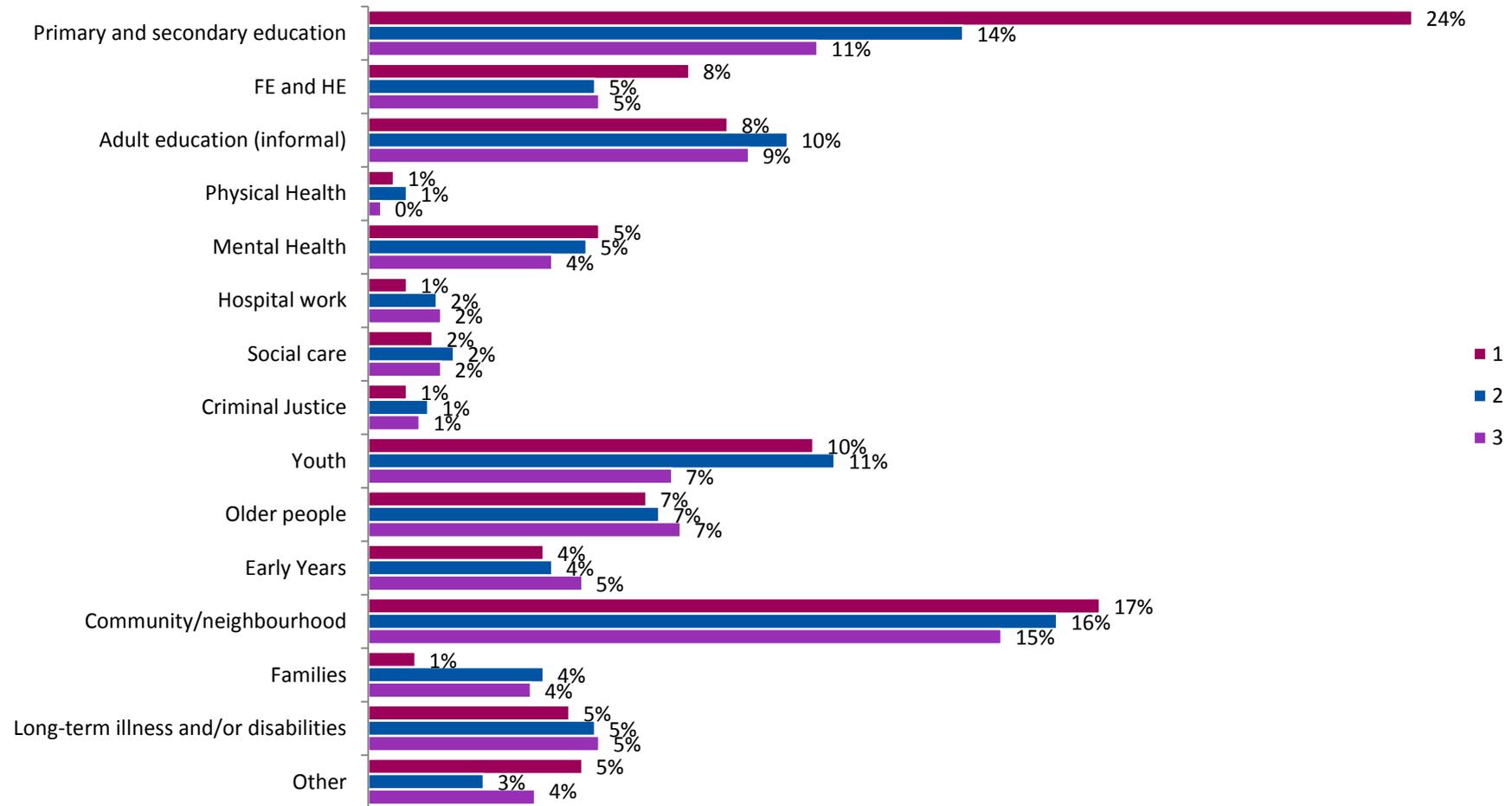
On the whole, settings in which fewer artists indicated that they work include: in physical health and hospitals; in social care; and in criminal justice.

Artists who work primarily with communities and participants are more likely than other types of artists to say that they work in criminal justice, social care, mental health and with those who have a long-term illness or disability. Artists who both present their work and who work with communities and participants are more likely than other types of artists to work in hospitals and in HE and FE. Established artists are more likely to be working in physical health settings, hospitals, criminal justice and with older people.

Looking at differences between the artforms, and accommodating the different volumes of respondents from different artforms, those working in craft and literature are more likely than those working in other artforms to say that they work in hospitals. Cross/multi-artform artists are more likely to work in community/neighbourhood settings. Those working in dance are more likely to work in FE/HE, with older people and with those who have a long-term illness or disability. Those working in media/digital/film are more likely to work in physical health settings and youth settings. Artists who work in music are more likely to work with early years settings. Theatre practitioners are more likely to work in criminal justice and youth settings. Visual artists are more likely to work in physical health and mental health settings.

Figure 19: Settings for community, participatory and socially-engaged work

Thinking about the different settings in which you undertake community, participatory or socially-engaged work, please select and rank the three settings in which you undertake most of your work.



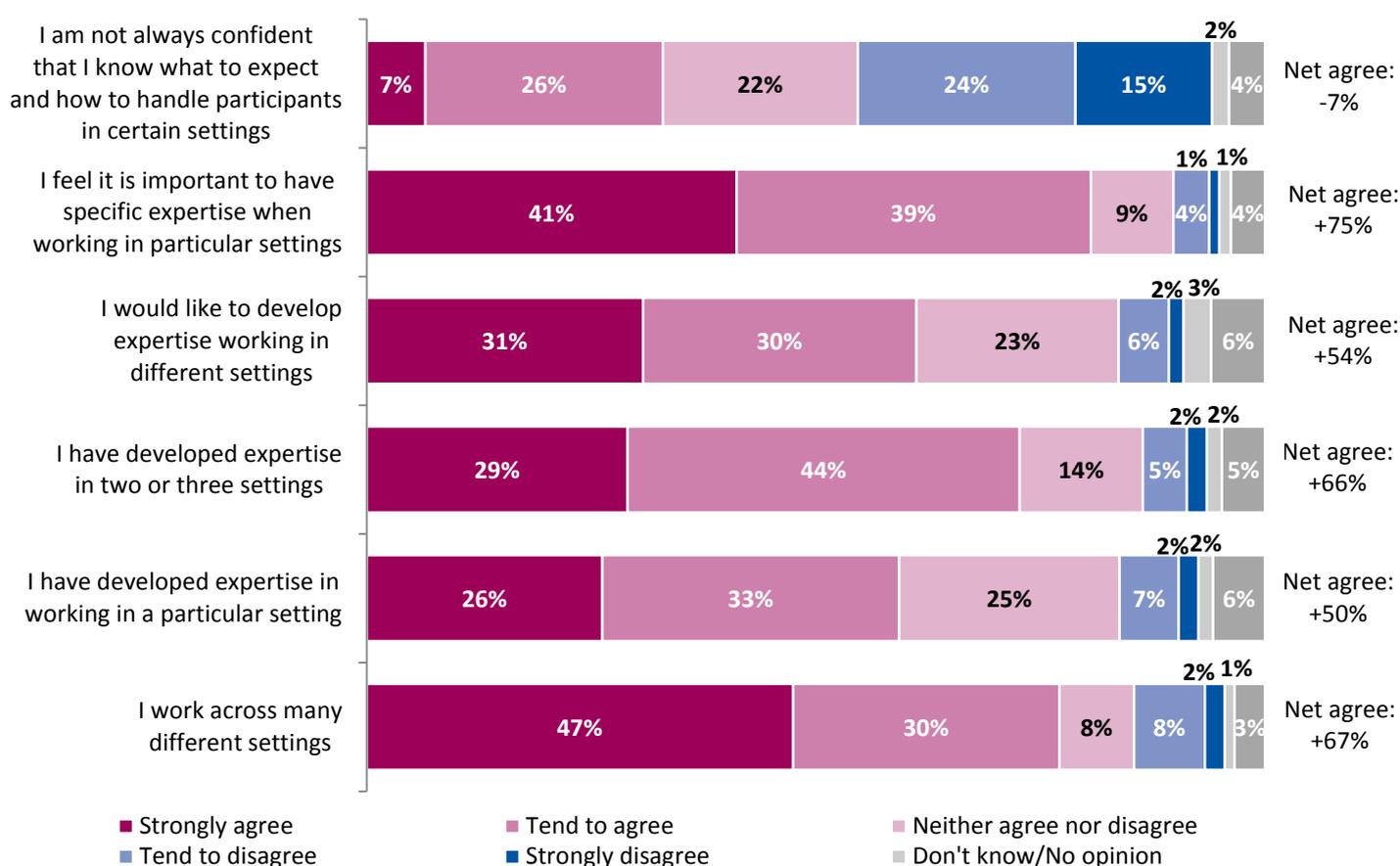
Base: 999

Source: dha

Respondents were also asked to look at a series of statements relating to their experiences of working in different settings, and were asked to indicate whether they agreed with those statements. A small majority feel that they are confident in knowing what to expect and handling participants in certain settings (33% are not always confident). There is a net agreement of +75% who feel that it is important to have specific expertise when working in particular settings.¹ More than 60% of respondents would like to develop expertise working in different settings (net agreement +54%), and a similar proportion say that they have developed expertise in a particular setting (net agreement +50%); slightly more have developed expertise in two or three settings (net agreement +66%). 77% of respondents indicate that they work across multiple different settings.

Figure 20: Experience in different settings

Thinking about your practice in community, participatory or socially-engaged settings, to what extent do you agree or disagree with each of the following statements?



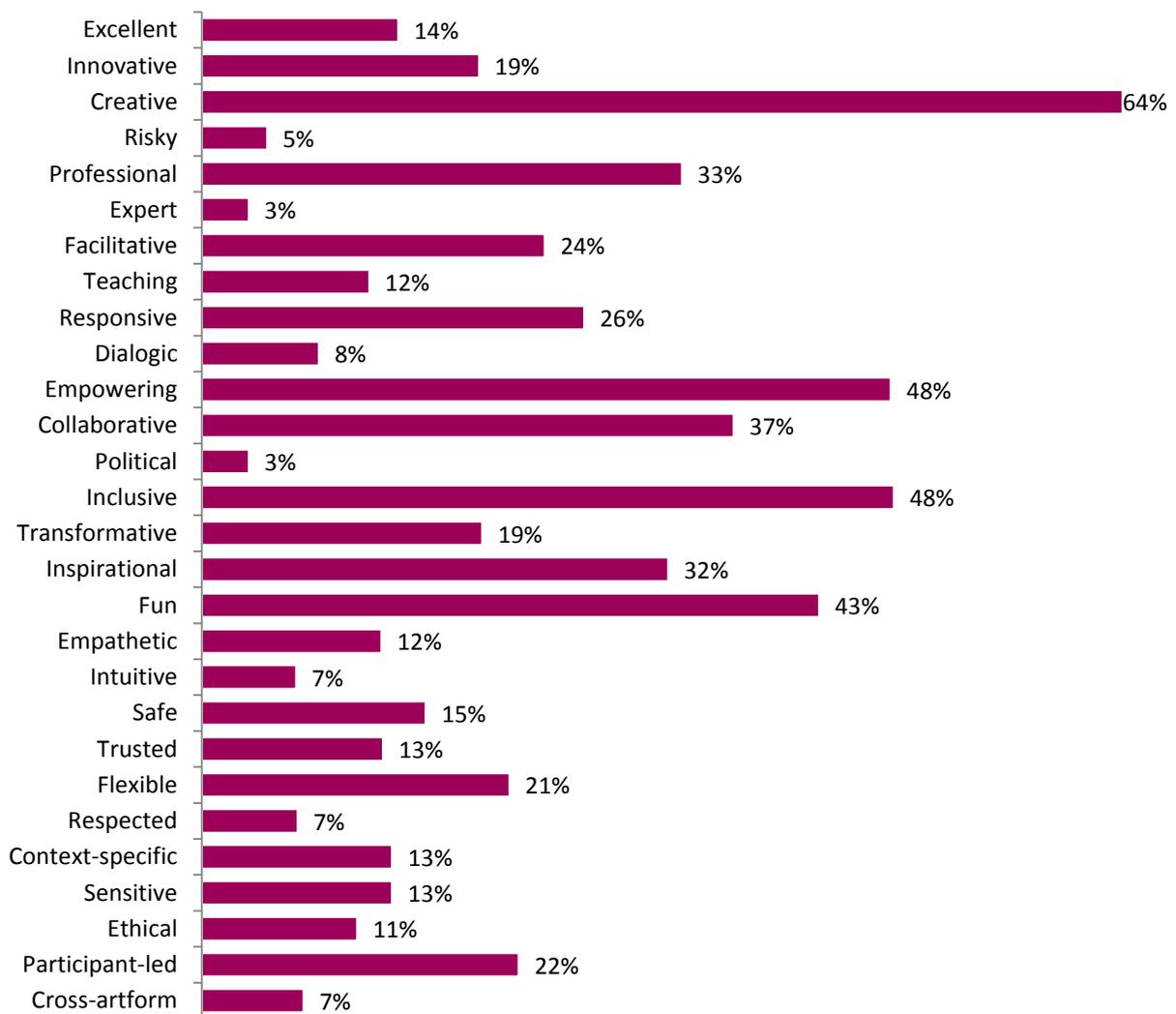
Base: 999
Source: dha

On the whole, whilst respondents are more likely to indicate some specific expertise than not, responses to this question suggest that artists believe that expertise which is relevant to a setting is important, and that many of them would like to develop specific expertise.

¹ Net agreement is calculated by aggregating the responses for 'strongly agree' and 'tend to agree', and those for 'tend to disagree' and 'strongly disagree', and comparing the two. A 'plus' net agreement indicates more agree than disagree; a 'minus' net agreement indicates that more respondents disagree than agree.

The following question asked respondents to look at a list of words which might represent key values or facets of arts practice in community, participatory or socially-engaged settings, and to select up to six words which they feel are the most important to this kind of practice. Inevitably, some of the words used are close or similar to each other, which poses some interesting questions about the popularity of some words over others.

Figure 21: What is important to practice in community, participatory or socially-engaged settings?
Thinking about your practice in community, participatory or socially-engaged settings, please select from the following words or phrases those which you feel are most important to this practice. Please select a maximum of six.



Base: 951
 Source: dha

A significant cluster of words on the list are concerned with approaches which are focused upon the participant and supporting their development. Amongst these, 'inclusive' and 'empowering' are each selected by almost half of respondents, 'collaborative' by more than a third each, and 'responsive', 'facilitative' and 'participant-led' by about a quarter each. 'Professional' at a third of respondents is preferred significantly to 'expert' (at 3%). Options like 'excellent' and 'innovative' are selected by

less than a fifth in each case. 'Ethical' at 11% is more popular than 'political' at 3%, though neither score very highly. Words like 'safe' and 'trusted' were also only selected by 15% or fewer respondents.

Finally, four significant words stand out as different from other types of words: creative (64%), fun (43%), inspirational (32%) and transformative (19%). These are all complex words in terms of both the definition and understanding of what this might mean in the practice, but also in terms of the spectrum of potential experience and impact upon the beneficiary.

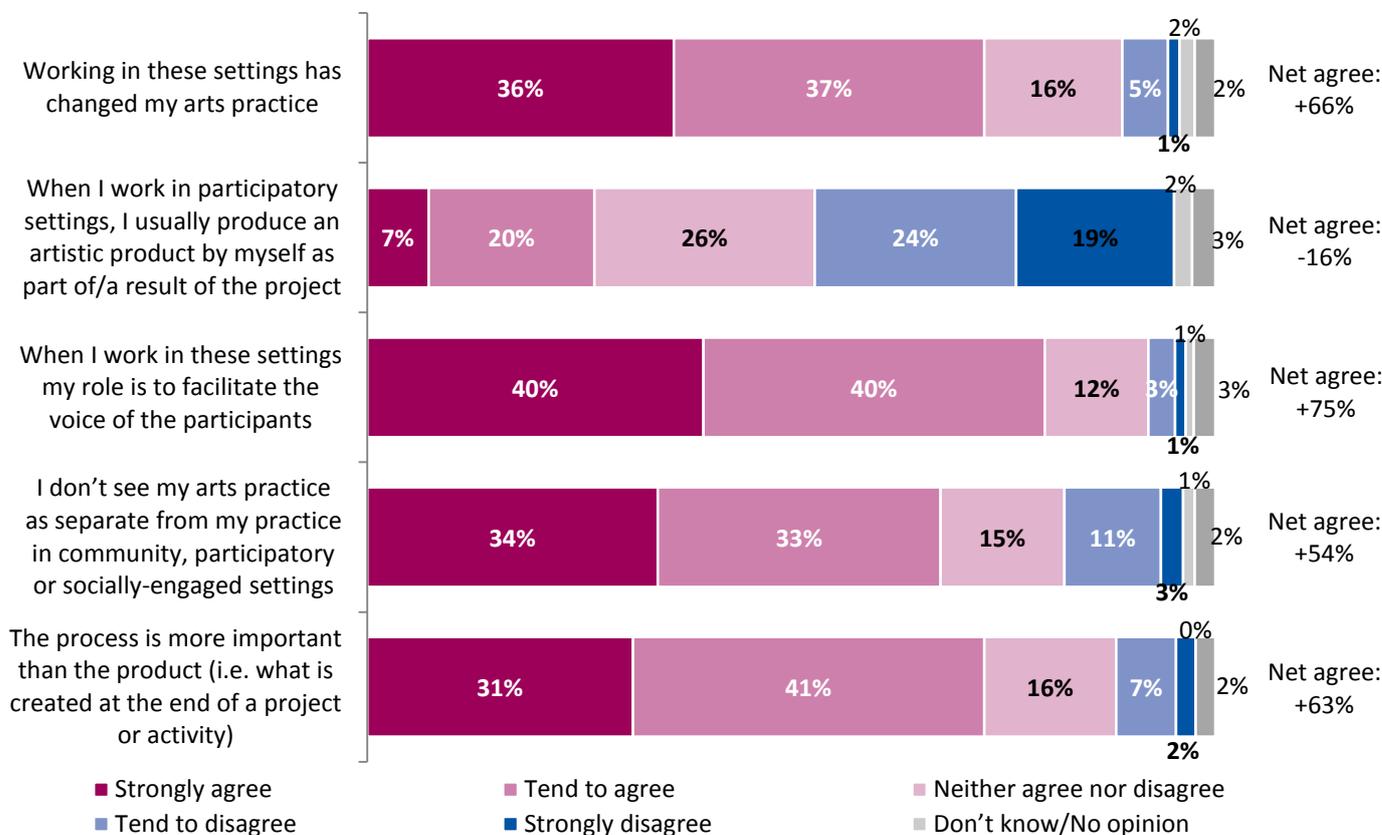
In terms of relationships between different characteristics of respondents and words which they select, there are some slight preferences shown by different types of artists. Those who predominantly present their work are more likely to select 'political' and 'intuitive'; those who primarily work with communities and participants are more likely to select 'participant-led', 'inclusive', 'fun' and 'trusted'; and those who work in both areas are more likely to select 'expert', 'dialogic' and 'political'.

Respondents working in different artforms also demonstrate preferences for words/phrases. Those working in craft are more likely than those working in other artforms to select 'teaching'; artists working cross artform or in multiple artforms are more likely to select 'cross artform' and 'risky'; those working in dance are more likely to select 'safe' and 'expert'; those working in literature are more likely to select 'empathetic'; artists working in media/digital/film are more likely to select 'dialogic'; artists working in music are more likely to select 'teaching', 'trusted' and 'expert'; those working in theatre are more likely to select 'political' and 'risky'; and those working in the visual arts are more likely to select 'dialogic', 'risky' and 'intuitive'.

Respondents were asked to consider a series of statements about the role of practice in community, participatory and socially-engaged settings. In total, almost three quarters of respondents feel that working in different settings has changed their arts practice. There is negative net agreement with the statement which suggests artists usually produce an artistic product themselves as a results of the project, suggesting that for most, projects are focused on shared production with participants and others. Supporting the findings from the previous question on the emphasis which artists place on their role in enabling the development of those taking part, respondents gave a positive net agreement (+75%) with the view that their role is to facilitate the participant's voice.

Figure 22: What role does the practice have?

Thinking about your practice in community, participatory or socially-engaged settings, to what extent do you agree or disagree with each of the following statements?



Base: 951
Source: dha

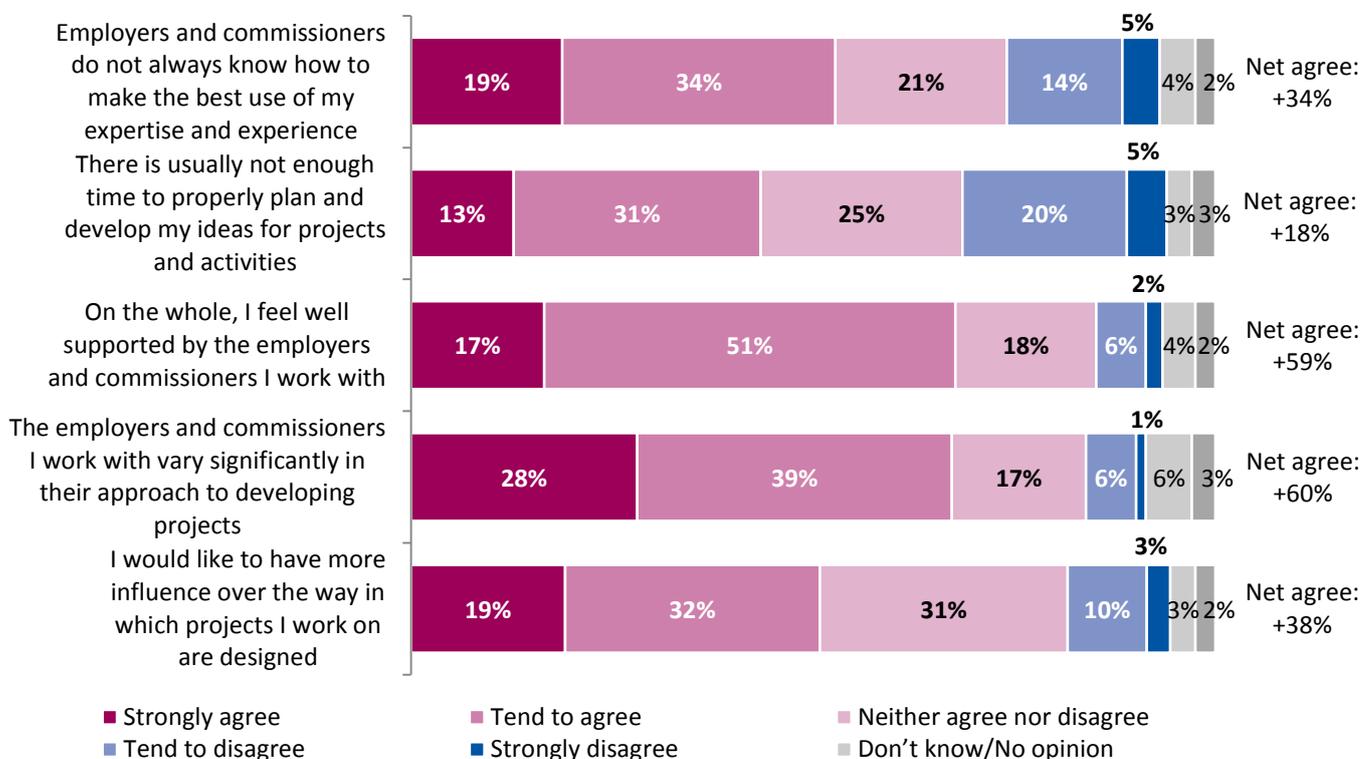
The two final statements focus on views of artistic practice: the majority of respondents see their practice in different settings as not separate from their 'arts practice', and a slightly larger majority agree that the process is more important than the product.

In all these cases, there are smaller numbers of respondents posing an alternative approach, and it is worth noting at this stage that the variety of responses appears to reflect the variety of practice, disciplinary approaches and attitudes towards the work which has been reflected in other research and consultation that has been undertaken across the ArtWorks initiative. What cannot be explored through the research here are the different motivations of individual practitioners, and the commissioners and employers with whom they work, which may significantly affect the design and delivery of work in this area. The implication of the findings here is that there is a majority of practitioners whose views are broadly coherent, and that this potentially may (when put together with other findings) provide a helpful understanding of the kinds of support which the majority of artists working in this area might benefit from.

Respondents were asked to consider a range of statements about employers and commissioners, and about the ways in which projects are developed and designed.

Figure 23: Artists' experiences of employers and commissioners

Thinking about your practice in community, participatory or socially-engaged settings, and the circumstances in which this work is undertaken, to what extent do you agree or disagree with each of the following statements?



Base: 925

Source: dha

Although the majority of respondents feel that employers and commissioners support them well (+59% net agreement), relatively few (17%) strongly agree that this is the case. Other statements suggest that there are areas in which artists would appreciate better or more nuanced engagement from employers and commissioners. There is positive net agreement with the view that employers and commissioners do not always know how to best use an artist's expertise and experience (+34%), and with the view that artists would like more influence in the way projects are designed (+38%) and that there is not normally enough time for artists to plan and develop ideas for projects (+18%). Finally, artists also confirm significant variation in approaches to project development from employers and commissioners (net agreement: +60%).

Building on these statements about the practical design and organisation of work, respondents were then asked to think about statements which concern the way in which practice in this area is perceived.

Figure 24: Valuing the practice

Thinking about your practice in community, participatory or socially-engaged settings, and the way it is perceived by others, to what extent do you agree or disagree with each of the following statements?



Base: 925
Source: dha

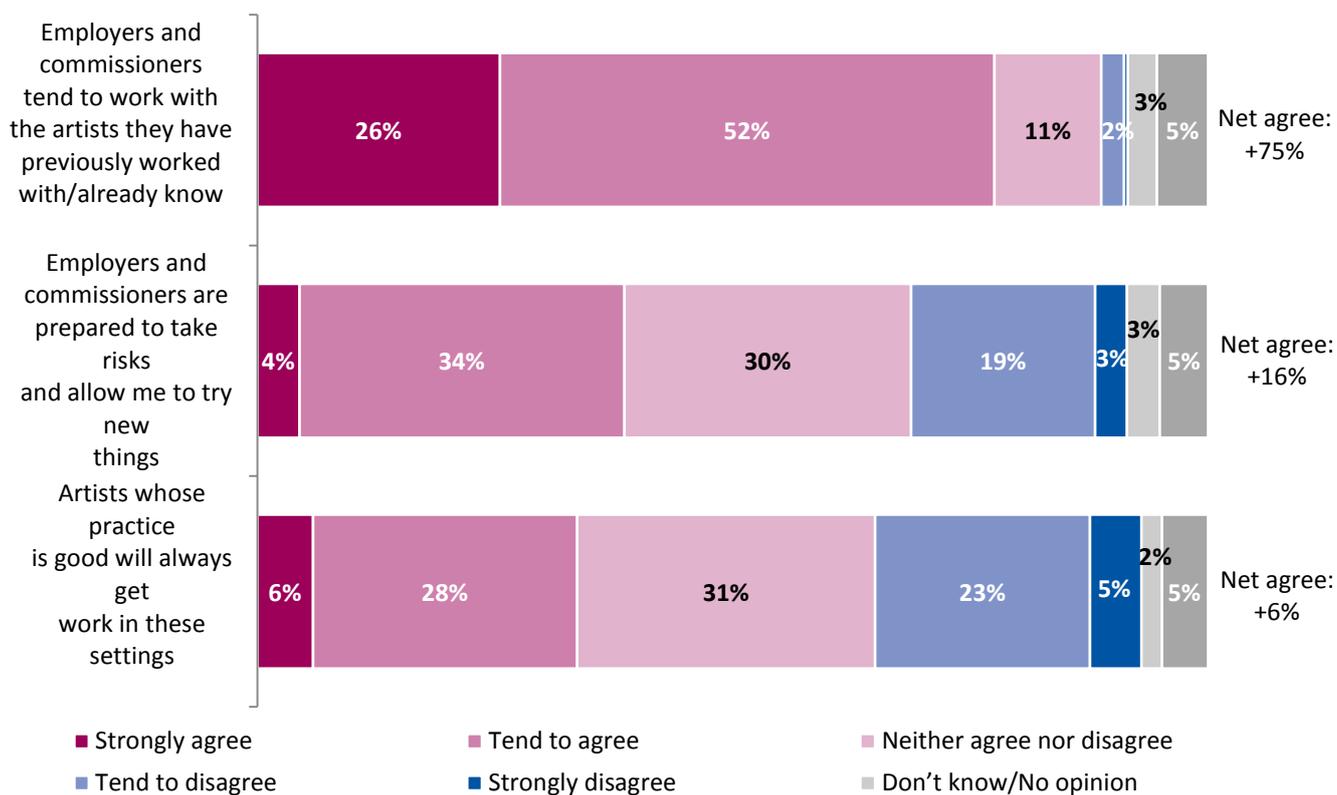
As with respondents' views of the ways in which they are supported by employers and commissioners, whilst the majority feel that those stakeholders understand artists' expertise, relatively few (15%) strongly agree that this is the case. The net agreement with this statement (+50%) is higher than the net agreement with another statement from a previous question, in which artists considered whether employers and commissioners made best use of their expertise and experience (+34% net agreement). These findings seem to suggest that, on the whole, artists feel that employers and commissioners mean well, but find it harder to put this into practice.

A significant proportion of respondents agree that practice in community, participatory and socially-engagement settings was not discussed as a career option when they trained (net agreement +39%). It is perhaps unsurprising that a substantial majority feel that there is not enough understanding about the potential benefits of this work, but possibly more concerning is the relatively high net agreement (+56%) with the view that this kind of work is not valued as artistic practice within the arts sector itself.

Respondents were also asked to tell us about their experiences of the ways in which employers and commissioners select artists to work with and set parameters for the work itself.

Figure 25: Employment and commissioning practices

Thinking about your practice in community, participatory or socially-engaged settings, and how you develop and improve your practice, to what extent do you agree or disagree with each of the following statements?



Base: 925

Source: dha

Direct knowledge of an artist and their work is felt to have a significant impact upon who employers and commissioners will work with, with net agreement of +75%. Respondents have mixed views about how much risk or innovation employers and commissioners might be prepared to enable, and it is worth noting that 30% of respondents neither agree nor disagree that employers and commissioners are prepared to take risks. A similar proportion of artists also neither agree nor disagree that artists who are good will always get work in these settings, and overall net agreement with this statement is +6%, suggesting that respondents' views are divided and perhaps unsure.

As part of the same question, respondents were asked to think about the ways in which they reflect upon their practice, what the circumstances for reflection are and should be, and what role reflection plays for them. The idea of 'reflection' came through strongly in a number of the consultations and research processes run with artists as part of the Pathfinders' activities, and has been tested as a 'process' through some of the learning and continuous professional development activities piloted by the Pathfinders.

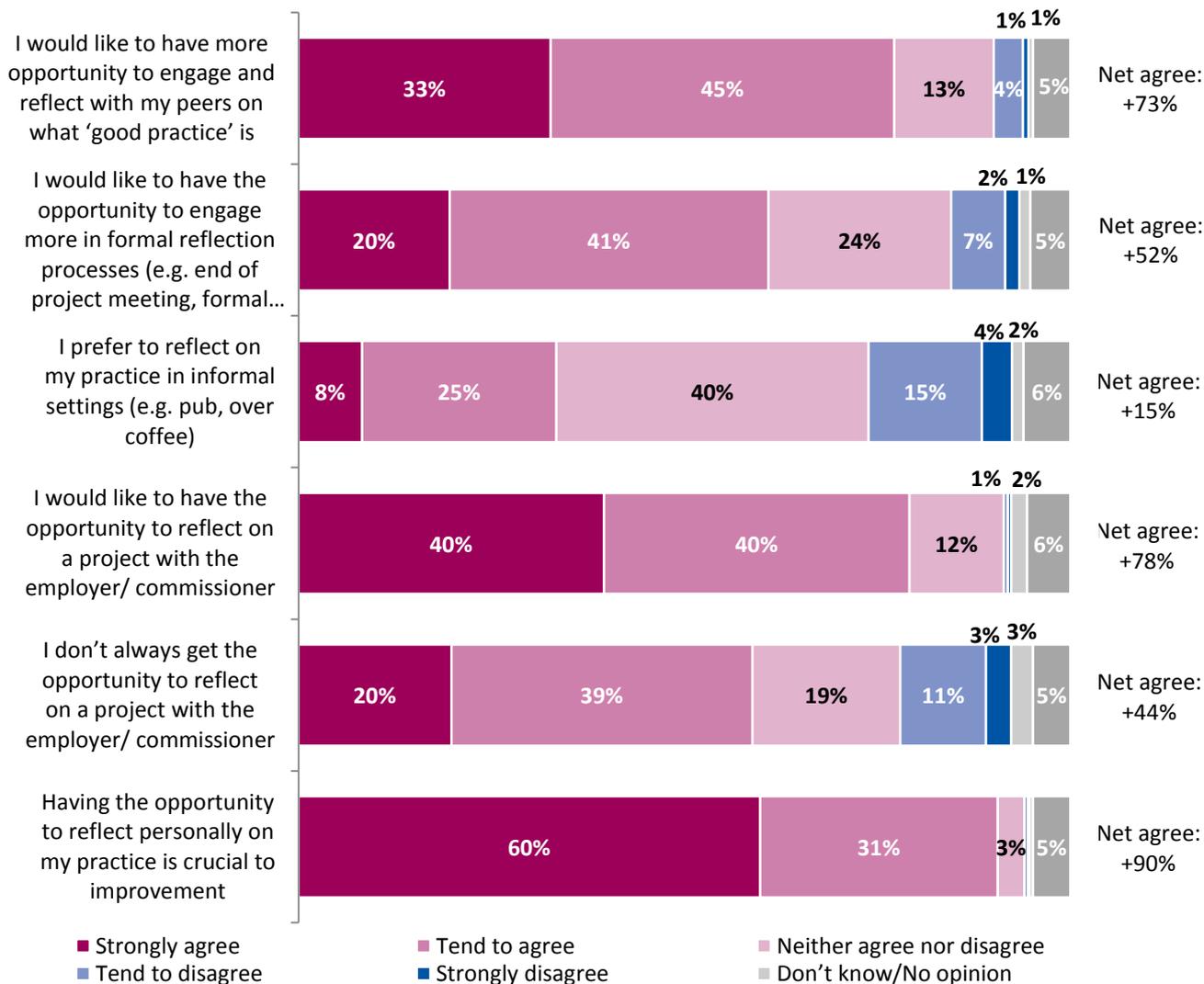
Respondents are overwhelmingly positive about the value of reflecting upon their practice (net agreement of +90% with a statement on the crucial nature of reflecting to improving practice). Artists are also keen to have more opportunity to reflect with their peers on what constitutes 'good practice' (net agreement: +73%) and to have more opportunity to reflect on projects with employers and commissioners (net agreement: +78%).

On the whole, respondents are interested in formal reflection processes (+52%), though significantly more tend to agree that they would like to have the opportunity to engage in formal reflection processes (41%) than strongly agree (20%). 40% of artists neither agree nor disagree that they prefer informal reflection opportunities, with responses to the statement giving an overall net agreement of +15%. This suggests that there may be some appetite for formal processes. The majority of respondents feel that they do not always get the opportunity to reflect on a project with an employer or commissioner (net agreement: +44%), though more tend to agree (39%) than strongly agree (20%).

Figure 26: The role of reflection in practice

Thinking about your practice in community, participatory or socially-engaged settings, and how you develop and improve your practice, to what extent do you agree or disagree with each of the following statements?

Where the term 'reflect' is used here, it could mean different opportunities to reflect, from time and space within a working day, or space for reflection as part of formal training and development processes.



Base: 925

Source: dha

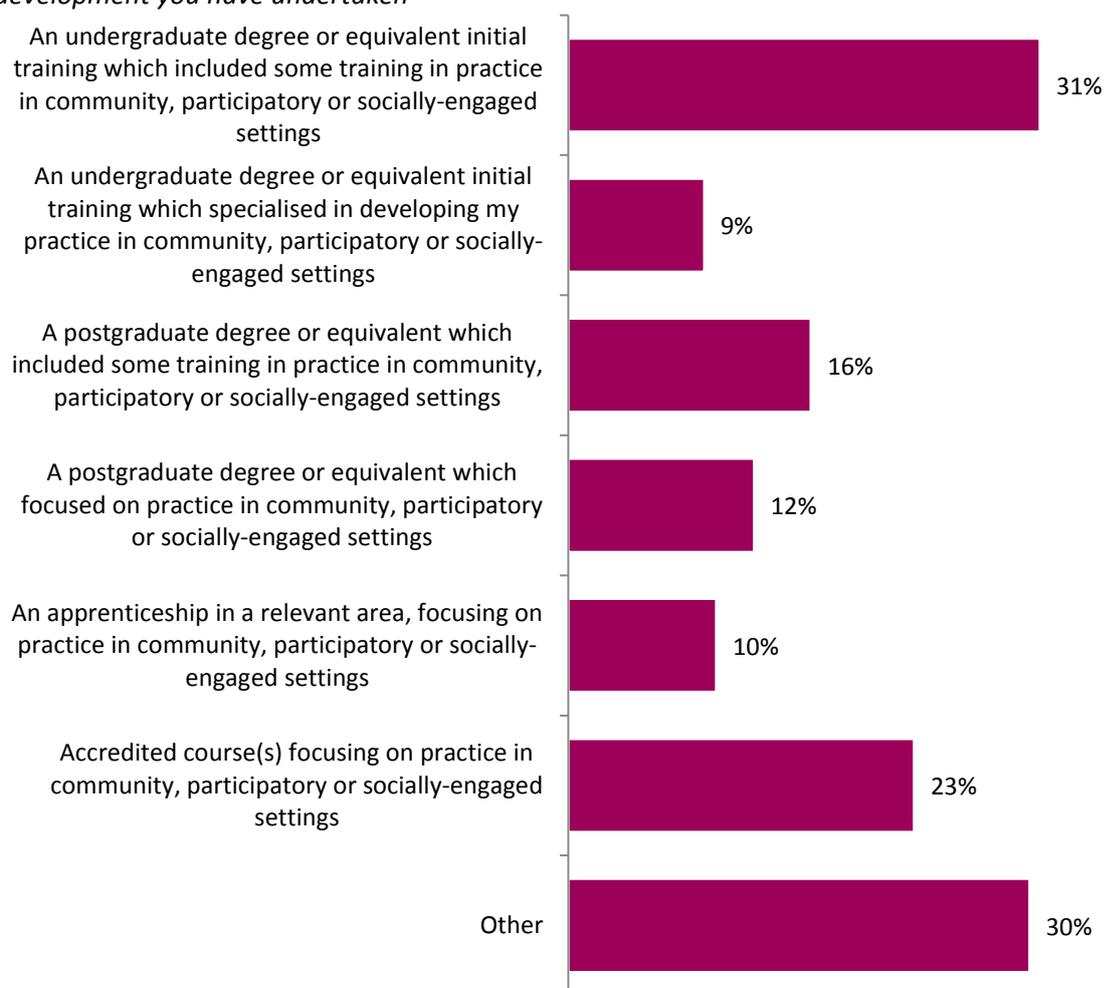
2.3 Professional Development

Respondents were asked to indicate what kinds of formal and informal training and development they had already undertaken, which had supported their practice in community, participatory and socially-engaged settings.

Almost a third of respondents report having an undergraduate degree or equivalent initial training which included some focus on practice in this area, and about half that proportion have a postgraduate degree or equivalent with some focus. Less than a tenth have a specialised undergraduate degree in this area, and just over a tenth have a specialised postgraduate degree in this area. A similar proportion have an apprenticeship with some focus in this area. Almost a quarter of respondents have undertaken other kinds of accredited course(s) which focus on practice in this area.

Figure 27: Formal training and development

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



Base: 890

Source: dha

Almost a third of respondents gave information through the 'other, please specify' option. Quite a few indicated formal art form degrees with no particular focus on practice in this area. Some talked about learning through doing, or 'on the job'. Some referred to specific qualifications which would fit into other categories within this question (e.g. a PGCE in arts education). Others specifically noted that they had *not* had any formal training at all. As such, this group of respondents have not revealed a significant set of formal qualifications which the categories did not cover (or which are not covered by the question on 'informal training' which follows), rather they proved an opportunity for some respondents to clarify their individual position.

Those artists who work primarily with communities and participants are more likely than other types of artists to have undertaken an accredited course focusing on practice in community, participatory or socially-engaged settings, and are more likely to have a postgraduate degree or equivalent which focused on practice in community, participatory or socially-engaged settings. Those who work both through presenting their work and with communities and participants are more likely than other types of artists to have an apprenticeship in a relevant area, focusing on practice in community, participatory or socially-engaged settings.

Amongst artists at different stages of their careers, students are more likely (than respondents at other stages of their careers) to have/be undertaking an undergraduate degree which specialised in developing practice in community, participatory or socially-engaged settings. Mid-career artists are more likely to have undertaken a postgraduate degree or equivalent which focused on practice in community, participatory or socially-engaged settings.

In terms of variation between artforms, those working in cross/multi-artform areas and working in theatre are more likely to have an undergraduate degree or equivalent initial training which specialised in developing practice in community, participatory or socially-engaged settings; those working in dance and working in music are more likely to have undertaken an apprenticeship or equivalent; those working in music and working in theatre are more likely to have a postgraduate degree or equivalent which focused on practice in community, participatory or socially-engaged settings; those working in dance are more likely to have an undergraduate degree or equivalent initial training which included some training in practice in community, participatory or socially-engaged settings; and those working in media/digital/film are more likely to have undertaken an accredited course focusing in this area.

The following question asked respondents to indicate what kinds of informal training and development they have undertaken. On the whole, a larger proportion of artists report having undertaken informal training and development, than have undertaken formal training and development. About half of all respondents have undertaken non-accredited short courses; a similar proportion have engaged with formal peer networks; and a similar proportion have shadowed or observed a peer or practitioner in this area. Just over a quarter of respondents in each case have engaged with mentoring, in a residency or with a work placement/internship in this area.

Figure 28: Informal training and development

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



Base: 890

Source: dha

In addition, 138 respondents gave a response in the ‘other, please specify’ category. Quite a few respondents talked about learning ‘on the job’ being key, and were able to point to a significant number of years of experience in their practice. Others referred to organisations with whom they worked, who had supported them to develop their practice. More generally, many referred to engaging with both formal and informal opportunities to engage with other practitioners, whether through collaborating on work, through seminars and conferences, or through exchanges and other mechanisms for sharing and developing practice.

Amongst artists at different stages of their careers, students and emerging artists are the most likely to have undertaken a work placement/internship; mid-career artists are the most likely to have undertaken non-accredited short courses and residencies; and established artists are most likely to have indicated some other kind of informal training. Those artists whose work is primarily with communities/participants are more likely than others to have undertaken an unaccredited short course, and are also more likely to have undertaken shadowing or peer observation.

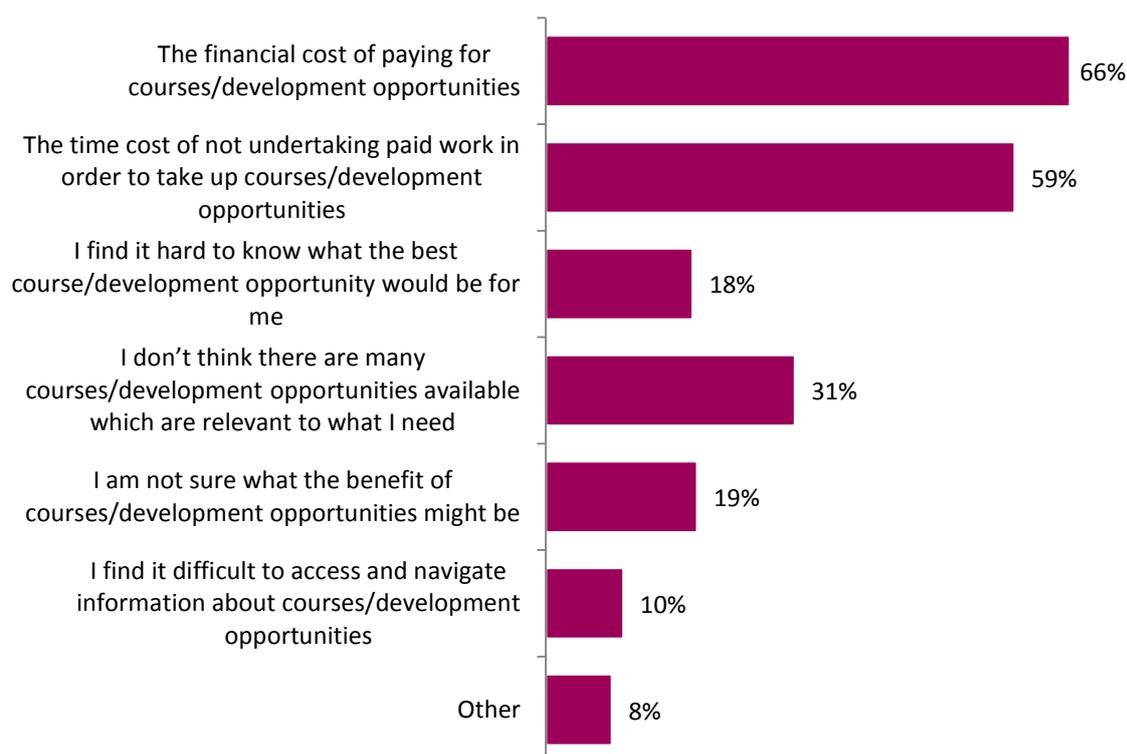
Across different artforms, there are some apparent preferences for different informal training and development approaches. Cross/multi-artform practitioners and those working in literature are

more likely than those working in other artforms to have taken up a residency opportunity. Those working in music are more likely than others to have undertaken shadowing or peer observation, as are dance practitioners. Both dance practitioners and those working in theatre are more likely to have engaged with work placements; and those working in dance are also more likely than others to have undertaken non-accredited short courses.

Respondents to the survey were asked to select up to three of the most significant barriers which they encountered to engaging with development opportunities. Both financial cost and time cost of not taking paid work (resulting in financial costs) are the most significant barriers, and are reported by a majority of respondents. Almost a third of respondents feel that there are not many opportunities available which are relevant to what they need. Just under a fifth indicate that they are not sure what the benefit of some opportunities might be; a similar proportion indicate that they find it difficult to know what the benefit of some activities might be. A tenth find it difficult to access and navigate information about opportunities.

Figure 29: Barriers to engaging with development opportunities

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



Base: 890

Source: dha

Beyond this, 74 respondents also responded using the 'other, please specify' category. A very small number either indicate that they had not experienced any barriers, or that there is no need to undertake more development, as their practice is fine already. A few respondents also took the question to be referring exclusively to formal educational courses, and suggest that other kinds of approaches (mentoring, peer engagement or just being able to practice and engage with other

practitioners) are preferable. Several respondents talk about time and direct financial costs. Some also stress their frustration with existing development options, either not being appropriate or sufficiently developed for their needs, or being insufficiently flexible in terms of costs, locations, timescales/schedules and so forth. For some, their location and family commitments are significant barriers. A couple of respondents refer more generally to the status of the work, and express a disinclination to invest in professional development when practice in the area is suffering from reductions in public investment.

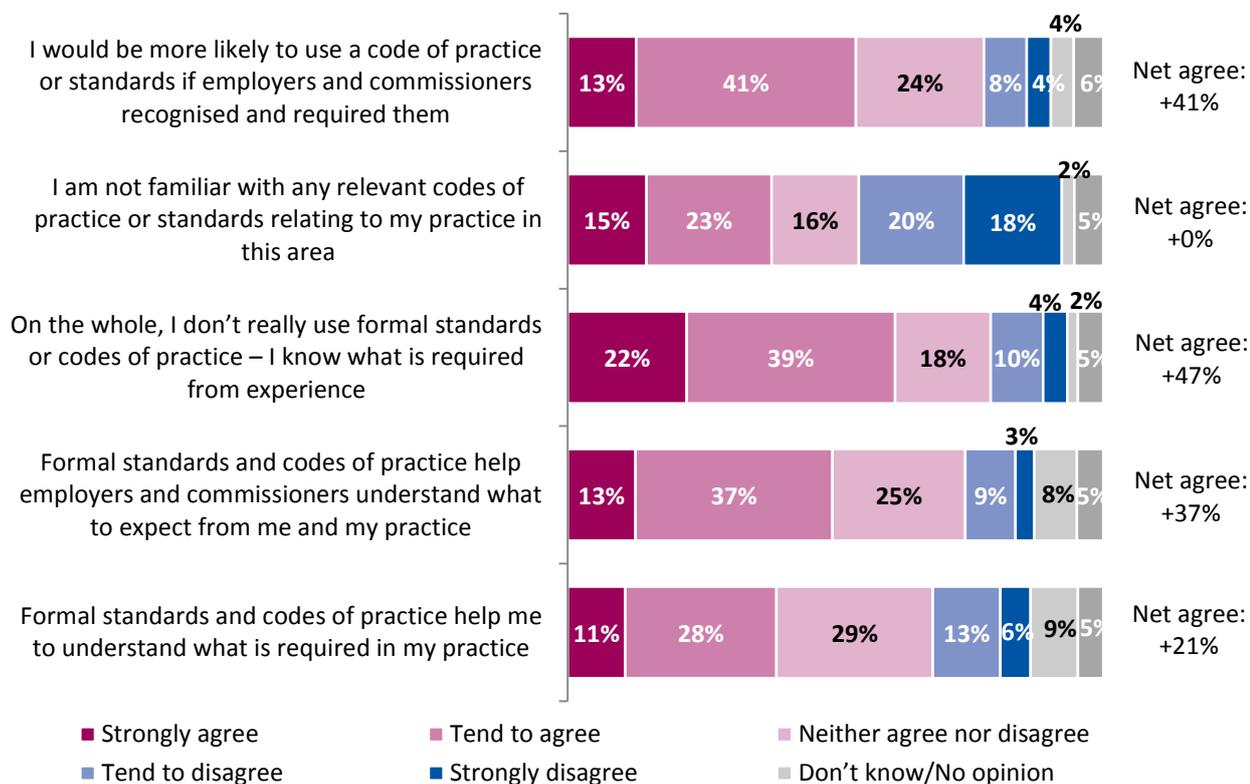
Between different types of artists, there are some different views of barriers to training and development. Those who primarily present their work are more likely to say that they find it difficult to access and navigate information about courses/development opportunities. Those working both through presenting their work and with communities/participants are more likely to say that they are unsure about the benefit and about whether there are relevant training and development opportunities for their work. Artists working primarily with communities/participants are more likely than other types of artists to reference time and financial costs of taking up opportunities, and to give other reasons.

Amongst artists at different stages of their careers, established artists are the least likely to say that they find it difficult to access and navigate information. Emerging artists are more likely to say that they find it hard to know what the best opportunity might be for them; established artists are more likely to be unsure about the benefit and the possibility of relevant training and development opportunities. On the whole, there are fewer marked differences between the artforms in response to this question. Visual artists are more likely to say that they find information difficult to access and navigate, and those working in craft and music are less likely to do so. Those working in literature and media/digital/film art are more likely to say they find it hard to know what might be best for them; and those working in theatre are more likely to say that they don't feel many opportunities are relevant to what they need.

Artists participating in the survey were asked to consider a set of statements concerning standards and codes of practice which relate to practice in community, participatory and socially-engaged settings.

Figure 30: Standards and Codes of Practice

Different groups of practitioners use codes of practice, or nationally-recognised standards in their practice. For example, some dancers use the National Occupational Standards (NOS) for Dance Leadership. Thinking about your familiarity and use of different codes of practice and standards which exist in relation to practice in community, participatory or socially-engaged settings, to what extent do you agree or disagree with each of the following statements?



Base: 890

Source: dha

In terms of the engagement which artists currently have with standards and codes of practice, an equal proportion of respondents agree that they are not familiar with relevant codes of practice and standards relating to practice in this area, as those who disagree (i.e. indicate some familiarity), giving a net agreement with the statement of +0%. There is net agreement of +47% with the statement that artists do not really use formal standards and codes of practice, because they know what is required from experience.

Other statements then sought to test what respondents think about the role and use of standards and codes of practice. More than half agree that they would be more likely to use standards and codes of practice if employers and commissioners recognised and required them (giving a net agreement of +41%), though a quarter neither agree nor disagree. Whilst the findings show positive net agreement with the view that standards and codes of practice help employers and commissioners know what to expect from artists (+37%), and with the view that they also help artists understand what is required in their practice (+21%), in both cases a significant proportion of respondents neither agree nor disagree.

Respondents were asked to indicate what kinds of experiences they had had in supporting their own practice developing, or receiving support from others.

Figure 31: Support experienced by artists

Thinking about the circumstances in which you have developed your practice in community, participatory or socially-engaged settings, please indicate which of the following approaches/support you have experienced.



Base: 890

Source: dha

Almost two thirds have covered the costs of their time for training and development opportunities, and a slightly smaller proportion have paid for training opportunities themselves. Two fifths have experienced support from employers/commissioners, who have covered the costs of training and development opportunities. A quarter report employers/commissioners covering the costs of time taken to undertake training and development opportunities. A fifth have received some other type of in-kind support from employers/commissioners. A similar proportion have received in-kind support from other artists and peers. Just over a fifth report being in receipt of grant funding for their professional development. 15% report not being able to or choosing not to take up training and development opportunities.

Those artists who primarily present their work are least likely to identify experiencing most of these kinds of support. For those working primarily with communities/participants, more report paying for and covering the costs of time for training and development opportunities themselves, as well as

being more likely to report support of all kinds from employers and commissioners. Those who both present their work and who work with communities/participants are more likely to report not choosing or being able to take up opportunities, receiving in-kind support from other artists and peers, receiving a grant to support opportunities, and having their time covered by employers and commissioners in order to undertake training and development.

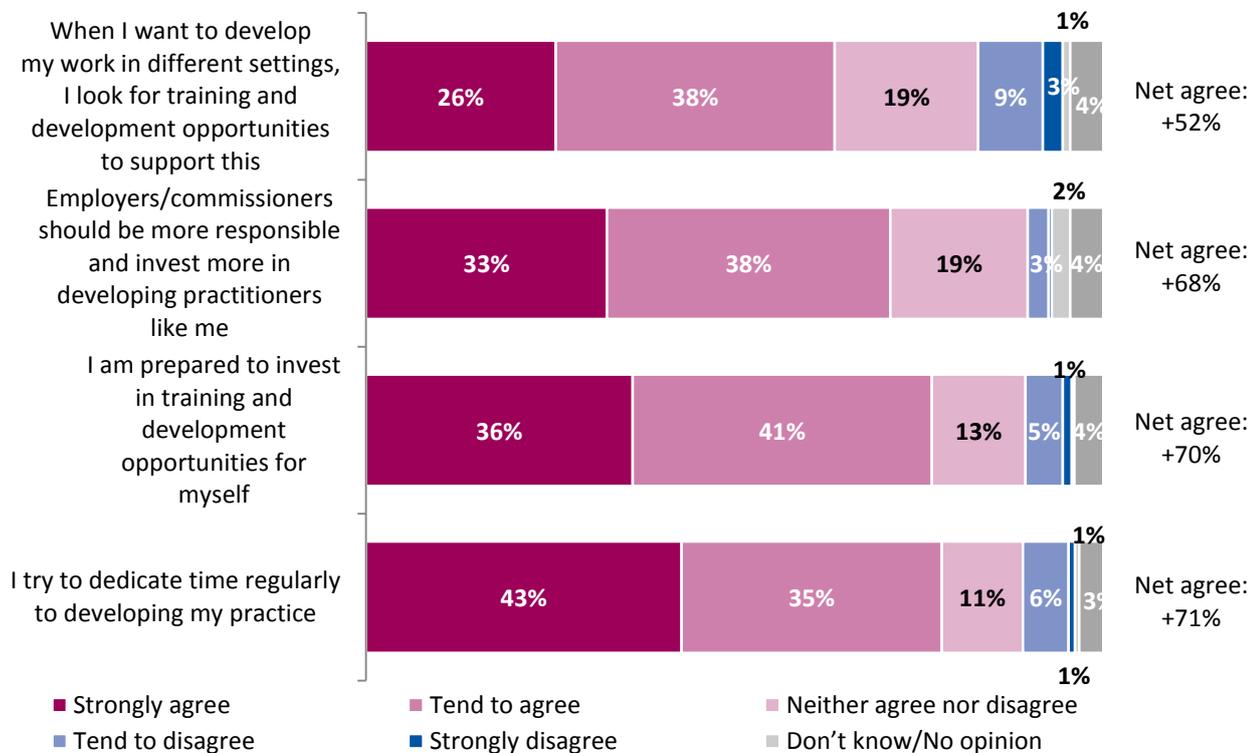
Students and emerging artists are less likely to report receiving a grant. Those who are emerging or mid-career artists are more likely to report not choosing or being able to take up opportunities. Established artists are less likely to report receiving in-kind support from employers/commissioners. On the whole, mid-career artists are more likely to report receiving support in the categories given in this question.

There are some small differences between artists working in different artforms. Visual artists and craft artists are more likely to report not choosing or being able to take up opportunities. Those in music and theatre are more likely than those in other artforms to report support from employers/commissioners for either the costs of opportunities, or for covering their time. Artists working in literature and media/digital/film are more likely than others to report receiving in-kind support from other artists and peers. Those working in dance and in cross/multi-artform areas are more likely to report receiving a grant. Both those working in literature and those working in dance are more likely to report paying for opportunities themselves; those working in dance and those working in media/digital/film art are more likely to report covering the costs of their own time.

Respondents were asked to consider some statements about their views of professional development opportunities, what might motivate them to engage and who should be responsible for supporting artists to take up these opportunities.

Figure 32: Approaches to professional development

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



Base: 890

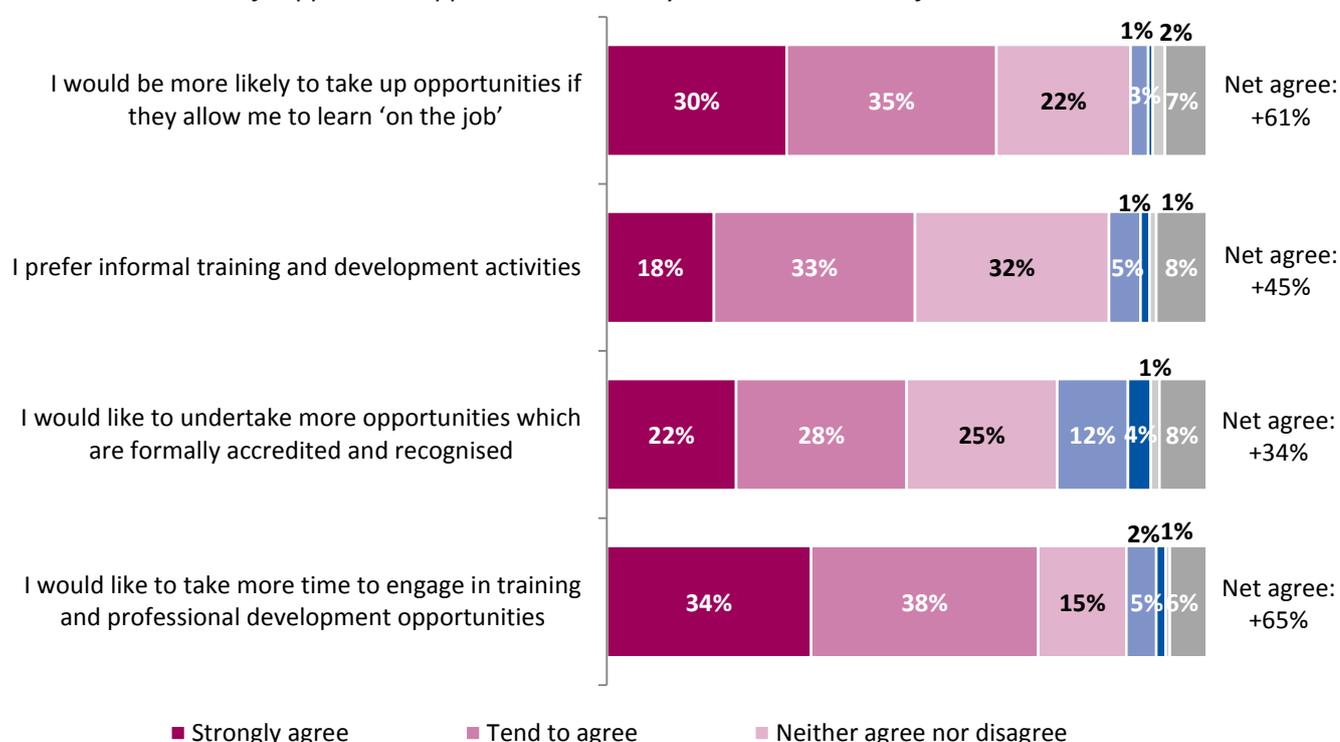
Source: dha

Almost two-thirds of respondents agree that when they want to work in different settings, they look for training and development opportunities to support this (net agreement: +52%). Whilst there is a high positive net agreement with the view that employers and commissioners should be more responsible and invest more in developing practitioners (+68%), a similar proportion of respondents indicate that they are prepared to invest in training and development opportunities for themselves (net agreement: +70%). Artists are also very positive about trying to dedicate time regularly to developing their practice, with 43% strongly agreeing that they do this and 78% agreeing or strongly agreeing.

Respondents were also asked about their attitudes towards learning and development opportunities in the future.

Figure 33: Artists' attitudes to learning and development opportunities in the future

Thinking about developing your practice in community, participatory or socially-engaged settings, what kinds of support and opportunities would you like to see in the future?



Base: 890

Source: dha

Artists are, on the whole, positive about wishing to take more time to engaged in training and professional development activities (net agreement: +65%). Whilst there is a strong positive net agreement (+61%) with the view that respondents would be more likely to take up opportunities if they enabled artists to learn 'on the job', 22% neither agree nor disagree with this statement. Though the majority of respondents do suggest that they prefer informal training and development activities (net agreement: +45%), almost a third neither agree nor disagree, suggesting no strong views in this area. There is some appetite for opportunities which are formally accredited and recognised (net agreement that artists would like to undertake more opportunities in this area is +34%), though again a substantial proportion (a quarter) neither agree nor disagree.

Conclusions

3. Conclusions

There has been a good response to the survey, and a good sample size overall, which enables the study to explore the relationship between some key characteristics (including artform, type of artist and career stage). Broadly speaking, where relevant comparative data is available, the demographics of artists who have responded appear to demonstrate similar patterns to other groups of artists working at least partly in publicly-subsidised environments. Given the relative absence of comparable data for artists working generally in these environments (as opposed to data about the whole workforce in wider sub-sector groups), it is difficult to understand how representative the sample here may be of artists who undertake at least some activity in community, participatory or socially-engaged settings.

Characteristics of Respondents

- The majority of respondents are female. Respondents are fairly evenly spread between the ages of 30 and 59, with smaller proportions being younger and older than this group. A small minority are people with disabilities. Just under 10% of respondents are BME. Respondents are based across the UK regions and nations, though with some significant clusters and less represented areas.
- Half of all respondents report that their artistic practice substantially involves both presenting work in their artform and working with communities/participants; a further third work primarily with communities/participants. Artists' self-defined stage of practice seems to reflect the spread of ages in the sample, with the largest group being mid-career artists (40%). The respondents represent a range of artforms, with significant clusters in music, the visual arts and cross/multi-artform arts, and slightly smaller clusters in dance and theatre. Other artforms, including literature, craft and media/digital/film are also included in the sample.

Artists and their practice - general

- Amongst this sample, practice in community, participatory and socially-engaged settings and performing/undertaking commissions/exhibiting work are considered the two most important activities to both the artistic practice of respondents, and to their income from artistic practice. Those artists who primarily work with communities/participants report (as might be expected) earning a larger proportion of their artistic income from activities in community, participatory or socially-engaged settings.
- More than half of respondents earn more than 50% of their income from their artistic practice across all activities; 41% earn half or less of their income from their artistic practice. Only a quarter of respondents make more than £20,000 a year from their artistic practice, and almost half make less than £10,000. This diversity of experience in terms of earning from artistic practice reflects both the career stages of individual respondents, but also some artform differences.
- 70% of respondents have a membership or affiliation to a membership organisation, including unions; some have more than one.

Artists and their experience of different settings

- Significant proportions of respondents report working in primary and secondary schools, and in community and neighbourhood settings. Settings in which only a few respondents report working included: physical health, hospitals, social care and criminal justice. On the whole,

those artists working primarily with communities/participants (rather than through presenting in their artform) are more likely to work in settings where fewer artists work, including social care, criminal justice, mental health and with those who have a long-term illness or disability. Established artists also appear to be more likely than artists earlier in their career to undertake work in settings where fewer artists work.

- On the whole, respondents report working across multiple different settings, and believing that specific expertise relating to different settings is important. Most report having expertise in a particular setting, and having developed expertise in two or three different settings. Across the sample, respondents are fairly equally balanced on the question of whether they are confident working in different settings, and most indicate that they would like to develop further their settings-specific expertise.

The values of work(ing) in community, participatory and socially-engaged settings

- Almost two-thirds of respondents selected the word 'creative' to describe their practice and work in these settings. Almost half selected 'empowering' and 'inclusive', and just over two fifths selected 'fun'.
- Artists on the whole agree that working in these settings has changed their practice. There is also agreement by the majority with the propositions that the role of the artist is to facilitate the voice of participants, that artists do not see their artistic practice as separate from practice in these settings, and that the process of undertaking the practice is more important than the product. However, in each case significant proportions strongly agree and agree, suggesting that there is variance and some gradation in the way in which different artists view these propositions. A minority (about a quarter) of respondents report creating an artistic product by themselves, as a result of the project.

Engagement with and experiences of employers/commissioners

- The majority of respondents feel that employers/commissioners do not always know how to make the best use of the expertise and experience of artists. A slight majority agree that there is usually not enough time to properly plan and develop ideas for projects. More respondents feel that they are well supported by the employers/commissioners they work with (though most only 'tend' to agree) and most also agree that the approaches of employers/commissioners to developing projects vary significantly. Half of all artists would like to have more influence over project design, but almost a third neither agree nor disagree, suggesting that some respondents have no fixed views about the process of project design.
- Most respondents feel that employers/commissioners appreciate their expertise (though the majority of these only 'tend' to agree). A majority of artists confirm that practice in community, participatory and socially-engaged settings was not presented or discussed as a career option when they were training. A significant majority suggest that not enough understanding about the potential benefits of this work; and a substantial majority also suggest that too many people in the sector do not value the work as artistic practice.
- A large majority of respondents report that employers/commissioners will tend to work with artists they know/have worked with previously. Two fifths of artists feel that employers/commissioners are prepared to take risks and allow them to try new things; almost a third neither agree nor disagree that this is the case, and there is only 4% strong agreement. Just over a third agree that artists who are good will always get work in these settings; again, a strong proportion (31%) neither agree nor disagree.

Professional development experiences

- Almost all respondents (9 out of 10) feel that reflection is crucial to improving their practice. Artists are also very positive about wishing to have more opportunities to engage and reflect with peers about what 'good practice' might involve. Almost two thirds are positive about wanting more opportunities for formal reflection processes. Two fifths neither agree nor disagree with the statement that they prefer informal reflection processes. A significant majority would like the opportunity to reflect upon a project with employers/commissioners and more than half say that they don't always get this opportunity.
- In terms of formal training and development, almost a third of respondents report having an undergraduate degree or equivalent which included some training relevant to work in community, participatory or socially-engaged settings. Just under a quarter have undertaken an accredited short course with a focus in this area. Significantly more respondents have undertaken informal training and development, with about half reporting that they have undertaken non-accredited courses, engaged with formal peer networks and engaged in shadowing or peer observation; and more than a quarter in each case reporting engagement with mentoring, residencies and work placements/internships.
- Two thirds of respondents cite the financial cost of training and development as a significant barrier; a slightly smaller proportion cite the time cost (of being unable to undertake paid work, whilst engaging in training and development). These are particularly strong barriers for those artists who work primarily with communities/participants in their practice. Almost a third of artists don't feel that there are many opportunities available which are relevant for what they need.

Support and motivation for professional development

- Almost two thirds of respondents have covered the costs of their time for training and development opportunities, and a slightly smaller proportion have paid for training opportunities themselves. Two fifths have experienced support from employers/commissioners, who have covered the costs of training and development opportunities. A quarter report employers/commissioners covering the costs of time taken to undertake training and development opportunities.
- Almost two thirds of respondents say they look for training and development opportunities when they wish to work in different settings. Whilst a significant majority feel that employers and commissioners should be responsible and invest more in developing practitioners, slightly more respondents also indicate that they are prepared to invest in training and development opportunities themselves. More than three quarters say they try to dedicate time regularly to developing practice.
- Equal proportions of respondents say that they are familiar/unfamiliar with relevant codes of practice and standards which relate to working in community, participatory and socially-engaged settings. The majority of artists say that they feel they know from experience what is required of them, and don't use codes of practice and standards. Respondents say that they would be more likely to use codes of practice and standards if employers/commissioners recognised and required them; a slightly smaller proportion agree that codes of practice and standards help employers/commissioners to understand what to expect from artists and their practice. A much smaller proportion feel that codes of practice and standards help artists to understand what is required in their practice.

- Almost two thirds are more likely to take up opportunities if they can learn 'on the job'. Just over half show a preference for informal learning methods, but almost a third don't express a strong view. Half of artists would like to take more formally accredited and recognised opportunities. A significant majority would like to take more time to engage in training and professional development.

Report written and researched by

Tamsin Cox, Head of Policy and Research

Stephen Crone, Research Assistant

Design by

David Casey, Designer

Contact us

Birmingham Unit 313, Custard Factory
Gibb Street
Birmingham, B9 4AA
t. +44 (0) 7850 329808

e. tamsin@dhacommunications.co.uk
www.dhacommunications.co.uk
@DHAComms
@tamsinecox



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