

dha & the Institute for Cultural Practices, University of Manchester

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*Paul Hamlyn Foundation*  
ArtWorks Evaluation  
Final Report:  
Executive Summary

March 2015



The University  
of Manchester

MANCHESTER  
1824

**Art  
Works**  
Paul Hamlyn Foundation  
Special Initiative

Developing  
Practice in  
Participatory  
Settings

**phf** Paul Hamlyn  
Foundation

## 1. Executive Summary

### 1.1 Introduction

This summary provides an overview of the Final Evaluation Report for the Paul Hamlyn Foundation's (PHF) Special Initiative, ArtWorks. The Evaluation has been undertaken by DHA and the Institute for Cultural Practices, University of Manchester.

#### 1.1.1 ArtWorks

ArtWorks is a Special Initiative of the Paul Hamlyn Foundation, a funding model that the Foundation has used for a number of specific areas in which it wishes to intervene. PHF commissioned a consultant, Susanne Burns, to undertake some initial research and consultation to explore what was required or could be done to support needs that artists working in participatory settings might have. They subsequently ran a funding call from which five Pathfinder partnership projects were selected to be funded for three years from Spring 2011 (subsequently some activity was extended to Autumn 2014).

The initiative has a Steering Group, a Project Director (an external consultant) and co-ordination and administrative support. PHF has funded the project at £1.47million, and other funding partners (Creativity, Culture and Education, the Arts and Humanities Research Council and the Cultural Leadership Programme) have together put in a further £570k. Each of the five Pathfinders received funding of between just under £180k and £300k, providing a range of cash and in-kind match themselves.

The stated aim for ArtWorks is as follows:

#### **'Overall aim**

To support the initial training and continuous professional development of artists working in participatory settings in order to enhance the quality of people's engagement in arts-led activity and the arts, and create a more professional and confident sector whose work is validated and valued and is seen as important.' (From the PHF *Call for Submissions from Pathfinder Partnerships 2010*).

The five Pathfinders cover different geographical areas: ArtWorks Cymru (led by Welsh National Opera) in Wales, ArtWorks London (led by Barbican Guildhall) in London, ArtWorks Navigator (led by Foundation for Community Dance with a consortium) is national, ArtWorks North East (led by the University of Sunderland) in the North East of England, and ArtWorks Scotland (led by Creative Scotland) in Scotland. Each Pathfinder bid with a range of partners, including arts organisations, organisations focused on participatory arts practice and Higher Education Institutions (HEIs).

The Pathfinders were asked to utilise an enquiry-based approach to contribute to the aims and objectives. They all undertook mapping, consultation and research as a first stage, most engaging with artists to find out what they needed, and in some cases consulting with employers and commissioners, HEIs and FE providers, and participants over specific areas of enquiry. They then went on to test models of professional development, ranging from accredited short courses to on-the-job models for reflection, from student work placements to peer networks, and from contributing to National Occupational Standards through to development of a code of practice for artists.

ArtWorks has, at times, been a challenging project to articulate because of its complexity. Across the three years of the Evaluation, however, descriptions that Pathfinders, Steering Group and staff give of the purpose of ArtWorks have become more tightly focused on the idea that ArtWorks is an intervention in the workforce (rather than a broader intervention in the whole area of art in participatory settings). Those interviewed as part of the Evaluation also went on to anticipate the potential benefits to the general public who participate in arts activities, placing this intervention in a wider context. Important to interviewees have been issues like: how participatory practice might be conceptualised; validating the practice, or giving it status; raising the profile/voice of the work and of artists; and bringing different bits of 'the system' (the sector) together to consider how practice works/should develop. Several also discussed: skills development; sharing knowledge between artists and other practitioners; raising the standards of artists' practice; and 'professionalising' the practice.

### 1.1.2 Evaluating ArtWorks

The Evaluation Team was appointed part-way through the first year of the Pathfinder activity, and has subsequently worked to use both a formative and summative approach over the period of the Initiative. Key research questions at different levels were established in the first instance, and the Evaluation Team then developed a range of approaches to mapping and analysing ArtWorks as an initiative. These are:

1. An 'intervention model' that takes the aims, objectives and outcomes sought for ArtWorks and developed an 'ideal' proposition for how the outcomes might be achieved. The Pathfinders activity was then mapped against this proposition, to see where individual Pathfinders and the critical mass of activity might have an impact on those outcomes.
2. An assessment of the size and scale of ArtWorks, looking at outputs according to a broad typology, and at the types of people that activities had succeeded in engaging with.
3. Conceptual clustering of activities across the different Pathfinders, to bring together and analyse the different approaches taken for activities with similar aims or intentions. This process has been useful in revealing where there is a critical mass of activity/outputs across the Initiative, and where there are gaps.
4. Modelling the partnership approaches that the Pathfinders have taken, to understand what different kinds of partners have been involved, and how.

The evaluation approach has drawn on a range of data, including: reporting by the Pathfinders as part of monitoring and funding processes; written outputs from the Pathfinders, including internal material (e.g. action plans) and published material (e.g. reports); written outputs from the governance and management structure employed by PHF, again looking at both internal (e.g. Steering Group papers) and published material (e.g. the Working Papers); meetings with the Pathfinders and governance and management staff; and a series of semi-structured interviews.

In addition, the Evaluation Team has undertaken a literature review, which was published with the Interim Report and has been subsequently updated and republished. The findings from the literature review are briefly reflected upon in the Evaluation report. The Evaluation Team also undertook a survey with artists, and a series of semi-structured interviews, testing some of the findings that had emerged across the different consultation and research activities run by the Pathfinders. The survey findings provide a useful basis against which to understand some of the activity undertaken by ArtWorks, and more generally confirms and adds to the findings from individual consultations and

research processes. The findings from the survey and interviews have both been published separately.

## 1.2 Outputs and Outcomes

As noted above, the Evaluation mapped Pathfinders' activities against six outcomes set out for the project, using an 'intervention model' (a version of a logic model) against which to understand how individual Pathfinders and the whole initiative was making progress against its aims. Individual Pathfinders were not expected necessarily to achieve all six outcomes (some focused their activity in specific areas), and it is also worth noting that the outcomes were originally established on the basis that the Initiative would have a significant second phase of funding. As such, it is reasonable to assume that the Pathfinders would make progress towards the outcomes, but that they would be unlikely to achieve them completely. The commentary here summarises these findings.

### *Outcome 1 - Artists are more confident and articulate about their work in participatory settings*

All of the Pathfinders set up dedicated consultation processes with artists. Consultation covered a wide range of topics, from career paths to enquiries into quality. Following this, several Pathfinders involved artists in designing and testing support models, including: leading and contributing to CPD processes for other artists, or developing bespoke approaches for themselves; artist-led networks developing their own support processes; and consultation/testing with artists to develop tools like a Code of Practice. Networks and platforms/events have provided artists with space to articulate their practice, and raise the profile of it. Feedback suggests broadly that artists have felt better supported as a result of these interventions.

### *Outcome 2 – Participants are benefitting from enhanced quality experiences of engaging in arts-led activity*

Understanding the possible effects on participants of 'better supported' artists is a complex issue, and none of the Pathfinders specifically undertook activity to find this out; this would have been difficult to both design and implement. As noted above, however, some artists are better supported as a result of ArtWorks and so the potential benefits may carry through to participants. Some work was undertaken that explores the nature of participants' experiences by proxy, i.e. through consultations with artists about their practice and through reviews of existing work. Two Pathfinders included projects taking place in participatory settings as sites of intervention/influence for their Pathfinders, several Pathfinders drew on ongoing experiences of participants in projects already taking place, and one undertook direct research with participants. One Pathfinder supported a project in which participants were involved in developing and testing continuous professional development approaches for artists working with older people, and has come the closest to providing a consideration of specific practice from the perspective of *all* stakeholders.

### *Outcome 3 – Artists, employers and participants share a better understanding of what constitutes quality and value in the work*

Questions of quality – what it is, and how to articulate it and promote it – have been key areas of enquiry for some Pathfinders. ArtWorks Scotland developed an extended enquiry into quality, producing and testing a set of 'quality factors' with artists and with other partners, including employers and commissioners, and carrying this learning forward to be included in funding criteria. Others included it more generally in their initial consultations with groups, and two Pathfinders ran a small project looking at participants' views of quality, which was quite challenging methodologically. Some projects have succeeded in bringing together perspectives from a range of stakeholders,

including events and consultations that have specifically sought to bring artists and employers/commissioners together. An ongoing challenge with quality has been the question of whether there needs to be (or can be) a coherent 'answer' to this 'problem' of quality, but the awareness of it has been important.

#### *Outcome 4 – Clear models of good practice are shared, disseminated and replicated*

The original outcome did not specify what the 'models of good practice' were to be models of, so whilst models of professional development seem to be key here, other kinds of 'models' (existing models of practice in participatory settings, models of funding/resourcing support) are also considered here. Several Pathfinders undertook some mapping and auditing of existing models of support for artists working in participatory settings, one undertook work mapping of arts activity in participatory settings as a practice, and two Pathfinders produced bibliographies.

Beyond this mapping, Pathfinders developed and tested a range of support models, including mentoring, networks, short courses, practice R&D models, conversations, action learning groups and other approaches. There are several examples of Pathfinders building on the mapping and on existing models that individual partners were familiar with: in some cases, models were used for different purposes, or extended and tested in different ways. In one case, ArtWorks Scotland worked to build on the external specialist knowledge of the Scottish Mentoring Network to develop support in this area. There is also some 'newness' that has emerged, either new approaches to the process of developing models, or new models in their own right (like the Barbican Guildhall BA programme). There is still some work for ArtWorks to do to disseminate models (there are ongoing communications work and events planned to help support this) and to consider where/how models might be further tested or embedded. In some cases, models are now part of the ongoing activity of organisations, but in some cases there is still work to do in terms of considering what will happen with these models.

#### *Outcome 5 – A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK*

At this stage, Pathfinders are able to evidence significant interventions into various parts of the 'system', from initial and further training in HEIs through to nationally recognised standards and qualifications. There are some commitments to pursuing particular models (discussed above) in the first instance, but the potential wider impact cannot be judged at present until these models have had a period of time in operation beyond this 'pilot' activity. The degree of impact may depend significantly on the positioning some of these models and tools with key partners (including funding and policy-making agencies) and upon strong dissemination to and take-up by artists. It is also important to note that ArtWorks has been seeking to instigate change at a time when policy agendas are crowded, resources limited, and the Initiative itself has sometimes been challenging to articulate and, therefore, to advocate for.

#### *Outcome 6 – There is more partnership working across funding agencies, public bodies and policy makers*

Approaches to partnership working vary significantly across the different Pathfinders. Given the breadth of different parts of the 'system' and the ambition stated within this outcome of engagement across major agencies, it is perhaps more suitable to think of collaborative working in its broadest sense. On this basis, we could argue that the input from ArtWorks Navigator into consultation processes run by Arts Council England, Creative and Cultural Skills and others on quality framework, qualifications and standards is a clear contribution towards collaborative working

between major agencies and the wider sector. There are also some strong examples of partners within Pathfinders working with each other in ways which are new to them; in several cases, this has been about recognising expertise and experience outside the Pathfinder lead, and trusting other partners to lead areas of activity themselves. Despite very positive engagement from Creative Scotland (leading a Pathfinder) and Arts Council Wales (funding follow-on activity for ArtWorks Cymru), there have been ongoing challenges in engaging with Arts Council England and its policy agenda.

### **1.3 Size and Scale of ArtWorks**

It has been quite challenging to develop a set of metrics that Pathfinders could report upon which would capture the variety and volume of activity that they have undertaken. However, it is possible to give some brief indications of the size and scale of some of the activities which have been undertaken. Most of the figures here refer to activity in the second and third years of the intervention.

Pathfinders have run a range of activities to build contacts and communities, raise the profile of ArtWorks and specifically to support artists and practitioners in networking and sharing practice. More than 300 events were reported in these two years, with artists being involved in delivery and taking part, as well as other participants. Pathfinders have used a number of existing routes for digital engagement, with online communities and content being produced. Significant numbers of face-to-face, digital and 'phone consultations have also been undertaken. Four Pathfinders undertook formal structured training, delivering over 300 sessions with artists and other participants. Some Pathfinders also used arts activity in arts and participatory settings as a 'test bed' for activities, with more than 200 sessions being included. The data suggested that engaging with a wide range of stakeholder has been important to some Pathfinders in establishing influence throughout their activities, including attending events/conferences run by other partners.

For some activities, Pathfinders were able to collect some data about who participated. Across a range of activities, the data shows that artists from all career stages – from students to established artists – have been involved in activity. Artists of all artforms have also been involved in activities, and the spread of artforms broadly reflects the artforms reported by respondents to the major survey that was undertaken with artists. There is also good evidence of engagement with HEIs and FE providers, employers/commissioners and teachers. As such, the communities and networks which Pathfinders have built/accessed now reach significantly beyond artists.

### **1.4 Activity Clusters**

As noted above, the Evaluation developed a conceptual 'clustering' of activities across the different Pathfinders, to identify areas of critical mass or gaps across the Initiative. These clusters were used in part to help determine the evidence to be used for the Working Papers that PHF has published from ArtWorks. The commentary here summarises the findings.

#### *Mapping training and development provision*

Pathfinders and PHF supported assessments and mapping of some existing training and development provision, which provide a useful snapshot of the general spread and areas of focus in current provision, particularly two national studies on England and Scotland. Separately, work undertaken by ArtWorks North East on academics' perceptions of this kind of practice provides some useful depth about some of the personal connections, motivations and barriers involved in individuals' engagement (or not) through course design with practice in this area.

### *Artists – consultations/research*

The most significant cluster of consultation and research produced through ArtWorks has been with artists. Some focused on particular types of support, others on particular methods for consultation; some were artform specific, and others cross artform. This is a substantial body of work, with some rich qualitative data, but the respondent/participant sizes in many of these exercises are relatively small. Some approaches have been hybrid models, using CPD models to 'double' as consultation processes. Building on this cluster, the Evaluation team undertook a survey and a follow-up set of interviews with artists in the final year of the programme.

### *Employers and commissioners and members of the public/participants – consultations/research*

On the whole, whilst there are examples of useful 'conversations', this area of work is significantly less developed than consultation has been with artists. Where engagement with employers and commissioners has been most successful has tended to be where consultation or engagement processes have had a specific focus (e.g. a particular area of the practice). This area has been made challenging by the diversity of organisational types working in this area. Engagement with members of the public/participants by ArtWorks has been very limited. Challenges with determining questions that might be suitable across different kinds of participant groups, as well as different kinds of projects with different objectives, were significant in the design of this research. One project did engage the public as 'experts' in an area of practice that focused on older people, and provides a model which may be useful with some other groups.

### *Exploring the practice of arts in participatory settings*

A range of activity has taken place across the Pathfinders that has been about either mapping knowledge and understanding of the practice of arts in participatory settings, or about providing a platform/opportunity for different experts (including many artists) to share their experiences and views on the practice. All of the Pathfinders have used events as a way of engaging with artists, and providing space for artists and others to talk about practice. Some events have used specific methodologies, e.g. the Critical Conversations in the North East, or the use of Pecha Kucha in Scotland. Some projects have produced materials for future learners from these events. Two projects used arts activity that was taking place in participatory settings as an opportunity for development and intervention.

### *Artists – testing/piloting professional development approaches*

The range of models for professional development tested and developed in the second two years of ArtWorks has been substantial. One model of support which was also a consultation process was completed in the first year (i.e. Peer-Assisted Learning in the North East); other models (e.g. Peer to Peer Networks and Connecting Conversations) have been carried on, and have become more completely focused on artist development and support, rather than consultation/data production. Some approaches have been tested in a range of ways (e.g. the Lab model used by ArtWorks London), others are new models that have been piloted through ArtWorks for the first time (e.g. ArtWorks North East short courses). Some have looked at development in a broad sense; others are focused on particular kinds of practice, settings or artforms.

## *Policy-making, guidance, qualifications and standards*

A range of work has emerged around creating guidance and infrastructures that can be widely applied/used across the sector. Navigator has focused activity in this area, developing a Code of Practice for artists, exploring a CPD credits system, and contributing to the development and application of National Occupational Standards. Supporting this is work around a range of nationally-recognised qualifications. ArtWorks North East have sought to influence HE policy through the Quality Assurance Agency benchmark review. As already noted, ArtWorks Scotland pursued significant work on quality, which has translated into funding criteria.

### **1.5 Processes and Structures**

Here we reflect on the processes and structures that helped to shape Pathfinders' approaches to this initiative. This section looks briefly at reflections upon the enquiry-based approach, and then summarises the partnership models which the Evaluation team developed.

#### **1.5.1 Enquiry-based Approach**

In interviews with Pathfinders, the Steering Group and staff respondents mentioned either 'lines of enquiry' or 'action research' unprompted in their interviews, though it was not (on the whole) part of interviewees initial descriptions of the initiative; where interviewees indicated this approach in describing the initiative, they tended simply to refer to 'research' in a general sense. A few respondents suggested that the approach had not necessarily been universally applied or communicated by PHF as a funder. Some Pathfinders reported finding the process challenging, certainly in terms of creating clarity about the relationship between individual Pathfinders and the whole Initiative. Pathfinders were not always clear whether research should have prompted changes in their individual programmes.

Other challenges reported by Pathfinders included the issue of actually analysing and applying the learning that emerged from research, particularly where other partners in a Pathfinder might prefer different approaches or solutions. Sometimes it was also difficult for Pathfinders to tell where they were making progress on difficult issues, like definitions and quality, though some agreed that not all these challenges were solvable within the project. Gaining reliable feedback and evidence on the value of individual activities was challenging for some, but there is evidence of Pathfinders doing this well and with integrity. The ownership of some of the research, given the significant input from independent contractors and freelancers, has also needed to reflect the breadth of contributors and knowledge producers in the sector.

Despite these challenges, most interviewees were positive about an approach that had encouraged the Pathfinders to find things out before they proposed interventions or solutions. For some, there was a significant sense of integrity attached to this process, and several talked about the 'ethos' of this kind of work. The sense that an enquiry-based approach supported a more honest dialogue was reported by some Pathfinders.

#### **1.5.2 Partnerships and sites of intervention/influence**

Different partnership models have been employed by the different partners, in three broad groups: formal partnerships, with a Steering Group (ArtWorks Cymru and ArtWorks North East); a consortium model (ArtWorks Navigator); more informal partnerships, with partners being engaged for specific projects rather than in the overall design and direction (ArtWorks London and ArtWorks Scotland). Support from external consultants has been key for some Pathfinders (e.g. ArtWorks

Cymru had support for facilitation of Steering Group meetings and evaluation; ArtWorks London and ArtWorks Scotland worked with a dedicated Pathfinder evaluator); there has also been work with freelancers to support elements of research and communications in different projects, as well as use of consultancy agencies for specific pieces of research/scoping. Three Pathfinders (North East, London and Scotland) employed dedicated part-time project managers, and all the Pathfinders allocated some staff time to leading Pathfinder activities, and engaging with partners. In some cases, there were specific efforts made to ensure a geographical spread to the influence and intervention which the projects constituted; in other cases (e.g. ArtWorks London) there was a fairly local focus, but also the possibility of establishing models for a particular type of training provider (a conservatoire) that might be taken notice of internationally.

### 1.5.3 Decision-making and roles for partners

In practical terms, some Pathfinders had formal collective decision-making groups, with partners meeting regularly to review and plan activity, and make choices about the use of resources. Sometimes partners reflected different understandings of the project from each other, and commitments (e.g. putting staff time into activities) was a challenge for some partners. Within these models, some Pathfinders have been led more than others by an individual organisation, and this has also been reflected in different ways of using partners.

Some partners offered a site of intervention for research/testing (e.g. ArtWorks Cymru Action Learning Groups with arts projects taking place in participatory settings). Engagement from partners in leading specific bits of work (including organisations and individual artists) has been a process used by most of the Pathfinders, recognising the value of individual expertise or opportunity to influence (e.g. ArtWorks North East commissioning some partners to lead on individual areas of enquiry). Some Pathfinders who were interviewed cited developing confidence in working with partners, and in supporting partners to go and lead their own areas as a benefit of the process.

In the case of ArtWorks Navigator, which is a slightly different kind of Pathfinder from the others in terms of both the partnership and the activity, the 'offer' that they bring to the table is their members/those they represent, and the responsibility that they have in serving those members. As such this Pathfinder sought to extend its influence through the sites of intervention open to individual partners, e.g. consultations which partners may be invited to be part of.

Partners in all the Pathfinders have also been important as routes to accessing artists, and other stakeholders in the sector, providing participants for consultation processes or routes to particular groups. Through partnerships and the wider groups who have been engaged through consultations, pilots, events and networks, each of the Pathfinders has done some work to develop and connect a community of practice in this area.

As might be expected, those partners leading activities tended to feel closer to the process and knew more about what was taking place, and had more clarity about what their role was; those at more of a distance were more likely to feel frustrated. Several Pathfinders report challenges in bringing different groups together, and navigating different agendas. Most interviewees, however, reflected upon the value of both the focus that ArtWorks brings to an area which they feel is important, and the opportunity to get together with peers and actors from elsewhere in the sector or 'system', to learn and exchange ideas. Overall, the sense of an ongoing dialogue and discussion was important to many, particularly for those who did not feel that this was something they could access within their day-to-day environments.

#### 1.5.4 Institutional contexts

For some Pathfinders, the institutional context in which the lead partner was operating was significant in determining both their own activity and how they were able to engage with other partners. Creative Scotland (the national funding and development agency for the arts, film and creative industries in Scotland) in leading ArtWorks Scotland, is perhaps one of the most significant examples of a Pathfinder having to negotiate a different approach within an institutional context, putting significant time into work with partners on potential applications for pilot projects, going beyond the normal role of a funder, and working with those partners to train them in engaging with the evaluation framework set for that particular Pathfinder. Barbican Guildhall's leadership of ArtWorks London has also been strongly informed by the institutional context within which they have operated with the merging of the two institutions (bringing HE training provision and arts practice taking place in participatory settings together into one organisation) and significant work taking place to extend existing models. The short courses piloted by ArtWorks North East are a specific attempt to develop a solution that sits outside a single, institutional context, and which brings in useful things (accreditation, expert teaching, etc) from a range of different contexts.

#### 1.5.5 Role of PHF

Pathfinders have significantly appreciated the way in which PHF has sought to champion change in an area, and the roles of the Project Director and Project Co-ordinator, though there were challenges for the staff undertaking these roles and particularly for the positioning of an external consultant as Project Director. The lack of a trustee from PHF on the steering group was cited by more than one interviewee from within the Staff/Steering Group as a challenge, in terms of communicating the initiative and its value within the organisation. On the whole, Pathfinders tended to be unsure of what the specific role of the Steering Group was, and how they were to be involved or communicated with.

Perhaps most telling is the sense from Pathfinders that they have not always been clear how much ownership PHF wishes to have of the project. In many ways, this reflects a project that encounters issues of ownership (and appropriate leadership) in almost everything that it does. This partly relates to the structure and governance of the project, and clarity about different roles; but also to a wider set of issues about the variety of organisations involved in arts practice in participatory settings, the role of freelance and employed artists, and complex relationships between different, diverse parts of the system within which practice takes place. As such, a process of ongoing negotiation around these issues is probably the only realistic response from all parties. The extent to which the initiative has succeeded in making the most of the available Steering Group may only emerge in the next few months, as tangible outputs and recommendations from the Pathfinders are now being disseminated and advocated for. Several interviewed Steering Group members refer to challenges in understanding the Pathfinders and their activities at various points in time; it seems likely that the enquiry-based approach has also contributed to this issue.

The processes overlaid by PHF onto the Pathfinders included a range of monitoring and reporting, and regular meetings. Most Pathfinders felt it was useful to meet together regularly and hear from the other Pathfinders about what they were doing, and that sense of being part of a collective endeavour. Some reported challenges in understanding each other's programmes, and how the process of shared development might take place. Another issue, for some, has been the balance of partners in the room and the question of whether Pathfinders are able to make collective decisions.

All interviewees who discussed Pathfinders working together in detail felt that it had taken some considerable time for it to be clear how this might happen. Despite these challenges, Pathfinders

were also clear about appreciating the input and engagement from other Pathfinders through the meetings. On the whole, interviewees tended to agree that by the end of the final Pathfinder meeting, they were beginning to feel part of collective processes.

### 1.6 What has ArtWorks achieved?

Looking across the range of findings in this report, the following achievements can be recognised:

1. New partnerships and relationships - individuals and organisations have worked together who would not, otherwise, have done so. Some Pathfinders can demonstrate significant individual learning about working with partners in different ways. Beyond this, new networks and connections have emerged within and beyond Pathfinders. Engagement across 'the system' has been deliberately sought and enhanced by the initiative.
2. A body of consultation and research about artists, the practice that they undertake in participatory settings and what they need to support it, has been produced and brought together. This had added, in the broadest sense, to the critical mass of interest and knowledge in this area.
3. The Pathfinders and their partners are all better informed about the needs and requirements for support for artists who work in participatory settings, and feel more equipped to champion, lead and design support in this area. Being better informed includes better understanding each other's definitions of participatory arts, and the different approaches of different artforms and other types of practice.
4. The solutions and models which have been proposed have been tested, both at the conception stage through consultation and research, and at the application stage through feedback. Whilst there is more work to do in several areas to further test, refine and establish ongoing models and the resources to support them, this process has been valuable for both Pathfinders and those artists (and others) participating in pilot activity. Some of these models clearly have some potential for long-term application and/or transferability. This testing process has, in some cases, been useful for individual organisations who have used the process as a way of examining their own activities.
5. Artists have directly benefited from some of the activities that have taken place through ArtWorks (contributing to outcome 1 in supporting a more professional and confident sector, and potentially to outcome 2 where artists may be able to take some of those experiences directly into their practice with participants). In some cases, this might have included contributing their views and being asked to articulate their practice – sometimes with a significant platform to access their peers and others in 'the system'. Others have engaged with pilot processes, either through design, co-design or participation, and have provided feedback about the benefits and challenges of individual solutions. More generally, there is evidence that artists have appreciated the focus that ArtWorks has given this area of practice, and the need to better support it. In some cases, artists have been able to lead on developing further their community of practice; in other ways, many have contributed to emerging communities and networks (this could be viewed as contributing to outcome 5, as communities and networks could be seen as parts of the infrastructure which supports artists). The ongoing demand for these networks has emerged directly through some Pathfinders.

6. ArtWorks has succeeded in engaging two of the four national arts funding and development agencies in a significant way, accessing the funding and policy-making infrastructure (contributing to outcome 6). Two HEIs have led on activity development, and several others (and FE colleges) have run smaller projects and sought to extend their provision in this area. A number of arts organisations have contributed or lead on model design. It is specifically worth noting the focus on 'small wins' and 'quick wins' from some of the Pathfinder interviews: where changes to the infrastructure have taken place, this is largely manifested through specific interventions in specific sites, within major institutions. In doing so, ArtWorks has found ways in which to respond to the variety of need and practice that consultation processes revealed/confirmed.
7. Finally, as one interviewee put it, one of the significant indicators of achievement for ArtWorks is that the different Pathfinders want to continue pursuing activities in support of the objectives set out by ArtWorks at the beginning. Individual organisations as well as networks have stepped up to take different areas forward.

### 1.6.1 What next?

In the Interim Report we asked whether and how ArtWorks could seek to be more than the sum of its parts. This question remains an important one looking at the proposed legacy/ongoing activity for the different Pathfinders.

Understandably, there is a desire from PHF and others (including Creative Scotland, as a Pathfinder lead organisation) to ensure that funders are not dictating or leading any future processes at the cost of proper involvement with the sector. There are, however, resourcing and other limitations that will affect the way in which different parts of 'the system' – including artists and arts organisations – can step forward and engage with or take a lead on different areas. The Final Report from the initiative, and the series of proposed events for Spring 2015, provide an opportunity for ArtWorks to begin to outline what it is asking, encouraging and supporting different bits of 'the system' to do.

ArtWorks Navigator has proposed the development of an Alliance, which would seek to take the issue of workforce development of artists who work in participatory settings forward, and there is still work to be undertaken to understand how this structure can bring together different stakeholders, and how it will relate to any other legacy activities taking place. Other Pathfinders have proposed specific programmes of activity for continuation. For good reason, ArtWorks has not emerged with a single solution or approach. However, the models, solutions and propositions tested through the programme risk losing traction and take-up where they are not positioned more widely, or wider support is not sought. Beyond the 'ask' that might be made of different parts of the 'system' this Spring, the test of ArtWorks as a system-wide intervention will emerge through the ways in which commitments are made by those partners either outside the ArtWorks structure, or no longer in receipt of ongoing support.

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