

Paul Hamlyn  
Foundation

**Art  
Works** | Developing  
Practice in  
Participatory  
Settings

**ArtWorks: Artists - Testing Professional  
Development Methodologies**

Working Paper 3

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## **ArtWorks: Artists - Testing Professional Development Methodologies (Working Paper 3)**

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### **Preface**

ArtWorks: Developing Practice in Participatory Settings is a Special Initiative of the Paul Hamlyn Foundation established in 2011 and continuing to the end of 2014. It is a workforce development scheme that seeks to meet the needs of artists at different stages in their careers – from the aspiring young artist embarking on training, to experienced practitioners who wish to progress their output. It is seeking to build on good practice to enhance the existing development infrastructure.

The overall aim of ArtWorks is:

To support the initial training and continuous professional development of artists working in participatory settings. This will 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 valued and seen as important.

Key Objectives:

- To support partnership working and pathfinder projects to develop, pilot and embed training and continuous professional development opportunities for artists working in participatory settings at all stages in their careers and develop the support infrastructure.
- To develop a better understanding of what constitutes quality in the work through sharing good practice across art forms and demonstrating positive outcomes for participants engaged in arts-led activity and the arts.

- To gather, document and disseminate compelling evidence of positive impact as part of a wider strategy to achieve significant shifts, nationwide, through the facilitation of shared thinking across agencies and settings about workforce development issues for artists working in participatory settings.

Within the programmes of work undertaken by the five pathfinder partnerships, a large body of learning has accrued over the first 18 months of activity and we have commissioned six Working Papers that seek to crystallise this learning in clusters:

- Arts Practice in Participatory Settings
- Artists - Testing Professional Development Methodologies
- Artist Consultations
- Training and Development Providers and Opportunities
- Understanding Participant's Views
- Qualifications, Codes of Practice and Standards

This learning has been gained and reported in different ways that can be defined as follows:

- Those that have involved the pathfinders partnerships reflecting upon what they know.
- Those that have combined models (like peer mentoring, Action Learning sets) which are meant to have an outcome in their own right, and tweaked the design and used the output from those models to elucidate research questions.
- Those that have undertaken (with a range of approaches) straightforward research, expressed as such to those subjects who are contributing to it, framed formally by research questions, with data collection, analysis and synthesis in a typical format.

The ArtWorks website contains links to all of the material published to date. The purpose of this suite of Working Papers is to assimilate and summarise this learning and extrapolate key messages so that the learning can inform not only the ArtWorks programme, but also the wider community of practice with an interest in this work. The papers were all commissioned at the mid-point in the ArtWorks programme and therefore provide a snapshot of the work and the learning at that stage.

Further reports supplement these papers and elucidate our work in different ways. These include the *ArtWorks Interim Evaluation Report* (dha & the Institute for Cultural Practices, 2012a) and the first Working Paper which provided an overview, *ArtWorks: learning from the research* (Kay, 2012).

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### **1. Introduction**

This is one of six working papers intended to draw out, apply and disseminate the overall learning at the end of Phase 1 of ArtWorks. In the case of testing professional development the relevant documentation is reports on:

- learning groups, Cymru (Sellers, 2012d, e, f)
- Peer to Peer Networks, Scotland (Dean, 2012)
- the North East's Peer Artist Learning project (Camlin, 2012)
- Connecting Conversations, London (Leighton-Kelly, 2012)
- a range of Laboratories tested in London (ArtWorks London, 2012)

- Arts School Lab: London (ArtWorks London, 2012)

This paper consequently draws on nine reports published to date on professional development projects, which have been tested through the participation of circa 390 artists.

## **2. Context**

ArtWorks arose through a concern that the field of 'participatory art' has expanded significantly in recent years but that training and professional development for artists has not kept pace with this increase, leading to variable experiences for participants. Consequently the programme has been devised as:

a workforce development scheme that seeks to meet the needs of artists at different stages in their careers - from the aspiring young artist embarking on training, to experienced practitioners who wish to progress their output. It is seeking to build on good practice to enhance the existing development infrastructure (<http://www.artworksphf.org.uk/>).

In so doing Paul Hamlyn Foundation aims to enhance the quality of people's engagement in arts-led activity and create a more professional and confident sector whose work is valued and seen as important.

Research that informed the development of ArtWorks set out a series of principles Including:

- The need to address the professional development of artists at different stages of their careers.
- CPD and initial training should not be seen as separate programme strands in developing a more holistic set of solutions to the gaps and needs identified
- Research through the pathfinder clusters should build on previous programmes, including Creative Partnerships, which have revealed the

importance of peer to peer mentoring, reflective practice and experiential learning in artists' training.

- Pathfinders should test methods for professional development for artists within a community of interest which would encourage cross-learning and development.

(Burns, 2010: 10)

### **3. The trial projects**

Each pathfinder consulted with artists in the early stages of developing their projects, summarised in *Working Paper 4: Artist Consultations* (Taylor, 2013), and found that artists value professional development that is:

- dialogical
- involves reflection
- is built into participatory projects
- is cross artform
- brings together artists with different levels of experience

These views were then reflected in both the design and assessment of the professional development projects trialed through the ArtWorks Pathfinders.

#### **3.1 Learning Groups : Cymru**

A learning group model to support reflection in association with collaborative project in participatory settings. Each project had four learning group meetings for the creative teams to explore and discuss themed questions about their participatory practice. To date three projects out of five have been reported.

The aims of this action research model were to capture the processes that the artists employed, the development of the project and associated learning

### **3.2 Peer to Peer Network: Scotland**

Networks supported by Creative Scotland including different art forms and setting specific groups. The five pilot networks aim to develop an understanding of artists' journeys, backgrounds and experiences of being part of a network. And in time, to evaluate any impacts on artists' practice resulting from participation in ArtWorks.

### **3.3 Peer Artist Learning: North East**

Structured pairing of artists with less and more experience of participatory settings with the aims of exploring participatory practice through 'coaching-style dialogues' and 'inform the way we value mentoring, co-mentoring and peer learning as learning tools' (Camlin, 2012 :5).

### **3.4 Connecting Conversations: London**

A series of facilitated discussion sessions with artists and associated professionals with the aims of consulting with artists from different art forms and career stages, and testing the model as a framework for reflective practice.

### **3.5 Laboratories: London**

Laboratory models were devised by Barbican Guildhall Creative Learning for artists to work together to explore, develop and reflect on their practice in a creative environment for individual and collaborative learning. Five types of 'lab' were developed, varied in duration, level of facilitation, development focus, art form and the requirement or not for a performance outcome.

The aims of the Labs were to test different ways of developing artistic skills through a 'masterclass' format, of supporting the development of artists' portfolio roles, and enabling and supporting reflection. Over time, the aim was also to evaluate the impact of the Labs on artists' practice in participatory settings and the experience of participants.

### **3.6 Arts School lab: London**

A two-week summer school, drawing on principles from the Bauhaus School and including a visit to Dessau, with the aim of researching how the laboratory environment impacts on the practice of artists working in participatory settings.

## **4. Learning to date**

What has been learnt through testing different methodologies for professional development is summarised here under four main topics:

- participating artists
- methodologies tested
- what artists have learnt
- characteristics of effective CPD

### **4.1 Participating artists**

The majority of the activities trialed by ArtWorks brought together artists at different career stages and this was seen to be a strength:

Good range of Art Practitioners sharing a wealth of experience and knowledge about artist in participatory settings. (Camlin, 2012:14)

Connecting Conversations and the Labs report a majority of artists who found that being in a group with artist from different career stages definitely or probably enhanced their experience. (Leighton-Kelly, 2012:4, ArtWorks London, Arts School Lab :3)

However, while bringing together artists with a range of experience was effective it was difficult to categorise participants:

It was felt that there was an expectation that career stages would correlate with age, but observed that this was often not the case. A number of good programmes to support *young people* were identified, but these exclude mature students or those who change career (Leighton-Kelly, 2012:13).

The range of applicants included some very experienced people from diverse fields who had recently either made the move to engage in another art form or into participatory practice for the first time, thus challenging the stereotype of an emerging artist as a young, newly qualified graduate (Camlin, D, 2012:6).

And this issue is raised by the Peer to Peer Networks set up by ArtWorks Scotland:

There are potentially different perceptions of what constitutes Established, Early, Emergent etc; you can clearly be an experienced artist but not feel established in participatory work and visa visa (sic) and from the interviews this also potentially alters and shifts across different settings (Dean, 2012:15).

Most of the pilots also involved artists from different art forms, which is rare, and proved to be stimulating and provide the potential for collaboration or joint working.

The ArtWorks London Labs reported that a majority of artists said that working with artists from different art forms definitely or probably enhanced their experience. One artist commented *it's exciting and challenging to witness their different expectations and struggles with the work* and another stated *There is nothing like looking at something from the outsider's view and being able to critique it'* (ArtWorks London, Laboratories Autumn 2012 :13).

*'I saw how enriching it is to learn from other artists and explore other practices that are perhaps out of my comfort zone'* (ArtWorks London, Laboratories 2011-12 eval report: 13)

*'the variety of fields both of the presenters and participants opened my view on means/modes of expression'* (ArtWorks London, Arts School Lab :16).

And from ArtWorks London's Connecting Conversations:

*'Helped me think of things from a new perspective having the different art forms represented'* (Leighton-Kelly, 2012:20).

*'Participatory contexts are a big part of my work and I have met and am working with many more artists from different disciplines in this context now'* (Leighton-Kelly, 2012: 20).

Further, during Connecting Conversations some argued 'that we are now in a *post-disciplinary* era, and this often involved those from fields outside the arts as well as people working across disciplines within the arts', leading to the suggestion that in future 'discussions should include people from outside the arts' (Leighton-Kelly, 2012:14 & 4).

## **4.2 Methodologies tested**

### **4.2.1 Reflection with other artists**

Opportunities for reflection with other artists or with other professionals are privileged by artists, and all of the methodologies tested incorporated reflection.

Amongst artists taking part in ArtWorks Scotland's Peer to Peer Networks:

91% felt that their confidence was being positively affected by *sharing learning with others in a safe environment*, 87%, by allowing them to *see their practice in relation to others*, over 78% by helping to *validate what I'm doing as an artist in participatory settings*; just over 65% by *feeding their own creative development* (Dean, 2012:34).

However, reflection is not necessarily useful per se. It was found to be most successful when focused and purposeful. This might be because it is associated with a specific project or activity:

Time needed to reflect after a project is often not accounted for, either by individuals or organisations. Improbable's 'Devoted and Disgruntled' sessions were identified as a model of good practice. Support for physical space and time for reflection were called for (Leighton-Kelly, 2012:13).

Or when structured or facilitated:

The least useful element of the Arts School Lab for attendees was the daily reflection sessions, with 29% saying they were probably not useful. The critical response session added more depth to this statistic with a lack of clarity about the intent and purpose of the reflection sessions and an absence of opportunity for personal reflection coming out strongly (ArtWorks London, Arts School Lab: 21).

In ArtWorks London's Connecting Conversations, arguably the least structured of the pilots and primarily set up as a mechanism for consulting with artists, the:

evidence around artists, Barbican Guildhall and ArtWorks London partners being provoked and challenged by the discussions was less clear. The quality of debate was not always considered high.... (Leighton-Kelly, 2012:4).

Whereas, the evaluation of three ArtWorks London Labs states that they were:

designed to offer suitable time and space for reflecting on the work. 57% felt that we had definitely or probably managed this with them. One artist who responded positively reported *reflection was an integral part of the process within the team, and part of our daily activities* (ArtWorks London, Laboratories Autumn 2012:13)

The ArtWorks North East's Peer Artist Learning Project was the longest and most structured trial, where reflection was embedded in the programme.

Many participants fed back how valuable the time and space for structured reflection was in supporting them to develop insights into themselves, their practice, the practices of others and the sector in general (Camlin, 2012:14).

and

some artists responded to the process in more creative ways, engaging in the opportunity to reflect on their own or with a peer in ways which arose naturally from their artistic practice (Camlin, 2012:8).

This correlates with views expressed in the Pathfinder Consultations, that artists need space '*away from the coalface* to consider their practice (Taylor, 2012: 21) but also space experiment:

Attendees expressed concerns about a lack of available and affordable space to work in, particularly for research and development work that does not have to focus on an outcome. This was sometimes described a 'space to fail', which was seen as important to risk-taking and innovation but often lacking. Arts Hub, The Yard in Hackney Wick, and Sound Hub were all identified as models of good practice (Leighton-Kelly, 2012:12).

Further, the consultations affirmed that artists see their own artistic practice as being of central importance to their work in participatory settings, and some feel 'strongly that participatory practice should be recognized as Artistic practice in its own right, that the separation of participatory practice from one's own Artistic practice was artificial' (Camlin,2012:12). Space and time for structured and creative reflection can aid artists in understanding and developing their practice.

#### **4.2.2 Training**

Training is important but most effective in tandem with practical experience and reflection. Artists tend to believe that it is not possible to 'train' people to work in participatory settings as many of the skills needed depend on personal attributes:

Prior to undertaking the 'Blooming Voices' project all artists on the creative team had attended a training session. Artists agreed that the training was *helpful* although artists also agreed that *life experiences* were more important in terms of developing their participatory practice and their ability to *talk to the women* (Sellers, 2013f:13).

Training is referred to in the ArtWorks North East's Peer Artist Learning Project not in terms of courses but as a holistic

training process of individual reflective journal-keeping, alongside structured coaching and mentoring and group Training/Development Days (which) enabled a variety of dialogues to occur (Camlin, 2012:4).

There is a concern amongst some artists that although training is helpful, a significant amount of formal training, particularly training to help artists deal with emotional issues, might change them as artists.

*Having some formal therapy training might make us different...We might think we have to behave in a certain way... and we want to be able to go in there and be ourselves* (Sellers, 2013f:14).

#### **4.2.3 Networks / communities of practice**

There are many networks developing through ArtWorks including specific networks set up to test CPD, networks emerging through the consultations with artists, and amongst clusters through the research programme. In all cases it is early to assess their potential benefits and whether they will achieve a momentum and purpose of their own.

Through ArtWorks Scotland, five Peer to Peer Networks have been initiated but the report notes:

it was clear that due to the early stages of the PPNs in terms of numbers of meetings and/or amount of activity that had taken places, this was too early a

stage – particularly beyond the key contacts – to be really specific about such approaches, as activity within the PPNs were very much evolving’ (Deam, 2013f:5).

However, already participants in these networks report:

*This process gives confidence – not being on your own; being part of a network of peers to bounce concerns and worries with others increases your confidence .... There’s nothing worse than not having anyone to talk to about problems or successes.*

*The most important aspect of a project is how much the people you are working with have bought in, so just having opportunity for safe dialogue about our practice. Freelancers work alone; feel quite drained of energy – don’t generally have management or peer to peer networks, how valuable that is to keep you going and further your practice (Dean, 2013f:37).*

And ‘Connecting Conversations is only the start of building a community of practice for artists working in participatory settings’ (Leighton-Kelly, 2012:4):

*I think this will start to feel more of a community once things move into the next stage but as I only met most people once or maybe twice it’ll take longer for it to feel like a community (Leighton-Kelly, 2012:20).*

One aim of the ArtWorks London Labs was that:

artists feel that they have a relationship with Barbican/Guildhall and feel part of a London-wide community of artists and ‘75% of artists said that, as a result of the Lab they took part in, they definitely or probably feel part of a community of artists (ArtWorks London, Labs Autumn 2012 :15).

100% of artists said they definitely or probably felt part of a community of artists who work in participatory contexts as a result of taking part..... ‘A very strong, supportive community has been established through Arts School

*Lab, there is a genuine will to work together and in communities* (ArtWorks London, Arts School Lab :16).

The sense of community generated through the Lab was repeatedly referenced in the critical response session and 76% of attendees referred to other attendees as a strength of Arts School Lab when asked for comments (ArtWorks London, Arts School Lab :21).

#### **4.2.4 Mentoring / peer to peer**

There were several different models of peer learning. Through ArtWorks Cymru three learning groups enabled artists to work and reflect together through delivering a collaborative project:

Artists in the learning groups felt that the learning group sessions gave them an opportunity to *be in a room together* and discuss the project as it developed (Sellers, 2013d:13).

Artists involved in this research project viewed this as a learning opportunity and were enthusiastic about finding how a shared language could feed into their own personal experience. *It's great for me to think about how you work. I'm sure it will really affect how we then work in our art forms* (Sellers, 2013e:10).

Through the 'Made By Hand' project:

the 'emerging artist' also found it extremely helpful to be able to learn by observation and reflection during the project, *But I think you do learn from watching other people though don't you? I think you learn immensely from being around and sharing best practice with other people* (Sellers, 2013e:19).

And, in the 'Blooming Voices' project the 'emerging artist found it extremely helpful to gain that experience by developing their skills alongside the other artists on the project' (Sellers, 2013 f:14).

When discussing their career progress artists had often 'also used supportive individuals, to act as mentors, when developing their skills. Mentors were felt to be able to provide advice and support that was based on experience and knowledge of the field. Mentors also offered opportunities for reflection and discussion, as well as guidance' (Sellers, 2013e:19).

ArtWorks North East's Peer Artist Learning project aimed to 'set up situations (between artist with more or less experience of delivering participatory arts activity) where learning can take place through learning conversations' (Camlin, 2012:5). Pairs of artists critically explored participatory practice and were then each paired with an artist with less experience. There were concerns about the compressed time frame (five months) but due to commitment to the process the quality and richness of learning exceeded expectations.

Participants list a number of factors that contributed to the overall effectiveness of this programme, which included:

- well facilitated
- loose format
- facilitators' experience and variety of artists and their experience
- great tools such as ORID<sup>1</sup> or Grow<sup>2</sup>
- lovely freedom to talk / reflect about process / ideas experiences
- a well thought through process. I like the period of time to reflect, get to know 'peer' artist and mentee with a cross over period
- mix of artists, group discussions – set topics
- collaboration

Models of peer learning tested by ArtWorks Cymru and London involved collaboration between artists working on the same participatory project, developing new work together.

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<sup>1</sup> See <http://betterevaluation.org/evaluation-options/orid>

<sup>2</sup> See <http://thecoachmasternetwork.com/grow/>

Cymru's 'Scheherazade' was developed by six organisations covering dance, opera and literature and a range of artists including choreographers, costume designers, animators and composers. From these, seven choreographers took part in the learning groups which reflected on the skills and qualities they were bringing to the work, how they enabled participation and what they learnt through the process.

Reports of the discussion bring out factors that are common to collaboration and to working with participants:

Communicating sensitively and respecting the ideas of others was important whoever artists were collaborating with. Choreographers within the learning group felt that any collaborative process had to be based on *mutual trust* and respect. *I find that we both have interesting ideas, I think. And we both get excited about each other's ideas. At the same time we're respectful of the other person, even if we don't agree* (Sellers, 2013d:9).

and examples of critical learning about artist's own practice:

*I've realised that not all my ideas are perfect... Even if a move is the best move, or the best piece of dance you've made in your whole life, if it doesn't fit don't keep it. And I've realized that working with (choreographer)... it's a story, so it needs to flow. So I've understood my boundaries a lot better, I've realised I can't do everything* (Sellers, 2013d:10).

Several of the ArtWorks London Labs were structured as collaborative projects and artists reported:

*Spending time working through ideas, concerns and the practice how's and what's of working with artists from another discipline had an enormous effect on my confidence in my ability to do this in my professional practice.*

*I saw how enriching it is to learn from other artists and explore other practises that are perhaps out of my comfort zone.*

*Although this already had a high priority in my practice it did re-instate and remind me of how valuable and important this type of time is, it really does have an enormous immediate and long term effect on what work you can and feel comfortable making.” (ArtWorks London, Laboratories 2011-12 Research Eval Report: 12 & 13)*

The Lotos Collective Lab was a peer-to-peer sharing of practice amongst an existing group working across art forms:

*It was like a masterclass in that everyone has a baseline of understanding, you can move forward quite swiftly and develop ideas (ArtWorks London, Laboratories Autumn 2012 evaluation report: 19).*

*As a group, they had a daily discussion session: we have fed back at the end of each day with everybody; there has been an opportunity at the end of the day to evaluate. I think we have got better at it (Laboratories Autumn...:21).*

The Call to Collaborate Lab tested the model of two organisations working in partnership, led by established artists. Despite the leadership aspect one attendee felt that *‘it was completely collaborative, and I didn’t feel any hierarchy, which was lovely (Laboratories Autumn...:17).*

#### **4.2.5 Planning and structures**

Artists consulted through ArtWorks emphasise flexibility and resist participatory practice being too closely defined, wanting to protect the distinctive nature of their practice and the personal qualities that they bring to their work in participatory settings. However, they were clear when evaluating the trials about the need for training opportunities to have clear objectives and a structure – albeit one that is flexible and responsive the range and needs of the artists participating.

The artists taking part in the ArtWorks North East’s Peer Artist Learning project concluded:

We think it is important to support the 'community' of Participatory Arts practice by creating opportunities for all members of that emergent and dynamic 'community' to learn from each other, through structured artist-led initiatives which share best practice and support the development of the skills needed to strengthen individual practice, and the broader skills development of the sector (Camlin, 2012:17).

Evaluation of the ArtWorks London Arts School Lab found that the structured mix of elements was successful in supporting reflection and critical thinking:

- Connecting to the philosophy of the Bauhaus was seen as a particular strength.
- The residential visit to the Bauhaus, alongside other immersive sessions, created environments that encouraged bonding and inspiration.
- The breadth of input and variety of art forms and perspectives that came through an extensive faculty was strength.
- Having learning for artists delivered by artists, both peer to peer and across career stages, was effective.

### **4.3 What artists have learnt**

Artists cite a number of benefits to participating in the ArtWorks trial professional development projects including an appreciation of the opportunity to work collaboratively or reflect with a variety of other artists, and more specific things learnt or developed. These include critical skills, understanding quality, confidence, articulation, understanding of context and validation for their work.

*Great to have come away from sessions feeling empowered to have made decisions for myself (Camlin, 2012:17).*

*Completely changed my direction, attitude and desire to work in the field (in a good way!) (Camlin, 2012:16).*

*Through having my mentor sessions I feel a lot more confident, motivated and determined to achieve my ultimate goal as a ceramic artist (Camlin, 2012:16).*

*Spending time working through ideas, concerns and the practice how's and what's of working with artists from another discipline had an enormous effect on my confidence in my ability to do this in my professional practice (ArtWorks London, Laboratories 2011-12 :13).*

ArtWorks Scotland's research highlights the fact that many artists are working on projects but not necessarily in the role they would find most satisfying, or that recognises their skills as an artist. The report recommends this:

as an area for possible investigation in terms of considering the kinds of support that practitioners may need at different stages to allow them to communicate or assert more confidently the kinds of roles they would prefer

and the need

to understand more of the nature of how opportunities are created i.e. not necessarily or always 'made' by others but by artists and individuals themselves who define their own roles (Dean, 2012:23)

#### **4.4 Characteristics of effective CPD**

To summarise, there are a number of factors that emerge from the ArtWorks trial projects that characterise effective training for artists:

- careful planning, with clear aims and objectives
- artist led
- associated with or integrated into practice, 'situated'
- structured but flexible and responsive to participants
- a mixture of participating artists from different art forms
- and with a range of experience, in terms of longevity and settings

- recognition that diversity is a strength and space needs to be made for different views
- skilled facilitation
- space for reflection, which is structured into the activity and purposeful
- opportunities for participants to learn, share and evaluate creatively, drawing on their own practice

## **5 Considerations**

The core aim of ArtWorks is to improve and make more consistent the quality of experience that participants have when working with artists. Consultations with artists (Taylor, 2013: 14) reveal that the majority 'learn on the job' and at best receive piecemeal training.

Consequently this programme seeks to develop training opportunities that meet the needs of artists at different stages in their careers - from the aspiring young artist to experienced practitioners who wish to develop their skills and maybe tackle work in new settings – and make a tangible difference to their subsequent participatory practice and the quality of engagement for participants.

The timescale for the trial projects to date has been short and this paper sets out what has been tested and learnt at April 2013, mid-point in the ArtWorks programme. As the programme progresses it aims to continue testing effective methodologies for training and address identified gaps - as the professional development activities discussed here do not cover all the potential approaches.

Each of the Pathfinders has reviewed its progress and has drawn up proposals for the next phase of ArtWorks, with plans including:

- Taking note of evaluation, further development of the professional development activities trialed in phase 1 and trialing further methodologies.

- ArtWorks Cymru is reviewing the effectiveness of the Learning Groups', distilling the methodology towards a resource of different models.
- ArtWorks North East is building on its Peer Artist Learning Project to develop a modular system for professional development to comprise formal training courses, workshops where artists collaborate, mentoring, work experience and reflection.
- ArtWorks North East are also researching the potential for an online portal for training.
- ArtWorks London is going to pilot a fellowship programme for individual artists with access to structured and non-formal training along with peer support.

The Navigator Pathfinder has a key role to play in taking an overview of the research in this area as it represents so many practitioners and the respective partners are already engaged in and will continue to provide extensive CPD for artists. Navigator is consequently planning to work on developing frameworks for professional development along with codes of practice, professional standards and qualifications, in association with dissemination to inform not only artists but employers and commissioners.

A vital issue is sustainability and how some of the ideas and activity generated by the programme can be continued beyond ArtWorks. All of the Pathfinders are investigating in different ways how support for artists can continue; for example ArtWorks Scotland is looking at how the peer network model might be maintained and applied elsewhere, and ArtWorks Cymru is discussing with Arts Council Wales and major art organisations such as Welsh National Opera how what has been learnt through the Learning Groups could be embedded in the sector.

Clearly, sustainability depends on funding and the ArtWorks consultations with artists and the trial CPD activities have confirmed that artists find it hard to pay for professional development. This is partly because their participatory work is usually short-term and project based and partly because the associated income is necessary to support their own creative work. And there is rarely an economic imperative, with no correlation between training, qualifications and levels of experience and the fees paid to artists.

Pauline Tambling, from the National Skills Academy for Creative & Cultural Skills, wrote a paper for the ArtWorks conference *Changing the Conversation* in which she discussed both the economic and philosophical motivations for moving towards more consistent training and recognised accreditation.

Qualifications exist to indicate an agreed standard at the point when we've moved beyond knowing all of the names of a cohort of pioneer practitioners and being able to agree some standards amongst ourselves. Qualifications are there for when we take our work 'to scale' and when we can imagine a world where everyone in every community might feel they have an 'entitlement' to some of this work. In my mind we should be brave enough to believe that more people of all ages might benefit from this practice. And if we believe this we'll need to think about how we can expand the practitioner base – the 'workforce' in skills speak - to create many more practitioners operating within a sound economic model (Tambling, 2013:4).

Those of us that work in the sector and can see the impacts of participatory work on those that are fortunate to experience it should be passionate about ensuring that more people can benefit. However, a lack of appropriate training and qualifications stands in the way of scaling up the practice, not only to grow the number of participants but also to increase the work opportunities and pay for artists.

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## Paul Hamlyn Foundation

Paul Hamlyn (1926–2001) was a publisher, businessman and philanthropist. In 1987 he set up the Paul Hamlyn Foundation for general charitable purposes, and on his death he bequeathed the majority of his estate to the Foundation, making it one of the UK's largest independent grant-making organisations.

The mission of the Foundation is to maximise opportunities for individuals to realise their potential and to experience and enjoy a better quality of life, now and in the future. In particular, the Foundation is concerned with children and young people and with disadvantaged people.

Paul Hamlyn Foundation works across the UK through three programmes – Arts, Education and Learning, and Social Justice. Each comprises an Open Grants scheme, to which organisations can apply with proposals for funding innovative activities, and Special Initiatives, which are more focused interventions that aim to have deeper impact on a particular issue. The Foundation also has a programme of support for NGOs in India.

The Arts programme Open Grants scheme encourages innovative ways for people in the UK to enjoy, experience and be involved in the arts. Arts programme Special Initiatives include ArtWorks: Developing Practice in Participatory Settings, Our Museum: Communities and Museums as Active Partners, the PHF Awards for Artists, and the Breakthrough Fund.

Detailed information on the Foundation's work, and case studies related to past grants, can be found on the Foundation's website, [www.phf.org.uk](http://www.phf.org.uk)

ArtWorks: Developing Practice in Participatory Settings is a Paul Hamlyn Foundation Special Initiative with support and funding from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme. For more information visit [www.artworkspfhf.org.uk](http://www.artworkspfhf.org.uk)

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