



Skillset Research and Gap Analysis for Artists Working in Participatory Settings

Phase 1 Report

March 2012



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Acknowledgements

ArtWorks: Developing Practice in Participatory Settings is a new special initiative which supports the continuing professional development of artists working in participatory settings.

A special initiative from the Paul Hamlyn Foundation, ArtWorks is a workforce 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.

ArtWorks: Developing Practice in Participatory Settings is a Paul Hamlyn Foundation Special Initiative with funding and support from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme.

1.0 Introduction and Background

Introduction

In November 2011 Consilium Research and Consultancy Limited (Consilium), in partnership with Culture Partners and Transforming Culture, was appointed by Creative Scotland to undertake a two-stage research study into the skills, knowledge and qualities that artists across all artforms need to deliver high quality engagement in participatory settings. The first phase of the research aims to assess what skills development support exists in Scotland for working in participatory settings. The second phase of the research involves a more in-depth analysis involving consultations with stakeholder groups (artists, employers, cultural organisations and Higher Education (HE)/Further Education (FE) institutions) and a gap analysis against current provision in Scotland.

This report provides an overview of emerging findings from the first phase of the research, which has been drawn from the delivery of the following research tasks:

- A review of existing skills development for working in participatory settings in both undergraduate and postgraduate arts courses in Scotland;
- A literature review of existing research relating to skills development support for artists working in participatory settings;
- An updating of the information gathered in the 2010 'mapping of training opportunities in Scotland';
- An extension of the 'mapping of training opportunities' to current provision through cultural organisations in Scotland and HE and FE organisations which were not included in the research;
- An internal review of existing training toolkits and resources within Creative Scotland across all participatory programmes; and
- Consultation days with artists, employers/commissioners and HE/FE providers to inform Phase 2 of the research.

In light of the phased approach to the research emerging findings should be treated as indicative at this stage. The second phase of the research will be used to explore findings in more detail and validate or challenge key themes and views expressed during Phase 1.

Background to the ArtWorks Programme

ArtWorks: Developing Practice in Participatory Settings is a UK workforce development initiative from the Paul Hamlyn Foundation¹ with funding and support from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme. It has an objective to support artists working in participatory settings in terms of continuous professional development (CPD) by highlighting and building on good practice and improving the existing scale and scope of support through a small number of pathfinder partnerships, the development of a community of practice and the organisation of events and publications for artists, arts organisations and training providers.

The initiative aims to facilitate a step change in the way that participatory work is viewed by fostering greater understanding of what is required from artists if a participatory project is to be delivered successfully. This aim is built upon the premise that the availability and supply of training and support to artists will lead to improvements in their activities which will, in turn, generate higher quality, better respected and valued arts-led experiences for a variety of audiences and clients.

The key objectives of the initiative are:

- *To develop, pilot and embed training and continuous professional development methods for artists working in participatory settings at all stages in their careers;*
- *To develop a better understanding of what constitutes quality in participatory work through sharing good practice across art forms and demonstrating positive outcomes; and*
- *To gather, document and disseminate compelling evidence of positive impact.*

The initiative supports one cross-cutting and four regional 'pathfinder partnerships' comprised of artists, arts organisations and training providers. These have remits to utilise action-based research to meet the overall ArtWorks objectives by working together to develop innovative three-year action plans based on each region's specific context and artist requirements.

ArtWorks Scotland has received £300,000 of funding from the Paul Hamlyn Foundation, which has been matched with £300,000 from Creative Scotland over the 3 year duration of the project. A range of partners provided advisory input to the development of the proposal to PHF, including the Royal Conservatoire of Scotland, Glasgow School of Art, HMIE, the Scottish Book Trust, and the National Theatre of Scotland.

The project also has an active 'umbrella group' of engage Scotland, Scottish Book Trust, YDance, Scottish Dance Theatre, Federation of Scottish Theatre, Glasgow Film Theatre (representing Young Cinema Audiences Scotland), and the Scottish Traditional Music Forum. In addition, ArtWorks Scotland is supporting a number of peer to peer artists' networks, who are contributing to the research, as well as developing peer to peer support models.

¹ <http://www.phf.org.uk/page.asp?id=746>

The proposed content of the ArtWorks Scotland programme sits within a strong policy context, including recent developments such as the 'Education and the Arts, Culture & Creativity: An Action Plan', the Curriculum for Excellence² and the emerging strategic focus within Creative Scotland on arts and creative learning in the criminal justice sector. Utilising 'stimulation', 'incubation' and 'acceleration' phases, from June 2011, ArtWorks Scotland will implement a programme of activity between 2012-14 which focuses on three key lines of enquiry:

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

Activity includes developing relevant information supporting peer-to-peer learning networks, highlighting gaps in course provision, identifying appropriate and sustainable models for skills development and CPD, and establishing a series of networking and knowledge exchange events throughout Scotland.

² <http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/expactionplan>

2.0 Methodology

Phase 1 of the research has been conducted through a mix of desk research and stakeholder consultations. The following section provides an overview of each research task. The research has been supported by an Advisory Group comprising representatives from Higher and Further Education providers, artists and commissioners/employers. Delivery of the research has been supported by contributions from a wide range of stakeholders and their valuable input has been greatly appreciated.

Review of existing skills development for working in participatory settings

This research task was focused on providing an up to date picture of the format and distribution of skills development support for working in participatory settings across a range of training and learning providers (namely HE institutions, Further Education colleges and cultural organisations). Specifically the mapping exercise aimed to review existing skills development support in both undergraduate and postgraduate arts courses as well as updating and extended the mapping exercise conducted in 2010³. The mapping exercise has specifically focussed on provision within Scotland.

In order to complete the mapping task the research team completed a desk review of all art courses in Scotland. Specifically the research team reviewed available course information in respect of institution/organisation websites and in the majority of cases made contact with relevant key staff in order to clarify the nature of skills development support. In total the research contacted all 19 universities and the 43 further education colleges in Scotland. In many cases the process of identifying the relevant contacts (i.e. course leaders) has not been straight forward as this information is not consistently available on respective institution's websites. Whilst further information on course provision has been requested by the research team, this has not been forthcoming for a number of courses.

At the time of writing Creative Scotland was providing investment to 51 Foundation Organisations (FO) and 60 Flexibly Funded Organisations (FXO). In order to map the provision of skills development support across all funded organisations a request for information was disseminated in January 2012 through Creative Scotland to all 111 organisations. A further request for information about training opportunities and CPD relevant for artists working in participatory settings was disseminated via Creative Scotland's January 2012 bulletin⁴. Where appropriate the research team has also used the ArtWorks Scotland LinkedIn⁵ group to consult with sector representatives.

Literature review of existing research relating to skills development support

In order to identify relevant research relating to skills development support for artists working in participatory settings the research team contacted a wide range of organisations across the UK. In addition the research team engaged with the other ArtWorks UK Pathfinder programmes in order to share relevant research literature.

³ The 2010 mapping exercise specifically focused on opportunities for 'teaching artists' in Scotland.

⁴ Creative Scotland's January 2012 bulletin disseminated on the 25th January 2012

⁵ At the time of writing the ArtWorks Scotland LinkedIn group had 99 members.

During the process of undertaking consultations with a range of stakeholders a number of related research and policy documents were provided to the research team. This report provides an overview of the literature specifically relating to skills development support for artists working in participatory settings.

Internal review in Creative Scotland of existing training toolkits and resources

Qualitative consultations were completed with 12 Portfolio Managers and 3 Development Officers within Creative Scotland. These were conducted through a combination of face-to-face and telephone consultations. The focus of these consultations was to explore and review existing training toolkits and resources that have the potential to support artists working in participatory settings.

Consultation days with key stakeholders

Emerging findings from the Phase 1 research tasks were presented to a range of stakeholders as part of two Consultation Days. The first Consultation Day was held in Edinburgh on the 8th March 2012 and the second in Inverness on the 15th March. In total some 45 stakeholders attended the two Consultation Days and included a mixture of representatives from cultural organisations, artists, commissioners/employers and staff from Higher and Further Education providers across Scotland.

3.0 Literature review relating to skills development support

Whilst there is a wide body of literature providing guidance, ideas and practical tips for artists working in participatory settings, there is less research material relating to a systematic and strategic approach to supporting skills development support for artists (across artform) working in participatory settings. The Sector Skills Agreement published by Creative & Cultural Skills in 2011⁶ highlights chronic skills issues in the sector, citing that nearly a third of all businesses in the creative and cultural industries experience difficulties recruiting new staff as applicants lack the right skills for the job despite more than nine in ten being appropriately qualified. The report outlines the consequence of a workforce that is *'highly qualified but skills deficient'* being that those wanting to work in the industry need to be re skilled in specific areas in order to be adequately prepared for work. In response, one of the aims of the Qualifications Blueprint published by Creative & Cultural Skills⁷ in 2011 is to support a shift from a supply-led to a demand-led qualifications system in order to provide people working in the sector with the necessary professional and technical skills needed to meet future needs.

There have been attempts to establish new accredited qualifications designed to specifically to support artists working within participatory settings. In 2009 Children in Scotland published a report that summarised the delivery of the first Arts Education in Practice Professional Development Award⁸, a new SQA (SCQF level 7) accredited qualification for arts practitioners in Scotland, funded by the Scottish Arts Council. The Award consisted of three units including: Preparing to Deliver Art Form Development Session; Assisting Individuals to Experience Art Form Practices; and Monitoring, Evaluating and Developing Practice. The pilot project was delivered in two different locations, Tramway and Eden Court Theatres in Glasgow and Inverness respectively. Some of the key challenges to be addressed through the pilot project delivery are still relevant for the ArtWorks Scotland programme, namely:

- *How to deliver a sector-based qualification outside of a formal educational setting?*
- *How to develop a course that is relevant to arts practitioners across all arts forms?*
- *How to provide a course for arts practitioners who are engaging with a broad range of contexts, (e.g. formal and informal learning; education and community settings)?*
- *How to include a work based learning element around the working patterns of freelance artists? and*
- *How to create a necessary framework to assess arts practice?*

The pilot project supported a cohort of 19 arts practitioners and developed a model for the inclusion of a work based learning element within an accredited qualification for the arts sector. The pilot project report outlined a series of recommendations including the need to keep the qualification artist-centred and to ensure that it continues to be delivered by practising artists and to increase opportunities for peer learning, with more practical input from students and other practitioners.

⁶ Creative & Cultural Skills (2011)- 'Creative & Cultural Skills: Sector Skills Agreement for the creative and cultural industries in Scotland an analysis of the skills needs of the creative and cultural industries in Scotland'.

⁷ Creative & Cultural Skills (2011)- 'The Qualifications Blueprint: A qualifications strategy for the creative and cultural industries'.

⁸ Children in Scotland (2009)- 'The Arts Education in Practice Professional Development Award: Pilot Project 2008-2009'.

There are more recent examples of efforts to investigate the development of bespoke accredited qualifications to support artists working in participatory settings. As part of the Well Versed poetry pilot delivered in England during 2010-11, City College Norwich (FE College) in conjunction with Writers' Centre Norwich investigated the possibilities of creating a qualification that provided development and support for poets. The investigation also explored options of establishing a quality standard for the work delivered by poets in schools. The report provides a useful overview of the different routes to establishing and accrediting the training through either the National Open College Network (NOCN) or City College Norwich Qualifications (CCNQ).⁹

There are further examples of research studies that have sought to audit and review training opportunities and workforce development, including in music education¹⁰, for visual artists¹¹, dance artists¹² and for Live art practitioners.¹³ However, these have not focused specifically on artists working in participatory settings, albeit they do provide some valuable insight into artists' routes into employment, attitudes to qualifications and how practitioners manage their own training and continuing professional development (CPD).

It is possible to piece together evidence of skills development needs using a number of previous evaluation studies. By way of example the evaluation of the *partners Artists Residencies programme*¹⁴ outlines a number of benefits from the programme relating to the development of artists' practice. The time, space and financial security provided by the residencies were highly valued by the artists and provided a unique opportunity to focus on their practice. Importantly, the programme provided opportunities for artists that had not previously worked on a residency project.

The report also pointed to clear evidence of learning gains for artists in relation to working with specific community groups or target clients and in project management, as well as artistic and technical skills all of which was helpful in building future capacity. For a number of the artists their participation in the programme was reported to have enabled them to explore new directions and/or expansion into different artforms.

The evaluation of the Cultural Coordinators in Scottish Schools (CCiSS) programme¹⁵, published in 2010, reported that whilst the programme had provided effective training for teachers, CPD for artists/cultural professionals was less prominent. The report stated that there was an opportunity for Cultural Co-ordinators to share best practice in working with schools and teachers. Also in 2010 Scottish Government published the Education and Culture Action Plan¹⁶ which aimed to develop the role and impact of creativity within and across the curriculum. Building the capacity, skills and expertise of creative professionals to support creative learning and teaching was outlined as one of the workstreams within the Action Plan.

⁹ Keeling, R. (2011)- 'The Well Versed pilot project: An investigation into developing a bespoke qualification for poets working in schools'. Report No. RS01b/11. The Research Centre, CCN, UK.

¹⁰ Scottish Arts Council (2007)- 'A Sound Investment - workforce development in music education'.

¹¹ Scottish Arts Council (2002)- 'Making their mark: an audit of visual artists in Scotland'.

¹² Scottish Arts Council (2003)- 'Audit of Dance Artist in Residence and Dance Development Posts'.

¹³ Scottish Arts Council (2007)- 'Development of the Infrastructure and Support of Live Art in Scotland'.

¹⁴ Scottish Arts Council (2009)- 'Evaluation of partners Artists Residencies'.

¹⁵ Scottish Arts Council (2010)- 'Evaluation of the Cultural Co-ordinators in Scottish Schools Programme'.

¹⁶ Scottish Government (2010)- 'Education and the Arts, Culture and Creativity: An Action Plan'

The Action Plan included specific tasks to explore how undergraduate arts courses can raise awareness of the skills required by creative practitioners to gain employment in the education sector. It also looked to identify shared CPD opportunities for teachers and creative practitioners. Whilst progress has been made since the publication of the Action Plan, its remit is focused solely on education settings and to date there have been no similar plans launched for other sectors such as criminal justice or health.

Within Creative Scotland, summative evaluation reports of funded programmes have not provided an in-depth focus on the development of artists' practice or a reflection on the skills developed as a consequence of their participation in the programme. The evaluation of the delivery of the Youth Music Initiative 2003-06 for example¹⁷ provides an assessment of the impact of the programme in providing opportunities for young people to participate in music making and training opportunities for primary school teachers. However the report does not reflect on any skills development or training needs from the perspective of the artist practitioners. This is not included as a criticism of the report but merely to highlight that opportunities to generate insight and learning from programmes that have supported artists to work in participatory settings have not always been realised.

As a further example the lottery funded Inspire Programme¹⁸, managed by Scottish Arts Council, provided funding for 26 projects (11 Inspire and 15 Inspiring Communities) across Scotland. The projects covered a diverse range of participatory settings and audiences. Each project was provided with support in order to undertake self-evaluation of the delivery of the funded activity and its impact on participants. However, whilst some of the projects have produced in-depth evaluation reports¹⁹, learning from the Programme in relation to skills development and skills needed for working in a range of participatory settings has not been consistently captured and shared.

The wide body of literature providing guidance, ideas and practical tips for artists working in participatory settings²⁰ nevertheless does provide a useful resource to support artists' CPD. However, the value of these resources is contingent on the motivation and confidence of individual artists to review the material and use the learning to actively inform their practice. In addition to which there is no evidence of a systematic approach to review the uptake of these resources by artists and evidence their impact on professional practice within a range of participatory settings. As a consequence it is not possible to determine the extent or effectiveness of these resources in providing skills development support for artists working in participatory settings in Scotland.

¹⁷ Scottish Arts Council (2007)- 'Youth Music Initiative Evaluation 2003-2006'.

¹⁸ The Inspire Programme included the Inspire fund and Inspiring Communities fund.

¹⁹ Kirstin Anderson, Sarah Colvin, Fergus McNeill, Mike Nellis, Katie Overy, Richard Sparks and Lyn Tett (2001)- 'Inspiring Change: Final Project Report of the Evaluation Team'.

²⁰ Example resources include Arts Alliance (2010)- 'Criminal Justice: An Artist's Guide', Arts Council England (2006)- 'Positive Pointers for Artists: using the arts to engage young people at risk', Arts Council England (2006)- 'Writers in Schools: A short guide to best practice', Foundation for Community Dance (2010)- 'Dance and age inclusive practice handbook', NAWA (2012)- 'Getting started as a writer in education – introductory guides to working as a writer in schools, community and health-care settings' and Peter Moser and George McKay (2005)- 'Community Music: A Handbook'.

A number of organisations have produced competency frameworks for artists working in participatory settings. Examples include the Creative Practitioner and Creative Agent Competency Framework published by Creativity, Culture and Education (CCE) in 2009²¹ and the Core Competency Framework published by the Consortium for Participatory Arts Learning (C-PAL) in 2011²².

The CCE Framework is divided into three areas: knowledge and understanding; skills & abilities; and behaviours, attitudes and values. Within the framework practitioners are encouraged to demonstrate competence by building a personal creative learning portfolio made up of a variety of forms of evidence that are able to demonstrate specific competence in relation to a number of areas of practice or themes. For the purpose of the framework CCE defines practitioner learning in a number of ways including:

- **The accreditation of prior learning;**
- **Participation in courses and development opportunities;**
- **Personal study;**
- **Action research** (on the job learning);
- **Mentored activity** (structured learning supported by an experienced mentor or co-mentor); and
- **Work-based learning** opportunities such as knowledge and skills sharing, coaching, shadowing, reflective practice or action learning

Importantly the CCE framework acknowledges that skills are acquired in a range of different contexts and through various routes. This suggests that the approach to providing skills development support for artists working in participatory settings must equally reflect the different pathways through which artists build their competency and skills. Whilst the CCE framework is focused on practitioners working within schools it is likely that any overarching competency framework adopted within the ArtWorks Scotland programme will need to take into account any setting-specific or artform-specific skills or competency needs.

More recently the competency framework established by C-PAL recognises the diversity of the participatory practice sector. In response the framework highlights commonalities rather than attempting to distil unique elements across different participatory activities, in other words looking at 'how' things are delivered rather than 'what' is delivered. The framework is divided into four competencies:

- **Creative Practice** - contains competencies that are associated with the activity of creating or supporting creative projects;
- **Thinking** - contains competencies that are associated with the thinking processes that create, evaluate and support creative projects;
- **Relationship Building** - contains competencies that are associated with building and maintaining effective working relationships with clients, groups and colleagues; and
- **Personal Excellence** - contains competencies that are associated with personal attitude, energy, integrity and commitment to the ethos and standards of Participatory Arts practice.

²¹ Creativity, Culture and Education (2009)- 'Creative Practitioner and Creative Agent Competency Framework'.

²² Consortium for Participatory Arts Learning (2011)- 'Excellence in Arts Practice: Core Competency Framework'.

The framework has been designed as a reference document to aid organisations and individuals in the sector to articulate and assess professional practice, to advocate professional practice within the arts sectors, both internally and externally, to support project planning and implementation and for mapping responsibility to experience and as necessary to pay rates.

At the time of writing no research has been published which assesses the value of these frameworks in supporting training and continuous professional development for artists working in participatory settings (albeit it is noted that the C-PAL framework was only launched in December 2011). However both frameworks have the potential to stimulate discussion across the ArtWorks Scotland programme regarding the skills, knowledge and qualities that artists require to deliver high quality engagement in participatory settings. The CCE Framework is also helpful in introducing the concept of an artist's personal creative learning portfolio which is able to accommodate and reflect skills developed through a range of different routes (i.e. accredited HE/FE provision, non-accredited skills sharing and on the job learning).

Summary

Whilst successive investment programmes in Scotland have facilitated a considerable number of artists to work across a range of participatory settings, the learning from these programmes has tended to focus on the impact from the perspective of the participant or host organisation. Less emphasis has been directed towards sharing the experiences of practitioners in order to inform the learning and skills development of artists working in participatory settings.

The Action Plan published by Scottish Government in 2010 has provided some momentum and focus on the need to build the capacity, skills and expertise of creative professionals working within education settings. However this has not as yet extended to other sectors and settings that artists are working within. Further research is required in order to identify what outcomes commissioners want to see from artists working in participatory settings to enable the sector to 'get ahead of the curve'.

The competency frameworks produced by CCE and C-PAL provide useful examples of how core competencies can be identified and structured in order to assist arts practitioners in directing their own learning as part of a 'creative learning portfolio'. In addition the core competencies can also provide a useful reference point for organisations seeking to deliver skills development support for artists working in participatory settings, in particular by informing the structure and content of training and learning materials.

One of the challenges for the ArtWorks Scotland Programme is to capture the learning from artists that have experience of delivering work in a range of settings in order to support the development of artists wishing to move into the sector or to diversify their areas of specialism within the sector.

Specifically further research is required in order to identify firstly what skills are required to work within the settings, secondly what skills development support is needed for the sector and thirdly artists' views on the format and structure of the support dependent on career stage.

Recommendations

1. Creative Scotland's previously funded programmes should be reviewed to identify relevant learning for the provision of skills development support to artists working across a range of participatory settings.
2. The practicality of advocating the use of artist's personal creative learning portfolios should be explored in further detail.
3. Artists with proven experience of delivering quality work within participatory settings should be consulted to identify what skills are required to work within specific settings, to determine what skills development support is needed and the most effective approach to providing this to artists at different stages of their careers.

4.0 Existing skills development support

This section of the report provides an overview of existing skills development support for artists working in participatory settings.

Undergraduate and Postgraduate arts courses

To identify arts courses in Scotland that specifically included skills development support for artists working in participatory settings, the research team contacted relevant course leaders within HE and FE institutions. To ensure a degree of consistency the research team advised each course leader of the definition of artists working in participatory settings provided by the Paul Hamlyn Foundation, namely *'artists who choose to work with people in collaborative creative processes in specific contexts and settings that allow for shared development of creative ideas'*. Consequently the process of mapping has necessarily relied on the interpretation of course leaders as to extent to which respective institution arts courses currently provide support for artists working in participatory settings. As an additional caveat, the mapping exercise has not asked course leaders to quantify the proportion of course time dedicated specifically for artists working in participatory settings.

The process of self-selection may have generated inconsistencies in the mapping dataset due to variations in the perceptions of course leaders as to whether their course fits within the parameters of this research. Where possible, within the capacity of the research team and remit of the study, every effort has been made to discuss the nature of the skills development support in order to ensure that the mapping exercise is as accurate a snapshot as possible across all undergraduate and postgraduate courses.

Based on the responses received from HE institutions a total of 31 undergraduate and 7 postgraduate courses are currently providing some level of skills development support for artists working in participatory settings. In addition 16 FE courses were also identified as providing skills development support specifically for artists working in participatory settings.

Table 1: Distribution of HE/FE courses by Artform

Artform	HE		FE	Total
	Undergraduate	Postgraduate		
Craft	2	0	2	4
Dance	0	0	1	1
Literature	1	2	0	3
Media/Digital/Film	4	2	0	6
Music	8	1	0	9
Theatre	4	0	10	14
Visual Arts	7	1	1	9
Other	5	1	2	8
Total	31	7	16	54

A number of institutions indicated that skills development for working in participatory settings was 'implicit' as opposed to 'explicit' within their course structure. In other words the course provided some of the foundation skills that could underpin delivery in participatory settings (i.e. presentation skills, communication skills or group working skills) but wasn't specifically identified to students as providing skills that would prepare them for working in participatory settings. In the absence of any practical experience, for example provided through a placement opportunity, this approach may not provide students with the range of skills and confidence required to deliver quality arts-led activity in a range of participatory settings.

The majority of the 54 HE/FE courses reported to include practical training and placements as part of the course content. Such opportunities were not always clearly promoted on the respective institution's website or within course content documentation. The specific format of the practical training ranged from in-house workshops with visiting practitioners to placements within external organisations/settings. The structure of the placements within identified courses is by no means consistent. Within some courses the student is expected to take the lead role in identifying and securing the placement opportunity. This approach aims to provide students with hands-on experience of securing work and negotiating with host settings. In others the institution takes on the lead role in trying to match the student with their preferred setting, albeit this is dependent on the willingness and availability of settings to host placements.

The structure and duration of the placements varies across courses and institutions. Whilst students on some placements are supported by a mentor, this approach has not been adopted across all placement opportunities. As a consequence the value of the placement to each stakeholder (namely the student, the setting and the institution) is likely to vary considerably.

Although a number of institutions have established mechanisms for evaluating the value of the placement from the perspective of the student (i.e. skills development) and the setting (i.e. value for participants), this is not standard practice. As a consequence opportunities to draw on the feedback from setting staff or participants in order to inform and support the skills development of students after the completion of their placement are not consistently realised.

Placement opportunities cover a diverse range of settings across Scotland, including: after school clubs; art therapy centres; artist studios; care homes for the elderly; galleries; hospitals; mental health settings; museums; prisons; probation activities; refugee community groups; schools (primary and secondary); special needs groups and women's aid. Some of the courses provide opportunities for students to work across a range of settings thus gaining a breadth of experience of deliver in a variety of contexts and with different participants.

The process of establishing links between HE/FE institutions and settings that have the potential to host students on placement is by no means consistent. Within some institutions the process would appear to be predominantly reliant on the course leader to establish links, often drawing on personal contacts and associations established prior to their employment within the institution. Whilst this pragmatic approach has undoubtedly proven useful in opening up skills development opportunities for students (i.e. placements or workshops led by experienced practitioners), the absence of a strategic link between institutions and settings may leave courses vulnerable to these links being severed should the course leader leave that institution.

Where placements are facilitated through a cultural organisation their availability can be heavily influenced by year to year changes in funding and staff capacity. In all cases the process of establishing partnerships between HE/FE institutions, cultural organisations and settings is dependent on the capacity of staff to explore and pursue opportunities. A common theme emerging from consultations with HE/FE staff was the lack of capacity to actively explore potential partnerships with cultural organisations or settings and a lack of information as to what these organisations could offer to support the skills development of their students.

For several courses the option of taking up a placement opportunity is voluntary as opposed to mandatory (i.e. it doesn't count towards the achievement of the qualification). Consequently the demand for placements can vary from year to year dependent on the number of students registering for the course and the number electing to take up a placement opportunity. This presents challenges for institutions seeking to maintain links with settings or cultural organisations.

Wider skills development support

A diverse range of skills development opportunities are available to artists outside of undergraduate and postgraduate arts courses. These include accredited and non-accredited provision delivered through short courses, workshops, summer schools, residencies and knowledge exchange events. Opportunities are provided by HE/FE institutions, cultural organisations or artist/peer networks.

The mapping exercise identified 58 wider skills development opportunities available in Scotland for artists working in participatory settings (see Table 2 for summary). Whilst several institutions/organisations provide accredited and non-accredited short courses, these are generally focused on students (adults and children) wishing to access learning as opposed to artists wanting to access skills development support and CPD.

Table 2: Skills Development Opportunities

Training Type	Total
Accredited CPD	11
Short Courses (including workshops, summer schools and residencies)	9
Practice Based Training (including placements/traineeships and knowledge exchange)	38
Total	58

Many cultural organisations offer a consultancy service where training and CPD can be customised to meet specific learning needs. These have not been included as part of the mapping exercise although this does provide evidence of the latent skills and experience available across cultural organisations in Scotland that has the potential to support skills development of artists working in participatory settings.

The mapping exercise has also not reviewed all knowledge exchange networks and forums (i.e. Creative Learning Networks, Traditional Music Forum, Creative Thinking Network and Youth Music Forums) given that this would necessitate a further exercise to identify the substantial number of networks active in Scotland. However it is recognised that these do provide both formal and informal opportunities for sharing skills and experience amongst practitioners as well as playing a role in raising the profile of the sector.

By way of example, Moray Art Centre, in partnership with Moray Council and Education Scotland, is facilitating a series of training sessions in creative learning as part of the work of the Moray Creative Learning Network (this opportunity has been mapped). The sessions will link experienced artists and teachers with participants from across Moray with mentees receiving guidance and support alongside free training in a variety of areas designed to equip them with a firm understanding of creative learning in the context of the community and region of Moray.

Table 3 below provides a summary of the distribution of mapped skills development opportunities by artform.

Table 3: Distribution of skills development opportunities by Artform

Artform	Total
Craft	0
Dance	11
Literature	2
Media/Digital/Film	2
Music	14
Theatre	13
Visual Arts	3
Other	13
Total	58

At present there is no single access point for artists to obtain information about the range of skills development opportunities available. In addition, the availability and format of many opportunities are not consistent from year to year due to capacity and funding issues affecting providers. Consequently any mapping exercise provides only a snapshot and will require updating as new opportunities are promoted throughout the year. The changing nature of provision can present challenges for artists wishing to identify and take-up suitable opportunities.

Summary

A total of 54 undergraduate and postgraduate art courses were identified as providing some level of skills development support for artists working in participatory settings. Consultation with staff within HE/FE institutions highlighted that a number of new courses are being developed and existing courses reviewed with the aim of providing a stronger focus on practical experience for students. A further 58 training and CPD opportunities were also identified although it is likely that some degree of skills development support is also provided through the wide range of knowledge exchange networks and forums active across Scotland.

The process of mapping relevant courses, training and CPD has identified a number of challenges when seeking to obtain accurate information about the opportunities either due to the absence of detail on institution's websites or simply the absence of a central point from which to access all relevant information. This highlights a need to explore in more detail the extent to which artists seeking skills development support for working in participatory support are aware of the range of courses and training opportunities available across Scotland.

Recommendations

4. ArtWorks Scotland should broker a series of discussions between HE/FE organisations, cultural organisations and employers to identify future models of providing skills development support to undergraduate and postgraduate students.
5. The extent to which artists seeking skills development support for working in participatory settings are aware of the range of courses and training opportunities available across Scotland should be explored.

5.0 Internal review of existing training toolkits and resources

To facilitate the internal review of existing training toolkits and resources the research team completed consultations with 12 Portfolio Managers and 3 Development Officers within Creative Scotland. The focus of these consultations was to explore and review existing training toolkits and resources that have the potential to support artists working in participatory settings.

The consultations revealed a consensus that whilst the production and dissemination of toolkits across the sector was useful to support artist preparation and delivery processes, they cannot replace the experience and learning derived from hands-on delivery within participatory settings (a view supported during the Consultation Days). Consequently approaches to providing skills development support for artists needs to achieve a balance between the provision of toolkits/resources and the provision of placement and mentoring opportunities. Opportunities for reflection, self-evaluation and peer review were also regarded as useful mechanisms to support artists in acquiring the skills and confidence needed to work in participatory settings.

As outlined in the literature review the value of existing toolkits and resources is contingent on the motivation and confidence of individual artists to use them in order to actively inform their practice. In the absence of any systematic approach to reviewing the uptake and use of these resources it is not possible to determine conclusively their value in supporting skills development for artists.

A number of the toolkits identified in consultation with the Portfolio Managers and Development Officers are now several years old and published prior to the establishment of Creative Scotland. In addition not all of the toolkits were specifically focused for use by artists working in participatory settings. However, they do provide relevant learning points and practical examples that can inform artist's practice. Specific examples include the Cultural Coordinators Handbook (2005), the **partners** toolkit (2006), Getting There, which is a practical resource for arts venues in Scotland to increase the inclusion of disabled people (2006), The Art of Learning (2009) and the Quality Framework 2nd edition (2009).

Many of these toolkits and resources are hosted on the former Scottish Arts Council webpage²³ which ceased being updated on the 1st July 2010 and is retained for archive purposes only. As a consequence their status within Creative Scotland is unclear and there were no reported plans to update them at present, in particular not until the on-going internal sector review process has been completed.²⁴

It is important not to dismiss the value of these existing toolkits and resources as many of them include guidance and practical tips that remain relevant for artists working in participatory settings and have the potential to support future placement or mentoring opportunities. However, the resources and toolkits are heavily skewed towards schools and education settings, which can be attributed to the legacy of previous investment programmes designed to strengthen collaboration across the arts and education sector. Fewer resources and toolkits are currently available that focus on other settings such as prisons or hospitals.

²³ <http://www.scottisharts.org.uk/>

²⁴ <http://www.creativescotland.com/about/our-policies/sector-reviews>

Consultations identified a number of Creative Scotland's existing investment programmes that have the potential to support the objectives of the ArtWorks Scotland programme, most notably with regards to the delivery of training and CPD for artists working in participatory settings at all stages in their careers. The following programmes were identified:

Access, Audience Development and Participation - This investment programme includes two routes, namely Access and Traditional Arts Mentoring & Advanced Tutoring. The Access route will fund projects that demonstrably address an identified audience engagement gap and are developing new partnerships with and between cultural and other sectors, especially when delivering a project that will work with under-participating groups. The Traditional Arts²⁵ Mentoring & Advanced Tutoring route aims to develop Scotland's traditional arts base by strengthening the transmission of skills, approaches and techniques between artists.

Creative Futures programme - The Creative Futures is three-year programme of residencies and related activities designed to promote the professional development, vision, connectivity and ambitions of Scotland's creative practitioners and organisations. It comprises between 100 and 200 individual residencies a year. The residencies are single discipline, interdisciplinary, cross-sectoral and international, and aimed at building on a diverse range of partner organisations year on year. The programme also includes Creative Futures HQ²⁶ which is an online social network created to support the overall programme by providing a place for partner organisations and individuals involved to interact and learn from each other.

Creative Identities - The Creative Identities programme is part of the Scottish Government's CashBack for Communities programme which reinvests the proceeds of crime back into communities to benefit Scotland's young people. The purpose of the Creative Identities investment route is to provide access to high quality experiential opportunities for young people in dance, film and music within communities where there is an identified and demonstrated need.

Professional Development - The Professional Development programme aims to support personal professional development, to accelerate individual talent and release potential.

Quality Production Investment Programme - This investment programme includes three routes, namely Quality Production Arts, Traditional Arts Commissioning and Public Art Research & Development. The latter route specifically aims to provide opportunities for communities across Scotland to engage with the development of creative places through imaginative, artist-led projects.

Year of Creative Scotland: First in a lifetime - This fund is focused on providing opportunities for exceptional artists and creative people, and organisations of quality, to increase "first in a lifetime" opportunities for people who do not normally get the chance. The fund will support projects that will have a big visible and lasting impact, either through the scope of activity or through depth of engagement.

Youth Music Initiative Training and CPD investment route - This fund is specifically aimed at supporting the Training and Continuing Professional Development of individuals and organisations working with children and young people in the informal sector (supervised music making outside a mainstream education setting). This programme also provides funding to support Youth Music Forums, whose aims include supporting and developing the workforce.

²⁵ Traditional arts is taken to encompass Dance, Music and Storytelling

²⁶ <http://creativefutureshq.com/>

Combined these investment programmes will support a wide range of activities delivered within participatory settings. A number of the programmes will also specifically fund CPD and mentoring opportunities for artists. Whilst a number of the programmes are focused on providing more experienced artists with opportunities to work within participatory settings, is it possible that these programmes could be reshaped to provide space for placement and mentoring opportunities for less experienced artists to work alongside more experienced practitioners.

Summary

Whilst the production and dissemination of toolkits can support delivery processes they cannot replace the experience and learning derived from hands-on delivery. Expanding the number of high quality placement and mentoring opportunities available for artists across a range of settings should form a key part of a coordinated approach to improve the skills and confidence of artists working in participatory settings.

Existing toolkits and resources should be reviewed and where appropriate updated and disseminated through artist networks across Scotland. Consideration could be given to measuring the uptake and use of existing resources by artists in order to ascertain their value in supporting skills development and quality delivery within a wide range of participatory settings.

Recommendations

6. Artists working in participatory settings should be consulted in order to ascertain the level of use and views on existing toolkits and resources provided by Creative Scotland.
7. Existing toolkits and resources should be reviewed and where appropriate updated and disseminated through artist networks.

6.0 Emerging themes from Consultation Days

Emerging findings from Phase 1 research tasks were presented to a range of stakeholders as part of two consultation days. The purpose of the consultation days was to facilitate discussion regarding the nature and format of skills development support for artists working in participatory settings and also to influence the structure and content for phase two of the research. In order to stimulate discussion participants were provided with a number of critical questions in advance of the consultation day (see Appendix 1). The first consultation day was held in Edinburgh on the 8th March 2012 and the second in Inverness on the 15th March. In total some 45 stakeholders attended the two consultation days including a mixture of representatives from cultural organisations, artists, commissioners/employers and staff from Higher and Further Education providers across Scotland.

One of the activities completed by participants at the consultation days was to identify existing strengths and weaknesses in the provision of skills development support for artists working in participatory settings. Participants were also asked to highlight any opportunities to improve existing provision as well as any envisaged challenges. A number of common themes emerged from the two consultation days and a summary of responses is provided in Figure 1 over page.

There was consensus that the profile of work within participatory settings needed to be raised in order to open up further opportunities for artists to work in a range of settings. Increasing the demand for arts-led activity in settings would in turn generate demand from artists for skills development in order to assist them in competing for and securing work opportunities. The process of raising demand could also encourage coordination and collaboration between HE/FE institutions and cultural organisations to improve the quality and format of skills development support opportunities. Generating and maintaining evidence-led policy making by strategic and commissioning bodies will also contribute to the cycle of demand fuelled by a skilled workforce.

A recurring theme throughout the consultation days was the need to substantially increase the opportunities for artists to gain hands-on practical experience within settings through placements (often referred to as experiential learning²⁷). Importantly, the format and structure of future placements should maximise learning and skills development for artists by adopting a reflective pedagogy and seeking feedback from other stakeholders including the host setting and participants. Identifying and recruiting suitable mentors to support the artists through their placement was identified as valuable to facilitating skills and knowledge transfer from an experienced to an emerging practitioner. The use of placements and mentoring was also regarded as helpful in embedding the learning from existing courses by enabling students *'to put theory into practice'* and thus addressing concerns regarding graduates becoming *'skills deficient'*.

The value of peer to peer support and informal skills sharing was emphasised strongly during the consultation days. The use of peer to peer networks provided opportunities for artists to share experiences and showcase practice in a safe and informal environment.

²⁷ Experiential learning is the process of making meaning from direct experience. Experiential learning requires qualities such as self-initiative and self-evaluation. For experiential learning to be truly effective, it should employ the whole learning wheel, from goal setting, to experimenting and observing, to reviewing, and finally action planning.

Figure 1 - Common Themes from Consultation Days

<p style="text-align: center;"><u>Identified Strengths</u></p> <ul style="list-style-type: none"> • Motivated and committed workforce • Flexible workforce • Broad range of examples of good practice and quality • Network of experienced practitioners who could act as mentors • Willingness to share skills • Peer support networks 	<p style="text-align: center;"><u>Future Opportunities</u></p> <ul style="list-style-type: none"> • Sharing and celebrating existing good practice • Raising the profile of the sector at a strategic and operational level • To integrate the work of artists in participatory settings into mainstream delivery as opposed to being 'bolted on' • To create bespoke and relevant CPD and training opportunities • Using placements to facilitate skills transfer and embed learning • To increase the use of mentoring and residencies • To improve the use and value of networking to facilitate skills and knowledge transfer • Greater collaboration between HE providers and cultural organisations • To establish a common standard for artists working in settings • To articulate a clear vision for artists work in participatory settings • To support artists to be more entrepreneurial (artpreneurs)
<p style="text-align: center;"><u>Identified Weaknesses</u></p> <ul style="list-style-type: none"> • Focus on training but no emphasis on artistic skills • No central point for finding out where the support is • Not enough pathways and opportunities across organisations • Lack of leadership skills, strategic thinking and strategic investment • Lack of support for artists to access external training • Absence of a reflective pedagogy • Lack of robust evidence base to demonstrate impact • Relationships between artists and host/commissioner underdeveloped • Lack of placement and mentoring opportunities • Lack of funding and contracts for artists • Unrealistic commissioner expectations • Poor signposting of artists to training support and CPD • Obsession with accreditation • Absence of a common language across different sectors/stakeholders 	<p style="text-align: center;"><u>Envisaged Challenges</u></p> <ul style="list-style-type: none"> • Tackling the perception that participatory work is inferior • Loss of creativity due to over-standardisation and accreditation • Ensuring quality in the provision of skills development support • Establishing dialogue with commissioners at a national level • Lack of organisational capacity for cultural organisations to deliver skills development support • A focus on output led commissioning • Retaining and using learning from previous programmes • Lack of funding • Absence of a coordinated policy or strategy to govern artists working in participatory settings • Prioritising training over employment • Addressing the damage created by poor quality and bad practice • Identifying suitable mentors

The peer to peer networks also have the potential to facilitate signposting of artists to wider skills development opportunities (accredited and non-accredited), enable dialogue and engagement between commissioners and artists, provide opportunities for artists to identify a mentor, encourage reflection and stimulate discussion on sector developments. However further work is required to map the wide range of active artist networks across Scotland in order to signpost artists seeking to work in participatory settings and establish potential links to existing learning providers and commissioners.

It was recognised as important not to stifle peer to peer networks with top-down directives and bureaucracy. At the same time the provision of funding to support the networks necessitates a degree of accountability and the ability to demonstrate the value of the networks to artists and the wider sector. Clearly it is important to achieve appropriate balance. The use of peer to peer learning through existing or newly created artists' networks should be explored further as an important component in the skills development support infrastructure in Scotland. In particular this may assess the extent to which graduates leaving art courses are signposted to peer to peer networks in order to learn from and engage with more experienced practitioners.

One issue that was raised during both consultation days was the need to tackle a perception²⁸ that the work of artists in participatory settings is inferior to the production of high-quality art. This was particularly important at an undergraduate level to provide students with an understanding of the various career pathways and options available to them (in particular in the context of concern regarding the mismatch between the supply of arts graduates and the availability of employment within the sector). Raising the profile of work in participatory settings could help to increase the number and quality of students exploring opportunities to work in the sector and taking up placement/mentoring/elective opportunities. However the implications of potentially increasing the supply of artists seeking work in participatory settings needs to be balanced against efforts to increase the number of opportunities in order to make this a viable career pathway.

Discussion at the consultation days also highlighted the considerable '*back story*' of good practice and quality delivery in participatory settings across Scotland. A wide range of cultural organisations, including but not restricted to those funded by Creative Scotland, have considerable experience of delivering work across a range of settings. Participants agreed that this represented a considerable and valuable resource that could be channelled to contribute to the provision of skills development opportunities for both experienced and emerging artists. What was required was a broker to bring together key stakeholders (HE/FE, cultural organisations and commissioners) in order to realise the benefits of using this existing skills base and experience to support the initial training and continuous professional development of artists working in participatory settings across Scotland. Experienced practitioners could take on a stronger role in both identifying skills needs for working in participatory settings and using their experience to shape future provision (accredited and non-accredited). Taken forward it was hoped that this may facilitate '*joint collaborations between academics and artists lead to dynamic pedagogies*'.²⁹

²⁸ It is important to emphasise that this is a perception that participants reported was prevalent to some degree across the sector. It was not a view shared by participants and was challenged as part of the ArtWorks Scotland LinkedIn group: 'why can't "high-quality" art be made in participatory settings'.

²⁹ Tweet from participants at the Edinburgh Consultation Day

A range of views were expressed during the consultation days regarding the value of accredited learning against non-accredited provision. A number of participants challenged a perceived ‘*obsession with accreditation*’ and questioned the extent to which this was the most appropriate route through which to deliver skills development support for artists. Whilst it was generally agreed that was likely to be strongly influenced by the career stage of the artist, concerns were raised over the ability of artists working in participatory settings to pay for accredited courses.

Participants also highlighted a danger of creating a ‘*curriculum for working in participatory settings*’ which could potentially stifle creativity, diversity and the ability of artists to react and respond to the specific context of the setting that they are working within. The expectations of commissioners with regards to nature of qualifications held by artists seeking work in participatory settings was identified as an important driver and required further exploration.

Investigating options to accredit prior learning may be a possible route to mitigate the need for artists to undertake further training by recognising the value of skills and experience already evident across the sector. Experiential³⁰ or certificated³¹ prior learning can both be submitted for accreditation. In the case of experiential learning this would require artists to produce a portfolio of evidence in order to demonstrate that they have met the learning outcomes of modules and levels for which they are seeking credit. The extent to which existing practitioners are able to provide such evidence requires further research but is likely to be influenced by the structure and monitoring of previous work (not restricted to work in participatory settings).

Priorities for development highlighted by participants at the consultation days included (in no particular order):

- Making better use of available funding for CPD and skills sharing by targeting this more intelligently to meet needs;
- Linking HE/FE courses to Creative Scotland funded organisations and allocating placement course credits;
- Facilitating mentoring beyond ‘companies’ to ensure that the skills and experience of freelance practitioners can be used to support skills development of emerging artists (i.e. organisations or institutions manage the practicalities to reduce the administrative and cost burden on freelance practitioners);
- Expanding existing mentoring and placement schemes to provide a greater number of opportunities;
- Allocating funding for artists in residence programmes across a range of public sector settings (e.g. prisons, health settings, schools and communities);
- Showcasing projects that have worked well and learn from those that haven’t;
- Providing opportunities to bring hosts/commissioners and artists together to reflect and learn;
- Exploring opportunities to deliver joint training to setting staff and artists;
- Establishing a national registry of artists (by artform and setting); and
- Providing commissioners with recommended pay scales for using artists in settings. Improving the daily rate for artists working in participatory settings would assist them to invest in future training and CPD.

³⁰ Experiential Learning is learning achieved outside of a formal learning environment. It may include learning gained as part of work experience, volunteer work, or as part of a training course for which you have not received any formal qualification.

³¹ Certificated Learning is learning for which you will have received a formal qualification, for example a Certificate or Diploma of HE, an HND, a Foundation Degree, or individual modules/course units completed at another institution.

Exploring the potential to expand existing mentoring and placement schemes may represent a quick win in order to provide more artists (emerging or experienced) with opportunities to develop their skills. It may also be possible to review existing or planned projects and programmes in order to determine whether they could support a placement or work based learning.³²

Finally participants at both consultation days highlighted that the absence of a common language across different stakeholder groups represented a barrier to cross-sector dialogue and the development of partnership approaches. Establishing an agreed and understood set of definitions and terminology was identified as a practical and necessary step to reduce misunderstanding and encourage a stronger coordinated approach to supporting skills development for artists working in participatory settings.

Summary

There is a clear desire to substantially increase the number of opportunities for artists to gain hands-on practical experience within settings through high quality, structured placements. The format and structure of placements should maximise learning and skills development for artists by adopting a reflective pedagogy and seeking feedback from other stakeholders including the host setting and participants. Identifying and recruiting suitable mentors to support the artists through their placement can facilitate skills and knowledge transfer from an experienced to an emerging practitioner.

Peer to peer networks also have an important role to play in encouraging informal skills sharing by enabling artists to share experiences and showcase practice. Further work is required to map the wide range of active artist networks across Scotland in order to facilitate signposting of artists wishing to engage with more experienced practitioners and exploring potential links with existing learning providers.

Future developments in the provision of skills development support should also be underpinned by coordinated efforts to raise the profile of work within participatory settings amongst artists, learning providers and commissioners.

³² By way of the example Solar Bear, in partnership with the Royal Conservatoire of Scotland, have launched a Deaf Theatre Skills School. The workshops are aimed at 16+ people who would like to pursue a career in theatre and performance. This and similar programmes have the potential to provide valuable experience of artists wishing to work deaf participants. For further information see <http://www.solarbear.org.uk/What-s-Happening/stop-pressdyts-television-debut.html>

Recommendations

8. Creative Scotland's existing investment programmes should be reviewed and where possible re-shaped to support the objectives of the ArtWorks Scotland programme.
9. Opportunities to expand the number of high quality placements across a range of settings and artforms should be explored. The format and structure of placements should maximise learning by adopting a reflective pedagogy and draw upon the experience and skills of cultural organisations across Scotland.
10. ArtWorks Scotland should assess the feasibility of establishing a mentoring system which is able to match experienced practitioners with artists seeking to obtain support and guidance for working in participatory settings.
11. Models of accrediting prior learning of artists with experience of delivering work within participatory settings should be explored with HE/FE partners and the Scottish Qualifications Authority.
12. Approaches to raise the profile of artist's work within participatory settings amongst artists, learning providers and commissioners are investigated.

7.0 Recommendations

The following recommendations are provided at the conclusion of the Phase 1 research.

1. Creative Scotland's previously funded programmes should be reviewed to identify relevant learning for the provision of skills development support to artists working across a range of participatory settings.
2. The practicality of advocating the use of artist's personal creative learning portfolios should be explored in further detail.
3. Artists with proven experience of delivering quality work within participatory settings should be consulted to identify what skills are required to work within specific settings, to determine what skills development support is needed and the most effective approach to providing this to artists at different stages of their careers.
4. ArtWorks Scotland should broker a series of discussions between HE/FE organisations, cultural organisations and employers to identify future models of providing skills development support to undergraduate and postgraduate students.
5. The extent to which artists seeking skills development support for working in participatory settings are aware of the range of courses and training opportunities available across Scotland should be explored.
6. Artists working in participatory settings should be consulted in order to ascertain the level of use and views on existing toolkits and resources provided by Creative Scotland.
7. Existing toolkits and resources should be reviewed and where appropriate updated and disseminated through artist networks.
8. Creative Scotland's existing investment programmes should be reviewed and where possible re-shaped to support the objectives of the ArtWorks Scotland programme.
9. Opportunities to expand the number of high quality placements across a range of settings and artforms should be explored. The format and structure of placements should maximise learning by adopting a reflective pedagogy and draw upon the experience and skills of cultural organisations across Scotland.
10. ArtWorks Scotland should assess the feasibility of establishing a mentoring system which is able to match experienced practitioners with artists seeking to obtain support and guidance for working in participatory settings.
11. Models of accrediting prior learning of artists with experience of delivering work within participatory settings should be explored with HE/FE partners and the Scottish Qualifications Authority.
12. Approaches to raise the profile of artists' work within participatory settings amongst artists, learning providers and commissioners are investigated.

Appendix 1- Consultation Day Critical Questions

To stimulate and encourage active and informed participation at the Consultation Day delegates were asked to consider the following critical questions:

Artists

1. What is the level of demand for initial training and CPD from artists seeking to work in participatory settings?
2. Is there a difference in demand for accredited and non-accredited training?
3. How working in participatory settings is valued within the sector?
4. Is there a clear and shared understanding of what constitutes quality in the work, thus ensuring better experiences for participants?
5. What factors can we identify that support quality - for artists, participants, and the 'host' or participatory settings?

Cultural Organisations

6. To what extent is the experience of cultural organisations that deliver work across a variety of settings used to develop artists seeking to work in participatory settings? How does this experience shape HE/FE course provision?
7. Is there sufficient capacity within cultural organisations to accommodate traineeships/placements? Do existing experienced practitioners working in participatory settings have the necessary mentoring skills to support a trainee? Do cultural organisations have the capacity and skills to offer accredited training?
8. To what extent is there sufficient dialogue with HE/FE and other cultural organisations, when cultural organisations design and deliver CPD for artists working in participatory practice?

Learning providers

9. How could the infrastructure for the training and development of artists at all stages of their career be improved? How do training providers actively respond to needs within the cultural workforce?
10. Are there sufficient opportunities for artists to apply their learning and gain hands-on experience to work in participatory settings?
11. What is the extent of partnership working between HE/FE and cultural organisations to deliver skills development support for artists working in participatory settings?

Commissioners

12. What is the level of demand from commissioners/employers looking to recruit artists to work in a participatory setting? What will demand look like in the future?

13. How is the quality of training perceived? Is there a demand to see more accredited training?

14. Do commissioners have a clear understanding of their role in supporting artists working in participatory settings? Do commissioners/host organisations need training, support or development to undertake their roles more effectively?

All

15. How do we achieve more joined up thinking across funding agencies and public bodies in relation to the workforce development issues implicit in the programme?