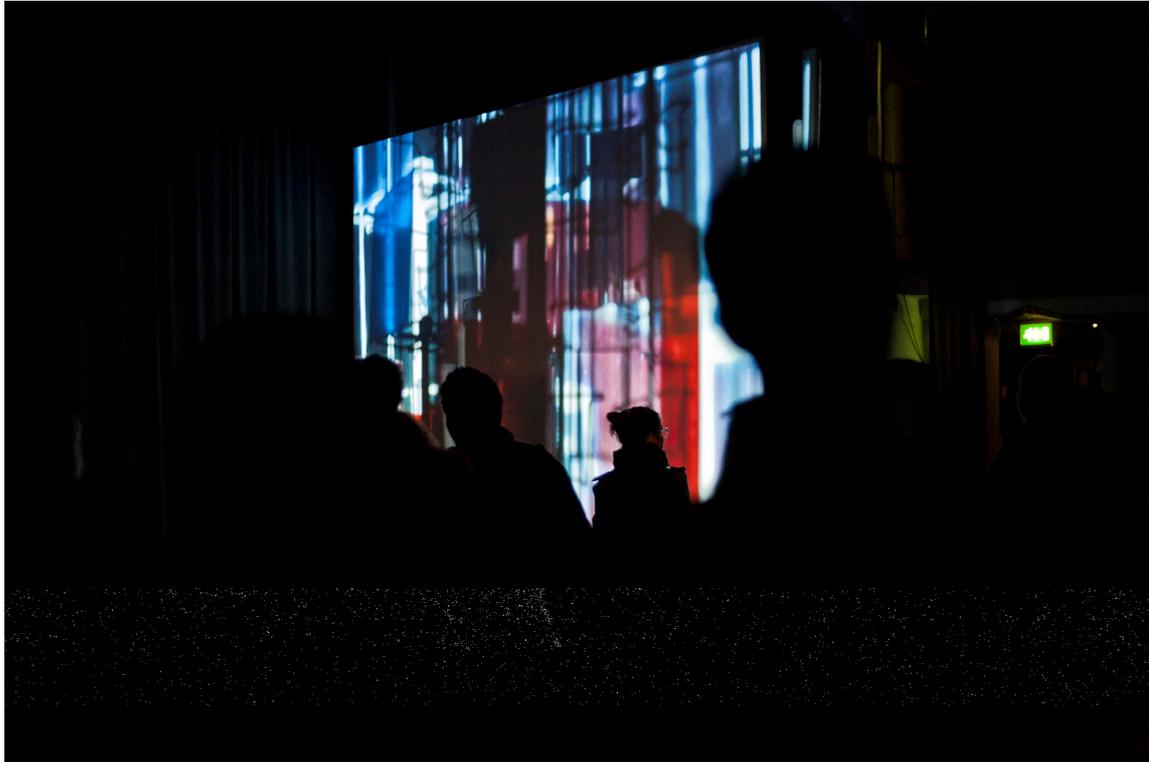


Laboratories 2011 - 2012 Research Evaluation Report July 2012



MAP/Making OnSite Performance, November 2011. Photo © India Roper-Evans

“a stimulating environment within which it was possible to develop ideas further” – MAP/Making OnSite artist

“It is an intense weekend where lots is learnt and different people are met and ideas exchanged. It is also very affordable, and so accessible.” – Weekend Lab artist

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Executive Summary

Background

Barbican Guildhall Creative Learning has diversified and reviewed its Lab model of professional development during the pilot year of ArtWorks London. In this context, Lab is taken to mean artists working together in a creative environment that is intended to be conducive to collaborative learning. They take place intensively over a short period to support artists to share, explore, and develop their practice. Five types of Lab were developed, varied in terms of duration, level of facilitation, development focus, art form and the requirement (or not) for a performance outcome.

In order to explore the potential and relevance of the Lab form of learning for artists working in participatory settings, logic models have been developed to uncover the assumptions underlying these different Lab types. The assumptions were tested by means of a feedback survey that was sent to all 177 artists who took part in one or more Labs over this period.

Key Findings

177 artists took part in Labs in this period. 77 of these completed outcome surveys, giving a 44% response rate.

87% said that the Lab they took part in was definitely or probably special / different from other learning events. 91% of artists responding said it was definitely or probably enjoyable and inspiring. Many of the Labs involved artists from across different disciplines. 90% of respondents that took part in cross-arts Labs said that working with artists from different art forms definitely or probably enhanced their experience. 84% of artists who took part in Labs that comprised artists from different career stages said that this aspect definitely or probably enhanced their experience.

Across all types, the Barbican/Guildhall Lab model:

- Received overwhelmingly positive feedback from attendees
- Is seen as distinctive, inspiring and enjoyable
- Has privileged cross-arts, music and theatre this year
- Is targeted towards – and taken up by – early career artists
- Short bursts of time to engage in Labs fit well around artists' other commitments
- Strikes a balance between process and performance

In relation to the assumptions identified in the Lab logic models:

- The quality and degree of facilitation is critical in determining the success of Labs
- The difference between Lab attendees, whether that be in art form or career stage, is highly valued by attendees
- Mutual curiosity and co-learning are powerful levers for learning in the Lab context
- There is a strong correlation between artists working in participatory settings and artists taking part in Labs
- A community of practice centred on working in participatory settings follows from Lab work for a significant proportion of attendees

- The majority of attendees increased their confidence in articulating their practice to others through Lab work

The Lab model now requires further testing to establish how ArtWorks London can best translate it into the wider context of the training and development of artists working in participatory settings.

Lessons for Developing Practice in Participatory Settings

The Lab model is characteristic of the ArtWorks London approach to developing artists working in participatory settings.

Labs are being integrated into the Guildhall School undergraduate programme through the Cross School Project (curricular) and CoLABorate opportunity (extra-curricular). There is a clear direction of travel from these experimental stages towards a new Undergraduate pathway within the Guildhall School. The move towards a more self-directed, project-based structure for the Guildhall Artist Programme in Leadership during the ArtWorks London pilot year (and the intent to provide this course across art forms) is also closely related to the Lab model.

Labs have the potential to translate beyond this institutional context. This translation will be effected by exploring the applicability of Labs at Further and Higher Education and CPD level with ArtWorks London partners and by clearly modelling how they work for the purposes of sharing practice and enabling others to replicate and apply them in other contexts.

As the Lab model is further tested in different contexts through the next two years of ArtWorks London, we will also develop a dissemination strategy to share the learning that underpins the development of the Lab model and ensure that it is translatable through our network of partners and beyond.

Our next steps through ArtWorks London are to:

- Continue to track artists beyond the Labs
- Investigate the impact on the quality of participant experience as a result of artists taking part in Labs
- Commission Lab work that has an explicit focus on working in participatory settings
- Open out the Lab model to the ArtWorks London Network

1. Introduction

1.1 Background of the programme

Labs have been a key part of the Barbican Guildhall Creative Learning programme since its inception. The Lab strand of work supports the training and development of artists at all stages of their career and from all art forms.

ArtWorks has enabled us not only to expand the existing programme to reach a greater range of artists, but also to test new models, explore their relevance for artists working in participatory settings and consider ways in which Labs can constitute part of a workforce development programme at all levels of formal and informal training.

Five types of Lab were developed and tested over the year:

- Pit Lab – Open Call
- Facilitated Exploratory Lab
- Weekend Lab
- Lab work leading to performance
- Continuing Professional Development Workshops

These will be described in full, with a description of each of the 21 Labs that took place within these five strands, in section 2 below.

1.2 Evaluation methodology

Each Lab was evaluated at the time using a range of different feedback methods, including short feedback forms and group discussion sessions. In order to consolidate the feedback and compare across the different Labs that have take place this year, one feedback survey was compiled and sent to all 177 artists who took part in one or more Labs over the year. The survey was based on the logic models created for the different Lab structures.

1.3 Logic Model

Together with ArtWorks London consultant Annabel Jackson, we developed the following logic model to provide an overview of our Laboratories and guide the evaluation questions. Jackson describes a logic model as “a visual depiction of a programme or project. Logic models were originally developed and popularised by The Kellogg Foundation in the United States. By plotting the different stages in a programme – the actions and assumed consequences (outcomes) - logic models provide a simple but powerful way of interrogating the causality assumed by a programme. Logic models are read from left to right:

Logic models are useful to:

- Clarify hidden assumptions in programmes.
- Give a short visual account of a programme.
- Show the range of evaluation questions that could be asked of a programme.

Logic models are not intended to be comprehensive. The key with logic models to encapsulate the key elements of the programme. Logic models can and, indeed should,

be refined over time as programme participants increase their understanding of how the programme does or should work.”¹

There are three logic models which together cover all five types of Lab covered in this report.

Exploratory and Pit Laboratories working across art forms

ACTIVITIES	OUTPUTS	SHORTER TERM OUTCOMES	LONGER TERM OUTCOMES	IMPACT
<p>Bringing together artists from different disciplines to share practice over an intensive short-term period</p> <p>Facilitated exploration of practice led by established artists for early career and emerging artists</p> <p>OR</p> <p>Space, time and resources for artists to develop their own cross-arts practice</p> <p>Structured reflection is part of each Lab</p>	<p>2 Shift Exploratory Labs of 3 days each (47 artists)</p> <p>Sept – Dec 2011 6 Open Call Pit Labs of 1 week each (total 40 artists)</p> <p>Some open call labs end with a sharing (150 audience)</p>	<p>Artists increase their confidence in participatory work, develop critical skills and ability to articulate their values</p> <p>Artists have a better understanding of the connection between collaboration and participation</p> <p>Artists feel they have a relationship with Barbican/Guildhall and feel part of a London-wide community of artists</p> <p>Learning about which laboratory models work for artists at different career stages and in different art forms</p> <p>Key decision makers across Barbican Guildhall understand the value of laboratory work</p>	<p>Artists change their practice, feel they have more choices in working with participants, apply the skills they have learnt in participatory work, make space for reflection</p> <p>Laboratories are embedded in Barbican Guildhall</p> <p>Models of good practice are shared, disseminated and replicable</p> <p>Learning informs other labs and activity</p>	<p>Future project participants benefit from enhanced quality of experiences engaging with arts-led activity led by artists who have taken part in Labs</p> <p>Artists benefit from being part of a network of practicing artists, producers and organisations across London</p>
<p>ASSUMPTIONS:</p> <ul style="list-style-type: none"> • Developing practice through process, either facilitated by an established artist or peer to peer sharing of practice, which will develop their unique artistic identity rather than facsimiles • The skills developed through cross-arts collaboration (openness, flexibility, ability to articulate and translate ideas and art form specific concepts, develop artistic integrity and a willingness to share) are transferable to the skills needed to work across contexts in participatory settings • Short-term Labs provide bursts of inspirations that fit around people’s existing commitments • Facilitated Labs enable more artists to participate than open call Labs • A community of practice will follow from Lab work • An environment of colearning and openness will affect artists’ subsequent relationships with participants • Bringing artists from different artistic disciplines together will give a variety of perspectives, which will match the complexity of different participatory contexts • Artists have time to reflect on their practice; and will be more reflective and articulate about their practice • A shared learning experience within a laboratory environment enables the development of new work in participatory settings • Artists will develop their curiosity about the practice of others at all career stages and in all art forms • Bringing together artists from different art forms, career stages and contexts will enable democratic exchange and learning • Artists will understand each others' perspectives and develop their own thinking; this skill will be useful in participatory settings 				

¹ Annabel Jackson Associates, Somerset Reach Final Evaluation Report August 2009, pp.10-11.
<www.willisnewson.co.uk/assets/files/REACH_Somerset_Eval.pdf>

Lab work leading to performance: MAP/Making OnSite

ACTIVITIES	OUTPUTS	SHORTER TERM OUTCOMES	LONGER TERM OUTCOMES	IMPACT
<p>Bringing together artists from music (Guildhall grads) and visual art (RCA grads) to share practice over an extended period</p> <p>Facilitated exploration of collaborative practice led by established artists for early career and emerging artists</p> <p>Space, time and resources for artists to develop their own cross-arts practice</p>	<p>15 artists</p> <p>270 audience</p> <p>Three Interactive performances connected to the Barbican</p> <p>OMA/Progress Exhibition in the Exhibition Halls</p>	<p>Artists increase their confidence in participatory work, develop critical skills and ability to articulate their values</p> <p>Artists have a better understanding of the connection between arts-led collaboration within laboratory environments and the application of outcomes from these collaborations in participatory settings</p> <p>Artists feel they have a relationship with Barbican/Guildhall and feel part of a London-wide community of artists</p> <p>Developing the relationship between Barbican-Guildhall and the RCA</p> <p>Learning about which laboratory models work for artists at different career stages and in different art forms</p> <p>Key decision makers across Barbican Guildhall understand the value of laboratory work as a process, performance and outcome in participatory settings</p>	<p>Artists change their practice, feel they have more choices in working with participants, apply the skills they have learnt in participatory work, make space for reflection</p> <p>Laboratories are embedded in Barbican Guildhall</p> <p>Models of good practice are shared, disseminated and replicable learning informs other labs and activity</p> <p>Cross-arts focus tested and embedded into Leadership MA and evolving UG curriculum</p> <p>Artists involved in OnSite transfer their skills through projects that take place in participatory and site-responsive settings</p>	<p>Future project participants benefit from enhanced quality of experiences engaging with arts-led activity led by artists who have taken part in Labs</p> <p>Artists benefit from being part of a network of practicing artists, producers and organisations across London</p>

ASSUMPTIONS:

- Developing practice through process will develop artists' unique artistic identity
- The skills developed through cross-arts collaboration (openness, flexibility, ability to articulate and translate ideas and art form specific concepts, develop artistic integrity and a willingness to share) are transferable to the skills needed to work across contexts in participatory settings
- The Lab approach provides bursts of inspirations that fit around people's existing professional commitments
- A community of practice will follow from Lab work
- An environment of colearning and openness will affect artists' subsequent relationships with participants
- Bringing artists from different artistic disciplines together will give a variety of perspectives, which will match the complexity of different participatory contexts
- Artists have time to reflect on their practice; and will be more reflective and articulate about their practice
- A shared learning experience within a laboratory environment enables the development of new work in participatory settings
- Artists will develop their curiosity about the practice of others at different career stages and in all art forms
- Bringing together artists from different art forms, career stages and contexts will enable democratic exchange and learning
- Artists will understand each others' perspectives and develop their own thinking; this skill will be useful in participatory settings
- Barbican Guildhall will maintain a relationship with these artists, and they may be commissioned for future work

Weekend Labs and CPD

ACTIVITIES	OUTPUTS	SHORTER TERM OUTCOMES	LONGER TERM OUTCOMES	IMPACT
<p>Bringing together emerging and early career artists for workshops led by international practitioners for an immersive Lab drawing from the Barbican programme (and see the related production)</p> <p>OR</p> <p>CPD training for emerging artists addressing specific skills development across a range of musical styles and genres</p> <p>Spaces time and resources for artists to develop their leadership and collaborative practice</p>	<p>Weekend Labs: Sept Handspring Dec Ostermeier Jan Kronos Jan Theatre ad Infinitum Feb Improbable Mar Complicite Jun Bauhaus (126 artists)</p> <p>CPD: Nov Introductory Workshop Jan Composition Feb Creative Skills Mar Workshop Leading (12 artists)</p>	<p>Artists increase their confidence in participatory work, develop critical skills and ability to articulate their work</p> <p>Artists have a better understanding of professional practice, both artistically and in participatory settings (CPD)</p> <p>Artists (both those participating and leading) feel they have a relationship with Barbican/Guildhall and feel part of a London-wide community of artists (when applied to CPD this means artists working as leaders in participatory settings)</p> <p>Learning about which laboratory models work for artists at different career stages and in different art forms</p> <p>Key decision makers across Barbican Guildhall understand the value of CPD and laboratory work</p>	<p>Artists develop their practice (when applied to CPD: this means as leaders/collaborators in participatory settings), feel they have more choices in working with participants, apply the skills they have learnt in participatory and artistic work, make space for reflection</p> <p>Laboratories are embedded in Barbican Guildhall</p> <p>Models of good practice are shared, disseminated and replicable</p> <p>Learning informs other labs and activity</p>	<p>Future project participants benefit from enhanced quality of experiences engaging with arts-led activity led by artists who have taken part in Labs</p> <p>Artists benefit from being part of an enhanced infrastructure of practicing artists, producers/commissioners and organisations across London</p>
<p>ASSUMPTIONS:</p> <ul style="list-style-type: none"> • Providing access to leading international practitioners in different fields offers a unique opportunity for professional and artistic development of the highest quality • The Laboratory model reflects the importance of process in arts-led practice in participatory settings • Short-term Labs provide bursts of inspirations that fit around people's existing commitments and will appeal to a range of artists, many of whom will be new to Barbican Guildhall • A community of practice will follow from Lab work • An environment of colearning and openness will affect artists' subsequent relationships with participants • Artists have time to reflect on their practice; and will be more reflective and articulate about their practice • A shared learning experience within a laboratory environment enables the development of new work in participatory settings • Artists will understand each others' perspectives and develop their own thinking; this skill will be useful in participatory practice 				

2. Project Information

This section of the report provides information on the content of the project.

2.1 Project Activity

A wide range of Labs took place over the 2011 / 2012 academic year, varying in length from two days to a project over several months. Some Labs were facilitated by established artists, whilst others were not, offering artists the opportunity to learn from each other and work as ensembles.

Table 1: Summary

Total number of days	89
Total number of sessions	197
Total number of hours	643
Total number of artists taking part	177
Total number of artists leading sessions	32

Labs involved artist from all disciplines, and the largest proportion were cross-arts in their content. There were a relatively high number of Labs with a primary focus on music, and several with a theatre focus, as well as one that was visual arts led.

Table 2: Primary Art Form of Labs

cross/multi art form	8	38%
music	7	33%
theatre	5	24%
visual art	1	5%

2.2 Types of Laboratory

This report looks at all of the Lab work that took place over the 2011 / 2012 academic year. This comprised five different formats of Lab, as described in the table below.

Table 3: Types of Lab

Type of Lab	Description	Aims
Pit Lab – Open Call	An open call to artists for a week-long residency in the black box Pit Theatre for research and development of cross-arts projects	Responding to feedback from artists, Pit Labs offer time and space to test new work without requiring a performance outcome
Facilitated Exploratory Lab	Artists are invited to take part in facilitated Labs exploring particular areas of development identified through consultation	Each Exploratory Lab is an extended workshop over several days exploring areas of practice led by an established artist
Weekend Lab	A two day workshop led by a world-class artist in relation to the Barbican programme	Open to anyone to apply, Weekend Labs offer the opportunity to explore an area of practice in depth
Lab work leading to performance	Using the ethos of a Lab for the research and development of new work resulting in a public performance	A small group of artists from different disciplines are commissioned to develop a performance collaboratively
Continuing Professional Development Workshops	Structured CPD workshops led by established artists	This year, the CPD workshops have focused on music leadership

Over the 2011 / 2012 academic year, we ran 21 Labs, each of which tested one of the five formats listed above.

Table 4: Description of Labs 2011/12

Date	Description	Type of Lab	Number of Artists (Attendees)
September 2011	'Baba Yaga': Installation, theatre, music & dance piece which took the form of a game. The audience enters individually and is required to crawl through a maze to release a balloon (representing an egg) into the Firebirds nest	Pit Lab – Open Call	7
September 2011	Handspring Puppet Company	Weekend Lab	29
September 2011	'The Fish Tales of Alaska': Multi-media including visuals/projection, live music, dance and a narrative. The story being told is of the lives of Alaskan fishermen and their tales of living and working in the sometimes inhospitable arctic	Pit Lab – Open Call	7
September 2011	Brasswire: A brass quintet who focus on creating their own music involving technological experiments with Wii technology and different sorts of audience participation	Pit Lab – Open Call	5
November 2011	MAP/Making OnSite performances	Lab work leading to performance	15
November 2011	Year 1 Leadership students worked with a range of tutors over a week, including Detta Danford and Eugene Skeefe	Facilitated Exploratory Lab	7
November 2011	CPD Introductory Workshop	CPD Workshop	7
November 2011	Second year students on the MMus Leadership course spent a week working with Pascal Wyse of the London Snorkelling Team	Facilitated Exploratory Lab	7
December 2011	Soundcastle: The fundamental concept of the week is to build a continuously evolving environment designed to nurture creativity in all those who work in it. The four musicians will explore how a combination of sound and visuals (lighting, projection, film) can produce a context which enhances creativity	Pit Lab – Open Call	14
December 2011	Thomas Ostermeier's Hamlet	Weekend Lab	22
December 2011	The Harris List Project: The format of the project is an hour long performance that juxtaposes the new song cycle with Mozart songs and contemporary artwork. In addition, current Soho sex trade workers will be invited to contribute to the project artistically through a series of workshops run in conjunction with specialist charities	Pit Lab – Open Call	3
January 2012	Kronos Quartet	Weekend Lab	8
January 2012	Theatre ad Infinitum	Weekend Lab	18
January 2012	Composition Skills	CPD Workshop	7
February 2012	Improbable	Weekend Lab	22
February 2012	Creative Skills	CPD Workshop	3
March 2012	Complicite	Weekend Lab	25
March 2012	Workshop Leading	CPD Workshop	2
March 2012	Musicians and Directors Exchange in partnership with Young Vic	Facilitated Exploratory Lab	26
March 2012	Composing a Character Exploratory Lab with musicians and actors working together	Facilitated Exploratory Lab	17
June 2012	Play Bauhaus	Weekend Lab	12

2.3 Attendees

Attendees were recruited in different ways for different types of Lab. Pit Labs, Weekend Labs and CPD Workshops involved an open application process, whilst Exploratory Labs and Lab work leading to performance invited artists to take part through our existing networks and those of our partners.

The attendees represented a mix of all art forms when asked to group themselves according to the ArtWorks reporting categories. Not all attendees responded to these questions, response rate details can be found in section 3 below .

Table 5: Attendee Art Forms

visual art	11	16%
craft	4	6%
literature	5	8%
media/digital/film	12	18%
music	31	46%
dance	10	15%
theatre	37	55%
cross/multi art form	19	28%
other	6	9%

Half of the artists that took part were early career, and over a quarter were mid career artists.

Table 6: Attendee Career Stage

emerging (student)	8	12%
early (recent graduate or early career)	33	50%
middle	17	26%
established	8	12%

The vast majority of artists in attendance had some prior experience of working in participatory settings across a range of contexts.

Table 7: Attendee Contexts

no experience of working in participatory settings	4	6%
schools	48	73%
community settings	41	62%
health settings	14	21%
criminal justice settings	9	14%
arts/cultural venues	53	80%
other	5	8%

Future training pathways being developed through ArtWorks London will be open to emerging, early and mid career artists working in all art forms and contexts; this set of attendees makes a useful pilot test group for interrogating different laboratory models.

3. Analysis of Attendees’ Feedback

3.1 Key Points

177 artists took part in Labs in this period. 77 of these completed outcome surveys, giving a 44% response rate. The response rate could be increased if the survey was sent at a different time of year; a number of emails were received to say that recipients were away or busy working on projects and unable to respond before the deadline.

The responses came from artists who had attended one or more Labs across all the different formats on offer.

Table 8:

MAP/Making OnSite	12%	9
Weekend Lab	45%	33
Pit or Exploratory Lab	35%	26
CPD	9%	7
not sure	3%	2

87% said that the Lab they took part in was definitely or probably special / different from other learning events. 91% of artists responding said it was definitely or probably enjoyable and inspiring.

Many of the Labs involved artists from across different disciplines. 90% of respondents that took part in cross-arts Labs said that working with artists from different art forms definitely or probably enhanced their experience. One artist commented “It’s a really rare opportunity. Directors, writers, and composers often collaborate but in the same breath their work is very isolated and so the chance to work with other people on the same level is really refreshing.”

84% of artists who took part in Labs that comprised artists from different career stages said that this aspect definitely or probably enhanced their experience.

These Labs were all designed to fit around artists’ other commitments. 86% said that we definitely or probably managed that with them. Comments indicate that the Weekend Labs accommodate this particularly successfully. The week-long open call Pit Labs having a mixed response, with the advance notice appreciated but a number of requests for evening access to the space to help achieve this aim.

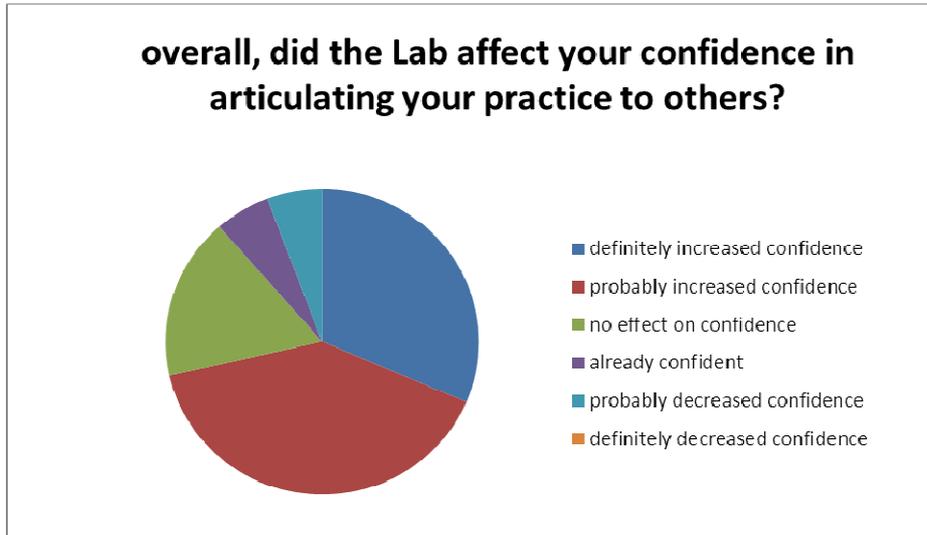
The Labs aim to balance process and performance in their content. 77% felt the right balance had been achieved, with the remaining responses leaning more towards too much time on process (16%) and fewer towards too much time on performance (7%).

3.2 Analysis of Comments

We asked attendees about the impact that taking part in Laboratories had had on them to assess a range of soft outcomes.

Confidence

71% of artists said that taking part in the Lab definitely or probably increased their confidence in articulating their practice to others.



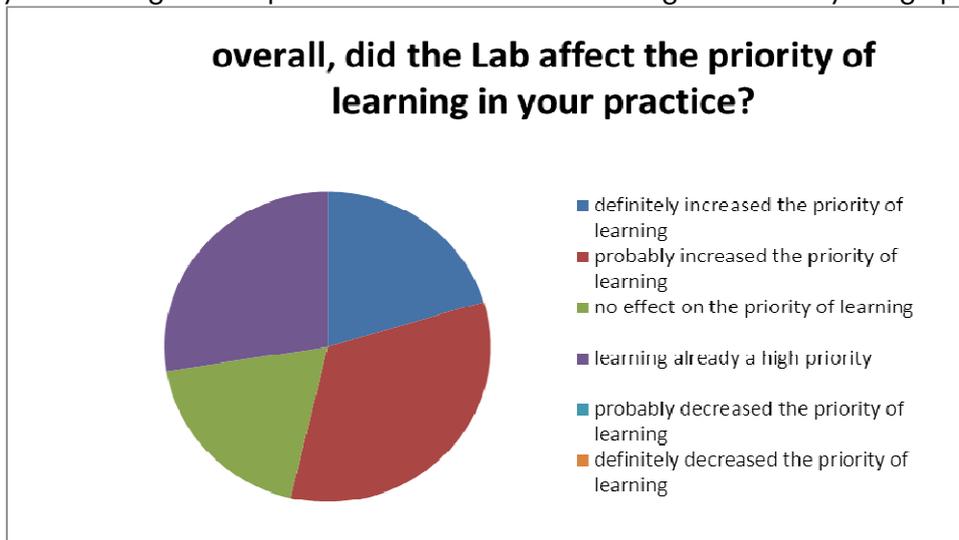
“If the lab was longer in duration, I might have been able to get deeper in understanding. 2 days is just a taste of things that can be.”

“In some ways it decreased confidence as I was trying things/learning skills for the first time which is scary. But overall it was incredibly useful.”

“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.”

Priority of Learning

54% of the artists said that taking part in the Lab definitely or probably increased the priority of learning in their practice. 28% said that learning was already a high priority.



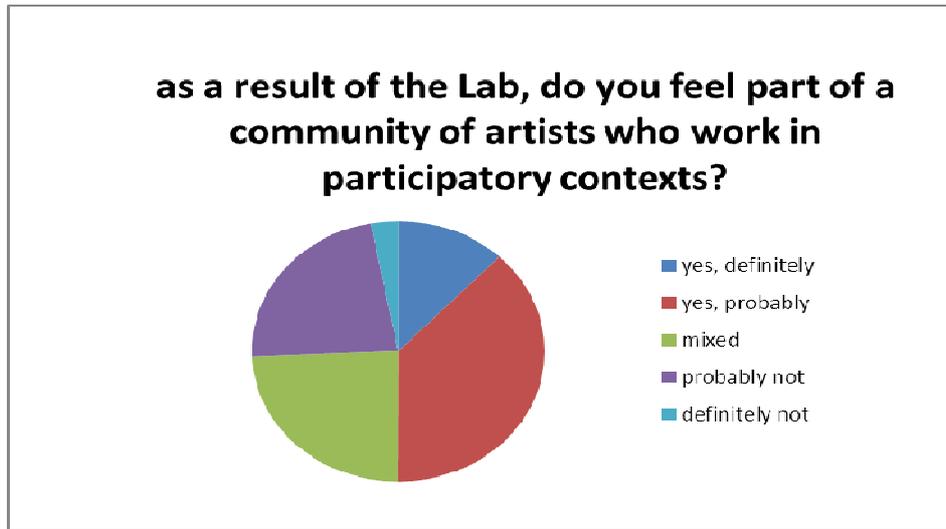
“I saw how enriching it is to learn from other artists and explore other practises that are perhaps out of my comfort zone.”

“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.”

“The main values that were highlighted to me by taking part in this lab were confidence in skills, and learning from other artists.”

Developing a Community of Practice

50% 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 who work in participatory contexts. The high proportion of mixed response can be attributed through the comments to the fact that these were all short-term Labs.



“I feel the artists who took part had a shared interest in working in participatory contexts. It's encouraging to know that there are groups with such interests, and that relationships can be built quite quickly.”

“All the practitioners work in a range of contexts. This makes for a rich combination of experience and expertise and it is rewarding when there is evidence of participants translating their practice from a project like this to others that are more openly participatory or widely accessible.”

“Before the Lab I worked in participatory contexts but the Lab did offered rich material and new ideas about it.”

Strengths

When asked to comment on the strengths of the Lab(s) they took part in, artists’ comments fell into the following categories:

artists leading the lab	26	49%
working environment created	16	30%
other attendees	13	25%
time and space	10	19%
organisation	9	17%
low cost	6	11%
cross-arts	2	4%
being at Barbican Guildhall	1	2%

Weaknesses

When asked to comment on the weaknesses of the Lab(s) they took part in, artists' comments fell into the following categories:

too short	13	29%
limitations of space and equipment	6	13%
range of attendee skills and commitment	3	7%
lack of follow-up	3	7%
group too big	3	7%
too basic	2	4%
organisation	1	2%
lack of wider organisational support	1	2%
group too small	1	2%

Improvements

When asked to suggest improvements to the Lab(s) they took part in, the artists' comments fell into the following categories:

more time	6	16%
follow-up	6	16%
clearer focus	4	11%
smaller group	2	5%
open to professionals only	2	5%
cross art form	2	5%
technical equipment	1	3%
setting expectations realistically	1	3%
reflective time	1	3%
connected to the wider organisation	1	3%
bigger group	1	3%

3.3 Conclusion

Across all types, the Barbican/Guildhall Lab model:

- Received overwhelmingly positive feedback from attendees
- Is seen as distinctive, inspiring and enjoyable
- Has privileged cross-arts, music and theatre this year
- Is targeted towards – and taken up by – early career artists
- Short bursts of time to engage in Labs fit well around artists' other commitments
- Strikes a balance between process and performance

Where Labs are led by artists, it is clear that those artist leaders are performing well and are highly rated. When asked about the strengths of the Lab they took part in, 49% of attendees picked out the artists leading the Lab. Given that this was an open question and that not all Labs had artist leaders, this statistic becomes very significant. The critical role of facilitation in determining the success of Labs is also indirectly referenced in the concentration of suggestions for improvement around having a clearer focus (11%).

The difference between Lab attendees, whether that be in art form or career stage, is seen as valuable. 84% of artists taking part in Labs that comprised artists from different career stages felt that this aspect enhanced their experience while 90% of artists who

took part in cross-arts Labs said that working with artists from different art forms enhanced their experience. More generally, the sharing of practice between peers came through as critical to the success of Labs. 25% cited other attendees as one of the strengths of the Lab they took part in and learning from other artists came up frequently in narrative comments across a range of open questions. Mutual curiosity and co-learning come across as powerful levers for learning in the Lab context.

There is a strong correlation between artists working in participatory settings and artists taking part in Labs. Only 6% of attendees stated that they had no experience of working in participatory settings, even though having done so was not a criterion for selection in the majority of instances. While this correlation does not prove a causal relationship between taking part in collaborative Lab professional development activity and higher quality participatory practice, it does indicate an overlap in skills and intent which merits further research in years one and two of ArtWorks London. Furthermore, 50% 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 who work in participatory contexts. This directly indicates that a community of practice follows from Lab work for a significant proportion of attendees. Ongoing communication with attendees after their Lab experience will help to establish this further.

The amount of time available was often referred to as insufficient, particularly in terms of enabling thoroughgoing reflection on practice (29% felt their Lab was too short and 16% thought that more time would improve Labs) and this indicates a possible modification to the Lab model in future. Even so, 71% of artists said that taking part in the Lab definitely or probably increased their confidence in articulating their practice to others.

Despite very positive overall feedback from this sample of attendees, the Lab model remains largely untested at further and higher education level, with only 12% of attendees who responded to the survey identifying their career stage as emerging / student. Exploration into applying the elements of the Barbican / Guildhall Lab model at undergraduate level has begun in the ArtWorks London pilot year, particularly through the Guildhall Cross School project (curricular) and CoLABorate opportunity (extra-curricular). There is a clear direction of travel from these experimental stages towards a new Undergraduate pathway incorporating a Lab structure within the Guildhall School.

The move towards a more self-directed, project-based structure for the Guildhall Artist Programme in Leadership during the ArtWorks London pilot year (and the intent to provide this course across art forms in future) connects closely to the Lab model. Many of the Exploratory Labs that have taken place this year have a strong connection to the Leadership course and MAP/Making OnSite involves Leadership graduates working with Royal College of Arts visual arts graduates. Further testing of the Lab model at postgraduate level will help to establish the role that Labs could take within the curriculum.

The Lab model is a developing characteristic of the Barbican/Guildhall Creative Learning approach to developing artists working in participatory settings. However, Labs have the potential to translate beyond this institutional context (very little feedback specifically referenced the lead organisations). This translation will be effected by

exploring the applicability of Labs at Further and Higher Education level with ArtWorks London partners and by clearly modelling how they work for the purposes of sharing practice and enabling others to replicate and apply them in other contexts.

Further testing of the model and research around assumptions is required. The following assumptions have already been identified for testing through Year One of ArtWorks London:

- Labs offer an environment for exchange of skills, ideas and practice across art forms
- The Lab model is useful for artist at different stages of their careers as well as within formal training at Undergraduate and Postgraduate level
- Labs provide a useful format for commissioning and producing new work for artists to take out into participatory settings

As part of the ongoing research around Labs, there will be a particular focus on the impact on the quality of participant experience as a result of artists taking part in Labs.

4. Appendices

4.1 Tabulations: Attendee Forms

Table 9

was the Lab you took part in:	yes, definitely	yes, probably	mixed	probably not	definitely not	Response Count
well organised?	50	20	5	1	1	77
well structured?	44	23	8	1	1	77
enjoyable?	61	9	5	1	1	77
inspiring?	62	8	5	0	2	77
special / different from other events?	50	15	7	1	2	75

Table 10

did being in group with artists from different art forms enhance or detract from your experience?	Response Percent	Response Count
definitely enhanced experience	56.2%	41
probably enhanced experience	21.9%	16
mixed	8.2%	6
probably detracted from experience	0.0%	0
definitely detracted from experience	0.0%	0
not applicable	13.7%	10

Table 11

did being in a group with artists from different career stages enhance or detract from your experience?	Response Percent	Response Count
definitely enhanced experience	35.6%	26
probably enhanced experience	35.6%	26
mixed	13.7%	10
probably detracted from experience	0.0%	0
definitely detracted from experience	0.0%	0
not applicable	15.1%	11

Table 12

our aim was to provide Lab time as an experience that can fit around artists' other commitments. did we manage this with you?	Response Percent	Response Count
yes, definitely	59.2%	42
yes, probably	26.8%	19
mixed	9.9%	7
probably not	2.8%	2
definitely not	1.4%	1

Table 13

was the balance between process and performance right for you?	Response Percent	Response Count
definitely too much time on process	4.3%	3
probably too much time on process	11.6%	8
the right balance	76.8%	53
probably too much time on performance	5.8%	4
definitely too much time on performance	1.4%	1

Table 14

did you think that the Lab stimulated a high quality of debate?	Response Percent	Response Count
yes, definitely	29.6%	21
yes, probably	33.8%	24
mixed	23.9%	17
probably not	9.9%	7
definitely not	2.8%	2

Table 15

overall, did the Lab affect your confidence in articulating your practice to others?	Response Percent	Response Count
definitely increased confidence	31.4%	22
probably increased confidence	40.0%	28
no effect on confidence	17.1%	12
already confident	5.7%	4
probably decreased confidence	5.7%	4
definitely decreased confidence	0.0%	0

Table 16

overall, did the Lab affect the priority of learning in your practice?	Response Percent	Response Count
definitely increased the priority of learning	20.3%	14
probably increased the priority of learning	33.3%	23
no effect on the priority of learning	18.8%	13
learning already a high priority	27.5%	19
probably decreased the priority of learning	0.0%	0
definitely decreased the priority of learning	0.0%	0

Table 17

as a result of the Lab, do you feel part of a community of practice?	Response Percent	Response Count
yes, definitely	19.1%	13
yes, probably	25.0%	17
mixed	38.2%	26
probably not	11.8%	8
definitely not	5.9%	4

Table 18

as a result of the Lab, do you feel part of a community of artists who work in participatory contexts?	Response Percent	Response Count
yes, definitely	12.1%	8
yes, probably	37.9%	25
mixed	24.2%	16
probably not	22.7%	15
definitely not	3.0%	2

Table 19

do you feel the term 'artists working in participatory settings' relates to your practice?	Response Percent	Response Count
yes, definitely	32.3%	21
yes, probably	30.8%	20
mixed	21.5%	14
probably not	10.8%	7
definitely not	4.6%	3

Table 20

as a result of the Lab, do you feel you have a relationship with the Barbican/Guildhall?	Response Percent	Response Count
yes, definitely	17.9%	12
yes, probably	32.8%	22
mixed	13.4%	9
probably not	10.4%	7
definitely not	1.5%	1
already had a relationship with Barbican/Guildhall	23.9%	16

Table 21

did the Lab meet your expectations?	Response Percent	Response Count
exceeded expectations	29.9%	20
met all expectations	41.8%	28
met some expectations	23.9%	16
did not meet expectations	4.5%	3

Table 22

would you recommend a Creative Learning Lab to other artists?	Response Percent	Response Count
yes, definitely	67.2%	45
yes, probably	22.4%	15
mixed	10.4%	7
probably not	0.0%	0
definitely not	0.0%	0

Table 23

since the Lab, have you maintained contact with any of the artists you met?	Response Percent	Response Count
yes (please explain)	64.2%	43
no	35.8%	24

Table 24

since the Lab, have you worked with any of the artists you met?	Response Percent	Response Count
yes (please explain)	34.8%	23
no	65.2%	43

Table 25

what art form(s) do you currently work in?	Response Percent	Response Count
visual art	16.4%	11
craft	6.0%	4
literature	7.5%	5
media/digital/film	17.9%	12
music	46.3%	31
dance	14.9%	10
theatre	55.2%	37
cross/multi art form	28.4%	19
other	9.0%	6

Table 26

what career stage are you at?	Response Percent	Response Count
emerging (student)	12.1%	8
early (recent graduate or early career)	50.0%	33
middle	25.8%	17
established	12.1%	8

Table 27

in which participatory settings have you worked?	Response Percent	Response Count
no experience of working in participatory settings	6.1%	4
schools	72.7%	48
community settings	62.1%	41
health settings	21.2%	14
criminal justice settings	13.6%	9
arts/cultural venues	80.3%	53
other	7.6%	5

Table 28

are you a member of any of the following national membership organisations?	Response Percent	Response Count
a-n, The Artists Information Company	75.0%	3
Artquest	25.0%	1
Engage	0.0%	0
Foundation for Community Dance	0.0%	0
National Association of Writers in Education	0.0%	0
Sound Sense	25.0%	1