

Paul Hamlyn
Foundation

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

Mapping the terrain:

Higher Education and Further
Education – supporting artists
to work in participatory settings

Final report
by Consilium Research and Consultancy
in partnership with Culture Partners and Transforming Culture
November 2012

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FOREWORD

ArtWorks is a special initiative of the Paul Hamlyn Foundation, championing the value of artists who work in participatory settings by identifying and promoting the attributes and knowledge that an artist needs to inspire and engage the people taking part.

Through the initiative, we are supporting five pathfinder programmes across the UK that are working collaboratively to help artists who work in participatory settings to access the training, education and development opportunities they need. We are piloting new models to create opportunities for artists at all stages of their careers .

Beyond this, we are working to transform radically the way we treat participatory art in the UK. We are bringing together arts organisations, training providers and artists – and nurturing new relationships across the sector – to inspire a culture in which the experience of people taking part, and the quality of engagement, sit at the heart of all participatory arts.

The importance of the Further and Higher Education sectors to this work has been a key component of the ArtWorks programme from the onset. Although all of the five pathfinders are working with FE and HE partners, we felt that it was important to commission a national piece of work that would map provision and offer a baseline for our understanding of current provision within the sector.

In January 2012, we commissioned **Consilium Research and Consultancy**, in partnership with **Transforming Culture** and **Culture Partners**, to carry out this work. The aims of the research were to provide a quantitative baseline audit of relevant Higher Education (HE) and Further Education (FE) provision that can be revisited at the end of the ArtWorks programme in 2014. This quantitative baseline will be complemented by a qualitative sample of provision to inform models of practice and case study material to support the work of the ArtWorks pathfinders.

The mapping and qualitative research was also intended to inform plans for a major conference that will target HE and FE providers, artists and employers in order to challenge thinking, consider models of practice and begin to open the debate and influence change. This conference, **Changing the Conversation**, will take place in Lancaster on 15 and 16 April 2013.

We are publishing this report as we feel it provides a useful snapshot of the field and complements the other research being published through the individual pathfinder programmes. For example, **ArtWorks North East** have published research into the perceptions of how academics within the region's HEIs see work in participatory settings. **ArtWorks Scotland** have also published research into skills-sets and the ways in which provision might be developed across Scotland. These reports are all available on our web site: <http://www.artworksphf.org.uk/page/resources-and-research>.

We are grateful to the Consilium team for the work they have undertaken on our behalf and hope that it proves to be of interest to a wider community. .

We are always keen to hear of other examples of practice, so please visit our ArtWorks web site - <http://www.artworksphf.org.uk/> - and share your own knowledge.

Susanne Burns, Project Director, ArtWorks, November 2012

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The Consilium team is extremely grateful to the stakeholders that contributed their time and thoughts to the study.

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Glossary of Key Terms

For the purposes of this report, and adapted from an ArtWorks working document, the following definitions of key terms have been used,

Coaching and Mentoring

The CIPD defines coaching as follows:

“There is some confusion about what exactly coaching is, and how it differs from other ‘helping behaviours’ such as counselling and mentoring. Broadly speaking, the CIPD defines coaching as developing a person’s skills and knowledge so that their job performance improves, hopefully leading to the achievement of organisational objectives. It targets high performance and improvement at work, although it may also have an impact on an individual’s private life. It usually lasts for a short period and focuses on specific skills and goals.

Although there is a lack of agreement among coaching professionals about precise definitions, these are some generally agreed characteristics of coaching in organisations:

- *It is essentially a non-directive form of development.*
- *It focuses on improving performance and developing individuals’ skills.*
- *Personal issues may be discussed but the emphasis is on performance at work.*
- *Coaching activities have both organisational and individual goals.*
- *It assumes that the individual is psychologically well and does not require a clinical intervention.*
- *It provides people with feedback on both their strengths and their weaknesses.*
- *It is a skilled activity which should be delivered by trained people.”*

Whereas they define mentoring as follows:

“Mentoring is a technique for allowing the transmission of knowledge, skills and experience in a supportive and challenging environment much like coaching. The same skills of questioning, listening, clarifying, reframing and many of the same models are used. However, mentoring relationships can be much more long term, for example in a succession planning scenario a regional finance director might be mentored by a group level counterpart where they might learn the basics of dealing with the boardroom, presenting to analysts, challenging departmental budgets, etc. all in a supportive environment. Mentoring relationships work best when they move beyond the directive approach of a senior colleague telling it how it is, to one where both learn from each other. This is particularly productive when there is a gender or ethnic dimension to the relationship. An effective mentoring relationship is a learning opportunity for both parties.”¹

Continuous Professional Development (CPD): The maintenance of knowledge and skills related to a profession

Cross Art Form/Multi Art Form

Cross Art Form may mean initiatives and interventions that cut across different art forms. I feel that ArtWorks is a cross art form initiative. Multi Art form appears to refer more to artistic practices and programmes that involve more than one art form. For example, a multi art form venue.

Cross Sector

Cross Sector, like Cross Art Form, may mean initiatives and interventions that cut across different art sectors – such as visual arts, performing arts and so on.

¹ http://www.cipd.co.uk/hr-resources/factsheets/coaching-mentoring.aspx#link_0

Developing Practice

By this, PHF means the development of skills and knowledge within the artists carrying out participatory work to ensure better quality in the practice and a better experience for participants. Participatory Practice therefore means the artist's practice which occurs when working with participants as opposed to their studio practice.

Initial Training: The preparation of people with skills and/or competencies to gain entry into a specific occupation/sector (e.g. first degree)

“Leadership” in Participatory Settings

It could be argued that artists have a range of different leadership roles:

- Firstly, artists may found and **lead organisations** – Akram Khan leads his dance company – and as such they need to be able to lead people, teams and processes
- Secondly, artists may **lead through their practice**. Social change can emerge as a result of an artist's work. For example, it is possible that the choreography of Lloyd Newsom and the music of KD Lang have contributed to a society where homosexuality is more mainstream. The relationship between art and society is complex and it is iterative but art can change society and artists are hugely powerful for this reason.
- Artists who are working in participatory settings are leading in a third way. They are **leading learning**, facilitating discovery, change and creativity and animating thought and exploration.

This third role is concerned with the process of learning not leadership. That is not to say that the artist is isn't leading, but rather to be specific about the nature of leadership involved. This is leadership as process, the artist is leading others through a process of discovery. This requires many of the same qualities and competencies required of the leader of an organisation but the function is fundamentally different in intention. What is interesting is the potential to explore areas of overlap." (Burns, 2009, Report to PHF)

National

Of the 5 pathfinder programmes, three have a national remit and within the other two there are geographically wider reaching implications of some of the work. PHF is interested in the UK wide impact of the special initiative and is therefore concerned to ensure that work within each pathfinder impacts on the others and beyond into a wider community of interest. The term '**national**' refers to the three countries of England, Wales and Scotland.

Participants: The end user of the artists' interventions – could be young people, older people etc.

Participatory Settings: The places where the artist works with participants – could be schools, community spaces, prisons, health settings etc.

1 Introduction

- 1.1 In January 2012 the Paul Hamlyn Foundation (PHF) appointed Consilium Research and Consultancy Ltd (Consilium), in partnership with Culture Partners and Transforming Culture, to undertake two linked pieces of work to support the ArtWorks: Developing Practice in Participatory Settings special initiative.
- 1.2 ArtWorks: Developing Practice in Participatory Settings is a UK workforce development initiative from the Paul Hamlyn Foundation 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.
- 1.3 The special initiative has aims to facilitate a step change in the way that artists' work in participatory settings is viewed by fostering a greater understanding of what is required from artists if a project or commission is to be successful. 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.

1.4 The key objectives of the Artworks: Developing Practice in Participatory Settings special 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.*

Mapping the Terrain: Research Objectives

1.5 The aims of the Mapping the Terrain research are to provide a quantitative baseline audit of relevant Higher Education (HE) and Further Education (FE) provision which can be revisited at the end of the ArtWorks programme in 2014. This quantitative baseline will be supported by a qualitative sample of provision to inform models of practice and case study material to support the work of the ArtWorks pathfinders.² The mapping and qualitative research will also complement and inform plans for a major conference in 2013 that will target HE institutions (HEIs) and also FE providers in order to challenge thinking, consider models of practice and begin to open the debate and influence change.

² London, North East, Navigator, Scotland and Wales

1.6 The specific aims of the research as stated in the invitation to tender are:

1. *To survey and identify the range, types and quantity of provision in initial education and training contexts (HE and FE) across the United Kingdom for artists to work in participatory settings across art forms and across settings. This should include undergraduate and postgraduate programmes;*
2. *To sample provision to identify models of practice and the key issues and challenges affecting its further development;*
3. *To inform the work of the five pathfinder programmes affording the opportunity to benchmark provision, inform their research programmes, make connections between providers and provide models of practice that may not be known to them;*
4. *To consider the long term legacy of this work and the potential development/maintenance and ownership of the work into a resource for potential students such as a searchable database; and*
5. *To inform the content of the planned symposium/conference.*

1.7 The research also considers how the quantitative baseline audit might be maintained as a resource and repeated in mid-2014 to assess changes over the period and specifically the impacts which can be attributed to the ArtWorks initiative in order to inform a longer term legacy of the work.

1.8 In tandem with the accompanying 'Shifting the Practice' element of the research which aims to further scope out the conference planned for 2013, the research should support and add value to the work of ArtWorks and PHF more widely in effecting change in the format and content of training provision for artists working in participatory settings.

2 Context

- 2.1 The origins of the ArtWorks special initiative arose from concerns in relation to the training and wider preparation of artists working in participatory settings and a desire to improve the quality of both the experience and outcomes for participants engaging in arts-led activities. ArtWorks is predicated on the assumption that these outcomes will be enhanced by increasing artists' access to support to develop their practice through education, training and continuous professional development (CPD).
- 2.2 ArtWorks therefore has an objective to support artists working in participatory settings in terms of their CPD by highlighting and building on good practice and improving the existing scale and scope of support, primarily through a small number of pathfinder partnerships and the development of a community of practice and the organisation of events and publications for artists, arts organisations and training providers.
- 2.3 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 successful. 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.
- 2.4 The special initiative supports a number of regional 'pathfinder partnerships' comprised of artists, arts organisations and training providers with a remit 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. Details of the partners within each pathfinder partnership are provided in Table 2.1.

Table 2.1: ArtWorks Pathfinder Partners

Scotland: Creative Scotland, Royal Scottish Academy of Music and Drama, The National Theatre of Scotland, The Scottish Book Trust and Glasgow School of Art.

Wales: Welsh National Opera with Community Dance Wales, Community Music Wales, Professor Hamish Fyfe at University of Glamorgan, Head for Arts, National Dance Company Wales, Sherman Cymru and Streetwise Opera. Associate partnerships will be set up in the first year, which will include a range of Higher Education and arts organisations, such as National Theatre Wales.

North East:- University of Sunderland with a wide range of partners including Baltic Centre for Contemporary Art; Equal Arts; Helix Arts; Live Theatre; National Glass Centre; New Writing North; Northern Stage; the Regional Youth Work Unit, Sage Gateshead and Tyneside Cinema

London: Barbican & Guildhall are the lead partners but will work with a range of other partners throughout the period of the project including LSO, BBC Symphony Orchestra, Serious, Cheek by Jowl, Michael Clark Company and Boy Blue Entertainment, City of London Corporation, CREATE (Olympic Host Boroughs Festival), East London Boroughs and Hackney Learning Trust, MOTIROTI, Trinity Laban, Spitalfields Music, A New Direction and Hi8us South

Navigator: A+, a partnership strategy pooling the best of CPD from a-n, The Artists Information Company and Artquest, will work with Engage, Foundation for Community Dance, National Association of Writers in Education, and Sound Sense.

2.5 Each of the pathfinders³ are required to:

- address the needs of artists at different stages of their careers;
- embed participation and engagement into the design of the projects;
- share and build on good practice; and
- work across art forms and different settings.

³ Further information on the work of the pathfinders can be found via <http://www.artworksphf.org.uk/page/pathfinders-2>

- 2.6 The importance of the special initiative and specific role of the pathfinders in working with FE and HE partners is reaffirmed with the rise in recent years of the acceptance and demand for artists working in a range of participatory settings. This places a greater emphasis on education and training providers including universities, colleges and specialist institutions to respond to the emerging skills requirements within both initial training and CPD.
- 2.7 The issues facing artists, training providers and commissioners of artists to work in participatory settings have been detailed in recent years by Creative & Cultural Skills⁴ - the Sector Skills Council for Craft, Cultural Heritage, Design, Literature, Music, Performing and Visual Arts. The *Qualifications Blueprint: A qualifications strategy for the creative and cultural industries* published in September 2011 aims to guide the progression towards an enhanced qualifications system which meets the demands of current and future sector requirements.
- 2.8 The Blueprint highlights a shortage of appropriate technical and professional skills amongst graduates with changes to funding for HE likely to have implications for the sector as courses become less accessible. This is reaffirmed by the majority of people working in the creative and cultural industries being overqualified for their roles with Level 4 vocational qualifications stated to produce a better return on investment than first degrees in the face of a lack of knowledge of and influence on training and qualifications amongst employers.

⁴ The Qualifications Blueprint: A qualifications strategy for the creative and cultural industries

- 2.9 The impact of this situation is highlighted in the *Sector Skills Agreement for the creative and cultural industries*⁵ which illustrated that whilst the sector tends to employ people with high qualification levels, applicants for jobs often lack the right skills for the job resulting in ‘a potential workforce that is highly qualified but skills deficient’ highlighting the need for a re-skilling of artists and reorganising of provision away from generalist courses and towards training designed to support specialist, technical roles across a range of art forms and participatory settings.
- 2.10 Skillset, the Sector Skills Council for the Creative Industries confirms these issues⁶ with a consensus in its consultation that FE and HE is not currently set-up to meet the CPD needs of the Creative Media workforce with a demand for shorter, more flexible courses which meet industry needs through focused learning and development. CPD is usually provided by employers themselves or private providers. One of the stated aims of the Skillset Academy Network is to address this issue.

The Context in Practice

- 2.11 The established approaches by HE/FE institutions, in general, focus primarily on developing theoretical knowledge and understanding with currently less opportunities for students to test and evaluate their knowledge and skills through practical application. The sector appears to be responding slowly to the need to support skills development to enable graduates to compete within an increasingly competitive labour market.
- 2.12 However, there are examples of knowledge exchange and shared learning opportunities between HEIs and arts and cultural organisations which indicate not only positive changes in their practices and approaches in response, but also in collaborative activity which has increased the value of the respective strengths and specialisms of the partners.

⁵ Creative & Cultural Skills: Sector Skills Assessment for the creative and cultural industries. An analysis of the skills needs of the creative and cultural industries in the UK

⁶ Sector Skills Assessment for the Creative Media Industries in Scotland, April 2011

- 2.13 For commissioners, (e.g. NHS, prison service, schools and local authorities) there are issues of quality assurance related to skills, knowledge and experience, and the identification of appropriate interventions by artists. Additionally, they also indicate a need for confidence in practitioners' abilities to contribute effectively to meet their strategic and operational requirements, which are often determined by rapidly-changing government policies.
- 2.14 From the Consilium teams' working knowledge and background research, many graduating artists and those early in their careers indicate they would benefit from informal and formal support which helps them to navigate the policy and structural environments within which participatory engagement operates. Mid-career artists often have concerns with ensuring their own professional practice and development remains inspired and relevant, innovative and effective, alongside sharing and passing on their accumulated expertise to ensure successive generations of artists can grow their own skills and practice through critical and reflective evaluation.
- 2.15 This is reflected in discussions with providers who increasingly recognise the value in supporting artists to undertake and benefit from a portfolio career which offers a better chance of sustained/more employment opportunities based on a broad artist skillset which incorporates the skills (however defined) to work in a variety of participatory settings.
- 2.16 The importance of support to build this portfolio career is highlighted by generally expansive trends in student numbers from the last 10 years and the anecdotal evidence of providers and artists alike which highlights the difficulties faced by the majority of graduates from arts courses as they enter an already crowded market place comprising both recent graduates and emerging/established artists with the advantage of sector and life experience.

- 2.17 Statistics produced by the Higher Education Statistics Agency (HESA) quantifying the number of students by subject, mode and level of study⁷ reveal that the supply of creative art and design HE provision has risen at an above average rate (compared to all subject areas) in both the medium (2003/04-2010/11) and short term (2008/09-2010/11) (Table 2.2).
- 2.18 Of key interest from an artform perspective is the marked growth in the number of dance students within HE between 2003/04-2010/11 of 143.5% and 24.1% between 2008/09, far in excess of the both the sector and all subject figures. Music and drama courses also exhibited an above average, if less marked rise in student numbers in the longer term although this has not been sustained in the two years to 2010/11.
- 2.19 The pattern of above average rises in student numbers in the medium and shorter term within dance, music and drama is repeated, and to a degree amplified when analysing the trends in full time student numbers. Full time HE dance student numbers rose by 158.9% between 2003/04-2010/11 and 29.1% between 2008/09-2010/11 compared to sector-wide increases of 33.7% and 9.8% respectively over the period. The full time student statistics over the period are also notable for a large increase in students studying imaginative writing between 2003/04 and 2010/11 of 213.2% (Table 2.3), albeit overall numbers for this area of study are relatively low when compared with other subjects.

⁷ http://www.hesa.ac.uk/content/view/1973/239/#Note_3

									% change	% change
	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2003/11	2008/11
Broadly-based programmes within creative arts & design	225	40	45	40	70	80	125	175	-22.2	118.8
Fine art	19,235	19,745	20,525	20,185	19,610	19,450	19,560	18,715	-2.7	-3.8
Design studies	56,785	57,320	60,175	59,345	60,100	60,285	63,325	64,850	14.2	7.6
Music	19,850	21,990	23,460	25,560	24,680	25,335	26,605	26,300	32.5	3.8
Drama	17,970	19,205	19,795	20,915	22,085	22,920	23,825	23,840	32.7	4.0
Dance	2,115	2,640	3,170	3,645	3,695	4,150	4,565	5,150	143.5	24.1
Cinematics & photography	12,035	13,920	14,590	16,055	14,905	16,395	19,085	20,750	72.4	26.6
Crafts	1,335	1,520	1,660	1,555	1,275	1,255	1,370	1,270	-4.9	1.2
Imaginative writing	3,985	5,145	5,825	6,465	5,415	6,150	7,050	7,455	87.1	21.2
Others in creative arts & design	6,650	6,865	6,940	6,760	7,055	7,475	8,315	8,190	23.2	9.6
Creative arts & design	140,195	148,390	156,180	160,525	158,890	163,490	173,825	176,700	26.0	8.1
Total - All subject areas	2,247,440	2,287,540	2,336,110	2,362,815	2,306,105	2,396,050	2,493,415	2,501,300	11.3	4.4

Table 2.3: Full time HE students by subject										
									% change	% change
	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2003/11	2008/11
Broadly-based programmes within creative arts & design	200	35	35	30	35	55	85	130	-35.0	136.4
Fine art	14,340	14,690	15,270	15,095	15,360	15,195	15,575	15,615	8.9	2.8
Design studies	52,635	53,455	56,195	55,090	56,340	56,620	59,290	60,590	15.1	7.0
Music	15,245	17,150	18,495	20,190	21,395	21,950	23,340	23,815	56.2	8.5
Drama	15,905	17,265	18,190	19,150	20,420	21,180	22,255	22,590	42.0	6.7
Dance	1,875	2,425	2,990	3,425	3,460	3,760	4,230	4,855	158.9	29.1
Cinematics & photography	10,630	12,220	12,805	14,345	13,755	15,060	17,465	18,970	78.5	26.0
Crafts	1,120	1,215	1,325	1,245	1,000	990	995	1,050	-6.3	6.1
Imaginative writing	1,510	2,160	2,710	3,010	3,325	3,975	4,425	4,730	213.2	19.0
Others in creative arts & design	5,205	4,585	4,465	4,110	5,320	5,745	6,590	6,375	22.5	11.0
Creative arts & design	118,670	125,190	132,470	135,685	140,410	144,530	154,245	158,710	33.7	9.8
Total - All subject areas	1,362,245	1,391,505	1,433,040	1,451,715	1,480,385	1,540,030	1,632,155	1,677,345	23.1	8.9

Table 2.4: Part time HE students by subject

									% change	% change
	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2003/11	2008/11
Broadly-based programmes within creative arts & design	30	5	5	10	35	20	35	45	50.0	125.0
Fine art	4,895	5,060	5,260	5,090	4,255	4,255	3,985	3,095	-36.8	-27.3
Design studies	4,145	3,865	3,980	4,255	3,760	3,660	4,035	4,260	2.8	16.4
Music	4,610	4,840	4,965	5,370	3,285	3,380	3,265	2,485	-46.1	-26.5
Drama	2,065	1,940	1,605	1,770	1,660	1,740	1,570	1,255	-39.2	-27.9
Dance	240	210	180	220	235	390	340	295	22.9	-24.4
Cinematics & photography	1,405	1,695	1,785	1,710	1,150	1,340	1,620	1,785	27.0	33.2
Crafts	210	310	335	310	270	270	375	225	7.1	-16.7
Imaginative writing	2,475	2,985	3,120	3,460	2,090	2,175	2,630	2,725	10.1	25.3
Others in creative arts & design	1,445	2,285	2,470	2,645	1,740	1,730	1,725	1,810	25.3	4.6
Creative arts & design	21,525	23,195	23,710	24,840	18,480	18,960	19,580	17,990	-16.4	-5.1
Total - All subject areas	885,195	896,035	903,075	911,100	825,720	856,020	861,260	823,950	-6.9	-3.7

Table 2.5: Undergraduate HE students by subject										
									% change	% change
	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2003/11	2008/11
Broadly-based programmes within creative arts & design	220	40	40	40	70	75	70	95	-56.8	26.7
Fine art	16,825	17,465	18,015	17,575	16,935	16,545	16,525	15,695	-6.7	-5.1
Design studies	52,240	52,920	55,625	54,450	55,355	55,310	57,490	58,690	12.3	6.1
Music	16,475	18,550	19,915	21,530	20,945	21,580	22,605	22,070	34.0	2.3
Drama	16,390	17,480	18,035	19,065	20,505	21,140	21,935	21,780	32.9	3.0
Dance	1,905	2,430	2,915	3,350	3,415	3,785	4,180	4,735	148.6	25.1
Cinematics & photography	10,920	12,595	13,235	14,465	13,345	14,650	16,885	18,445	68.9	25.9
Crafts	1,310	1,495	1,635	1,535	1,255	1,195	1,310	1,195	-8.8	0.0
Imaginative writing	3,215	4,145	4,665	5,045	3,910	4,305	5,050	5,385	67.5	25.1
Others in creative arts & design	5,500	5,700	5,925	5,595	5,795	6,185	6,910	6,680	21.5	8.0
Creative arts & design	125,000	132,820	140,010	142,635	141,525	144,765	152,960	154,770	23.8	6.9
Total - All subject areas	1,723,610	1,754,910	1,790,745	1,803,425	1,804,970	1,859,235	1,914,710	1,912,575	11.0	2.9

Table 2.6: Postgraduate HE students by subject

									% change	% change
	2003/04	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2003/11	2008/11
Broadly-based programmes within creative arts & design	10	0	0	0	0	0	50	80	700.0	-
Fine art	2,410	2,285	2,515	2,610	2,680	2,905	3,035	3,015	25.1	3.8
Design studies	4,540	4,400	4,550	4,895	4,745	4,970	5,835	6,160	35.7	23.9
Music	3,380	3,440	3,545	4,030	3,735	3,750	4,000	4,230	25.1	12.8
Drama	1,580	1,725	1,760	1,855	1,575	1,780	1,890	2,065	30.7	16.0
Dance	210	205	255	295	280	365	390	415	97.6	13.7
Cinematics & photography	1,115	1,320	1,355	1,590	1,560	1,750	2,200	2,310	107.2	32.0
Crafts	20	30	25	20	15	65	60	80	300.0	23.1
Imaginative writing	770	1,000	1,165	1,425	1,505	1,845	2,005	2,070	168.8	12.2
Others in creative arts & design	1,150	1,170	1,010	1,160	1,265	1,290	1,405	1,505	30.9	16.7
Creative arts & design	15,195	15,565	16,170	17,890	17,365	18,725	20,865	21,930	44.3	17.1
Total - All subject areas	523,830	532,630	545,370	559,390	501,135	536,815	578,705	588,720	12.4	9.7

- 2.20 However the significant actual and proportionate increases in overall and full time student numbers appear to mask a substantial reduction in part time student numbers albeit from a low base (Table 2.4). Medium term figures for the period 2003/04-2010/11 reveal significant reductions in part time HE student numbers within music (-46.1%), drama (-39.2%) and fine art (-36.8%) in particular compared to a creative arts and design sector average decline of -16.4% and reduction across all subject areas of -6.9%. Dance bucks the medium term trend however with a 22.9% increase although the student numbers involved are minimal in comparison.
- 2.21 Growth in undergraduate students within creative arts and design has outstripped that of all subject areas in both the medium and shorter time periods under examination, rising by 23.8% between 2003/04-2010/11 and 6.9% between 2008/09-2010/11. This compares to growth in undergraduate student numbers of 11.0% and 2.9% respectively. In line with previous analysis, dance, music and drama witnessed strong growth in the medium term with stronger growth in the recent years restricted to dance alongside cinematics and photography and imaginative writing (Table 2.5).
- 2.22 Table 2.6 provides evidence of strong growth in postgraduate study across the creative arts and design sector, outstripping student growth across all subject areas by almost 4:1 between 2003/04-2010/11 and 2:1 between 2008/09-2010/11. The subject based analysis for postgraduate study mirrors the earlier analysis to a large extent although the performance of dance is slightly less extreme in comparison to music and drama in the shorter term especially.

Summary

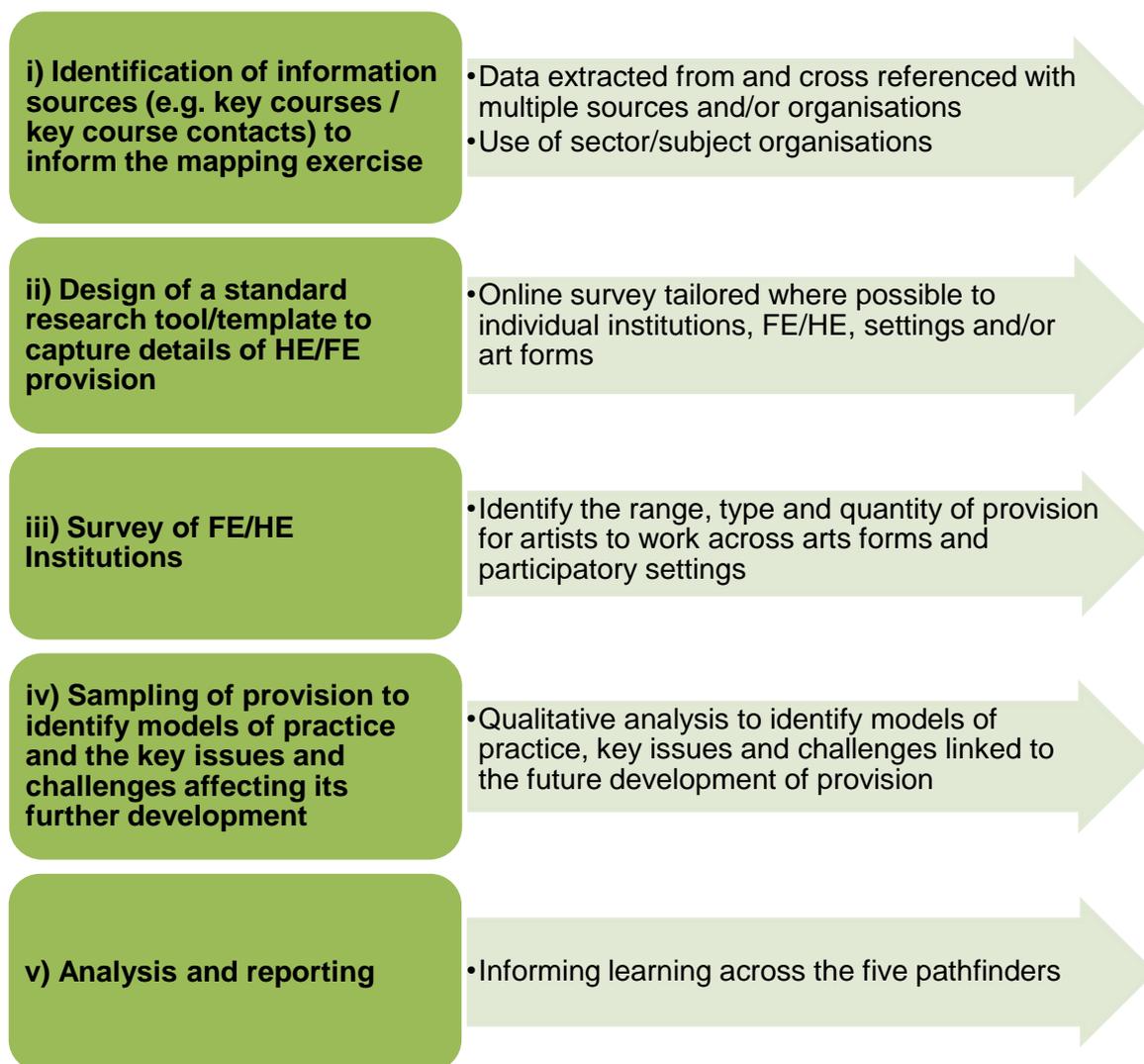
- 2.23 The creative arts and design sector is faced with a range of challenges, not least in terms of meeting demand for quality provision in the face of evolving employer and artist needs and a rapidly expanding population of students (with the caveat of the impact of recent tuition fee rises) and recent graduates facing potentially the toughest labour market in many years.

2.24 There are clear issues in terms of employment prospects for many graduates in the sector and potential for participatory practice to help fill a small element of this void subject to a range of targeted support and coordinated action to ensure that the sector produces the right skills and qualifications.

3 Methodology

- 3.1 The methodology for the study bridges the complementary elements of the two linked phases of the research – ‘Mapping the Terrain’ and ‘Shifting the Practice’, which will ultimately be used to enhance and inform provision linked to participatory work that will impact positively on the work and skills of emerging artists.
- 3.2 The methodology outlined below supported the production of primary and secondary data to meet the research objectives and support the production of an evidence-based and robust research report able to inform the work of the ArtWorks pathfinders and the organisation/content of the ‘Shifting the Practice’ conference.
- 3.3 The research benefited from a project scoping meeting with PHF in order to discuss the progress, delivery and links of the research to the ArtWorks initiative across the five pathfinders, the potential use of existing contacts and/or data to support the quantitative analysis and discuss the parameters of the quantitative and qualitative research. These initial discussions and associated desk research to ensure a sound understanding of emerging issues and the on-going strategic context of the ArtWorks initiative informed the development of a Research Plan to underpin the study, providing clarity and a shared understanding of the research objectives and development of appropriate research and analysis tools.
- 3.4 The approach to the quantitative baseline survey of HE/FE provision and associated qualitative sampling in order to inform models of practice and case study material is outlined in Figure 3.1.

Figure 3.1: Mapping the Terrain Methodology Summary



i) Identification of Information Sources to Inform the Mapping Exercise

3.5 The identification of relevant datasets and contact details was facilitated through a range of organisations including approaches to organisations such as the Higher Education Academy (HEA) and Creative and Cultural Skills (CCS), the five ArtWorks pathfinders, the Association of Colleges and the 157 Group of FE colleges. This was complemented by an identification of potentially relevant courses through relevant course finder websites (e.g. UCAS) and a systematic review of previous mapping exercises and targeted FE/HE institution website/literature.

- 3.6 This approach was complemented by approaches to media mechanisms including online forums (e.g. MailOut⁸) and sector newsletters (e.g. CCS Founder College newsletter) alongside maximising the contacts and networks available through the five pathfinders and artform-specific discussion boards (e.g. The Standing Conference of University Drama Departments (SCUDD)).
- 3.7 The mapping of existing skills provision for artists working in and/or seeking to work in participatory settings in both FE and HE (undergraduate and postgraduate) arts courses was also informed by the Consilium team's recent mapping of FE and HE provision linked to support for artists working in participatory settings undertaken as part of the ArtWorks Scotland pathfinder. This research highlighted a number of methodological issues which needed to be acknowledged and factored into the approach to data gathering as part of the Mapping the Terrain mapping exercise including:
- *Substantial inconsistency in the level of undergraduate/postgraduate course detail about working in participatory settings provided on institutions' websites;*
 - *Changing business models within institutions in response to HE funding reform leading to a fluidity of provision and implications for course mapping criteria as some courses potentially cease/begin in the following academic year;*
 - *General absence of clear contact details on websites hindering attempts to physically discuss in more depth specific courses with relevant individuals;*
 - *Delayed or no response from identified key individuals following a request for more information on courses;*
 - *Difficulties in separating out skills development that is embedded as part of the general course from skills development that is specifically focused on helping artists to work in participatory settings; and*

⁸ <http://mailout.co/>

- *Absence of detail on elective opportunities and placements (i.e. some of these are posted on institutions intranets as opposed to more widely promoted as an opportunity).*

ii) Design of a standard research tool/template to capture details of HE/FE provision

3.8 A standard template was developed and agreed in conjunction with PHF in order to confidentially capture detail on each relevant course. The tool, which will feed into the population of a bespoke database, was based upon the approach undertaken by the Consilium team for the ArtWorks Scotland research but adapted in conjunction with PHF to reflect the specifics outlined in the Invitation to Tender and ongoing learning before being formalised in the Research Plan.

3.9 Based on Consilium's experience of updating and completing the mapping of HE/FE provision in Scotland, it was not feasible/realistic for college and university contacts to respond to an 'excessive' range of data requests in relation to each course. The research tool therefore aimed to populate a core list of data fields in order to produce a quality data set incorporating:

- *Name of institution / training provider;*
- *Study location / mode of study;*
- *Contacts details for course management;*
- *Training level;*
- *Art forms covered;*
- *Participatory settings covered;*
- *Proportion (% and/or banding) of course devoted to supporting artists to work in participatory settings;*
- *Course content;*
- *Duration of the training;*

- *Availability of practical training/placement;*
- *Number of places available and recent demand;*
- *Course entry requirements; and*
- *Planned changes to the course.*

3.10 The survey was piloted with six learning providers from both the FE and HE sectors to ensure that the wording of the questions and accompanying guidance were unambiguous and easy to understand prior to finalisation and dissemination. A very small number of learning points and/or amendments to the survey were implemented as a result of pilot exercise. The final survey tool is provided in Appendix 1 to this report.

iii) Survey of FE/HE Institutions to identify the range, types and quantity of provision to support artists to work in participatory settings across art forms and settings

3.11 The survey of FE/HE institutions was designed to maximise responses from the most appropriate contacts whilst causing the least disruption and enhancing buy-in for subsequent phases of the research (i.e. qualitative research, conference and potentially a repeat survey proposed for 2014).

3.12 Given the need to consult with a large number of contacts to collate and analyse a significant amount of quantitative data within a relatively short study timeframe, FE/HE institutions were surveyed through a combination of an online research tool complemented by telephone interviews to achieve the most accurate, robust and representative sample of relevant provision from across the UK.

- 3.13 The use of an online survey provides an opportunity to maximise access to the survey and wider research within each institution with the initial email containing a link to a web-based survey package which is encouraged to be forwarded to multiple contacts as appropriate in the respective schools/faculties etc.
- 3.14 The online approach also enables completed responses to be returned back to the consultancy team from multiple contacts within each institution almost in 'real time'. This approach has been supported by follow up emails and telephone call as required to achieve as high a response rate as possible whilst ensuring that key courses (i.e. those identified by PHF, other stakeholders and the Consilium team) are encouraged to complete a return. The results of the survey exercise have been amalgamated, cleansed and formalised in a bespoke database to enable the Consilium team, and ultimately PHF, to review and analyse patterns in the skills development available in arts courses.

iv) Sampling of provision to identify models of practice and the key issues and challenges affecting its further development

- 3.15 The quantitative baseline survey has been complemented by qualitative research delivered through a mixed method approach with a sample of the provision identified through the research to date.
- 3.16 The qualitative research focuses on identifying the models of practice and key issues/challenges facing providers of skills development for artists looking to work in participatory settings and will lead to the production of case study material to inform this research, the conference and the wider work of the five ArtWorks pathfinders. The qualitative research incorporates discussion of a range of issues including:

- *Good practice and learning points (i.e. what works in each setting);*
- *Scoping the level of need and demand;*
- *Issues surrounding the increasingly blurred line between HE and FE with many HE courses taking place within FE institutions;*
- *The degree to which settings and context inform practice and approaches taken by creative practitioners;*
- *The new funding landscape for HE/FE;*
- *The potential for changes in the profile and/or structure of provision including internships and wider work experience relative to the skills requirements of graduates, mid-career practitioners and those seeking to diversify skills later in their careers;*
- *The impact, challenges and opportunities emanating from competition from non-accredited training providers;*
- *Access issues for artists (i.e. funding/cost of courses); and*
- *The process of developing new business models for institutions (i.e. different approaches and perceived flexibility).*

v) Analysis and Reporting

3.17 The Consilium study team has adopted an iterative approach to the process of analysis and reporting with a review of all data sources to identify commonalities, gaps, opportunities and areas that merit more detailed investigation (i.e. successful or innovative models, popular courses, good practice in particular settings and/or artforms). The process of analysis provides a synthesis of both quantitative and qualitative data in order to support the process of producing the final report and recommendations.

- 3.18 The analysis encapsulates the baseline audit of provision detailing the range, types and quantity of existing FE/HE skills development support for working in participatory settings throughout the UK. This quantitative analysis is complemented by qualitative research to identify models of (good) practice, inform support for benchmarking and partnership development and the key issues/challenges facing providers and the five ArtWorks pathfinders looking to support artists to work in participatory settings in the future.
- 3.19 The analysis and reporting also supports the longer term legacy of the research in terms of assessing the impact of the ArtWorks initiative work and facilitating the ongoing use of the research as a resource for artists, providers and employers.
- 3.20 The report includes case studies emanating from the research to highlight innovative and/or good practice and inform the on-going work of the five pathfinders by benchmarking provision, informing research, linking providers and highlighting models of practice.

Summary

- 3.21 It should be noted that the quantitative elements of the methodology in particular were not anticipated or designed to produce a complete picture but rather a snapshot of relevant HE and FE provision which can be used to guide the future direction of the ArtWorks pathfinders. As such the study is subject to the following caveats:
- The scale and quality of responses the mapping exercise has necessarily been subject to the goodwill and enthusiasm of representatives of HE and FE institutions to respond to and signpost the survey to colleagues and contacts. This element of the methodology should improve if the exercise is repeated and the objectives of the ArtWorks special initiative are being achieved.

- The qualitative elements of the methodology have attempted to capture just a flavour of the multitude of views and characteristics of a very diverse sector. As such, the qualitative discussion supporting the quantitative analysis has attempted to produce as representative a view as possible of the skills development support for artists looking to work in participatory settings as possible whilst acknowledging the scope for a diversity of opinion between individuals, artforms, institutions etc.

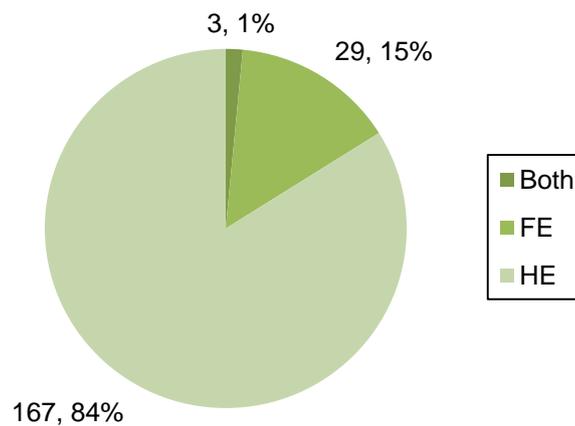
4 Mapping of Provision: A Quantitative Analysis

- 4.1 The following analysis is based on returns from 97 FE and HE institutions encompassing details from 201 courses. It is impossible to assign or estimate a response rate to the survey used to populate the mapping exercise – this exercise has not been undertaken on this scale previously and the methodology encouraged the forwarding of the survey link to an unknown number of potential respondents. As such, the following analysis will not represent a definitive picture of the existing provision to support artists to work in participatory settings but a sufficiently statistically robust snapshot in order to inform the activities of the ArtWorks pathfinders.
- 4.2 The information has been collected either directly by HE and FE providers through the online survey or inputted indirectly via the Consilium team as a result of telephone interviews and/or updated results from the survey undertaken by Consilium as part of the preceding ArtWorks Scotland research. As such it should be noted that the quality, relevance and completeness of the analysis will be directly correlated to the quality of data provided through the survey. Crucially this includes differences in individual interpretations of the degree to which provision meets an agreed definition of participatory work which, for the purposes of this research, refers to any activity where artists are working with participants (e.g. artists working within prisons, with young people in care, in schools, as part of public art projects, within mental health or wider community settings).
- 4.3 The following quantitative analysis provides an overview of the responses to the survey. Those survey questions which generated an insufficient response rate to provide a robust analysis (e.g. is the course single or joint honours?) or were included for information purposes only (e.g. contact details) have been excluded from the following commentary.

Baseline Characteristics of Courses

- 4.4 Figure 4.1 below highlights that the largest group of courses (167 or 84%) aiming to support artists to work in participatory settings are based within HE with 15% of provision within FE. Three courses were detailed as both by the respondent and have been included for completeness.

Figure 4.1: FE vs HE Provision
(no. courses, % of total responses)



- 4.5 In terms of mode of attendance, the majority of courses (156) offer full time study with 54 of these also available on a part time basis. Nine courses are part time only with three courses stated to be available for study on a full time, part time and distance learning basis.

Camberwell College of Arts, University of the Arts London

Peckham Space is an arts organisation that is part of Camberwell College of Arts commissioning socially engaged art in partnership with community groups. Social engagement is a key theme in the second year Fine Art curriculum at BA level. Discussion forums are taking place between students about these communities of practice. Peckham Space Graduate Internship Scheme provides training and best practice learning opportunities for graduates about socially engaged and participatory models through paid internship positions available to Camberwell College alumni.

- 4.6 Table 4.1 reveals that the majority of courses (60%) submitted through the survey are delivered to Level 6 of the Qualifications and Credit Framework (QCF) used in England and Wales and Levels 9/10 of the Scottish Credit and Qualifications Framework (SCQF). Typically this level relates to a 1st degree delivered through an HE institution.

Table 4.1: Level Courses are Delivered to	
Level	%
Level 1 / SCQF 4 (e.g. Foundation Diploma, SVQ 1)	0.6
Level 2 / SCQF 5 (e.g. 1st Diploma, SVQ 2)	0.0
Level 3 / SCQF 6 (e.g. National Diploma, National Certificate, SVQ 3)	4.8
Level 4 / SCQF 7 (e.g. Foundation Degree, HNC, Cert HE)	2.4
Level 5 / SCQF 8/9 (e.g. Foundation Degree, HND, Dip HE, SVQ 4)	8.9
Level 6 / SCQF 9/10 (e.g. BA, BSc)	59.5
Level 7 / SCQF 11 (e.g. MA, MSc, MPhil, SVQ 5)	22.6
Level 8 / SCQF 12 (e.g. PhD)	1.2
Total	100.0

Course Content

- 4.7 The information collected on the courses stated to support artists to work in participatory settings spans a very diverse range of organisations, artforms, settings and skillsets, each with a varying emphasis on participatory settings. The following mini-case studies provide a snapshot of the scale, scope and nature of provision.

HNC Acting & Performance, City Of Glasgow College

This full-time course develops the skills required for acting and performance, enabling students who complete it successfully to move straight into the second year of HND Acting and Performance. Within the HND there is a unit "Drama Skills: Leading a Workshop" in which students explore, plan, structure, deliver and evaluate a drama workshop. Each student can select which client group he/she wishes to work with.

MA Arts Practice and Education, Birmingham Institute of Art and Design, Birmingham City University

The course enables students to combine an MA in Fine Art or Art and Design with an MA in Art Education. It is designed for those who work, or intend to work, in contexts where the concerns of art and education are important, providing a supportive and challenging environment in which to critically examine the interconnections of art and art education. Students come from school-based art education, community settings, alternative education, prison education, and many are simply artists with an interest in pedagogical practices.

Art Practice forms the core of the course with 120 of the total 180 credits accrued through practical submissions and student exhibitions. Students are taught jointly with MA Fine Art or MA Art and Design students, depending on the nature of their work. The course is defined through a number of disciplines: painting, installation, performance, photography, print, site specific work, and video in which interdisciplinary approaches to practice are actively encouraged. The focus is on the relation between art practice and educational / participatory contexts in formal and informal settings. In addition there are two compulsory education modules, 'Histories of Art and Design Education' and 'Current Issues in Art Education'.

Msc in Music in the Community

This programme provides a context and support for advanced development in personal creativity and community music skills. It brings together practical work in the community with new and relevant research in the biological, psychological and social sciences.

Community Drama, Liverpool Institute For Performing Arts

The Programme has three key aims: (1) to prepare students for a career within the broad spectrum of contemporary community/applied drama practice, by developing their facilitation and directing skills to a professional level; improving and broadening their skills as theatre practitioners; and enhancing their ability to operate as arts professionals, utilising the tools of entrepreneurship in the pursuit of social/cultural/political goals; (2) to cultivate a critical appreciation of the political, social and economic factors that have, and continue to impact upon the development of theatre and drama for, with and by specific communities; and (3) to enable students to develop the skills required to sustain themselves within the field as active agents of change, with the ability to identify and negotiate agendas and adapt a core body of technique in the service of a variety of community and educational contexts.

BA Music, Leeds College of Music

The BA in Music at Leeds College of Music allows for undergraduates to encounter three strands of musical learning. Specialist Study develops core individual and collaborative skills in a specialist area, (performance, composition or production), through individual, ensemble and studio tuition. Students also participate in specialist projects giving further opportunities to specialise or broaden their musical education. Applied Musicianship develops an understanding of the relationship between theory and practice, covering areas such as harmony, composition, arranging and improvisation integrated with academic studies. Opportunities in years two and three allow students to specialise or broaden areas of interest through a range of optional modules. Professional Studies enables them to develop relevant professional skills through theoretical and practical opportunities. Students explore areas such as community music, pedagogy, music journalism, the music industry and professional development. Leeds College of Music's extensive range of visiting industry specialists contributes to the delivery of this element of the course.

MA Community Music, University of York

The term 'community music' in relation to the MA in Community Music covers a wide range of activities. It covers musicians working outside formal settings like the concert-hall in, for example, schools, prisons or hospitals; it covers the development of music in under-resourced areas and with disadvantaged people, and it covers the development of creative partnerships between people of different skills and cultures. York was the first university to establish a community music programme at master's level.

This MA is intended for students who wish to develop their skills and interests in a range of community settings and it draws upon many department specialisms including developments in education and disability arts, world music, theatre and technology. The MA is based on short course modules, a seminar series and a placement and related dissertation. The short course modules are offered as two five-day blocks per term. All students are expected to have attended all six short course modules by the end of their course. Weekly 1½ hour seminars on 'Issues of Professional Development' are held during the Autumn and Spring Terms. The placement comprises ten days contact with an outside agency by arrangement. The dissertation is 10,000-12,000 words (or an equivalent package including recordings and video). Together they form a research project.

BA Design & Creativity

Modules in Creative Practice (Elective Projects and Final Major Project) allow students to develop their practical, aesthetic and technical abilities while following design briefs which are linked to live projects. The work is self-directed with students encouraged to focus on their core artistic strengths in order to build a professional portfolio of work. These units form 50% of the course. Critical and Contextual Studies are undertaken throughout the entire year. There are two modules in this area which will support creative development through exploring the work of key design practitioners in relation to historical, cultural and economic contexts. These units form 25% of the course. Creative Entrepreneurial Practice and Working in the Creative Industries form the remaining 25% of the degree course. These modules have been specifically created to develop business awareness and support students to consider developing their business potential through their design work.

- 4.8 The degree to which courses focus on supporting artists to work in participatory settings varied significantly across the range of provision submitted. Respondents from both FE and HE institutions highlighted provision with only a slight emphasis on supporting artists to work in participatory settings (e.g. one element of one module) through to courses concentrating specifically on the subject.
- 4.9 Just over two fifths (43%) of those respondents providing a rating stated that their course had a primary focus on supporting artists to work in participatory settings, 12% a secondary focus and 45% a partial focus. Of those respondents to the survey able/willing to provide a percentage value as to the degree to which their course focused on supporting artists to work in participatory settings, values ranged from 1% to 100% with just under one quarter (24%) of provision recording the highest possible value (i.e. a total focus). The average focus on supporting artists to work in participatory settings amongst respondents to date is 51%.

- 4.10 The ability of respondents to state the degree to which a course focuses on supporting artists to work in participatory settings was stated to be hindered in a range of cases by the degree of flexibility in terms of optional modules and the ability of students to determine the emphasis on particular topics or issues within a module or course overall. As a result, the emphasis could differ considerably between participants on the same course undertaking the same combination of modules but with a very different focus in terms of working in participatory settings.
- 4.11 The variation in responses and to a degree the particular interpretation of the support required by artists to work in participatory settings in respect of HE and FE provision is highlighted in the following quotes taken from the research:

“Not sure what you mean by participatory. Some students work in ways where public engagement and interaction are central to their practice, and there is a strong performance art strand emerging in the school with recent school performances involving students across all subject areas and programmes.

There have been works in hospitals and also in the community” (BA Fine Art)

“Primary (focus) in Year 3 but options in Year 4” (BA (Hons) Performance)

“Students are able to vary the focus of their study, for some students their art practice and educational concerns are very much weighted towards participatory practices, for others this is not the case” (MA Arts Practice and Education)

“Students, especially at level 3, can negotiate their pathway related to career ambitions - this could be, for example, more performance-based or community/participatory arts-based and choose modules accordingly” (BA Hons Dance)

“Students have the opportunity to engage in participatory arts, if they choose, in their second year professional practice module, or at any time during the course as part of their own work” (BA Fine Art Practice)

“The focus is partly a question of choice on the part of the student” (BA Music with Community Music)

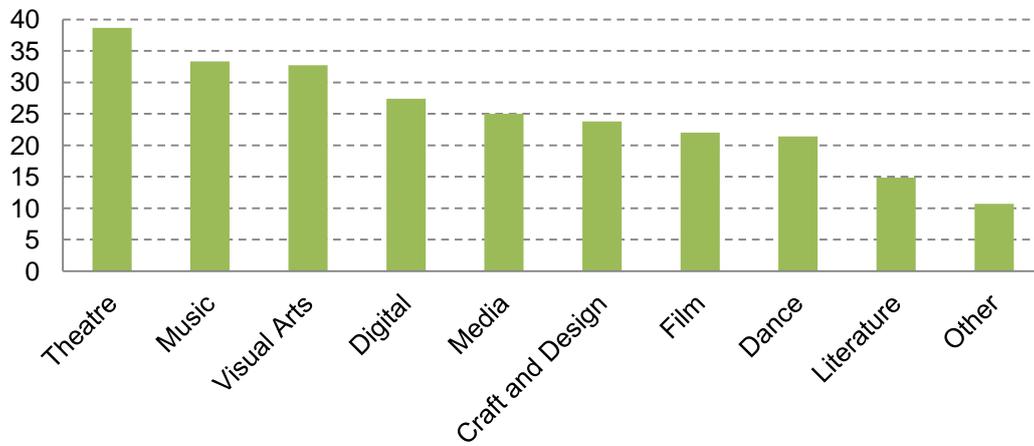
“This course is focused principally on the training of Music and Communities Practitioners. 100% (In year III and IV , 12.5% (in Year II) all students, regardless of Hons. pathway follow a standard Yr I and Yr II programme before joining their chosen Hons. pathway at Yr III” (B Mus Hons Music and Communities)

“This is part of an overall movement at present for socially engaged, and collaborative practice” (BA Hons Fine Art)

“The 'Interactive' of our title represents the various forms interaction can take - student to student, student to area of interest, student to location - Institutional, regional, national, International: Interaction between the audience and outcome, etc. All our students will have experienced participatory arts but since the students play a large part in defining their own curriculum driven by their particular curiosity, the extent of participatory arts represented in the programme (always present) will depend on individual students and particular cohort. Thus for some it is a primary focus, for others secondary, for others only relevant in terms of the cooperative nature of the management of Programme” (BA Hons Interactive Arts)

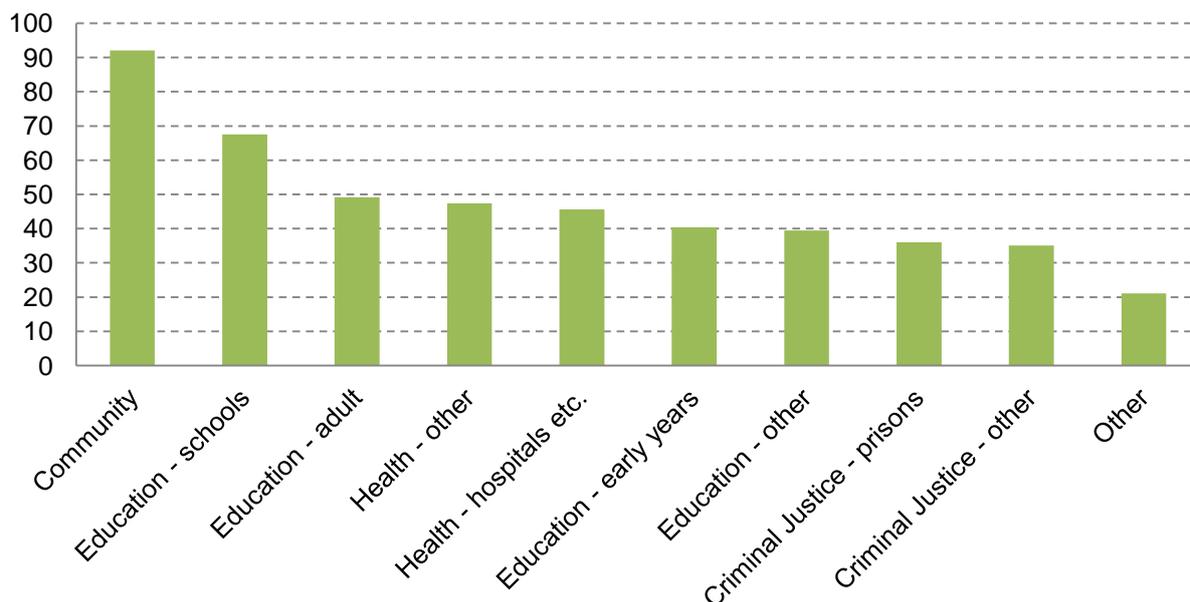
- 4.12 The courses submitted through the survey to date cover the full range of art forms and often (43% of cases) covered more than one art form. The distribution of art forms covered by the courses submitted through the survey is illustrated in Figure 4.2. Theatre is most prominent within the provision, covered by almost two fifths (39%) of courses. The next most popular artforms covered by the courses are music and visual arts (each at 33%) followed by digital, media and craft and design.

**Figure 4.2: Artforms covered
(% of all courses)**



4.13 The courses encapsulate a variety of participatory settings with transferable skills in the view of a consensus of stakeholders consulted tending to support artists to work in a variety of locations, for a range of employers and commissioners and with an array of potential participants. The nature and applicability of the skills developed through the provision is reflected in the proportion of courses covering community settings (92%). Figure 4.3 illustrates the next most popular settings covered by the courses are education – schools (68%), education – adult (49%) and health – other (47%).

**Figure 4.3: Participatory Settings Covered
(% of all courses)**



4.14 The transferability of skills across settings is illustrated further through the following case studies and quotes taken from the research:

“Many of our students work in schools as volunteers we run commissions and workshops in local schools and youth clubs” (BA Art)

“Students’ choice of participatory settings is optional - students often choose to work in community arts, primary and secondary schools and tertiary education as part of their Year 2 placements. We also offer the opportunity for students to take part in a yearly international arts event in which they can take on a variety of roles - for example as ambassadors, engaging directly with the public or in workshops/childrens’ activities” (BA Fine Art Practice)

“The work placement or internship builds on links and collaborations with an extensive number of theatre practitioners and arts organisations, including the National Theatre of Scotland, the Playwrights’ Studio, The Arches, the Centre for Contemporary Arts, The Tron and the Citizens’ Theatre” (MA in Playwriting & Dramaturgy)

“Undergraduate and postgraduate creative writing modules are run primarily through practical workshops, so whilst we don’t offer actual work placements, the students are regularly developing the co-operative, participatory skills required for the settings you mention below. At postgraduate level they are encouraged to reflect on their participatory practice and at PhD level our creative writers are provided with teaching experience at 1st year undergraduate level” (Diploma/MLitt in Creative Writing)

BA (Hons) Interactive Arts, Manchester School of Art, Manchester Metropolitan University (MMU)

All students are encouraged and required to undertake network activity which can take the form of International or European exchange, work-based learning, internship or volunteering in their second year. This is self-selected and initiated by the student with support from staff. This means that it is possible for students to encounter a wide range of opportunities that are relevant to them as individuals. The context for these has ranged from 'educational' and participatory placements in schools, colleges, museums, art galleries, theatres, hospitals and community groups as well as internships in more commercial settings. Recent examples have included bridging projects between the University and local schools and community groups, working with professional photographers and working with a company producing Art billboards for the London Underground. A graduate from 2011 initiated a project in Manchester Royal Infirmary in conjunction with Arts for Health at MMU that developed funded exhibitions and workshops within the hospital for the benefit of both patients and staff. Other students developed cookery classes for local homeless and refugee communities. Students also initiate collective and collaborative projects, exhibitions, events etc. both in and outside the University, often in conjunction with graduates. Work produced by students often incorporates participatory research elements within its process and audience engagement.

- 4.15 The **course entry requirements** for both FE and HE provision are typically tailored to the level and artform of the individual course. Access to FE provision typically requires a solid educational grounding represented by GCSE results (e.g. 4 GCSEs at C or above) or the completion of a relevant course to support entry onto a higher level of learning (e.g. the successful completion of HNC Contemporary Art Practice to access the HND level). Academic requirements are generally accompanied by evidence of artistic ability either demonstrated through portfolio evidence and/or an interview and/or audition.
- 4.16 Entry requirements for most HE courses follow a similar pattern to FE but at a higher level. Institutions offering courses with the strongest emphasis on participatory practice made specific moves to assess an applicant's desire to study and ultimately work within participatory settings. This stage is also used to provide information to the applicant on the course and specifically its relevance to participatory practice which is seen as crucial given the relative lack of understanding of the sector amongst emerging artists.

MA in Community Music

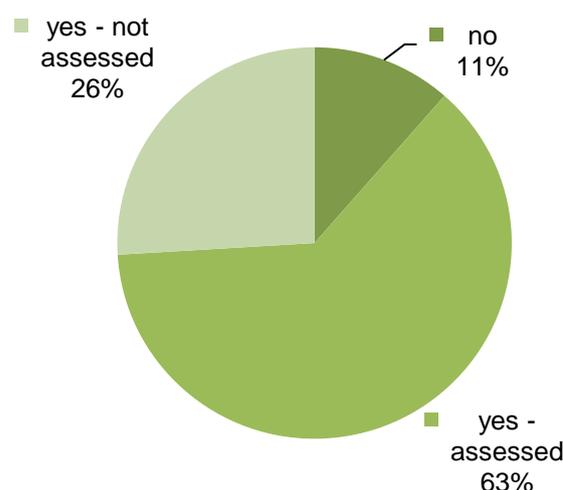
Normally a first degree in music or a related subject, or a professional qualification in a related field (e.g. education or healthcare) is required.

However, students may be admitted to the course on the basis of professional experience and such applications from mature students are dealt with sympathetically.

- 4.17 Although not representative or statistically robust, analysis of the entry requirement information between performance and visual arts reveals a stark difference in **requirements for key skills**. Of eight performance arts courses randomly sampled from the mapping database, each highlighted the encouraged requirement for skills that are crucial to participatory practice including communication, working with others, problem solving and improving own knowledge.

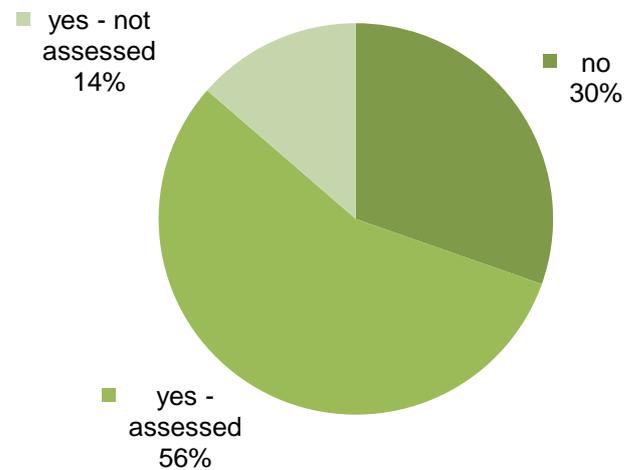
- 4.18 In contrast, of the eight visual arts courses selected, just two highlighted these skills. Whilst not directly attributable to the development of high quality participatory practice skills, the acknowledged requirement highlights a difference in approach to participatory practice between visual and performance artforms which should be analysed further.
- 4.19 The **duration of courses** submitted through the survey typically ranged from 12-48 months (with an average duration amongst responding courses of 26 months) dependent on the mode of attendance (i.e. longer for part time study), the degree to which study is flexible or combined with employment/lengthy placements and whether an undergraduate degree incorporates an Honours element necessitating an additional 12 months study to complete.
- 4.20 Figure 4.4 highlights that 63% of courses provide assessed **practical training** compared to 26% providing non-assessed practical training and 11% no practical training at all.

Figure 4.4: Provision of Practical Training



- 4.21 Figure 4.5 illustrates that 30% of courses do not include a **placement**. Just over half of courses (56%) provide an assessed placement compared to 14% facilitating a non-assessed placement. The average length is 12 weeks for both assessed and non-assessed placements.

Figure 4.5: Provision of Placements



- 4.22 Discussions with providers highlighted that a range of approaches to both practical training and placements within the provision with differing levels of emphasis placed on placements in particular.
- 4.23 Amongst those providers willing/able to provide details of the **number of places available and taken up on courses**, the course with the greatest capacity in 2011/12 (BA Drama) offered 120 places and filled 114. The average course size within this cohort in 2011/12 was 32 compared to 31 in 2010/11.
- 4.24 The available data reveals that courses in the 2011/12 academic year were, on average, running at 87% of maximum capacity with over half (59%) at full capacity. This compares to figures of 86% and 53% respectively for the previous academic year amongst those institutions able to provide the data.
- 4.25 Just under one quarter (24%) of the courses were stated to be subject to planned changes for the forthcoming academic year with a representative selection of key issues provided below in the form of quotes from the research to date.

- *Additional working industry links for student real work placement*
(Production Arts Interactive Media)
- *Currently looking at extending Undergraduate and Postgraduate potential in fresh directions and in new, diverse and relevant contexts, including full and part-time postgraduate pathways providing professional career development for creative practitioners that is flexible in its delivery and accredited* **(BA (Hons) Fine Art)**
- *Greater Emphasis on industry networking and relationship building. Greater level of project development for student initiated projects* **(MA Creative Practice for Narrative Environments)**
- *Introduce placements* **(BA Art and Design)**
- *Manchester School of Art has introduced a 30 credit cross Faculty 'Unit X' at all levels. Unit X has interdisciplinarity and networking at its heart and has much in common with Interactive Arts' long standing learning ambitions. Unit X in the first year connects students to a variety of learning opportunities in the city of Manchester. In the second year Unit X is the final unit of the year, which means that students are advised to negotiate work based opportunities to fall within its timeframe. Interactive Arts continues to retain the flexibility for students to develop their own opportunities and to respond to opportunities which interest and challenge them, as they occur. Ownership of the learning opportunity and taking initiative are key, and engender a sense of self-reliance, self-confidence and entrepreneurship. Interactive Arts are developing ways to interpret the Faculty curriculum framework flexibly in order to retain this key strength. Any changes in content will largely be driven by student preoccupations, which are then amplified by staff. In 2010-11 Graduates had particular interests in education and artist curation, in previous years this has been 'community arts' or what might be termed 'design' inevitably each year is a unique blend of all of these and more, as evidenced in our varied graduate career paths. In 2012 Manchester School of Art was awarded the Sir Misha Black prize for Innovation in Design Education.* **(BA Hons Interactive Arts, Manchester School of Art, Manchester Metropolitan University)**

- *UnitX, a trans-disciplinary unit, that encourages teaching and learning in "off campus" real life situations has been introduced in Sept. 2011/12 and will now be rolled out into all levels of the UG programme at Manchester School of Art. Art and Audience, a subject specific unit in Fine Art, that encourages teaching and learning in "off campus" situations relevant to a broad Fine Art professional practice that acknowledges the importance of participatory practices within contemporary art, is taught at level 5 and 6 of the UG programme (BA Fine Art, Manchester School of Art, MMU)*
- *More content relevant to progression opportunities, more current debate to be included in delivery of contextual elements (Foundation Diploma in Art & Design)*
- *Having to revalidate modules to make more vocationally valid, e.g. fundraising, mixture of practical knowledge, feedback (BA Community and Participatory Arts)*

5 Qualitative Analysis

5.1 The Consilium team has consulted with approximately 80 individuals from a range of FE, HE and arts and culture sector institutions across the UK including each of the seven conservatoires, sector skills councils and relevant projects/stakeholders. Though varying in length and method, comprising a combination of face to face and telephone interviews, the discussions sought to provide as representative view as possible of the issues raised through the research across artform, geography, institution type (e.g. FE, HE, private sector providers) and size.

5.2 The qualitative research focused on identifying the models of practice and key issues/challenges facing providers of skills development for artists looking to work in participatory settings whilst seeking to inform the plans and future work of the ArtWorks pathfinders. Accordingly, the interviews included a discussion of a range of issues including:

- *Good practice and learning points (i.e. what works in each setting);*
- *Scoping the level of need and demand;*
- *Issues surrounding the increasingly blurred line between HE and FE;*
- *The degree to which settings and context inform practice and approaches taken by creative practitioners;*
- *The new funding landscape for HE/FE;*
- *The potential for changes in the profile and/or structure of provision including internships and wider work experience relative to the skills requirements of graduates, mid-career practitioners and those seeking to diversify skills later in their careers;*
- *The impact, challenges and opportunities emanating from competition from non-accredited training providers;*
- *Access issues for artists (i.e. funding/cost of courses);*
- *The process of developing new business models for institutions (i.e. different approaches and perceived flexibility); and*
- *The legacy of the database of courses developed through this research.*

Key Findings

- 5.3 The following section provides a synopsis of the views raised by a range of stakeholders and summarises what were generally found to be wide-ranging and variable views on the characteristics, challenges and future direction of the sector (i.e. HE/FE education provision to support artists to work in participatory settings). The analysis below reflects the degree of consensus identified through the research whilst acknowledging and reporting on the artform, geographic or setting specific findings as appropriate.

A Community of Practice?

- 5.4 A point that must be prominently made within any analysis of the sector is the degree to which the sector is learning and evolving in terms of how it understands and engages with participatory practice. This state of flux is heightened by key changes in funding for academia and the arts, the potential impact on demand from increases in student fees in England and the detrimental effects of the economic downturn on both student and commissioner/employer demand for the skills to work in participatory settings. Accordingly, the process of building a coherent and visible community of practice is difficult given the scale and scope of the wider arts sector and the variance in understanding, emphasis and previous research in many areas linked to artists working in participatory settings.
- 5.5 This evolutionary and therefore fluid phase of the continuing development of the sector has, to a degree, been reflected in the challenges faced in building a baseline of FE and HE provision. However, irrespective of the constant changes within HE and FE in the UK, the value of the mapping exercise within the wider context of the ArtWorks special initiative is seen as entirely positive for a sector thought to require promotion and development if it is to progress further in terms of breadth and quality of provision.

- 5.6 With the mapping exercise representing, at this stage of the ArtWorks special initiative, only a barometer of the extent of the sector, there will be further courses that are yet to come forward, courses ending and new courses beginning in the coming months and years. However, there is clear evidence of a shift towards the objectives of ArtWorks by a significant minority of primarily HE organisations with some of the most innovative changes emanating from the conservatoires.

Evolving Provision

- 5.7 There is a groundswell of documented, anecdotal and stakeholder evidence to indicate that a number of institutions are at varying stages of working towards refocusing and revalidating their courses to provide a clearer vocational grounding for arts students interested in beginning a 'portfolio career' incorporating work in participatory settings.
- 5.8 Whilst varying considerably in the finer details of approach across artform, education level (i.e. undergraduate vs. postgraduate) and degree of focus on the skills, knowledge and qualities required to work in participatory settings, there is a distinct movement (amongst HE institutions and staff in particular) towards incorporating work-based learning within new and existing provision.
- 5.9 This is not to say that a greater interest in supporting artists to potentially take up a 'portfolio career' amongst providers is to the detriment of the support provided to develop the intellectual knowledge, conceptual skills, theoretical understanding, values and qualities required in an informed practitioner. Indeed, stakeholders often reiterated the requirement for artists to also bring quality to their work in participatory settings in terms of the knowledge and understanding of both the artform and setting requirements in order to provide a quality service.
- 5.10 A good example of the evolving nature of provision comes with the MA in Participatory and Community Arts at Goldsmiths which emanated from a seven year action research programme, Transmission, to explore the training and development needs of artists working in participatory settings.

- 5.11 A review of provision within Goldsmiths has actually led to the department having a clearer focus and stronger links to social work, youth work, therapies and the arts in communities as indicated by a new BA in Community Engagement with an arts pathway that includes arts alongside vocational youth and community programmes, signifying a growing re-focusing of what is required by employers and therefore artists.
- 5.12 The development of Trinity Laban's Music Plus initiative in the mid-1990s with objectives to engaging people in participatory practice is another example of evolving provision to meet employment opportunities.
- 5.13 An emphasis on portfolio careers is also stated to be held increasingly high within accreditation bodies such as Drama UK for example, a new body championing quality drama training in the UK formed from the merger of the Conference of Drama Schools with The National Council for Drama Training.
- 5.14 Providers across particularly performance but also visual artforms highlighted the value of their knowledge of employment opportunities for graduates and more experienced artists alike with many lecturers and course leaders also artists in their own right or freelancers.
- 5.15 Recognition of the breadth of opportunities available within modern labour markets and the parallels with the transferable skills and values required to work in participatory settings have helped to promote work-based and experiential learning which can be applied in a variety of contexts. The increased emphasis on employability in HE has also seen many institutions look to strengthen links to/content complementing the demands of working in participatory settings although providers were keen to stress that theory should continue to underpin practice to maintain quality when developing a wider skills base.

- 5.16 The conservatoire context is particularly interesting in this regard given their history and reputation of recruiting, developing and nurturing the best students in terms of 'pure' performance. However, even with the support and opportunities available through these institutions and teaching professionals, only a small proportion will succeed in developing a career which is based purely on performance (e.g. as an orchestral musician, elite dancer or world renowned actor).
- 5.17 There is therefore a tension, albeit of varying intensity between different conservatoires/departments/staff/management in terms of either maintaining a focus on 'pure' musicianship or acting for example along traditional academic lines and the reality that many graduates will need to develop wider, portfolio careers in order to make a living as an artist. There is also a range of understanding that diverse working practices can impact positively on each other (i.e. that the concern should be more about complementarity of practice rather than hierarchy).

When to introduce and develop the skills, knowledge and experience required by artists to work in participatory settings?

- 5.18 Whilst acknowledged as a growing employment option for most artists, debate remains as to the most appropriate time to introduce emerging and early career artists to the subject and related skills development required to work in participatory settings.
- 5.19 There is a broad consensus that undergraduate students in particular are unlikely to desire or be ready to explore participatory practice in the first instance unless they have prior experience or exposure to the topic area. Whilst a minority of (undergraduate) students will have a stated interest in the area, the majority are thought to have a preference to develop their performance and/or artform skills, with work in participatory contexts seen predominantly as a fall back or unknown second option, at least in the first instance.

- 5.20 This gap is however seen to converge as emerging artists gain experience, knowledge of real world situations and potential employment opportunities and develop their own areas of expertise and artistic satisfaction. This dynamic therefore has implications for providers which are increasingly influenced by economic constraints governed by student take-up on a course by course basis irrespective of the ambitions and ethos of a department, course leader or course to promote and support participatory practice.
- 5.21 The study has gathered a range of views on the best time to introduce students to the world of working in participatory settings and subsequently when to initiate specific skills development activities to support them to work in participatory settings.
- 5.22 There are broadly two trains of thought on this issue in relation to undergraduate level students in particular: that it is preferential to introduce and integrate a knowledge of participatory practice as early as possible within undergraduate study programmes; and emerging artists should effectively learn their trade/artform before concentrating on the additional and often specialist skills required to work effectively in participatory settings. There is consensus amongst providers however that both methods, but especially the former, should be characterised by a flexible study journey which enables the individual to make an informed choice as to their direction and intensity of travel towards participatory practice.
- 5.23 Advocates of introducing undergraduate students to participatory practice early in their course highlight the lack of exposure, awareness and understanding of the sector amongst young people in particular. For example, one institution has just changed the title of its Community Dance programme to simply Dance, resulting in a significant improvement in applications despite the content remaining largely unchanged. This is thought to reflect a desire by emerging artists to maintain a breadth of future career options rather than specialising too early, it also has links to a need to promote the sector more widely in order to boost knowledge of its ethos and worth to both the participants and artists involved.

- 5.24 Whilst this should include firm facts and examples of work in participatory settings, it should also seek to broaden understanding of an agreed language used to describe and reduce confusion of what the sector has to offer all parties. This has implications for students and HE institutions when assessing study and career options (e.g. when searching and choosing between relevant courses with carrying degrees of focus on participatory practice) but also for employers looking to organise placements or commission the skills of artists to achieve specific objectives by working in participatory settings.
- 5.25 These issues are seen as particularly important for visual artists with performing artists stated to be more attuned to working collaboratively, if not directly in participatory settings, as part of their work (i.e. playing in orchestras, singing in choirs). In contrast, younger visual artists in particular are said to often be more accustomed to working in parallel practice, (i.e. people doing the same thing in the same room rather than working together to produce something). Interestingly, cross art-form work was said to create a range of exciting possibilities for cross-disciplinary learning based on the exchange of artform-specific skills and experience.
- 5.26 This therefore places an emphasis on introducing students to nature of work in participatory settings whilst offering flexible study routes which allow the students to tailor their training according to their evolving interests and expertise (e.g. from 100% on 'pure' performance through to a large focus on gaining specific 'application' skills and opportunities/projects within different contexts and settings).
- 5.27 It is believed that integrating the skills, knowledge and qualities required to work in participatory settings at an early stage of an undergraduate course helps to raise the profile and view of participatory practice from a lower value fallback option to an alternative or complementary career path.

- 5.28 The value in integrating complementary skills and knowledge (e.g. reflecting on how performance can translate to participatory practice and vice versa) at an undergraduate level is also thought to help to break down 'misguided' preconceptions of the sector and contribute to producing a more rounded artist with a greater range of employment prospects than an equivalent student mainly focusing on performance-related career options.
- 5.29 The approach to facilitating support for emerging artists whilst maintaining flexibility and choice is exemplified by the Royal College of Music (RCM) and its voluntary resources including the **Woodhouse Professional Development Centre** and **RCM Sparks** which help to support an ethos of musicians graduating from RCM being confident and versatile communicators 'in everything they do'.
- 5.30 The Woodhouse Professional Development Centre offers emerging artists and recent graduates:
- *Opportunities to perform, teach and participate in outreach work;*
 - *Advice on preparing a CV and publicity materials;*
 - *Resources and directories to research the full extent of the music profession;*
 - *Guidance on self-employment; and*
 - *Seminars and workshops on special topics.*
- 5.31 RCM Sparks is a learning and participation programme which provides opportunities for people to make or learn about music regardless of musical ability and includes specially tailored training for emerging artists to prepare themselves for the diverse roles possible as a professional musician. It has objectives to develop a rounded musician and person with an awareness of social responsibility and with long-term employability – borne out by 100% employment rates last year for graduates.

- 5.32 Proponents of introducing and up-skilling emerging and early career artists to work in participatory settings at a postgraduate level highlighted the enhanced quality of the artists' work in terms of performance backed up by theoretical knowledge which can be transferred to participatory practice added to the potential benefit of additional life and sector experience gained through the world of work. Many emerging artists are also known to be extremely dedicated to developing their practice/artform and rarely found to want to consider a course not totally engaged in their artform.
- 5.33 Postgraduate study is widely viewed as the time for experienced artists to refine their skills, reflect on practice and explore opportunities to develop work in different contexts. However, whilst mid-career and established artists will have experience and practice to reflect on, they may not have the inclination or resources (i.e. finances, course knowledge, time) to engage in post-graduate study. The issues here are therefore not related, as with an 18 year old undergraduate, to the flexibility and breadth of provision, but more related to how mid-career and established artists can be encouraged and/or supported to reflect on their practice and build/update their participatory practice through continuing professional development (CPD).
- 5.34 Whilst not confirmed through specific consultation with artists through this study, anecdotally the drivers for more experienced artists to reengage with academia and training are thought to be partly a response to the current economic climate dictating the scale of opportunities for artists within performance and teaching. Additionally however, it is also thought to reflect an acknowledgement of the blurring of the boundaries between artists' own work, the work they do to earn a living and their socially engaged work as part of a more varied career.

- 5.35 There are thought to be lessons here from dance and the development of the Diploma in Dance Teaching and Learning (DTAL) qualification at Level 6 which adds value to existing art form 'skills' and sector experience through a combination of classroom learning and work-based assessment. The role of sector providers here in terms of encouraging participation amongst mid-career artists should not be underestimated, reducing the barriers to reflecting on what may be very established practice in some cases.
- 5.36 Overall, developing participatory practice needs to be considered as part of the artists' practice in their field and therefore it will not always be possible to integrate it from the first year. When related to postgraduate qualifications, skills development linked to participatory practice should be for those already working in the field or students who have had undergraduate experience.

Specific Skills Development

- 5.37 One view raised by both artists and employers during the research was that institutions could do more at an undergraduate level to assist in preparing students to operate in a commercial and competitive marketplace, (i.e. by developing presentational skills, responding to work opportunities, negotiating fees, meeting legislative requirements, marketing, pitching to potential clients, contract management and project management). These are all skills that artists working in participatory settings will increasingly need to realise the opportunities to work with participants.
- 5.38 Consultation has revealed that institutions are making efforts to work more closely with the sector to identify and meet their requirements although there remains a distance to travel with wide variance in terms of experience and confidence amongst emerging artists but also some of those delivering the support. Indeed, support in this area is widely acknowledged to work best when it's delivered by people who also practice these skills as part of their own practice, which is increasingly typical with the employment of part time, freelance lecturers common place.

- 5.39 A number of institutions indicated that skills development for working in participatory settings was 'implicit' as opposed to 'explicit' within their course structure. For example, whilst the course may promote some of the transferable or generic skills that could help to support delivery in participatory settings such as presentation or communication skills, provision stops short of specifically focusing on providing a coordinated and focused approach to providing skills that would prepare artists for working in participatory settings.
- 5.40 Key areas for development raised through the research include a need to build a sense of self awareness of what skills emerging and early career artists need and have to offer including softer skills (e.g. negotiation, collaboration, problem solving), knowing how to sell themselves and these skills, recognising their transferable skills/attributes and acknowledging the importance of reflective practice in meeting commissioners' and participants' needs.
- 5.41 One interviewee stated that it was increasingly an educators role to ensure 'fitness to practice' incorporating more than just artistic ability but also an awareness of, for example, legal and ethical aspects of the work. It was also acknowledged that there is a role for specialist sector organisations to provide cross-cutting, specialist advice and guidance to support institutions to deliver high standards in the understanding and application in relation to a range of generic areas (e.g. policy, legislation, enterprise).
- 5.42 A related example in this area is the Cultural Enterprise Office which provides a specialist business support and development service for creative businesses and practitioners in Scotland. Relevant initiatives include Starter for 6⁹ which offers potential lessons as to how HE can further support students to become entrepreneurs through specialist advice in areas including pricing, marketing, pitching, presenting and business planning.

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- 5.43 Discussions with institutions also highlighted the amount of time and effort required to instigate and maintain work-related learning including the tailoring of study pathways to the demands of the student and partnership working with prospective placement providers/employers. Generally, it is believed that there are insufficient institutional structures in place to support good work-related learning that ensures confidence in graduates as artists/practitioners, with the responsibility to drive an institution's offer often left to key individuals.
- 5.44 An example of an area requiring institutional structures and frameworks is the planning, management and assessment (or not) of student placements although the content and format of practical training and placement opportunities varies considerably between institutions. Whilst the mapping exercise and related consultation explored many examples of good practice and innovative placements based on lengthy and healthy relationships with a range of public, private and third sector organisations, there were also non-isolated examples of poor practice. Notably, these involved placements which are very loosely monitored by universities and provide little or no assessed value to the student, course or placement host other than vague, intangible or implicit experiential outcomes.
- 5.45 Within some courses the student is expected to take the lead role in identifying and securing the placement opportunity – an approach which seeks to provide students with hands-on experience of securing work and negotiating with host settings. However, in other institutions, the link with a placement setting is organised separately and potentially results in a very different process and/or final result.
- 5.46 There are lessons here in developing a set of guidelines in order to maximise the outcomes and value of placement activities for all involved (i.e. the student/artist, the institution/course and the host organisation/participants). Where placements have been seen to work best they have been closely monitored and assessed by the institution in relation to a framework linked to agreed outcomes and objectives with established partners.

- 5.47 One institution's approach includes undertaking a SWOT analysis of an organisation's applicability and the offer of a model contract/agreement to set up with the organisation. There are also clear benefits of students being involved in the development and planning of a placement, pitching their idea and in undertaking some 'real life' delivery in order to replicate actual working scenarios as much as possible.
- 5.48 One conservatoire supports students in addressing theoretical, practical and contextual information for their placement project through a series of tutorials and workshops. These take the form of group discussions and workshops in order to inform this phase of their educational journey.

Demand for Participatory Practice

- 5.49 The issue of institutions and policy makers alike requiring a greater handle on the demand (existing and future) for artists to work within participatory settings is highly relevant in assisting institutions when establishing a robust business case for investment in the development of new modules and courses. Demand from commissioners and employers will ultimately drive demand from students for training that enables them to realise opportunities within a competitive marketplace.
- 5.50 Most institutions consulted stated that they have sufficient knowledge and information on the demand for participatory practice although this often related this to demand for placements from third sector organisations rather than the ultimate demand and payment for work in participatory settings for qualified artists.

- 5.51 Representatives of conservatoires tended to provide stronger and more proactive examples of initiatives to maintain contact with the sector and gauge demand. Examples include holding seminars/conferences attended by or incorporating presentations by key organisations and maintaining a focus on government/arts-orientated policies that can inform where the funding is targeted and how to access it. For example, the demands placed upon and demand for community musicians are expected to broaden and rise respectively in line with the National Plan for Music which considers the qualified community musician to be a vital contributor to formal music education in schools.
- 5.52 Elsewhere, an assessment of demand is often dictated by a course representative's own experiences as a practicing artist and feedback from organisations offering placement opportunities. One example of this emanates from changes in retirement age legislation which is thought to be of most concern for orchestras which now have to explore new avenues of CPD for members.

Course Development

- 5.53 The framework for delivering quality in skills development for participatory practice is potentially more geared towards creating learning journeys incorporating core skills which can be applied and evidenced across sectors, artforms and contexts rather than rigid 'how to courses'.
- 5.54 There is no fixed pattern in terms of the rationale and key catalysts behind course and module/elective development. The drivers were stated to typically include one or more of the following:
- market research though not necessarily market driven
 - student feedback (utilising, to varying degrees, opinions from alumni)
 - staff expertise (especially from those working in the field)
 - a recognition of the need to enhance the employability of students
 - the drive and determination of key staff (e.g. course leader) to enhance and develop a course to meet the needs of the sector and students

- 5.55 Generally, the more permeable an organisation is in terms of course leaders and lecturers having recent/current and relevant experience of working in the sector, or where elements of courses are delivered by employers and/or commissioners, the more up to date their understanding of participatory practice is thought to be.
- 5.56 In this regard, the rationale for course development in many institutions, possibly with the exception of conservatoires, seems to be dependent on individuals rather than organisational policy or strategy. This has risks however, with courses often moving with that key individual between institutions as the key knowledge and sector contacts are lost. However, the impression remains that the course development process can still be somewhat ad hoc and not necessarily based on a systematic approach to assessing existing courses, testing demand from artists or analysing the requirements of prospective commissioners (i.e. supply-led rather than demand-led).
- 5.57 It is clear that some providers are further ahead in this regard either due to their sector knowledge (e.g. The Sage Gateshead in partnership with Gateshead College and Sunderland University is primed to sample the demand from artists) or the experience and/or sector contacts offered by in many cases one individual who is left to drive forward provision.
- 5.58 Evidence of the effective use of institutional or management information in the ongoing development of provision was mixed with the capacity and utilisation of respective alumni departments particularly variable. This is seen as a missed opportunity with the case for long term research into employability and career paths a valuable means of assessing the impact (with attribution to an assessment of quality) of provision (i.e. causality to employment outcomes, income generation etc.) and a barometer of ongoing sustainability linked to the allocation of increasingly scarce resources.

- 5.59 A small proportion of institutions are moving to or exploring approaches to opening up courses in order to enable students to access specific modules as opposed to registering for a full course (BA or MA). This can certainly provide benefits to artists in terms of flexibility and enabling them to access training specifically relevant to their needs.
- 5.60 Whilst one goal may be to aggregate credits into a qualification if desired by the artist and facilitated by an HEI, conversely institutions may be concerned about the extent to which facilitating take-up of individual modules may reduce the number of applicants to their degree courses with a resultant impact on revenue streams. The alternative argument is that the increase in take-up of modules may exceed existing take-up of masters and similar higher level provision.
- 5.61 Conservatoires in particular highlighted that their training doesn't lend itself to a modular approach, being constructed around the concept of accumulating significant, consistent and intensive experience rather than distinct elements patched together.
- 5.62 Several institutions are looking into providing short courses (usually accredited) although this is usually subject to establishing the likely demand in order to make a business case to develop the course. Whilst short courses are less expensive for participants the business case must still stack up although they can also prove to be a useful introduction to the work for the artist and trial for subsequent inclusion in more substantial courses.
- 5.63 The use and role of mentors has been outlined by stakeholders as a potentially valuable addition to a course in terms of participants benefiting from and offering the value of their skills and experience. However the formal use of mentors appears to be fairly minimal given the level of resource required although the use of peer review and group work/reflection was consistently referred to.

- 5.64 In contrast, Sunderland University has used mentors in two ways - informally within a project or mini-placement situation for example outside the University and formally within the curriculum. In terms of the latter, Sunderland has used a successful 'Apprentice, Mentor Learning and Teaching Model' in dance for several years which has been incorporated into the curriculum at levels two and three and has proved hugely beneficial to students working in different contexts as mentors and apprentices apply their subject knowledge together in the community.

Partnership in Delivery

- 5.65 The mapping exercise and associated consultation with institutions highlighted a number of positive partnerships between HE, FE and sector providers as well as arts and culture organisations. The virtues of the partnership arrangements between Sunderland University, Gateshead College and The Sage Gateshead are clear in combining organisational specialisms and opportunities.
- 5.66 Elsewhere, at the Royal Northern College of Music (RNCM) where performance to a wider public is intrinsic to both the courses and physical fabric of the institution, there is an understanding that the earlier the connection between input and output is made, the better prepared graduates will be for life beyond study. At RNCM this has been focused to date on performance but appears to be extending into other forms of engagement such as through education and outreach departments.

The Role of FE

- 5.67 Consultation revealed little added value (perceived or actual) of the CCS founder colleges in supporting artists to work in participatory settings with little immediate value in the existing frameworks developed for the Creative Apprenticeships (e.g. the Community Artist framework focuses on the needs of the organisation in terms of management and administration rather than the skills of the artist).

- 5.68 Consultation revealed relatively little interaction and partnership working between FE and HE beyond attempts widen access although most people interviewed failed to establish significant barriers to explain this trend. Reasons offered for the relative lack of collaboration across the sectors including political and legislative rationales surrounding quality assurance issues were not thought to be insurmountable however, with the virtues of combining more vocational and academic pedagogies stated to hold a wealth of learning opportunities.
- 5.69 Consultation also highlighted the evolving funding issues faced by FE providers with the potential for many, smaller courses to disappear due to an economic/organisational need for higher, minimum numbers of students. Specialist arts courses are thought to be particularly at risk given the relative demand for more generic provision at this education stage.

Marketing

- 5.70 Whilst most courses include practical training and placements, the marketing of these and other specific elements of provision linked to participatory practice is viewed as ineffective both on institution websites and within course prospectuses. The barriers to effective marketing of provision appears to stem from the relative independence with which academic and marketing departments work with the amount of influence course leaders also mixed and in some cases non-existent.
- 5.71 Moreover, a general point highlighted through the consultation is the scarcity of resources available for marketing in universities and a lack of knowledge amongst marketing teams of where to place information about courses supporting artists to work in participatory settings given the specialisms and wide variety of potential actors involved across multiple settings and artforms. Surveys of artists traditionally highlight word of mouth as a key information exchange mechanism.

Database Legacy

- 5.72 There appears to be a consensus of agreement that a database of relevant course provision would be useful to all stakeholders and artists alike. However, there is less agreement on the required content and preferred management and ownership of the database between the education sector, employers/industry or wider umbrella groups.
- 5.73 There remains further work to be undertaken in order to maximise the value of the data collected to date and the future configuration and potential uses of such a resource. Key areas to be discussed include:
- The database should be able to react to the fluidity of the sector as courses are withdrawn and developed at potentially short notice? Is an annual update therefore sufficient?
 - Who should host, manage and maintain the database and how would this be resourced?
 - What are the benefits for involvement for each institution and students? How does this relate to/compare with/complement existing, mainstream, course information resources?
 - Providers found it difficult to report the degree to which a course provided a focus on supporting artists to work in participatory settings given the potential variety of learning journeys provided via a modular course. How can this be overcome without causing confusion to the student and added bureaucracy to the institution?
 - It is more efficient (in terms of data collection and reducing confusion) to only map those courses with a clear, primary focus on participatory practice?
 - Should there be a focus on particular courses (e.g. post graduate study, short courses, other opportunities for CPD)?
 - What opportunities are there to utilise the resource as a professional development tool in order to support artists at different, but primarily more advanced career stages?

5.74 However, notwithstanding the above issues, the mapping exercise and database development is also viewed as an important step in its own right and valuable in raising the profile of artists working in participatory settings. Research such as this and the wider ArtWorks special initiative are seen as crucial in helping to empower individuals within institutions to effect curriculum (re)design and develop structures that promote participatory practice if the scale and scope of the sector is effectively marketed.

Summary

5.75 Discussions with providers and sector stakeholders highlighted the existence of **a growing community of practice**, albeit with a need to further promote the work and support for artists working in participatory settings. Coupled with the results of the mapping exercise, the research has highlighted the scale and potential value of the sector as well as the need to gain a better understanding of the support required to move the community of practice forward. The research has also reaffirmed the ArtWorks ideals and objectives in terms of developing and embedding training and CPD for artists working in participatory settings, developing a better understanding of what constitutes quality in participatory work and raising the profile of the work by gathering and disseminating evidence of positive impact.

5.76 The qualitative research has outlined both the **evolving nature of provision** in terms of increasingly supporting the development of the skills, knowledge and qualities required by artists to work in participatory settings but also the multitude of views as to when, how and to what extent these should be provided at different times in an artist's professional development journey. Discussions highlighted the enhanced importance of providers establishing and maintaining links with employers. This can be developed directly or by employing practicing artists as freelance lecturers, with links to settings enhancing opportunities for learning through placements, informing course development and assessing the acceptance/requirement for specific skills development both in initial training and CPD.

- 5.77 It has become a reality that many graduates will **need to develop wider, portfolio careers in order to make a living as an artist**. Whilst the traditional hierarchy of practice which saw work in participatory settings looked upon less favourably is thought to be diminishing, there was also widespread agreement that theory should continue to underpin practice in order to maintain a quality of practice within a wider skills base. In this regard, the ongoing work of the ArtWorks pathfinders in working with FE and HE partners to develop skills provision is seen as crucial in influencing provision to develop better quality practice and outcomes.
- 5.78 Key to the achieving the objectives of work of ArtWorks is an **examination of the key drivers behind the sector** (i.e. what influences the supply and demand for skills provision). The research has revealed a range of factors which contribute to varying degrees to the planning and development of courses, highlighting the strong role played by individuals including course leaders but gap in terms of strategic assessment of demand, and its links to initial training and CDP, from employers and commissioners of artists in participatory settings.
- 5.79 A review of the marketing of provision to support artists to work in participatory settings outlined the factors contributing to the ineffective marketing of courses/modules. With the exception of a small number of institutions, there was agreed to be a lack of focus or detail in the marketing (e.g. website, prospectus etc.) of provision with the required detail shrouded behind generic course descriptions and convoluted information request mechanisms. This was typically stated to result from institutional barriers including limited interaction between academic and marketing departments and recognised as an area for improvement. In this regard, the database of relevant provision was agreed to offer the potential to improve both information exchange and take-up of initial training and CPD although there remains a wealth of work to complete and questions to answer as to how this might work in practice.

Appendix 1: HE/FE Provider Questionnaire

ArtWorks: Mapping the Terrain

Consilium Research and Consultancy (Consilium) has been contracted by the Paul Hamlyn Foundation (PHF) to map the provision in Higher and Further Education that supports artists to work in participatory settings.

ArtWorks: Developing Practice in Participatory Settings is a workforce development initiative supported by PHF that seeks to meet the needs of artists at different stages in their careers. It includes aspiring young artists embarking on education and training, to experienced practitioners who wish to develop their participatory practice further. PHF is seeking to build on good practice to enhance the existing development infrastructure. Further details of the ArtWorks Special Initiative can be found at: <http://www.phf.org.uk/page.asp?id=746>

We envisage that this work will result in a database of FE and HE provision which supports artists to work to participatory settings, representing the most comprehensive database of the range, types and characteristics of provision in the UK to support artists to work across art forms and participatory settings. For the purpose of the study participatory work refers to any activity where artists are working with participants. This may include artists working within prisons, with young people in care, in schools, as part of public art projects, within mental health or wider community settings.

Thank you for your time in completing the survey which should take approximately 10 minutes. The survey offers the opportunity to complete the details of up to two courses at a time. Details of additional courses can be added however (by you or colleagues) via the same web link.

Should you require any assistance or have questions about the research please feel free to contact the Consilium Project Manager, Jamie Buttrick, via jamie@consiliumresearch.co.uk or 07713 357 389.

1. Name of institution:

2. Please state whether you are FE or HE institution:
 - a. FE
 - b. HE
 - c. Other (please specify)

3. Name of course:

4. Mode of attendance (tick all that apply):
 - a. Full-time
 - b. Part-time
 - c. Distance learning
 - d. Other (please specify)

5. Is the course single or joint honours?
 - a. Single honours
 - b. Joint/combined honours
 - c. N/a
 - d. Other (please specify)

6. What level is the course delivered to?
(levels relate to the Qualifications and Credit Framework (QCF) used in England and Wales and the Scottish Credit and Qualifications Framework (SCQF))
 - a. Level 1 / SCQF 4 (e.g. Foundation Diploma, SVQ 1)
 - b. Level 2 / SCQF 5 (e.g. 1st Diploma, SVQ 2)
 - c. Level 3 / SCQF 6 (e.g. National Diploma, National Certificate, SVQ 3)
Bottom of Form
 - d. Level 4 / SCQF 7 (e.g. Foundation Degree, HNC, Cert HE)
 - e. Level 5 / SCQF 8/9 (e.g. Foundation Degree, HND, Dip HE, SVQ 4)
 - f. Level 6 / SCQF 9/10 (e.g. BA, BSc)
 - g. Level 7 / SCQF 11 (e.g. MA, MSc, MPhil, SVQ 5)
 - h. Level 8 / SCQF 12 (e.g. PhD)
 - i. Other (please specify)

7. Name of validating institution

8. Please provide a brief summary of the course content:

9. To what extent does the course focus on participatory arts?
 - a. It's the primary focus of the course
 - b. It's a secondary focus of the course
 - c. The course has a partial focus on participatory arts
 - d. Other (please specify)

10. What proportion (%) of the course is focused on participatory arts?

11. Art forms covered by the course:

- a. Craft and design
- b. Dance
- c. Digital
- d. Film
- e. Literature
- f. Media
- g. Music
- h. Theatre
- i. Visual arts
- j. Other (please specify)

12. Participatory settings covered

(tick all that apply whilst providing clarification and/or specifics, e.g. community regeneration or community cohesion, where appropriate in the accompanying text box below):

- a. Education - early years
- b. Education - schools
- c. Education - adult
- d. Education – other
- e. Community
- f. Health – hospitals etc.
- g. Health – other
- h. Criminal justice – prisons
- i. Criminal justice – other
- j. Other (please specify)

13. Course entry requirements:

14. The duration of the course (months):

15. Does the course including practical training to support artists to work in participatory settings?

- a. No
- b. Yes – assessed
- c. Yes – not assessed

16. Does the course include a placement?

- a. No
- b. Yes – assessed
- c. Yes – not assessed

17. How long is the placement (weeks)?

18. How many places were available and taken up on the course in the current academic year?
19. How many places were available and taken up on the course in the previous academic year?
20. What changes, if any, are planned to the content, delivery, focus of the course for the 2012/13 academic year?
21. Key course contact:
22. Course contact email address:
23. Course contact telephone number:
24. Post code where the course is typically delivered:
25. Please indicate if you would prefer NOT to be contacted:
 - a. To potentially discuss your course in more detail
 - b. With further information about the PHF Shifting the Practice Conference
26. Any further comments?

Appendix 2: Responding Organisations

- Anniesland College
- Amersham and Wycombe College of FE
- Arts University College at Bournemouth
- Ayr College
- Bath Spa University
- Birmingham Institute of Art and Design, Birmingham City University
- Bishop Grosseteste University College Lincoln
- Blackpool and the Fylde College
- Bradford School of Arts and Media
- Camberwell College of Arts, University of the Arts London
- Cardiff and Vale College
- Cardiff Metropolitan, Cardiff School of Art & Design
- Carnegie College
- Central Saint Martin's College of Art and Design
- Central School of Ballet
- Central School of Speech and Drama, University of London
- City Of Glasgow College
- City of Wolverhampton College
- Coleg Menai
- De Montfort University (Leicester)
- Dundee College
- Edinburgh Napier University
- Farnborough College of Technology
- Forth Valley College
- Gateshead College
- Glasgow School of Art
- Gloucestershire College
- Goldsmiths College
- Grimsby Institute of FE and HE
- Guildhall School of Music and Drama

- Havering Sixth Form College
- Leeds College of Music
- Lewisham College
- Liverpool Hope University
- Liverpool Institute for Performing Arts
- London College of Fashion
- Manchester Metropolitan University
- New College Nottingham
- Newcastle College
- North Hertfordshire College
- Northbrook College
- Queen Margaret University
- Queen Mary University of London
- Queen's University, Belfast
- Reid Kerr College
- Robert Gordon University
- Royal College of Music
- Royal Conservatoire of Scotland
- Royal Holloway, University of London
- Royal Welsh College of Music and Drama
- Sheffield Hallam University
- Shetland College
- Slade School of Fine Art
- South East Regional College
- Southern Regional College
- Staffordshire University
- Swansea Metropolitan University
- The Manchester College Music Department
- The Sage Gateshead
- Trinity Laban Conservatoire of Music & Dance
- University Campus Suffolk
- University College Falmouth

- University of Aberdeen
- University of Bedfordshire
- University of Chester
- University of Chichester
- University of Cumbria
- University of Dundee, Duncan of Jordanstone College of Art & Design
- University of East London
- University of Edinburgh
- University of Exeter
- University of Exeter, department of Drama
- University of Glasgow, School of Culture and Creative Arts
- University of Lincoln School of Performing Arts
- University of Manchester
- University of Portsmouth
- University of Reading
- University of Salford
- University of Stirling
- University of Strathclyde
- University Of Sunderland
- University of Sunderland in partnership with The Sage Gateshead
- University of the Arts London
- University of the Highlands and Islands
- University of the West of Scotland
- University of Ulster
- University of Winchester
- University of Wolverhampton
- University of York
- York St John University

Paul Hamlyn Foundaion

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

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

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

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

Detailed information on the Foundation's work, and case studies related to past grants, can be found on the Foundation's website, www.phf.org.uk

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

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