Paul Hamlyn Foundation

ArtWorks: Understanding Participants' Views

Working Paper 6

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Preface

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

The overall aim of ArtWorks is:

To support the initial training and continuous professional development of artists working in participatory settings. This will enhance the quality of people's engagement in arts-led activity and the arts, and create a more professional and confident sector whose work is valued and seen as important.

Key Objectives:

- To support partnership working and pathfinder projects to develop, pilot and embed training and continuous professional development opportunities for artists working in participatory settings at all stages in their careers and develop the support infrastructure.

- To develop a better understanding of what constitutes quality in the work through sharing good practice across art forms and demonstrating positive outcomes for participants engaged in arts-led activity and the arts.

- To gather, document and disseminate compelling evidence of positive impact as part of a wider strategy to achieve significant shifts, nationwide, through the

facilitation of shared thinking across agencies and settings about workforce development issues for artists working in participatory settings.

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

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

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

- Those that have involved the pathfinders partnerships reflecting upon what they know.

- Those that have combined models (like peer mentoring, Action Learning sets) which are meant to have an outcome in their own right, and tweaked the design and used the output from those models to elucidate research questions.

- Those that have undertaken (with a range of approaches) straightforward research, expressed as such to those subjects who are contributing to it, framed formally by research questions, with data collection, analysis and synthesis in a typical format.

The ArtWorks website contains links to all of the material published to date.

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

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

Contents

**1.	Introduction**

This is one of six working papers intended to draw out, apply and disseminate the overall learning at the end of Phase 1 of ArtWorks. The main aims of this particular working paper are two-fold:

1. To consider and synthesise the documents that have been produced for ArtWorks to date (May 2013) which have elicited participants' observations, views and insights on 'quality' and 'excellence' in participatory arts projects

2. To consider the general support and training needs of artists who work, or wish to work, with people[1]

Key questions were considered:

- What qualities do *participants* feel contribute to an outstanding participatory arts project?
- What are the qualities that *participants* feel bring out the best in them?
- What do artists need to learn in order to be able to provide participants with the best experience?

One of the key challenges of this working paper was the relatively small number of documents produced at this mid way stage in the ArtWorks programme which aimed to elicit responses directly from participants. However, the reports produced by ArtWorks Cymru (Sellers: 2012) and ArtWorks London (Mackney & Kelly: 2013) specifically sought to understand:

- the needs of participants
- the skills that artists need in order to work effectively with participants
- the circumstances which enable the development of "a dynamic, creative and dialogic working environment for artists and participants alike" (Mackney & Kelly: 5).

Due to the limited number of documents which specifically focus on participants' perspectives, it has been necessary to broaden the search outside of the ArtWorks initiative. Whilst eleven documents (published by May 2013) have been considered, the key studies examined for this working paper were:

- Davies, Sarah B (December 2012), *ArtWorks London – Case studies by Sarah B Davies for A New Direction and the Barbican*, ArtWorks London
- Houghton, Nicholas (2008), *enquire: Inspiring Learning in Galleries 02 Executive Summary*, engage The National Association for Gallery Education

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[1] For additional insights, information and details of artists' training, professional development and education needs please refer to Working papers 2 and 5 (Schwarz, Mary) and 3 and 4 (Taylor, Barbara)

- Mackney, Maia & Kelly, Sophie Leighton (February 2013), *ArtWorks London – Participant Research Report 1, Young People in Participatory Ensembles*
- Sellers, Eleanor (March 2012), *ArtWorks Cymru – Participant consultation report*

2.   Context

ArtWorks arose from a concern that the field of 'participatory art' had expanded over several years but that training, education and professional development for artists had not kept pace. It was believed that this led to variable experiences for participants, as well as for artists and their employers/commissioners. Consequently, ArtWorks developed as a workforce development scheme following research undertaken by Susanne Burns in 2010. Her research evidenced that the work which grew out of community arts practice in the 60s, and which is now more commonly described as *participatory,* has evolved over time and has had a:

> …profound effect on the arts establishment through the development of infrastructure and the growing professionalism of the field … forty years on artists across all art forms are now engaging in a diverse range of practices and we can see an emerging body of practice in individual art forms that has now created a burgeoning sector of work for artists who wish to engage with people. (Burns: 7).

The report concludes that:

> … context is creating greater demand for artists to work in participatory settings… and it is arguable that artists are in greater demand than ever before to make interventions in both formal and informal settings… Artists are being asked to work in a hugely diverse range of participatory settings…and are now playing an integral role in the learning experiences of people across the whole age spectrum. (Burns: 26).

Through the ArtWorks programme, Paul Hamlyn Foundation aims to enhance the quality of people's engagement in arts led activity and create a more professional

and confident sector whose work is valued and seen as important. For it is through understanding, applying and disseminating the views of artists, their commissioners/employers and the participants who work with them that the experiences of both artists and participants will become consistently mutually beneficial.

For more detailed information on artists' education, training and workforce development needs please refer to the following working papers in this ArtWorks series:

- Schwarz, Mary (2013) *ArtWorks: Arts Practice in Participatory Settings* (Working Paper 2)
- Taylor, Barbara (2013) *ArtWorks: Artists - Testing Professional Development Methodologies* (Working Paper 3)
- Taylor, Barbara (2013) *ArtWorks: Artist Consultations* (Working Paper 4)
- *Schwarz, Mary (2013) ArtWorks: Training and Development Providers and Opportunities* (Working Paper 5)
- Salamon, Esther (2013) *ArtWorks: Qualifications, Codes of Practice and Standards* (Working Paper 7)

3. Learning to date

The views expressed by participants in this working paper, and those organisations that work with them, fall into four broad categories:

- impact on participants
- participants' experiences and views of participatory arts projects
- artists' skills and qualities
- developing participants' creativity

3.1 Impact on participants

Although the impact of participating in the arts has been widely documented over many decades by a variety of people and organisations it is worth, very briefly, summarising the effects that were highlighted by the studies considered for this working paper.

Participants, irrespective of age or other demographic identifiers, placed great value on participating in the arts, and believed they had learnt new skills, enhanced existing skills, and developed interpersonal, teamwork and communication skills. For example, a young participant in ArtWorks London's *Unleashed* project[2] commented that the opportunity enabled her to learn:

> "how to work with groups, listen to other people's ideas, and take them in, and incorporate them" (Mackney & Kelly: 3).

In addition to developing a new interest in a particular art form for some people, many participants in the ArtWorks Cymru study believed the activity helped renew their interest in it and inspired them to continue practicing once the project finished – "She [the artist] did get me going again" (Sellers: 7).

While improved literacy skills were cited by those participants engaged with creative writing, those participating in dance believed their general physical fitness and ability improved. Many participants believed they learned "how to communicate better with other people' (ibid) and 'how to work better within a group" (ibid).

3.2   Participants' experiences and views of participatory arts projects

3.2.1 Reasons for becoming involved in the arts

The investigation conducted by ArtWorks London (Mackney & Kelly) discovered that participants took part in the *Unleashed* project for a variety of reasons, including an interest in developing artistic skills and collaborative ways of working, a desire to

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[2] The 152 participant performers in the *Unleashed* project were aged 8 – 25 (Mackney & Kelly: 6).

meet new people/make new friends, anticipation of learning transferable skills and participation in a final performance at the end of the project.

It is also interesting to note that 73% of the young participants involved in the *Unleashed* project said they were interested in a career in the arts prior to their participation in the project, with 57% contemplating studying at Further or Higher Education level (Mackney & Kelly: 10).

Participants in the Sellers study believed the wording of advertisements played an important role in recruiting them to projects:

> "For me it was the wording of the advertisement. It said something like – It's not pop idol. You don't have to be able to read music you won't be asked to sing on your own. You just need a love of music and a lot of enthusiasm, and I thought, well this is an amazing opportunity." (Sellers: 3)

3.2.2 Reasons for not becoming involved in the arts

Interestingly, when young participants were asked why they thought some young people decided not to become involved in the *Unleashed* project, their views were wide ranging and included the following possible reasons:

> "...arts not being a priority for some young people, young people not thinking about their futures [and] a lack of support and encouragement from parents" (Mackney & Kelly: 11).

> "...they might be sceptical because they haven't done anything like this before" (ibid)

> 'They don't think about their career, just about the present...' (ibid)

> "Some people just aren't interested in the arts. To bring people in who aren't interested in poetry, the whole Barbican system would have to come down to a lower denominator and do things to a wider audience..." (ibid)

Non-involvement was also considered by Sellers's research, which discovered that young male participants needed to be seen as 'cool' amongst their peers and that participation in the arts was often not seen in this light amongst this particular demographic. For young females, by contrast, participating in arts activities was thought to be accepted by their peers, thus providing a possible explanation for the often larger numbers of females who participate in arts activities (irrespective of age).

The young people in Mackney and Kelly's study noted that a possible reason for non-involvement could be due to a lack of parental involvement and/or understanding of the benefits that could be gained from participation. They believed that getting 'the parents on board' would provide these young people with the support and encouragement they needed.

The importance of scheduling convenient rehearsal times with participants' circumstances in mind was highlighted in Mackney and Kelly's report. Appropriate scheduling was seen to be vital in successfully attracting the participation of, in this case, young people and winning the goodwill of parents. One young person observed:

> "'Badly timed rehearsals. I remember one 6 – 9 one, and I got home at 10.30, and my mum was, 'Why are you coming home at 10.30?'" (Mackney & Kelly: 16)

Adult participants in Sellers's report also cited 'a lack of time and issues with logistics' causing them a measure of frustration:

> Adult participants frequently reported that a lack of time had impacted on some activities, and therefore their own engagement with a project. A lack of time also impacted on performance based activities as participants reported that they had felt there had been a lack of preparation for a performance. (Sellers: 5). Participant responses included:

"'Maybe we should have had longer? It would have been nicer to have been there in the morning too – some things took longer"

"That is the worst part – performing and not feeling that you know what you're doing." (ibid)

Issues such as the affordability of participating in arts activities, the venue's location and the availability of refreshments during rehearsals were identified by the ArtWorks London report (Mackney & Kelly) as contributory factors in attracting and involving young people. The authors found that a person's financial circumstances were:

> ... a determining factor in a participants' enjoyment or decision to take part. How much it costs to get to the venue, where the venue is, how welcoming the rehearsal space is, rehearsal times, refreshments, and ticket prices for family members... (Mackney & Kelly: 17)

It is interesting to note that many participants cited difficulty in finding or hearing about arts projects in their local area prior to becoming involved. A few participant responses include:

> "'It was quite hard. We had to really search to find out about this actually"

> "It is a well-kept secret"

> "I haven't worked out how to discover projects" (Sellers: 7)

Sellers report also cited participants' concern at:

> the lack of communication between organisations and interest groups. Participants were frustrated that interest groups, arts activities, and performances, could be held on the same day which could hinder their involvement with a variety of projects. (Sellers: 8)

3.2.3 The importance of effective planning

The work undertaken by Sellers discovered that many participants were frustrated when:

> "Organisations did not provide adequate information and detail about the projects"

> "The organisation did not know what they were doing" (Sellers: 8)

> "The organisation "hadn't thought it through properly" (ibid)

3.2.4 The importance of an organisation's reputation

Sellers's work also discovered that an organisation's reputation tends to give prospective participants the confidence that highly skilled and experienced artists would be recruited and that the project would be well organised, well resourced and well managed, and more likely to be successful:

> Most participants felt that it was better to judge the standard of projects by the reputation of the organisations and what they've achieved in the past (ibid) Furthermore, participants were less likely to undertake a project if they did not know a lot about the organisation (ibid)

Mirroring Sellers's findings, Mackney & Kelly reported that the young people involved in the *Unleashed* project greatly appreciated the opportunity to rehearse and work in a space that was not only 'fit for purpose' but was in a highly reputable and prestigious organisation, in this case the Barbican:

> "...performing in a space like this. It's the Barbican. On a stage to thousands. That's a good experience if you want to be a performer" (Mackney & Kelly: 12)

It is interesting to note, that according to this participant the prestige of performing at the Barbican was also regarded as a valuable step on a future career in the arts.

3.2.5 Expectations

Sellers discovered an anomaly in participants' views once an arts project had finished. When asked to recall their expectations at the beginning of a project, most participants believed they did not have any. However, in answer to a different question, many of these same participants believed that their broad expectations had been met, for example, learning new skills and meeting new people.

Participants in the same study cited several unexpected outcomes, including increased self confidence, improved social skills and personal development. Participants responded that their "confidence [had] increased" as had their "ability to stand up and speak to people" (Sellers: 4)

Another participant commented that:

> "you want to do more projects because you realise you're in a growth, you know. And the projects are never ever boring because they're always so different, so creative". (ibid)

Participants also felt that the project(s) they were involved with:

> "...had given them a new perspective on life because the experience had been so unique" (Sellers: 7).

This raises questions around attribution. When considering the impact of arts participation on participants, it is uncertain whether the changes that occurred were due to the artist, the arts activity, the other participants, the staff involved, other people connected to the project, a combination of these, or other, quite possibly, unrelated factors.

3.2.6 The importance of artists' active engagement in a project

Regarding the artists' role within a project, the documents reviewed highlight participants' belief that they benefit most when artists become actively engaged in the project, as active participants in their own right:

> "It helped that the artists themselves took part in the exercises. They didn't sort of stand back and observe us doing it. So we didn't feel any sense of us and them" (Sellers: 6).

Similarly, Houghton's study found that when artists and young people learned together, a different relationship with young people developed, which was:

> ...very different from many between young people and adults. The young people were trusted, and responded positively by honouring that trust. (Houghton: 2)

Davies's report highlights Cardboard Citizens' belief that '...artists and participants learning together at the same time [is important because] ...the practitioner should feel they are progressing whilst facilitating the progress of others' (Davies: 5).

The studies reviewed suggest that in addition to helping the group bond, this active (and immersive) participation by the artists, alongside the participants, made people feel important and connected to the project.

Also worth noting is a point made by young people involved in ArtWorks London's *Unleashed* project (Mackney & Kelly). These young people expressed appreciation for the artist(s) interest in, and being given the opportunity to discuss, issues which affect their daily lives, specifically citing gang culture and the London riots of 2011. The report concluded that:

> ...it is important for artist leaders to be sensitive to concerns of this nature in future projects (Mackney & Kelly: 14).

3.2.7 Final products

The studies suggest that participants, irrespective of age, highly valued marking the culmination of a project with a final 'product' or event – such as an exhibition or a performance – as this was seen to contribute to the development of their self-esteem, pride and sense of achievement. In summary, it was seen to provide:

- a celebratory way of sharing the culmination of their labour
- an opportunity to exhibit/perform
- a sense of accomplishment and completion
- a focus and an aim – a target to work towards and something to aspire to

Participants believe that working towards a public event develops their sense of purpose as one person commented:

> "There's no point going to rehearsals if you can't perform in the final performance" (Sellers: 4).

It is worth adding that older participants believe that projects which work towards a showcase event need to provide sufficient preparation time in order to produce quality artwork so that pride and achievement are not undermined by a very public embarrassment.

Ensuring there was sufficient preparation time prior to the public performance could have also enhanced the experience of young participants in the *Unleashed* project. Mackney and Kelly quote a comment made by one person who was frustrated by:

> ..the fact he did not know a section [of the performance] was cut until 2 days before the show, which lead to feelings of frustration (Mackney & Kelly: 15).

The authors concluded that this was often a dilemma which organisations find they need to address the:

> ...challenge large scale projects face when blurring the boundaries between professional performance with high production values and education or community projects with participants (ibid).

3.2.8 Creating safe environments in which to experiment

According to Sellers, the adult participants who were involved in the Artworks Cymru study valued being:

> given the opportunity to work creatively and experiment in a safe environment. For participants involved in visual arts projects, the opportunity to experiment with different mediums was highly valued because it widened their experience of the arts. (Sellers: 4)

Sellers found that artists who encourage and support experimentation were highly appreciated by participants. Furthermore, they believed that in order to create an atmosphere of risk-taking and experimentation, artists needed to be able to demonstrate:

- their ability to engage and motivate participants
- a wide knowledge of their art form discipline
- flexibility in their approach
- their ability to provide a safe environment
- their ability to create trusting relationships

Consequently, participants believe that artists who possess the above qualities enable them to experiment and take artistic risks without the fear of being ridiculed (or feeling they had failed) if mistakes were made. Participants in the ArtWorks London study felt that it was important for artists to provide:

> … an environment conducive to safe experimentation, mistake and discovery of participants' own artistic voice...(Mackney & Kelly: 4).

Furthermore, the participants in Mackney and Kelly's study believed that making mistakes:

... was important to the success of the project and the development of both artistic and transferable skills (Mackney & Kelly: 12).

Interestingly, some young participants in ArtWorks London's study drew a distinction between being able to experiment during the *Unleashed* project and the opportunities they had been offered in school. The report quotes a young drummer's view:

"when we do it here [at school], they have the beats and we just learn them. On that [*Unleashed*], we had to come up with the beats and teach everyone how to play them ourselves" (ibid).

Furthermore, Mackney and Kelly discovered that the young participants:

...valued the opportunity to experiment and improvise with music and their own musical style. It was made clear that this differed from school based learning where they tend to be encouraged to read music without the freedom and time to experiment, develop their own style and make mistakes in a safe environment (Mackney & Kelly: 13).

Similarly, Houghton's report of engage's, *enquire: Inspiring Learning in Galleries 02* project uncovered that young people found:

working with artists is different from working with teachers. The artists encouraged participants to ask questions and discuss issues, and focused on experimentation and process... Instead of telling young people what to do, artists have presented different possibilities and ways of thinking (Houghton: 1)

Sellers's study revealed the need for artists to develop trusting relationships between participants and host organisations / commissioners, believing that safe environments created by all the partners acting together would produce significant creative work.

3.3   Artists' skills and qualities

The studies suggest that participants respond to projects most effectively when artists have a high level of artistic skill, are passionate and enthusiastic about their art form and are able to share/pass on that expertise and enthusiasm to others. Participants preferred working with artists who were:

> ... professionally trained in their field and have experience of working in community/participative settings (Sellers: 8).

Furthermore, the young participants cited in the Sellers report believed that artists needed to be "fun and engaging", able to make sessions understandable for them and enable them to succeed.

In addition to these observations, participants were convinced that being a "very, very talented professional artist was not enough" (Sellers: 6); they also needed to have good interpersonal skills, be interested in people and have a positive attitude.

The study undertaken by Artworks London (Mackney & Kelly) discovered that:

> participants value artist leaders with style which is inclusive, collaborative and not directorial, and an atmosphere that is open to collaboration and risk-taking (Mackney & Kelly: 4)

They also noted that participants value:

> ...mutual dialogue between artist leaders, professionals and participants [and emphasised] the importance this has on a participant's ownership over the content of the piece. (Mackney & Kelly: 16)

Additional qualities cited by Sellers, Mackney and Kelly and/or participants involved with their respective studies included:

- being energetic

- "She's got such strong communication skills ... she's always encouraging. Always making it fun" (Sellers: 6)

- being "...genuine" (ibid)

- being "gentle and patient" (ibid)

- being positive and encouraging

- being honest with feedback

- Being able to push "... the participants to achieve their potential" (ibid) as it enabled them to do something "that [they] didn't really think [they] could do" (ibid) at the beginning of a project

- Knowing when to relinquish control and decrease their involvement; in other words, knowing when to lead and when to step back. As one participant commented –

    > "if everyone's telling you what to do and shouting at you, I get really annoyed, but if they ask our opinion, and we can give it, that's good" (Mackney & Kelly: 12)[3].

- Making the art form accessible and not using jargon which had a tendency to disenfranchise people.

- meing a compassionate and empathetic professional

In addition to understanding participants' socio-cultural-economic situation and the other pressures which impact on their day-to-day lives[4], the reports revealed that participants appreciated artists who were interested in them and their lives, whether this related to an arts project, or ('simply') between one interested, empathetic and compassionate human being and another.

3.4   Developing artists' ability to enhance participants' experience

According to the studies reviewed, it is widely acknowledged that artists need to master a variety of facilitation and motivational techniques which, when put into practice, could bring out the best in participants. In other words, they need to employ the right techniques, at the right time, with the right people, and in the right place.

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[3] The report makes the point that a balance needs to be struck between "artistic vision, encouragement and co-collaboration during a devising process..." (Mackney & Kelly: 12)
[4] Note paragraph 3.2, sub-section 'The importance of artists' active engagement in a project'

The reports suggest that successful participatory arts projects require that artists have a deep level of insight and understanding into participants' expectations and capabilities. In the ArtWorks Navigator survey of 972 artists, artist-commissioners and employers, a high percentage of respondents felt that projects would benefit from a better understanding of participants needs, with artists being:

> ... able to adapt their facilitation skills to participants' abilities and interests, whilst being cognisant of the fact that participants often lead difficult and complex lives. ...82.08% of artists, 81.67% of employers and 71.76% of artist-commissioners believed that their projects would have benefited from a better understanding of participants' needs. (Salamon: 4)

In addition to the points made earlier in this working paper, it is worth emphasising the following artists' qualities which are most valued by participants, including:

- being able to engage and motivate (communication skills)
- baving a wide (and eclectic) knowledge of their art form discipline
- being generous with their art form knowledge (sharing their creative processes)
- being flexible, creative and being willing to adapt
- being able to create trusting relationships
- knowing when to lead and when to step back
- being able to provide a safe environment

The studies considered for this paper suggest that artists need to understand what constitutes a 'safe environment' and be able to create an atmosphere of safety and trust. Creating an environment that was safe on the one hand, yet encouraged experimentation and risk-taking on the other, would ideally be developed in collaboration with the commissioner/host organisation so as not to breach organisational procedures. This active involvement with the commissioner creates a deeper understanding of the project and the artist's work with participants, which also provides the artist and the project with a 'champion' and support.

In order to enhance participants' experience, the study undertaken by Mackney and Kelly revealed that:

- "There is a greater need for artists' understanding of the conceptual, ethical and contextual issues which underpin work in participatory settings
- ...artistic skills must be at the centre of participatory training models
- Participants value artist leaders with a friendly, collaborative and non directorial approach to work.
- Participants highly value an 'expert' artist leader; someone with a wealth of artistic experience. (Mackney & Kelly: 4)

4.   Considerations

Due to the limited number of documents available and consequent knowledge base, ArtWorks London and ArtWorks Cymru, along with Annabel Jackson Associates Ltd, are extending and deepening their investigation into participants' views of participatory arts projects, exploring '... participant understanding of quality on a wider scale' (Mackney & Kelly: 19). To this end, a recent invitation (June 2013) to become involved in their *ArtWorks Participant Study/Feedback Research 2013* was circulated to a wider community of interest. Although the results of these investigations will undoubtedly impact on artists' future training, education and workforce development and on participants' experiences, it is also worth noting the key issues identified in the documents reviewed to date (May 2013) which need further consideration.

4.1   Understanding participants' experiences of arts projects

In order to provide more precise and deeper insights into participants' experiences and views (and avoid contradictory responses to, for example, 'What were your

expectations?' and 'Were your expectations met?'[5]), employers/hirers/commissioners of artists might usefully consider:

- developing a participant-centred pre-project series of questions which aim to discover participants' expectations prior to their involvement in a project
- a mid-project evaluation
- an immediate post-project evaluation and, if possible,
- a follow-up evaluation several months after the participants' engagement with the project has finished

4.2 Attracting and involving participants

The importance of an organisation's/commissioner's reputation/track record and their previous achievements, referred to by many participants as likely to lead them into an arts project, suggests that some thought needs to be given to ensuring commissioners/hirers are able to:

- collaborate with artists in creating safe environments
- recruit highly skilled and experienced artists
- manage and resource projects appropriately (including sufficient rehearsal time prior to a performance, exhibition, etc.)
- involve the parents/carers of young participants and the local community where appropriate
- advertise and promote their organisation and their activities effectively to their intended 'audience'

As participants expressed difficulty finding out about arts projects and were frustrated by activities and events that were scheduled at the same time, thus limiting the number of activities/events they could become involved with, it also seems important to:

- Market/advertise projects widely

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[5] As noted in paragraph 3.2, sub-section 'Expectations'

- Improve communication between cultural organisations
- Develop better means of providing information for participants:

All adult participants responded that they would "definitely" welcome something that would ease access to information and many would welcome, and use, a website or online network. (Sellers: 8)

4.3   The skills and qualities valued by participants

An artist's interpersonal and social skills, their motivation, values, ethos and personality were identified by many participants and organisations as being vital qualities inherent in successful projects. Often these qualities and skills are erroneously referred to as 'soft', but evidence suggests that they are essential to the success of any project. The skills and qualities which were cited by participants for their importance include the artist's ability to:

- Empathise, collaborate and communicate effectively
- Develop trusting relationships
- Listen effectively and intuitively
- Recognise the needs of participants
- Be flexible and able to 'think on their feet'
- Be sensitive
- Respond appropriately to non-verbal, and other, communication styles
- Know when to lead and when to stand back
- Know how to deal with difficult situations and how to "...conduct themselves in different contexts and settings" (Davies: 2)[6]

The evidence suggests that greater cross sector collaboration would help the participatory arts sector. Entelechy Arts proposes the development of fora/networks of continuous professional development (CPD) providers which would consider:

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[6] Case study of Akademi South Asian Dance UK.

> ... collaborations between different artists, participants and expert practitioners from other sectors where experience can be shared, thinking joined up and mutual learning promoted (Davies: 7)[7].

In conclusion, Mackney and Kelly provide a succinct recommendation which embraces several of the points made and resonate with several of the documents considered:

> The high emphasis and value placed on artistic skills of artists, facilitators and leaders amongst participants, indicate that it is essential that artistic skills must be at the centre of participatory training models. Added to that must be a portfolio of roles (leader, facilitator, teacher, co-developer, listener, collaborator, conceptual thinker) which enable artists to effectively deploy those skills in participatory settings. (Mackney & Kelly: 20)

5.   References

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ArtWorks Newsletter: Developing Practice in Participatory Settings (June 2013), Paul Hamlyn Foundation, ArtWorks

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Davies, Sarah B (December 2012), *ArtWorks London – Case studies by Sarah B Davies for A New Direction and the Barbican*, ArtWorks London

dha & the Institute for Cultural Practices, University of Manchester (November 2012), *Paul Hamlyn Foundation ArtWorks Evaluation Interim Report*, ArtWorks: Paul Hamlyn Foundation

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[7] Spitalfields Music made a similar suggestion (Davies: 11).

Houghton, Nicholas (2008), *enquire: Inspiring Learning in Galleries 02 Executive Summary*, engage The National Association for Gallery Education

Kay, Sue (December 2012), *ArtWorks: learning from the research (Working Paper 1)*, Artworks: Paul Hamlyn Foundation

Mackney, Maia & Kelly, Sophie Leighton (February 2013), *ArtWorks London – Participant Research Report 1, Young People in Participatory Ensembles*, ArtWorks London

Salamon, Esther (February 2013), *The results of an investigation into the professional development needs of those artists, and their hirers/commissioners, who are involved in visual arts projects with people*, ArtWorks Navigator

Sellers, Eleanor (March 2012), *ArtWorks Cymru – Participant consultation report*, ArtWorks Cymru

Taylor, Barbara (2013), *ArtWorks: Artist Consultations (Working Paper 4)*, ArtWorks: Paul Hamlyn Foundation

In addition to the above documents, an interview with Alice Thwaite, Director – Development, of Equal Arts was undertaken in May 2013.

Paul Hamlyn Foundation

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

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

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

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

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

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.artworksphf.org.uk