

## Laboratories Autumn 2012 Research Evaluation Report December 2012



Lotos Collective Pit Lab, October 2012. Photo © Camilla Greenwell.

"the fact that we can come here as a hub of creativity is priceless"

"It has opened my mind to using different techniques and it has given me so much desire to go out there and try the new things I've learnt in the week, so that I can continue to grow"

"it's an economic necessity for artists now, you have to be able to diversify what you can offer, and as a visiting artist this been a good chance for me to work in a variety of settings and with an ensemble, within a group who are trained practitioners from different art forms"

**'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.**

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## Executive Summary

### Background

ArtWorks London has reviewed the Lab model following the learning from the pilot year. For clarity, we have identified the intentions of ArtWorks London Labs as follows.

All ArtWorks London Labs:

- test different ways of developing artistic skills: in a 'masterclass' format that provides training by artist for artists; through peer-to-peer sharing of practice within a single art form; through peer-to-peer sharing of practice across art forms.
- test ways of supporting the development of artists' portfolio roles: by providing a focus for a Lab that develops an area identified through research as lacking; by bringing together artists from different disciplines, or people from outside the arts, to share their portfolio roles
- test ways of enabling and supporting reflection: by giving artists time and space to research and develop new ways of working; by trialling support methods that intervene in the artistic process (e.g. Critical Response Process, Connecting Conversations, etc); by providing mentoring for artists involved; by following up with artists at agreed stages beyond the Labs to understand the impact that Labs have on artists' future work and the participants they work with.

Three Labs took place in the period October to December 2012, each of which tested these intentions in different ways. In order to explore the potential and relevance of the Lab as a form of learning for artists working in participatory settings, a logic model was developed to uncover the assumptions underlying the Lab programme. The assumptions were tested by means of a feedback survey that was sent to all 40 artists that took part in a Lab over this period. All artists also took part in a feedback discussion on the final day of their Lab.

### Key Findings

40 artists took part in Labs during the period October to December 2012. 28 of these completed outcome surveys, giving a 70% response rate.

75% said that the Lab they took part in was definitely or probably special / different from other learning events. 79% of artists responding said it was definitely or probably enjoyable and 68% inspiring. Many of the Labs involved artists from across different disciplines. 79% of respondents said that working with artists from different art forms definitely or probably enhanced their experience. 59% of artists who took part said that being in a group with artists from different career stages definitely or probably enhanced their experience. This was not applicable to 19% of respondents.

Across all types, the Barbican/Guildhall Lab model:

- Received positive feedback from attendees
- Is seen as distinctive, enjoyable and inspiring
- Has attracted artists who work across or in several art forms in this period
- Is targeted towards, and taken up by, early career artists

### Action Points for Developing Labs as a Model of Support for Artists Working in Participatory Settings

There are several action points that come out of this research evaluation to be addressed. Some we need to address within the ArtWorks London network, and others we would like to suggest addressing with the Paul Hamlyn Foundation and across the ArtWorks Pathfinders.

#### Action Points for ArtWorks London:

- Address how we use the Ning site and quarterly Pathfinder meetings to find opportunities to assess whether our Lab model has the potential for replication in other contexts within ArtWorks London
- We are working on a wider dissemination strategy across ArtWorks London, that will ensure active discussion about the learning to feed into the action research process, as above
- We will be sending out follow-up surveys to artists that took part in 2011/12 Labs in early 2013
- We need to consider whether a joint call out for ACE and ArtWorks London Labs is the best way to commission work.
- We need to address how we recruit and select Lab attendees and test our assumptions about artists' reactions to the term 'participatory'

#### Action Points to address with ArtWorks nationally:

- Use this and the previous report to stimulate discussion across the ArtWorks network about how Labs might work in other contexts
- This raises questions about how we define 'participatory settings' as well as how we ensure the ethics of this kind of work. We need to consider the role of the commissioner in this process, and how we identify the right support for different artists, for example here in considering the relationship they have with participants. The work in this series of Labs has represented a range of interpretations of the concept of 'participatory settings'. Each raises interesting questions that we need to address, with PHF and the other ArtWorks Pathfinders about how we are defining 'participatory' within the scope of ArtWorks, and how it is interpreted by artists, commissioners and funders. We must address this before commissioning further Lab work

These action points will sit alongside the existing, ongoing action points from the 2011/12 pilot research evaluation:

- Model how Labs work for the purposes of sharing practice and enabling others to replicate and apply them in other contexts
- Develop a dissemination strategy to share the learning
- Continue to track artists beyond the Labs
- Investigate the impact on the quality of participant experience as a result of artists taking part in Labs
- Commission Lab work that has an explicit focus on working in participatory settings
- Open out the Lab model to the ArtWorks London Network.

We have also identified areas that we want to test that are to be covered in Labs from Spring 2013 onwards:

- Labs are still to be tested as an FE model; this will come after the consultation gathering that A New Direction will facilitate with FE partners
- Labs are being tested at UG level through the Guildhall School and there are areas in which there are potential transferable techniques– but this needs to be translated into learning that can be shared with other ArtWorks London organisations and tested in different contexts

- Labs are being tested at PG level through the Guildhall School – this needs to be translated into learning that can be shared with other ArtWorks London organisations and tested in different contexts

## 1. Introduction

### 1.1 Background of the programme

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

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

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

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

### 1.2 Action Points from 2011/2012 Research Evaluation

- Model how Labs work for the purposes of sharing practice and enabling others to replicate and apply them in other contexts
- Develop a dissemination strategy to share the learning
- Continue to track artists beyond the Labs
- Investigate the impact on the quality of participant experience as a result of artists taking part in Labs
- Commission Lab work that has an explicit focus on working in participatory settings
- Open out the Lab model to the ArtWorks London Network

### 1.3 Intentions of ArtWorks London Labs

The Lab model is being tested as a potential part of the four proposed training strands that will be the legacy of ArtWorks London from September 2014 and beyond. ArtWorks London proposes that the Lab model could be an appropriate form of training as part of formal courses at Further Education, Undergraduate, Postgraduate and CPD level.

Over the next two years, we will be testing the Lab model with different groups of artists in a range of contexts to better understand how they could form part of training courses. We propose that the Lab model can be a useful way of developing the three core aspects set out in our original ArtWorks bid: artistic skills, portfolio roles and reflective practice.

As such, all ArtWorks London Labs:

- test different ways of developing artistic skills: in a 'masterclass' format that provides training by artist for artists; through peer-to-peer sharing of practice within a single art form; through peer-to-peer sharing of practice across art forms.
- test ways of supporting the development of artists' portfolio roles: by providing a focus for a Lab that develops an area identified through research as lacking; by bringing together artists from different disciplines, or people from outside the arts, to share their portfolio roles
- test ways of enabling and supporting reflection: by giving artists time and space to research and develop new ways of working; by trialing support methods that intervene in the artistic process (e.g. Critical Response Process, Connecting Conversations, etc); by providing mentoring for artists involved; by following up with artists at agreed stages beyond the Labs to understand the impact that Labs have on artists' future work and the participants they work with.

Alongside the ArtWorks London Labs, we are running other Lab work (with UG and PG students at the Guildhall School and through our ACE NPO grant) which will enable further testing than the ArtWorks programme alone could provide.

#### 1.4 Evaluation methodology

Each Lab was evaluated using two different methods. A discussion session took place on the final day of each Lab, offering artists an opportunity to reflect on the process. Each artist was sent a survey following the Lab inviting them to give further feedback. The survey was based on that created in July 2012 for the 2011/12 Labs and adapted in response to learning from these previous Labs and the revised logic model, below.

#### 1.5 Logic Model

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

Logic models are useful to:

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

Logic models are not intended to be comprehensive. The key with logic models to encapsulate the key elements of the programme. Logic models can and, indeed should, be refined over time as programme participants increase their understanding of how the programme does or should work."<sup>1</sup>

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<sup>1</sup> Annabel Jackson Associates, Somerset Reach Final Evaluation Report August 2009, pp.10-11.  
<[www.willisnewson.co.uk/assets/files/REACH\\_Somerset\\_Eval.pdf](http://www.willisnewson.co.uk/assets/files/REACH_Somerset_Eval.pdf)>

## ArtWorks London Autumn 2012 Labs Logic Model

| ACTIVITIES                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | OUTPUTS                                                                                                                                                                                                                                                                                                                                                   | SHORTER TERM OUTCOMES                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | LONGER TERM OUTCOMES                                                                                                                                                                                                                                                                                                                                                                                                                                                  | IMPACT                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Bringing together artists from different disciplines to share practice over an intensive short-term period</p> <p>Facilitated exploration of practice led by established artists for early career and emerging artists</p> <p>OR</p> <p>Space, time and resources for artists to develop their own cross-arts participatory practice</p> <p>Structured reflection is part of each Lab</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <p>4 ArtWorks London Labs</p> <p>1 discussion and networking evening bringing together artists from the ArtWorks London labs and artists from the ACE Labs.</p> <p>Some Labs end with a sharing or performance</p> <p>Many Labs are documented by the artists involved via methods such as blogging, film, daily written diaries, noted observations.</p> | <p>Artists increase their confidence in participatory work, develop critical skills and ability to articulate their values</p> <p>Artists have a better understanding of the connection between collaboration and participation</p> <p>Artists feel part of a London-wide community of artists and develop new connections and collaborators through the network.</p> <p>Learning about which laboratory models work for artists at different career stages and in different art forms will underpin the four developing pathways</p> | <p>Artists change their practice, feel they have more choices in working with participants, apply the skills they have learnt in participatory work, make space for reflection</p> <p>Laboratories are embedded in ArtWorks London partners' practice</p> <p>Labs are part of the four new pathways that are the legacy of ArtWorks London</p> <p>Models of good practice are shared, disseminated and replicable</p> <p>Learning informs other labs and activity</p> | <p>Future project participants benefit from enhanced quality of experiences engaging with arts-led activity led by artists who have taken part in Labs</p> <p>Artists benefit from being part of a network of practicing artists, producers and organisations across London</p> <p>Artists who work in participatory settings feel that time to develop their practice is being supported and respected within a high profile venue.</p> |
| <p><b>ASSUMPTIONS:</b></p> <ul style="list-style-type: none"> <li>• Developing practice through process, either facilitated by an established artist or peer to peer sharing of practice, which will develop their unique artistic identity rather than facsimiles</li> <li>• The skills developed through cross-arts collaboration (openness, flexibility, ability to articulate and translate ideas and art form specific concepts, develop artistic integrity and a willingness to share) are transferable to the skills needed to work across contexts in participatory settings</li> <li>• Short-term Labs provide bursts of inspirations that fit around people's existing commitments</li> <li>• Facilitated Labs enable more artists to participate than open call Labs</li> <li>• A community of practice will follow from Lab work</li> <li>• An environment of co-learning and openness will affect artists' subsequent relationships with participants</li> <li>• Bringing artists from different artistic disciplines together will give a variety of perspectives, which will match the complexity of different participatory contexts</li> <li>• Artists have time to reflect on their practice; and will be more reflective and articulate about their practice</li> <li>• A shared learning experience within a laboratory environment enables the development of new work in participatory settings</li> <li>• Artists will develop their curiosity about the practice of others at all career stages and in all art forms</li> <li>• Bringing together artists from different art forms, career stages and contexts will enable democratic exchange and learning</li> <li>• Artists will understand each others' perspectives and develop their own thinking; this skill will be useful in participatory settings</li> <li>• Artists who work in participatory settings will be keen to develop their practice, process and ideas within a structured but flexible framework which is not product focused.</li> <li>• Artists who work in participatory settings are able to develop their practice when not in a participatory setting – and will be able to transfer the learning into that context with renewed confidence.</li> </ul> |                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                          |

## 2. Project Information

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

### 2.1 Project Activity

Three Laboratories took place over the Autumn term in 2012. Each took place over the course of one week at a central London location. One Lab was run in partnership with the Young Vic and was facilitated by established artists; the artists taking part were invited to apply by way of an email invitation circulated to mailing lists at the Barbican, Guildhall School and Young Vic. The other two took place in the Barbican's Pit Theatre and were chosen from applicants to an open call for artists wanting time and space for research and development.

Table 1: Summary

|                                          |    |
|------------------------------------------|----|
| Total number of days                     | 13 |
| Total number of sessions                 | 26 |
| Total number of hours                    | 78 |
| Total number of artists taking part      | 37 |
| Total number of artists leading sessions | 3  |

### 2.2 Laboratory Descriptions

Table 2: Description of Labs Autumn 2012

| Date                                        | Description                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Number of Artists |
|---------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| 8 <sup>th</sup> – 12 <sup>th</sup> October  | <p><b>The Lotos Collective</b></p> <p>An exploration of immersive theatre and ensuring a meaningful experience for the participants, working with various experts from the fields of technology, gaming and puppetry.</p> <ul style="list-style-type: none"> <li>This Lab tested the model as a CPD or PG opportunity for artists to develop new work</li> <li>This Lab tested the format as a way of developing artistic skills through peer-to-peer sharing of practice and new ideas.</li> <li>This Lab tested the format as a way of developing portfolio roles by bringing together artists from different disciplines (theatre, gaming, puppetry, technology) and focussing on producing new models for immersive, participatory performance.</li> <li>This Lab tested the format as a way of developing reflective practice by providing time and space for artists to work on a new project</li> </ul>                                                                                                                | 15                |
| 22 <sup>nd</sup> – 26 <sup>th</sup> October | <p><b>A Call to Collaborate: Young Vic Partnership Exchange</b></p> <p>Development of the pilot year Laboratory which brought together musicians and theatre directors from the Genesis Directors Programme to share practice in devising new work collaboratively with participants across art forms. This was jointly funded by The Young Vic and took place at the Young Vic Theatre, working towards an outdoor pop-up participatory event at the end of the Lab. The participants of this Lab were emerging artists who have history of, a commitment to or interest in working in participatory settings.</p> <ul style="list-style-type: none"> <li>This Lab tested the model in two distinct ways: as a CPD model for artists to undertake as a one-off training development opportunity for artists working in participatory settings and as a Lab delivered in partnership between two organisations that are part of the ArtWorks London network (translating the model tested at Barbican/Guildhall in</li> </ul> | 15                |

|                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |    |
|------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
|                                                | <p>the pilot year to other organisations)</p> <ul style="list-style-type: none"> <li>• This Lab allowed for the opportunity to invite UG and PG students to take part alongside emerging artists as an extra curricular activity.</li> <li>• This Lab tested the format as a way of developing artistic skills through peer-to-peer sharing of practice across art forms</li> <li>• This Lab tested the format as a way of developing portfolio roles by bringing together artists from different disciplines and focussing on producing a piece of pop-up participatory performance</li> <li>• This Lab tested the format as a way of developing reflective practice by providing time and space for artists to work on a new project</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |    |
| 22 <sup>nd</sup> – 26 <sup>th</sup><br>October | <p><b>Arts School Lab legacy Lab: Isobel de Vasconcellos</b></p> <p>This was a continuation of a project conceived by visual artist Isobel through the July 2012 Arts School Lab. Isobel worked in collaboration with experienced participatory arts facilitator and theatre director Kirsty Housley, musician Ben Hales and choreographer Efronisi Protopapam, using verbatim recordings of the stories of local residents. Filmmaker and Arts School Lab tutor Penny Woolcock mentored Isobel through her Lab week, testing assumptions and models of making work about a particular community.</p> <ul style="list-style-type: none"> <li>• This Lab tested the model as a CPD, UG or PG opportunity for artists to further develop work previously conceived in an intensive Lab setting</li> <li>• This Lab tested the format as a way of developing artistic skills through sharing of practice via experienced artistic collaborators (Director and Movement artist). The idea has been conceived by Isobel but she will be “taught” different ways of how to approach this topic from the other experienced artists and artforms in a Lab format rather than Teaching format.</li> <li>• This Lab tested the format as a way of developing portfolio roles by bringing together artists from different disciplines and also members of the community. This tested the Lab format as a way of developing artists articulacy, flexibility, negotiation and development of others who may not have experienced the Arts previously.</li> <li>• This Lab tested the format as a way of developing reflective practice by providing time and space for artists to work on a new way of working in a safe and supported environment.</li> </ul> | 10 |

Four other Labs took place during this period that were not funded through PHF ArtWorks, but will inform the ongoing development of the Lab model. Figures from these Labs are not included in this report. For information, these were as follows:

#### Artists: Alex Sutton (Director)

This was a research & development week looking at the different processes involved in preparing a piece from the point of view of different performing arts genres. Alex is a director specialising in Opera and he brought together 28 singers, actors and dancers to work on a choral piece, Bach Again by Edwin London. None of the participants on the lab knew what the Lab was about in advance and Alex was able to observe how different art forms approached the same piece of music/text within their own art forms but also how they then respond to working these ideas into a collaboration with the other art forms. There was a great deal of discussion about the differences between working practices of each art form but also practical sessions involving everyone experiencing each others art forms directly

with all participants singing, dancing and acting before finally bringing together all these elements for a sharing on the final day.

**Artists: Jane Cheadle, Anne Pickering, Lucy Parker, Jenna Collins, Michaela Nettel**

**Project: Spatial Annotations**

Five visual artists who specialise in animation shared their practice with peers. In the visual arts world artists tend to work alone, so for all the artists involved this was a major departure to their usual practice. Each artist lead for one day with the other 4 inputting ideas. They each found the pressure of leading sessions quite intense but all of them felt the process to be extremely useful as each had different skills and experiences they could feed in to each others work. They didn't have a sharing during their week but we were able to provide the Pit space again a month later where they were able to share films they had edited from the week to a small audience.

**Artists: RETZ**

**Project: PROCESS**

RETZ used different mediums and spaces to create a digital and live treasure hunt, re-telling the story of Franz Kafka's 'The Trial' as a piece of participatory performance. As a result of this new link with Creative Learning, RETZ will be involved as artists working with students to create participatory work around their base in East London's vibrant Hoxton Street community. This will lead to performances in Creative Learning's 'Dialogue' – a festival in February 2013 involving Guildhall School Undergraduate and Leadership MA musicians working with a diverse range of community groups in East London.

**Artists: Sleepwalk Collective**

Award-winning theatre company Sleepwalk Collective, who were putting on a production in the Pit Theatre invited visual artists - (painters, sculptors, illustrators or theatre designers) into their process. This practical lab led by the Sleepwalk team explored set, costume, props, and visual and aesthetic possibilities. Two visual artists took part.

## 2.3 Attendees

Attendees were recruited in a number of different ways. The Lotos Collective responded to an open call for proposals for research and development projects that would benefit from use of Lab time and space. A Call to Collaborate was developed as a Lab concept in conjunction with the Young Vic, and artists were recruited through a call out to networks of both organisations, from which a balance of theatre and music practitioners were selected. The Arts School Lab legacy Lab came about as a result of offering all Arts School Lab attendees the opportunity to propose Lab ideas.

When asked to group themselves according to the ArtWorks reporting categories, half of the artists identified as 'cross/multi art form'. The bias towards music and theatre in the remaining artists can be largely attributed to the focus of the Young Vic partnership Lab on those two art forms. Not all attendees responded to these questions, response rate details can be found in section 3 below.

Table 3: Attendee Art Forms

|            |   |    |
|------------|---|----|
| visual art | 0 | 0% |
| craft      | 0 | 0% |
| literature | 0 | 0% |

|                      |    |       |
|----------------------|----|-------|
| media/digital/film   | 0  | 0%    |
| music                | 6  | 15%   |
| dance                | 0  | 0%    |
| theatre              | 13 | 32.5% |
| cross/multi art form | 20 | 50%   |
| other                | 1  | 2.5%  |

The majority of artists that took part were early career, and a quarter were mid career artists. This is consistent with the 2011/12 Labs, and follows our stated aim of targeting Labs at these groups, as part of testing the format at undergraduate, postgraduate and CPD level.

Table 4: Attendee Career Stage

|                                         |    |      |
|-----------------------------------------|----|------|
| emerging (student)                      | 3  | 7.5% |
| early (recent graduate or early career) | 26 | 65%  |
| middle                                  | 10 | 25%  |
| established                             | 1  | 2.5% |

The vast majority of artists in attendance had some prior experience of working in participatory settings across a range of contexts. For this question, attendees were able to select more than one option.

Table 5: Attendee Contexts

|                                                    |    |       |
|----------------------------------------------------|----|-------|
| no experience of working in participatory settings | 2  | 7.1%  |
| schools                                            | 21 | 75%   |
| community settings                                 | 22 | 78.6% |
| health settings                                    | 6  | 21.4% |
| criminal justice settings                          | 0  | 0%    |
| arts/cultural venues                               | 20 | 71.4% |
| other                                              | 1  | 3.6%  |

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

### 3. Analysis of Attendees' Feedback

#### 3.1 Key Points

40 artists took part in Labs in this period. 28 of these completed outcome surveys, giving a 70% response rate. This is an improvement on the 44% response rate of the 2011/12 survey, which can be attributed to the timing of the surveys, which were sent much sooner after the Labs finished. Some respondents commented, however, that they would have liked further time to reflect on the Lab and embed the learning into their own practice before responding to a survey.

The responses came from artists across all the Labs.

Table 6:

|                                                       |    |       |
|-------------------------------------------------------|----|-------|
| The Lotos Collective                                  | 14 | 50%   |
| A Call to Collaborate: Young Vic Partnership Exchange | 8  | 28.6% |
| Arts School Lab legacy Lab: Isobel de Vasconcellos    | 6  | 21.4% |

75% said that the Lab they took part in was definitely or probably special / different from other learning events. 78.5% of artists responding said it was definitely or probably enjoyable and 67.9% inspiring.

All of the Labs involved artists from across different disciplines. 78.6% of respondents said that working with artists from different art forms definitely or probably enhanced their experience. One artist commented "it's exciting and challenging to witness their different expectations and struggles with the work" and another stated "There is nothing like looking at something from the outsider's view and being able to critique it".

59.2% of artists who took part said that being in a group with artists from different career stages definitely or probably enhanced their experience. This was not applicable to 18.5% of respondents.

The Labs were designed to offer suitable time and space to experiment, stretch possibilities and push boundaries. 78.6% said that we definitely or probably managed that with them. One artist said "I agree that the lab offered Isabel a chance to stretch her practice and explore how she might work in a performative sense. I found it was interesting to see my own way of working reflected back through the other participants and it made me question whether there might be other ways I could work."

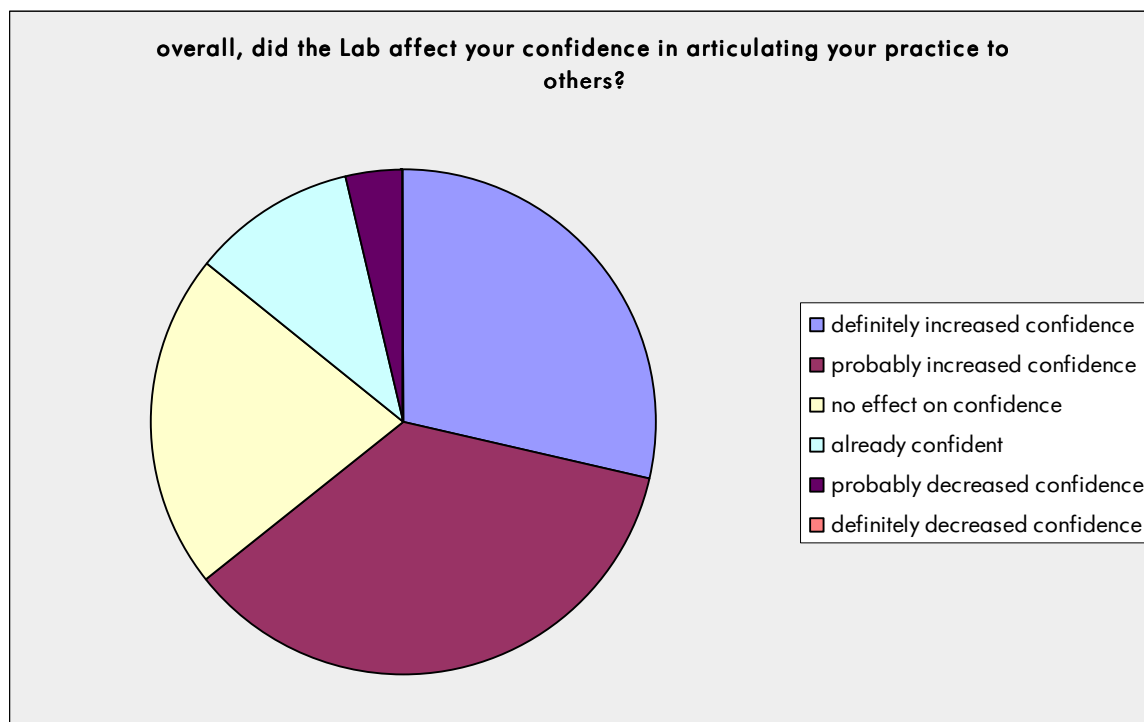
The Labs aim to offer suitable time and space for reflecting on the work. 57% felt that we had definitely or probably managed this with them. One artist who responded positively reported that "reflection was an integral part of the process within the team, and part of our daily activities". Of those that responded negatively, a significant proportion were from the Arts School Lab legacy Lab with Isobel de Vasconcellos. The artists who joined Isobel for the week felt that the Lab was focused on her development, rather than group development, and so did not prioritise reflection on the work. This is something that needs to be addressed if future Labs are based around an individual rather than a group.

### 3.2 Analysis of Comments

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

#### Confidence

64.3% of respondents said that taking part in the Lab has definitely or probably increased their confidence in articulating their practice to others.



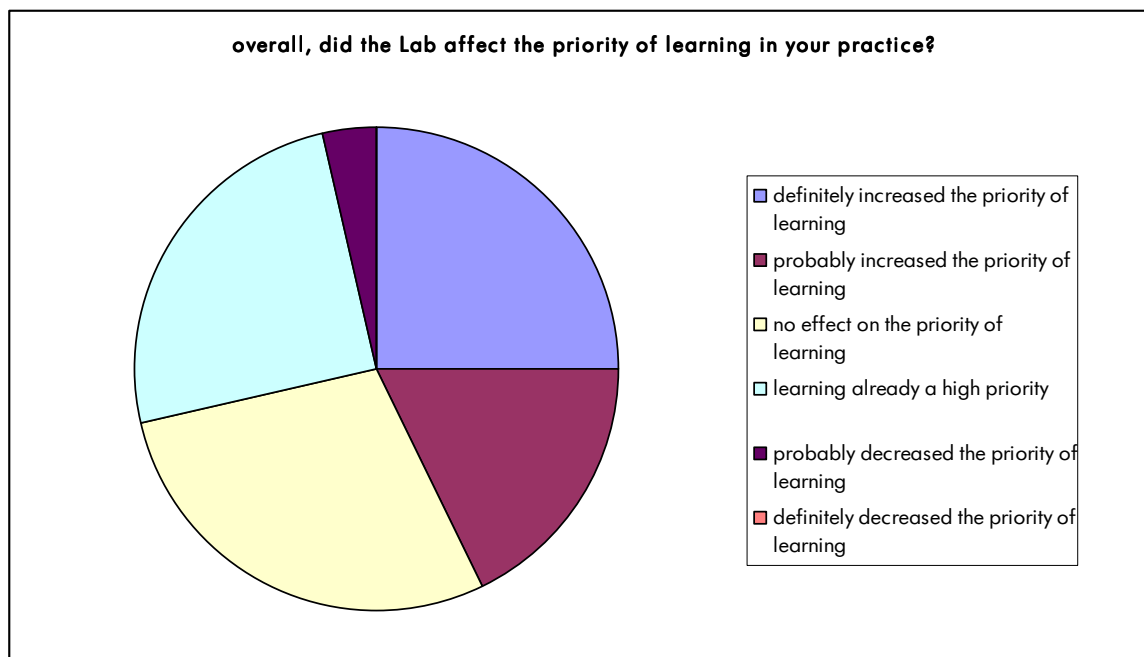
"It made me bold enough to pitch an theatrical-musical idea to the BAC for a scratch which I conceived over six months ago. They accepted it!"

"It placed me right in the middle of unfamiliar territory and prompted me to think critically and intuitively about the writer in a performance context, giving me the tools to try things out in practice and begin to evolve a sense of what works and what doesn't."

"When you enter a process without an existing framework, you suddenly discover that you do, in fact, have your own well formed, tried and tested ways of generating and responding to material. Having to articulate this automatic response to someone who had no experience of working this way was really interesting for me."

#### Priority of Learning

42.9% of the artists said that taking part in the Lab definitely or probably increased the priority of learning in their practice. 25% said that learning was already a high priority.

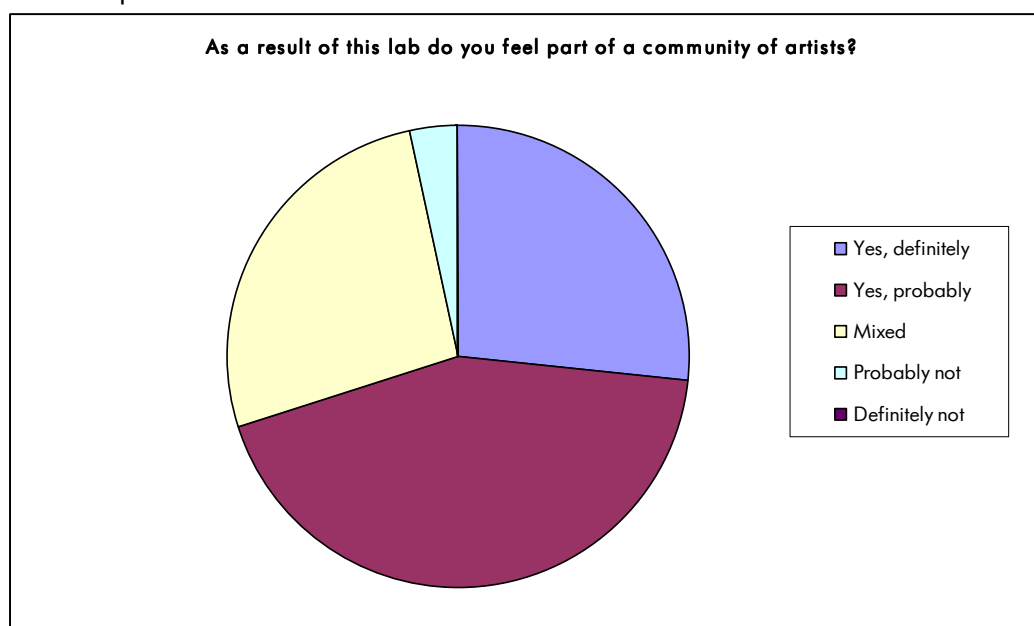


"I think I'm always quite a curious director, keen to explore and to learn. It did emphasise the importance of continually meeting new people in formats where I get to work with them actively and see how we work together."

"We centred our research project on mutual learning of the participants and core company members. The week was a success from the company's point of view in terms of our learning from the intended aims and objectives."

### Developing a Community of Practice

75% of artists said that, as a result of the Lab they took part in, they definitely or probably feel part of a community of artists. This has increased from 50% over 2011/12. In response to the mixed response last time, an additional session bringing together artists from all the Labs at a Networking Evening was implemented, with the aim of increasing the community of practice aspect.



"do feel part of a community of artists from these Barbican workshops in being invited to various Barbican things though"

"It was great to reconnect with former collaborators and to work in the space"

"I think it's wonderful that an effort is being made to keep a sense of individual Pit Labs being part of a greater programme, and fostering a loosely collegiate network among Pit Lab groups. I feel strongly that this should be a long term aspect, as I'd love to know what other people are going on to do, not just in the coming months but over their careers."

### Strengths

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

|                        |    |     |
|------------------------|----|-----|
| Collaboration          | 10 | 40% |
| Supportive Environment | 10 | 40% |
| Time and Space         | 10 | 40% |
| Atmosphere             | 7  | 28% |
| Cross Arts             | 5  | 20% |

Additionally, 3 of the respondents from the Call to Collaborate Lab praised the Leadership, representing 37.5%. This was the only Lab which was 'led'.

### Weaknesses

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

|                                                     |   |     |
|-----------------------------------------------------|---|-----|
| Lack of defined objective(s)                        | 6 | 24% |
| Not enough time                                     | 5 | 20% |
| Lack of materials / resources                       | 4 | 16% |
| Content not appropriate in relation to expectations | 3 | 12% |
| Not collaborative                                   | 3 | 12% |
| Organisation                                        | 3 | 12% |
| Presentation of work at the end of the Lab          | 3 | 12% |
| Space offered                                       | 2 | 8%  |

There were a number of other weaknesses mentioned by only one respondent each. These were: varied level of interest; too much talking; too large a group; too discursive; timing of the Lab; artists not being paid; lack of follow-up.

Additionally, 1 of the respondents from the Call to Collaborate Lab criticised the Leadership, representing 12.5%. This was the only Lab which was 'led'.

### Improvements

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

|                                           |   |       |
|-------------------------------------------|---|-------|
| more focus                                | 3 | 20%   |
| more time                                 | 3 | 20%   |
| adaptability to needs of different groups | 2 | 13.3% |
| balance between art forms                 | 2 | 13.3% |

|                                    |   |       |
|------------------------------------|---|-------|
| ensuring content matches brief     | 2 | 13.3% |
| more feedback and evaluation time  | 2 | 13.3% |
| paying attendees                   | 2 | 13.3% |
| technical support                  | 1 | 6.7%  |
| mentor for the duration of the Lab | 1 | 6.7%  |
| follow-up                          | 1 | 6.7%  |

### 3.3 Analysis of Discussion Data

On the final day of each Lab, a discussion session was facilitated with the attendees to gather qualitative feedback. This has been analysed to help address the extent to which we have so far, during this first term of the 2012/13 academic year, addressed the action points raised by the 2011/12 research evaluation, and the extent to which we have met the intentions of ArtWorks London Labs that we subsequently set ourselves.

#### Action Points from 2011/2012 Research Evaluation

- **Model how Labs work for the purposes of sharing practice and enabling others to replicate and apply them in other contexts**

The three Labs that took place in this period tested different Lab models.

The Arts School Lab Legacy Lab with Isobel de Vasconcellos focussed on Isobel as an individual artist and finding the right collaborators to share their practice. Isobel identified her Lab as working towards creating something, rather than “dialogue and ongoing exercise”.

The Lotos Collective Lab provided time and space for a collective to develop an idea: “this is the first time we have genuinely been able to play and experiment, knowing that this is seed planting for a larger piece we want to develop”. They reported that “when you usually find a space in London, you are sharing it with 5 other people and you are compromised, but this was our space to explore and be immersed in”, suggested that the Lab offer through ArtWorks London fills a gap in provision. They particularly defined their approach as “experimentation, putting things in the test tube. It might fail and it might work.”

The Call to Collaborate Lab tested the model of working in partnership with another organisation, the Young Vic, and of providing a Lab opportunity that was led by established artists. Despite the leadership aspect, one attendee reported that “it was completely collaborative, and I didn’t feel any hierarchy, which was lovely”. The cross-arts nature was also noted: “I was interested in meeting people from other art forms who were interested in being outside of their comfort zone [...] who wanted to play around”.

*A further action is to use this and the previous report to stimulate discussion across the ArtWorks network about how Labs might work in other contexts. ArtWorks London needs to address how we use the Ning site and quarterly Pathfinder meetings to find opportunities to assess whether our Lab model has the potential for replication in other contexts within ArtWorks London.*

- **Develop a dissemination strategy to share the learning**

The Lab report from 2011/12 has been published on the ArtWorks website; this report will also be published, and shared with partners. *We are working on a wider dissemination strategy across ArtWorks London, that will ensure active discussion about the learning to feed into the action research process, as above.*

- **Continue to track artists beyond the Labs**

A number of artists have been in touch since the end of the Labs to update on how it continues to impact on their work. *We will be sending out follow-up surveys to artists that took part in 2011/12 Labs in early 2013.*

- **Investigate the impact on the quality of participant experience as a result of artists taking part in Labs**

*This is a longitudinal aim that we are committed to continuing to investigate.* Within this period, this applies most to the Arts School Lab legacy Lab. Isobel de Vasconcellos was working on developing a piece of performance using verbatim recordings of the stories of local residents. Some of the attendees of the Lab felt that “it is weird to carry on without the people who you are having the conversation with”. This Lab showed potential correlation between supporting artists to reflect on their process and improving relationships between artists and participants. Isobel reflected that she was able to refine her ways of working with people: “you reflect on your conversation, you refine the questions you want to ask. People feel more comfortable with you.”

*This raises questions about how we define ‘participatory settings’ as well as how we ensure the ethics of this kind of work. We need to consider the role of the commissioner in this process, and how we identify the right support for different artists, for example here in considering the relationship they have with participants.*

- **Commission Lab work that has an explicit focus on working in participatory settings**

The call out for Open Labs (of which Lotos Collective was the only one in this period) did not explicitly mention participatory settings, since this was for both ArtWorks London and ACE funded Labs. However, it was part of the core selection criteria for ArtWorks London Labs. *We need to consider whether a joint call out for ACE and ArtWorks London Labs is the best way to commission work.*

The advert for applicants to the Call to Collaborate Lab made clear that the final outcome of the Lab would be “a short secret pop up interactive performances to unsuspecting audience participants of South London streets”. There were no specific requirements for attendees to have experience of or express interest in participatory work. *We need to address how we recruit and select Lab attendees and test our assumptions about artists’ reactions to the term ‘participatory’.*

*The work in this series of Labs has represented a range of interpretations of the concept of ‘participatory settings’. Each raises interesting questions that we need to address, with PHF and the other ArtWorks Pathfinders about how we are defining ‘participatory’ within the scope of ArtWorks, and how it is interpreted by artists, commissioners and funders. We must address this before commissioning further Lab work.*

There was an element of participatory work in all three Labs.

The Arts School Lab legacy Lab focused on the lives and experience of local residents; Isobel was interested in the idea “that you could bring voices from the outside world into a creative environment and work collaboratively with people across disciplines” It was firmly rooted in a participatory setting even if this idea wasn’t fully developed or explored through the Lab itself.

The Lotos Collective explored the idea of audience as participant; one member of the group reported that: “It’s a great sharing between audience and performer relationship, and that’s what really excited me.”

The focus of the Call to Collaborate Lab was on creating a piece of participatory performance through collaboration. However, in the discussion session the attendees talked about the work as performance or “street art” and didn’t refer to it as participatory.

However, it did serve to inspire some attendees to want to experiment more with participatory process: “I really love the idea of members of the public wanting to join in”.

- **Open out the Lab model to the ArtWorks London Network**

The Call to Collaborate Lab was in partnership with the Young Vic. Discussions are ongoing across the Network about how other organisations can take on the learning from past ArtWorks London Labs and develop the model in different ways.

### Intentions of ArtWorks London Labs

Following the research evaluation of the pilot year Labs we recognised the need to clearly state the intentions of Labs as a model of developing practice in participatory settings. The three Labs we selected for this period worked towards each intention in a different way, as shown in Table 2 above. The feedback demonstrates the extent to which this was effective.

| Intention                                                                                                                                                                                                                                                                                           | Lotos Collective                                                                                                                                                                                                                                                                                                    | Arts School Lab legacy Lab                                                                                                                                                                                                                                                                                                                                                                      | A Call to Collaborate                                                                                                                                                                                                              |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>ArtWorks London Labs are intended to test different ways of developing artistic skills: in a ‘masterclass’ format that provides training by artist for artists; through peer-to-peer sharing of practice within a single art form; through peer-to-peer sharing of practice across art forms</b> | The Lotos Collective Lab was a peer-to-peer sharing of practice amongst an existing group working across art forms. They reported that it was important to have a peer group as “It was like a masterclass in that everyone has a baseline of understanding, you can move forward quite swiftly and develop ideas”. | The Arts School Lab legacy Lab brought together a group of peers with a focus on one artist, though the group reported that they all developed artistic skills through this process: “the idea of being in someone else’s room in a way and helping somebody else explore their ideas and vision was quite lovely really, it’s just a slightly different process, more collaborative in a way.” | The Call to Collaborate Lab was an example of providing training by artists for artists. [no direct feedback; see quantitative responses, which praised leadership of the Lab]                                                     |
| <b>ArtWorks London Labs are intended to test ways of supporting the development of artists’ portfolio roles: by providing a focus for a Lab that develops an area identified through research as lacking; by bringing together artists from different</b>                                           | The Lotos Collective Lab brought together artists from different disciplines, which the group reported was successful in developing portfolio roles. One member said “It has opened my mind to using different techniques and it has given me so much desire to go                                                  | The Arts School Lab legacy Lab was intended to support and develop an artists’ portfolio roles by bringing together a range of artists from other disciplines. Isobel reported that “this was my way from within, as a creative individual, to figure out whether I                                                                                                                             | The Call to Collaborate Lab focused on two art forms, and developing the portfolio roles of all by working in collaboration. One artist said “the explicit focus on collaboration across art forms meant this was keenly felt” and |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                           |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| disciplines, or people from outside the arts, to share their portfolio roles                                                                                                                                                                                                                                                                                                                                                                                                                                                  | out there and try the new things I've learnt in the week, so that I can continue to grow". Another reported "it's an economic necessity for artists now, you have to be able to diversify what you can offer, and as a visiting artist this been a good chance for me to work in a variety of settings and with an ensemble, within a group who are trained practitioners from different art forms".                                                                                                                                                                                                        | could do this" and "you learn a lot through listening and observation".                                                                                                                                                                                                                                                                                                                                                                                                                         | other said "it's developing skills using what I already have".                                                                                                                                            |
| <b>ArtWorks London Labs are intended to test ways of enabling and supporting reflection: by giving artists time and space to research and develop new ways of working; by trailing support methods that intervene in the artistic process (e.g. Critical Response Process, Connecting Conversations, etc); by providing mentoring for artists involved; by following up with artists at agreed stages beyond the Labs to understand the impact that Labs have on artists' future work and the participants they work with</b> | The Lotos Collective identified the opportunity for time and space to research and develop new ways of working as particularly unique: "to utilise the whole space as part of the concept and work with people to have never worked with before and to find your language as a collaborative force [...] it's the end of a collaboration based on a performative concept and that really excited me as your rarely get an opportunity to work like that in London." As a group, they had a daily discussion session: "we have fed back at the end of each day with everybody; there has been an opportunity | Within the Arts School Lab legacy Lab, reflection and discussion was central. One attendee said that "It has probably been really useful for us to have to articulate things that we take for granted." (though IdV Lab focussed on one person's development, it also had a positive effect on the practice of the other attendees). Isobel herself said of the Lab that "we were always working and reflecting, working and reflecting. It's a constant process of reflection and evaluation". | The Call to Collaborate Lab was only three days, and it was felt that there was a lack of time, particularly for reflection, by having less than a week for a Lab. This will be noted in future planning. |

|  |                                                                       |  |  |
|--|-----------------------------------------------------------------------|--|--|
|  | at the end of the day to evaluate. I think we have got better at it." |  |  |
|--|-----------------------------------------------------------------------|--|--|

### 3.4 Conclusion

Across all types, the Barbican/Guildhall Lab model:

- Received positive feedback from attendees
- Is seen as distinctive, enjoyable and inspiring
- Has attracted artists who work across or in several art forms in this period
- Is targeted towards, and taken up by, early career artists

Particular strengths were identified as the opportunity to work collaboratively, the offer of time and space to develop work and the supportive nature of the Lab environment. These were responses to an open question, and were all mentioned by 40% of the artists who responded to the feedback survey.

The majority of participants had existing experience of working in participatory settings, with a concentration on school, community and arts venue settings.

Our stated aim of offering a space for artists to experiment, stretch possibilities and push boundaries was met, with 78.5% of participants agreeing that we definitely or probably achieved this with them. However, a lower number but still a majority, 57%, felt we had definitely or probably achieved our aim of offering them suitable time and space to reflect on their work.

Being in mixed art form and career stage groups was well received, with 78.6% and 59.2% respectively saying that this definitely or probably enhanced their experience.

There are several action points that come out of this research evaluation to be addressed. Some we need to address within the ArtWorks London network, and others we would like to suggest addressing with the Paul Hamlyn Foundation and across the ArtWorks Pathfinders.

#### Action Points for ArtWorks London:

- Address how we use the Ning site and quarterly Pathfinder meetings to find opportunities to assess whether our Lab model has the potential for replication in other contexts within ArtWorks London
- We are working on a wider dissemination strategy across ArtWorks London, that will ensure active discussion about the learning to feed into the action research process, as above
- We will be sending out follow-up surveys to artists that took part in 2011/12 Labs in early 2013
- We need to consider whether a joint call out for ACE and ArtWorks London Labs is the best way to commission work.
- We need to address how we recruit and select Lab attendees and test our assumptions about artists' reactions to the term 'participatory'

#### Action Points to address with ArtWorks nationally:

- Use this and the previous report to stimulate discussion across the ArtWorks network about how Labs might work in other contexts
- This raises questions about how we define 'participatory settings' as well as how we ensure the ethics of this kind of work. We need to consider the role of the commissioner in this process, and how we identify the right support for different artists, for example here in considering the relationship they have with participants. The work in this series of Labs has represented a range of interpretations of the concept of 'participatory settings'. Each raises interesting questions that we need to address, with PHF and the other ArtWorks Pathfinders about how we are defining 'participatory' within the scope of ArtWorks, and how it is interpreted by artists, commissioners and funders. We must address this before commissioning further Lab work

These action points will sit alongside the existing, ongoing action points from the 2011/12 pilot research evaluation:

- Model how Labs work for the purposes of sharing practice and enabling others to replicate and apply them in other contexts
- Develop a dissemination strategy to share the learning
- Continue to track artists beyond the Labs
- Investigate the impact on the quality of participant experience as a result of artists taking part in Labs
- Commission Lab work that has an explicit focus on working in participatory settings
- Open out the Lab model to the ArtWorks London Network.

We have also identified areas that we want to test that are to be covered in Labs from Spring 2013 onwards:

- Labs are still to be tested as an FE model; this will come after the consultation gathering that A New Direction will facilitate with FE partners
- Labs are being tested at UG level through the Guildhall School and there are areas in which there are potential transferable techniques– but this needs to be translated into learning that can be shared with other ArtWorks London organisations and tested in different contexts
- Labs are being tested at PG level through the Guildhall School – this needs to be translated into learning that can be shared with other ArtWorks London organisations and tested in different contexts

## 4. Appendices

### 4.1 Tabulations: Attendee Forms

Table 7:

| Was this lab                                                            | Yes, definitely | Yes, probably | Mixed | Probably not | Definitely not | Response Count |
|-------------------------------------------------------------------------|-----------------|---------------|-------|--------------|----------------|----------------|
| well organised?                                                         | 12              | 8             | 7     | 1            | 0              | 28             |
| enjoyable?                                                              | 13              | 9             | 5     | 1            | 0              | 28             |
| in a suitable space?                                                    | 17              | 7             | 2     | 1            | 1              | 28             |
| well supported (by Young/Vic Barbican technical staff, producers, etc)? | 18              | 9             | 1     | 0            | 0              | 28             |
| inspiring?                                                              | 11              | 8             | 9     | 0            | 0              | 28             |
| special / different from other events?                                  | 10              | 11            | 7     | 0            | 0              | 28             |
| <i>answered question</i>                                                |                 |               |       |              |                | <b>28</b>      |
| <i>skipped question</i>                                                 |                 |               |       |              |                | <b>0</b>       |

Table 8:

| Please tick one box for each statement, to indicate how much you agree or disagree with the statement               | Yes | No | I don't know | Response Count |
|---------------------------------------------------------------------------------------------------------------------|-----|----|--------------|----------------|
| Did the opportunity to explore ideas with an emphasis on a 'final product' enhance or detract from your experience? | 14  | 5  | 9            | 27             |
| <i>answered question</i>                                                                                            |     |    |              | <b>27</b>      |
| <i>skipped question</i>                                                                                             |     |    |              | <b>1</b>       |

Table 9:

| Please tick one box for each statement, to indicate how much you agree or disagree with the statement                                     |                 |               |       |              |                |                |
|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------|---------------|-------|--------------|----------------|----------------|
|                                                                                                                                           | Yes, definitely | Yes, probably | Mixed | Probably not | Definitely not | Response Count |
| Our aim with this lab was to offer a space for you to experiment, stretch possibilities and push boundaries. Did we manage this with you? | 13              | 9             | 4     | 1            | 1              | 28             |
| Another aim with this lab was to offer suitable time and space for you to reflect on your work. Did we manage this with you?              | 8               | 8             | 8     | 3            | 1              | 28             |
| <i>answered question</i>                                                                                                                  |                 |               |       |              |                | <b>28</b>      |
| <i>skipped question</i>                                                                                                                   |                 |               |       |              |                | <b>0</b>       |

Table 10:

| Please tick one box for each statement, to indicate how much you agree or disagree with the statement |
|-------------------------------------------------------------------------------------------------------|
|-------------------------------------------------------------------------------------------------------|

|                                                                               | Yes,<br>definitely | Yes,<br>probably | Mixed | Probably<br>not | Definitely<br>not | Response<br>Count |
|-------------------------------------------------------------------------------|--------------------|------------------|-------|-----------------|-------------------|-------------------|
| As a result of this lab do you feel supported in the development of new work? | 8                  | 11               | 7     | 2               | 0                 | 28                |
| As a result of this lab do you feel part of a community of artists?           | 8                  | 13               | 8     | 1               | 0                 | 28                |
| <i>answered question</i>                                                      |                    |                  |       |                 |                   | 28                |
| <i>skipped question</i>                                                       |                    |                  |       |                 |                   | 0                 |

Table 11:

| Did being in a group with artists from different art forms enhance or detract from your experience? | Response<br>Percent | Response<br>Count |
|-----------------------------------------------------------------------------------------------------|---------------------|-------------------|
| definitely enhanced experience                                                                      | 64.3%               | 18                |
| probably enhanced experience                                                                        | 14.3%               | 4                 |
| mixed                                                                                               | 14.3%               | 4                 |
| probably detracted from experience                                                                  | 3.6%                | 1                 |
| definitely detracted from experience                                                                | 0.0%                | 0                 |
| not applicable                                                                                      | 3.6%                | 1                 |
| <i>answered question</i>                                                                            |                     | 28                |
| <i>skipped question</i>                                                                             |                     | 0                 |

Table 12:

| did being in a group with artists from different career stages enhance or detract from your experience? | Response<br>Percent | Response<br>Count |
|---------------------------------------------------------------------------------------------------------|---------------------|-------------------|
| definitely enhanced experience                                                                          | 29.6%               | 8                 |
| probably enhanced experience                                                                            | 29.6%               | 8                 |
| mixed                                                                                                   | 18.5%               | 5                 |
| probably detracted from experience                                                                      | 0.0%                | 0                 |
| definitely detracted from experience                                                                    | 3.7%                | 1                 |
| not applicable                                                                                          | 18.5%               | 5                 |
| <i>answered question</i>                                                                                |                     | 27                |
| <i>skipped question</i>                                                                                 |                     | 1                 |

Table 13:

| overall, did the Lab affect your confidence in articulating your practice to others? | Response<br>Percent | Response<br>Count |
|--------------------------------------------------------------------------------------|---------------------|-------------------|
| definitely increased confidence                                                      | 28.6%               | 8                 |
| probably increased confidence                                                        | 35.7%               | 10                |
| no effect on confidence                                                              | 21.4%               | 6                 |
| already confident                                                                    | 10.7%               | 3                 |
| probably decreased confidence                                                        | 3.6%                | 1                 |
| definitely decreased confidence                                                      | 0.0%                | 0                 |
| <i>answered question</i>                                                             |                     | 28                |
| <i>skipped question</i>                                                              |                     | 0                 |

Table 14:

| overall, did the Lab affect the priority of learning in your practice? | Response<br>Percent | Response<br>Count |
|------------------------------------------------------------------------|---------------------|-------------------|
|------------------------------------------------------------------------|---------------------|-------------------|

|                                               |       |           |
|-----------------------------------------------|-------|-----------|
| definitely increased the priority of learning | 25.0% | 7         |
| probably increased the priority of learning   | 17.9% | 5         |
| no effect on the priority of learning         | 28.6% | 8         |
| learning already a high priority              | 25.0% | 7         |
| probably decreased the priority of learning   | 3.6%  | 1         |
| definitely decreased the priority of learning | 0.0%  | 0         |
| <b>answered question</b>                      |       | <b>28</b> |
| <b>skipped question</b>                       |       | <b>0</b>  |

Table 15:

| Did the lab meet your expectations? | Response Percent | Response Count |
|-------------------------------------|------------------|----------------|
| exceeded expectations               | 21.4%            | 6              |
| met all expectations                | 32.1%            | 9              |
| met some expectations               | 39.3%            | 11             |
| did not meet expectations           | 7.1%             | 2              |
| <b>answered question</b>            |                  | <b>28</b>      |
| <b>skipped question</b>             |                  | <b>0</b>       |

Table 16:

| How would you rate this lab overall? | Response Percent | Response Count |
|--------------------------------------|------------------|----------------|
| Excellent                            | 35.7%            | 10             |
| Good                                 | 39.3%            | 11             |
| Mixed                                | 21.4%            | 6              |
| Not Good                             | 3.6%             | 1              |
| Terrible                             | 0.0%             | 0              |
| <b>answered question</b>             |                  | <b>28</b>      |
| <b>skipped question</b>              |                  | <b>0</b>       |

Table 17:

| Would you recommend this lab to others? | Response Percent | Response Count |
|-----------------------------------------|------------------|----------------|
| Yes, definitely                         | 64.3%            | 18             |
| Yes, probably                           | 28.6%            | 8              |
| Mixed                                   | 7.1%             | 2              |
| Probably not                            | 0.0%             | 0              |
| Definitely not                          | 0.0%             | 0              |
| <b>answered question</b>                |                  | <b>28</b>      |
| <b>skipped question</b>                 |                  | <b>0</b>       |

Table 18:

| Age group                | Response Percent | Response Count |
|--------------------------|------------------|----------------|
| under 25                 | 22.2%            | 6              |
| 25-34                    | 51.9%            | 14             |
| 35-44                    | 22.2%            | 6              |
| 45-54                    | 0.0%             | 0              |
| 55-64                    | 0.0%             | 0              |
| 65+                      | 3.7%             | 1              |
| <b>answered question</b> |                  | <b>27</b>      |

|                         |   |
|-------------------------|---|
| <i>skipped question</i> | 1 |
|-------------------------|---|

Table 19:

| Do you consider yourself to be | Response Percent | Response Count |
|--------------------------------|------------------|----------------|
| Still in training              | 11.1%            | 3              |
| Early-career                   | 55.6%            | 15             |
| Mid-Career                     | 33.3%            | 9              |
| Established                    | 0.0%             | 0              |
| <i>answered question</i>       |                  | 27             |
| <i>skipped question</i>        |                  | 1              |

Table 20:

| Have you ever taken part in a Creative Learning project before? | Response Percent | Response Count |
|-----------------------------------------------------------------|------------------|----------------|
| Yes                                                             | 29.6%            | 8              |
| No                                                              | 59.3%            | 16             |
| I Don't Know                                                    | 11.1%            | 3              |
| <i>answered question</i>                                        |                  | 27             |
| <i>skipped question</i>                                         |                  | 1              |

Table 21:

| What art forms do you currently work in? | Response Percent | Response Count |
|------------------------------------------|------------------|----------------|
| visual art                               | 21.4%            | 6              |
| craft                                    | 3.6%             | 1              |
| literature                               | 17.9%            | 5              |
| media/digital/film                       | 25.0%            | 7              |
| music                                    | 25.0%            | 7              |
| dance                                    | 10.7%            | 3              |
| theatre                                  | 75.0%            | 21             |
| cross/multi art form                     | 32.1%            | 9              |
| other (please specify)                   | 14.3%            | 4              |
| <i>answered question</i>                 |                  | 28             |
| <i>skipped question</i>                  |                  | 0              |

Table 22:

| In which participatory settings have you worked?  | Response Percent | Response Count |
|---------------------------------------------------|------------------|----------------|
| no experience of working in participatory setting | 7.1%             | 2              |
| schools                                           | 75.0%            | 21             |
| community settings                                | 78.6%            | 22             |
| health settings                                   | 21.4%            | 6              |
| criminal justice settings                         | 0.0%             | 0              |
| arts/cultural venues                              | 71.4%            | 20             |
| other (please specify)                            | 3.6%             | 1              |
| <i>answered question</i>                          |                  | 28             |
| <i>skipped question</i>                           |                  | 0              |

Table 23:

| Are you a member of any of the following national membership organisations? | Response Percent | Response Count |
|-----------------------------------------------------------------------------|------------------|----------------|
| a-n, The Artists Information Company                                        | 3.8%             | 1              |
| Artquest                                                                    | 3.8%             | 1              |
| Engage                                                                      | 3.8%             | 1              |
| Foundation for Community Dance                                              | 0.0%             | 0              |
| National Association of Writers in Education                                | 0.0%             | 0              |
| Sound Sense                                                                 | 0.0%             | 0              |
| Other (please specify)                                                      |                  | 3              |
| <i>answered question</i>                                                    |                  | <b>2</b>       |
| <i>skipped question</i>                                                     |                  | <b>26</b>      |

### Additional Questions from Young Vic Partnership Lab Survey

Table 24:

| Overall, was it important to you that this project was a partnership between the Young Vic and the Barbican? | Response Percent | Response Count |
|--------------------------------------------------------------------------------------------------------------|------------------|----------------|
| definitely important                                                                                         | 12.5%            | 1              |
| probably important                                                                                           | 50.0%            | 4              |
| neither important nor unimportant                                                                            | 37.5%            | 3              |
| probably unimportant                                                                                         | 0.0%             | 0              |
| definitely unimportant                                                                                       | 0.0%             | 0              |
| <i>answered question</i>                                                                                     |                  | <b>8</b>       |
| <i>skipped question</i>                                                                                      |                  | <b>0</b>       |

Table 25:

| Have you ever taken part in a Young Vic Directors Programme Process Week before? | Response Percent | Response Count |
|----------------------------------------------------------------------------------|------------------|----------------|
| Yes                                                                              | 25.0%            | 2              |
| No                                                                               | 75.0%            | 6              |
| I Don't Know                                                                     | 0.0%             | 0              |
| Not Applicable                                                                   | 0.0%             | 0              |
| <i>answered question</i>                                                         |                  | <b>8</b>       |
| <i>skipped question</i>                                                          |                  | <b>0</b>       |