

**ArtWorks: Qualifications, Codes of
Practice and Standards**

Working Paper 7

ArtWorks: Qualifications, Codes of Practice and Standards (Working Paper 7)

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September 2013

Preface

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

The overall aim of ArtWorks is:

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

Key Objectives:

- To support partnership working and pathfinder projects to develop, pilot and embed training and continuous professional development opportunities for artists working in participatory settings at all stages in their careers and develop the support infrastructure.
- To develop a better understanding of what constitutes quality in the work through sharing good practice across art forms and demonstrating positive outcomes for participants engaged in arts-led activity and the arts.

- To gather, document and disseminate compelling evidence of positive impact as part of a wider strategy to achieve significant shifts, nationwide, through the facilitation of shared thinking across agencies and settings about workforce development issues for artists working in participatory settings.

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

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

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

- Those that have involved the pathfinders partnerships reflecting upon what they know.
- Those that have combined models (like peer mentoring, Action Learning sets) which are meant to have an outcome in their own right, and tweaked the design and used the output from those models to elucidate research questions.
- Those that have undertaken (with a range of approaches) straightforward research, expressed as such to those subjects who are contributing to it, framed formally by research questions, with data collection, analysis and synthesis in a typical format.

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

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

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

Contents

- 1. Introduction**
- 2. Context**
- 3. Learning to date**
- 4. Considerations**
- 5. References**

1. Introduction

The documents considered up to May 2013 suggest that the interrelated areas of Occupational Standards, Codes of Practice and Qualifications are often misunderstood, and require elucidation. The main aims of this paper, therefore, are to clarify purpose, interrelationship and to explore how they are capable of impacting on artists' practice and employment prospects. It is only through shared understandings of what constitutes good practice – including the values, standards of conduct, skills and knowledge of those involved in participatory arts practice – that artists and the people they work with will benefit. Once these understandings are widely agreed, the participatory arts sector will become a more cohesive and less fragmented community of practice.

Studies from within and outside of ArtWorks' orbit have been considered, the most pertinent of these are identified below:

- Occupational Standards – ArtWorks Navigator, Creative and Cultural Skills (a), Foundation for Community Dance (2013), Deane (b), Johnston (2013), National Skills Academy for Creative & Cultural, Sellers (2011), UK Commission for Employment and Skills
- Codes of Practice – a-n The Artists Information Company, ArtWorks Navigator, Deane (a), Foundation for Community Dance (2013), Sound Sense (2006)
- Qualifications – Accredited Qualifications (2012), Deane (b), International Accreditation Organization, International Association for Impact Assessment (2009), Johnston (2013), Leatherdale (2012), Salamon (2013), The Quality Assurance Agency for Higher Education (2008)

2. Context

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

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

The report goes on to estimate that between '200,000 and 250,000 might be a realistic estimate for the number of artists regularly engaging in work that requires them to facilitate the learning and creativity of others' (Burns: 8).

It concludes that:

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

However, the sector remains fragmented, partly due to a lack of nationally agreed (and formalised) understandings of the components that embrace the principles, values, standards and codes/rules which guide and support participatory artists (across artform disciplines), their educators/trainers and their employers/commissioners (across contexts and settings). Developing such an understanding will benefit the quality of people's engagement in arts led activity, ensuring it is more professional and of a consistently high standard.

3. Learning to date

Many of the documents reviewed suggest there is some concern that developing national occupational standards, a national code of practice and formal qualifications covering all art form disciplines, contexts and intentions, might be restrictive and might inhibit meaningful participatory arts practice.

Although valid, these concerns suggest that there is some confusion as to the definitions and potential merits of National Occupational Standards, a Code of Practice and the relationship between these and existing or potential qualifications in participatory arts. Not least, because, as Lowe suggests:

... there is also an absence of a common framework [for participatory arts practice] which articulates the shared nature of aspects of excellence. The absence of such a framework hampers communication and discourse about excellence. (Lowe: 6)

3.1 National Occupational Standards (NOS)

The UK Commission for Employment and Skills states that National Occupational Standards (NOS) are statements that describe:

... what an individual needs to do, know, and understand in order to carry out a particular job or function to an acceptable standard (UK Commission for Employment and Skills website)

The Standards are *National* '... because they can be used in every part of the UK where the functions are carried out'. (ibid)

They are *Occupational* '... because they describe the performance required of an individual when carrying out functions in the workplace, i.e. in their occupation...' (ibid)

They are *Standards* '... because they are statements of effective performance which have been agreed by a representative sample of employers and other key stakeholders and approved by the UK NOS Panel.' (ibid)

The National Skills Academy for Creative & Cultural Skills notes that:

The [occupational] standards can be used by employers to write job specifications and set benchmarks of good practice, by educationalists to develop new qualifications and training, and to help individuals develop their careers in the industry. (National Skills Academy: website)

The valid point made by ArtWorks Navigator is that Occupational Standards are not about standardisation, but rather list the qualities which enable a person to do a job

well – i.e. the standard of conduct or practice within which practitioners should work, irrespective of art form or setting.

Navigator's work identified that:

The skills, knowledge and understanding etc. needed to work effectively as an artist within participatory settings are the same across artforms, setting etc. – the language used to define them may vary and how they are grouped but they are fundamentally the same. What the labs highlight is the one absolutely core skill – the ability as an artist to understand how you work and to be able to understand the context so you can adapt it accordingly, e.g. a mix of self-awareness, reflective practice and facilitation/groupwork skills. (Johnston: 10)

To develop such national standards for the participatory arts sector, Creative and Cultural Skills (the skills sector body for the arts) worked in partnership with a range of employers, employer organisations and educational organisations, notably The Foundation for Community Dance and Sound Sense (both partners in ArtWorks Navigator), Sound Connections, The Visual Arts and Galleries Association and others. It is worth noting that the development of these occupational standards – cross art form and cross context/setting – were informed by the comprehensive National Occupational Standards for Dance Leadership (created by the Foundation for Community Dance in 2011) which makes:

... the distinction between dance coaching, instructing and leading, and ensures that practitioners can communicate with participants, partners and funders. (Sellers: 23)

To date (May 2013) there are eleven key NOS for 'Community Arts Leadership' which are worth listing in this paper for ease of reference¹ as they are relatively difficult to access from the NOS website².

¹ Note - this excludes the NOS for 'Community Arts Administration'

² National Occupational Standards in community and participatory arts are available UK-wide. They can be found at <http://ccskills.org.uk/professional-standards/nos>. The "Community Arts Management" suite is more useful to artists in their participatory practice than the "Community Arts" suite. As the introduction says, you're expected to

Each of the eleven Standards has three headings, beginning with an “Overview” of that particular Standard, which leads to a series of competencies that are listed under two further headings:

- “Performance criteria – You must be able to:” and,
- “Knowledge and understanding – You need to know and understand:”

The relevant Standards, excluding overviews and competencies, for participatory arts practice are:

Act responsibly to ensure community projects are compliant with relevant legal and ethical frameworks
Managing conflict situations
Identify and understand the needs of a target market for your arts work
Design programmes of art that are inclusive and appropriate to specific groups and individuals
Manage the expectation of individuals, groups and stakeholders involved in an arts programme
Deliver safe arts leadership
Engage participants in arts activities
Demonstrate knowledge and experience of using your art form to support participants to engage and develop in their chosen arts activity.

pick individual NOSs from the suite to suit your needs: the 11 listed first in the Management suite (from CCSCA1 to CCSCA28) would be a good place to start.

Carry out evaluation of your arts activities
Carry out group facilitation in an arts activity
Identify and resource your continuing professional development

Although competencies are not listed in the above table, it is worth noting that the OECD (Organisation for Economic Co-operation and Development)³ states that:

A competency is more than just knowledge and skills. It involves the ability to meet complex demands, by drawing on and mobilising psychosocial resources (including skills and attitudes) in a particular context. For example, the ability to communicate effectively is a competency that may draw on an individual's knowledge of language, practical IT skills and attitudes towards those with whom he or she is communicating. (OECD: 4)

Those involved with ArtWorks' Navigator's labs agreed that standards, and guidance, needed to be developed for the sector '... for the sake especially of those new to the field'. (Johnston: 9).

Furthermore, Sellers found that the development of national standards for participatory arts would promote better understanding of the practice and the skills etc. needed to work effectively in the field. It was generally agreed that clear standards would be useful to both artists and employers and would '...ensure consistent quality within participatory arts.' (Sellers: 23)

3.2 Codes of Practice

³ The OECD – www.oecd.org – is one of the largest sources of comparable statistics as well as economic and social data.

Generally speaking, competencies, as identified in National Occupational Standards, are often interpreted through Codes of Practice which are intended to reflect good practice and shared standards to which workers and employers aspire⁴. Definitions of Codes of Practice include:

- 'Written guidelines issued by an official body or a professional association to its members to help them comply with its ethical standards.'
(BusinessDictionary.com)
- 'Principles, values, standards, or rules of behaviour that guide the decisions, procedures and systems of an organisation in a way that (a) contributes to the welfare of its key stakeholders, and (b) respects the rights of all constituents affected by its operations.' (International Federation of Accountants)
- 'A conventionalized set of principles, rules or expectations: *a code of behaviour*.' (Collins English Dictionary, 1992)
- 'The Code of Practice [for Social Care Workers] is a list of statements that describe the standards of professional conduct and practice required... as [social care workers] go about their daily work. The intention is to confirm the standards required in [social care] and ensure that workers know what standards of conduct employers, colleagues, service users, carers and the public expect of them.' (Topss UK Partnership: 5)

It is also worth noting that Codes of Practice are often regulated by professional bodies:

In a regulated or quasi-regulated profession a code will have teeth: breaches of it are accompanied by sanctions, including disbarment from the professional association (which in a regulated profession means disbarment from permission to practice). (Deane (a): 2)

⁴ Paraphrased from The National Occupational Standards for Social Work (April 2004).

Enforced regulation and disbarment from practice aside, there is a strong argument for the adoption of a national code of practice for the relatively unregulated participatory arts sector. A proposed national code for the sector would:

- follow a nationally agreed set of principles and expectations, as do regulated bodies
- ensure professional and ethical practice
- provide a sense of cohesion with those working in the sector as a whole

Codes:

...set out how you, as a practitioner in a particular field, should behave: in that sense they are codes of conduct and of ethics, too. Provided they cover all the ground they should, they are also quality indicators: a practitioner abiding by their code should be providing at least a baseline quality of service to their clients. (ibid)

Many of the organisations involved with ArtWorks Navigator have, individually, and over several years prior to their involvement with ArtWorks, developed Codes of Practice for their sector, most notably Sound Sense, the Foundation for Community Dance and a-n The Artists Information Company. A mapping exercise undertaken in 2011 by the ArtWorks Navigator consortium suggested there was ‘good evidence’ that an effective, and generic, national code could be developed, as there were similar underlying principles inherent in each of their respective codes (Deane (a)).

For example, *The Music Education Code of Practice*, published in 2006, states that it:

...helps to ensure music practitioners provide high quality music making and learning experiences for the people they work with. The code does this by providing a set of quality statements concerning all aspects of music learning:

- Be well prepared and organised

- Be safe and responsible
- Have appropriate musical skills
- Work well with people
- Evaluate and reflect on the work
- Commit to professional development” (Sound Sense website)

This Code goes on to state that:

By adopting the code, practitioners demonstrate their commitment to quality work. By using the code as a benchmark, employers and hirers of practitioners demonstrate their commitment to requiring high-quality practice of those who work for them. (ibid)

Similar statements are made in the *Code of Practice for the Visual Arts*, published in 2012 by a-n The Artists Information Company (a-n). Although not intended specifically for participatory artists, it is still worth noting.

A code of practice takes commonly-agreed principles of good practice and demonstrates why and how they should be applied... [it] draws out the principles that underpin good practice, and shows how they work in practice. (a-n: 3)

The Code produced by a-n believes that:

“Good practice prevails where artists

1. Contribute confidently
2. Prepare thoroughly
3. Collaborate creatively
4. Aim high” (ibid)

The *Code of Conduct* produced by the Foundation for Community Dance states that its Code:

... translates the core values of community dance into standards of ethical and responsible practice to which community dance professionals adhere. It enables them to be clear and upfront about how they go about their work, their ethical stance on how they approach their work, and the expectations people can have of them in terms of their professional behaviour, actions and attitudes. The Code covers five areas:

1. Professional competence
2. Responsibility
3. Safety
4. Working with people
5. Commitment to the Code of Conduct.” (Foundation for Community Dance PCC document: 2)

Having considered several codes, which all appear to be largely coterminous, it is feasible that a generic Code of Practice for participatory arts could be written in suitably broad, but also rigorous, terms which were capable of being applied to all art forms, settings, intentions and groups.

Nevertheless, a key question remains: in order to ensure best practice was adopted by all practitioners, and recognised by those who commission/employ them, would it be necessary to identify a body to interpret, disseminate and/or enforce a generic Code if one was developed?

3.3 Qualifications

3.3.1 Training and Education

As the terms ‘training’ and ‘education’ are often used interchangeably in the documents reviewed, it is worth noting the key differences between them.

A simple definition of education and training is that ‘... education is knowledge, and training is skill.’ (Donaldson: website). Similarly, Call of the Wild’s website states that:

... education provides a knowledge base that underpins any other activities the individual may engage in at a later stage. Training is not as general and tends to concentrate on skills development. (Call of the Wild: website)

Essentially, the basic distinction between the two terms is that training is about 'knowing how', while education is about 'knowing why'. However, it is worth quoting Moura Castro and Oliveira⁵, as referenced on the International Association for Impact Assessment's (IAIA) website⁶:

the differences between education and training have always been exaggerated and the most reputable training programs are education as much as training. (IAIA: website)

3.3.2 Accreditation and Qualifications

The relationship between accreditation and qualifications is also often misinterpreted, resulting in the two terms being used interchangeably. What follows are explanations of the terms and how they interrelate.

An **awarding body** is an organisation or consortium recognised by the regulatory bodies for the purpose of awarding accredited qualifications.

Accreditation is the process by which the regulatory bodies confirm that a qualification, proposed by an awarding body, conforms to their relevant accreditation criteria.

Accreditation - In England, Wales and Northern Ireland:

Accredited qualifications, also known as regulated qualifications are those that are reviewed, recognised and monitored by the regulatory bodies in order to make sure that they meet specific criteria and quality standards. The requirements for the qualifications to be accredited are set out in the Regulatory arrangements for the Qualifications and Credit Framework. Once

⁵ Moura Castro, C.B.; J.B. Oliveira (1994), *Training and education, convergence between*. In: T.N. Postlethwaite (ed.) *The International Encyclopedia of Education*. Pergamon, Kidlington, 2nd ed.

⁶ IAIA is a "global network on best practice in the use of impact assessment for informed decision making regarding policies, programs, plans and projects".

proposed qualifications meet the requirements set out in the mentioned document, they are listed in the Register of Regulated Qualifications where can also be found a list of recognised awarding organisations who have the power to award qualifications with the Qualifications and Credit Framework (QCF), the national credit transfer system in England, Wales and Ireland. Scotland has its own framework – the Scottish Credit and Qualifications Framework which is jointly regulated by several awarding and regulatory bodies. (Accredited Qualifications: website)

As artists increasingly study and work abroad, it is useful to include information on the International Accreditation Organization (IAO), which is a:

... quality assurance agency, working to improve quality assurance standards of organisations all over the world... [and] grants accreditation to educational institutions, corporations, professionals and qualified individuals. (International Accreditation Organization: website)

Of particular interest to artists and students is that the IAO also:

... grants international accreditation to students and professionals for their academic qualifications and professional experience respectively. The points profile system for students and professionals is specially designed to promote good practices, international trends of accreditation and certification with analysis and recommendations for the applicants to strengthen the quality of their service in all fields across the world. (ibid)

Qualifications – There are:

...more than 160 institutions in the UK [that] have the power to award qualifications. In addition to institutions with degree awarding powers, there are also hundreds of colleges and other institutions which are not approved by the UK regulators ... organisations can provide courses that lead to accredited qualifications as long as they are validated by the bodies which have

recognised qualification awarding powers. (Accredited Qualifications: website)

The European Qualifications Framework (EQF) ‘joins the qualifications of different EU members together’. (ibid):

The EQF enables the learners, learning providers and employers to compare qualifications between different national systems. This is thought to help increase mobility in the labour market within and between the countries because it makes it easy to determine a person’s level of qualification which in turn will improve the balance between demand and supply of knowledge and skills. (ibid)

3.3.3 Level Descriptors

Level descriptors play a ‘... key role in the assessment of achievements required to be awarded [a] qualification.’ (ibid)

In order to understand level descriptors and their purpose it is necessary to understand the relatively recent Qualifications and Credit Framework (QCF) system, which replaced the National Qualifications Framework (NQF) in 2011. The QCF covers England, Wales and Northern Ireland⁷ and consists of nine levels – Entry Level to Level 8:

The QCF works by awarding credit points ... and when a certain amount of credit points is gathered, the learner is awarded a qualification....Level descriptors indicate the outcome of learning and do not deal with the process of learning. Despite that, they are used as a guideline in the development of units in order to make sure that the learners’ knowledge and skills at completion of a particular level meet the standards of QCF. The level

⁷ Scotland operates a different system and is known as the Scottish Credit and Qualifications Framework (SCQF).

descriptors thus indicate the learner's achievement at a particular level. They do not, however, indicate the learner's performance within the level.⁸ (ibid)

The QCF system is based on units which have credit value that '... can be transferred... [giving] learners the ability to get qualifications at their own pace.' (ibid)
There are three types of qualifications: awards, certificates and diplomas which '...are primarily vocational (work-related)'. (gov.uk: website)

With reference to higher education degrees, it is worth noting the role of The Quality Assurance Agency for Higher Education, which describes the fundamental premise of the Framework for Higher Education Qualifications (FHEQ). These are qualifications which are:

... awarded on the basis of achievement of outcomes and attainment rather than years of study. These outcomes represent the integration of various learning experiences resulting from designated and coherent programmes of study [and] develop graduates with high-level analytical skills and a broad range of competences [and] are therefore distinct from training or solely the acquisition of higher level skills. (The Quality Assurance Agency for Higher Education: 2 & 3)

The scale of study starts:

... at level 4 and goes up to level 8 ... [and] covers: Certificate of Higher Education, Diploma of Higher Education, bachelor's degrees, master's degrees, doctoral degrees. (ibid)

⁸ The SCQF "... has 12 levels that cover all qualification titles from Access at Level 1 to Doctorate at Level 12." Although slightly different from the QCF, it "... also uses level descriptors to outline the outcome of learning at different levels." (Accredited Qualifications: website)

Table One summarises the qualifications that are attached to each level.

TABLE 1

Level	Typical Qualifications	Typical Qualifications	Typical Qualifications
Level 8	<u>Doctorate</u> – PhD		
Level 7	<u>Master's Degree</u> – MA, MSc, MPhil		
Level 6	<u>University Degree</u> – BA, BSc		
Level 5	<u>University Degree</u> – BA, BSc	<u>Foundation Degree</u> – FdA, FdSc	<u>HND</u>
Level 4	<u>University Degree</u> – BA, BSc	<u>Foundation Degree</u> – FdA, FdSc	<u>HNC</u>
Level 3	<u>A-Level</u> – A2, AS	<u>L3 Extended Diploma</u> (National Diploma)	<u>L3 Diploma</u> (National Certificate)
Level 2	<u>GCSE</u> – Grades A-C	<u>L2 Diploma</u> (1 st Diploma)	
Level 1	<u>GCSE</u> – Grades D-G	<u>L1 Diploma</u> (Foundation)	
Entry Level 3	<u>Key Stage 3</u>	<u>E3 Diploma</u> (Foundation)	

	<u>School/6th Form</u>		
	<u>F.E. College</u>		

(Accredited Qualifications: website)

3.3.4 Views on qualifications

A wide and diverse range of views and observations on the value, challenges and efficacy of qualifications for the participatory arts sector were expressed in the ArtWorks reports considered for this paper.

Some studies accepted the potential benefits of formal study, acknowledging the development of skills, knowledge, networks and experiences which could provide students with an effective theoretical and practice framework, practical skills and professional contacts.

...recognition that [qualifications] can be useful as benchmarks/to indicate attainment of certain artform/other skills, commitment to own art practice etc.
(Johnston: 13)

Others, however, feared that the development of too rigid a framework in a highly diverse sector, in terms of settings, contexts and practice, was not appropriate, and could create a 'one size fits all' study programme or qualification – 'Mandatory qualifications are especially mistrusted and seen as exclusive...' (Johnston: 2)

However, ArtWorks Navigator noted that:

... employers set great store on practical skills and ability, particularly soft and personal skills, and believe qualifications do not cover these adequately.
(Deane (b): 9)

Further:

All that qualifications would do is demonstrate a commitment to the field unless they had a substantive chunk of placement experience in our field.
(ibid)

I don't think it's about qualifications, it's about training, experience and attitude. I'm ambivalent about qualifications and think that we as a sector should keep our focus on the CONTENT AND MODEL of training that practitioners can access rather than focusing on the nature of the qualification. It's the DELIVERY of the qualifications that matters.(Deane (b): 10)

Several artists and artist-commissioners who responded to ArtWorks Navigator (visual arts) survey believed that striking a *balance* between learning through practical experience and learning through formalised education/training needed to be found. If a balance was not found, they feared the following would occur:

- "Professionalising the role through taught modules, etc. is a sure way to ossify particular patterns of working." (Johnston: 3)
- "I have extensive experience... I would resent a situation where qualifications become a requirement." (Salamon: 11)
- "... only teaching concept development isn't enough." (ibid)

While Leatherdale found that many:

...agreed that some employers, particularly those in the education or health sectors, valued qualifications. It was agreed that qualifications acted as an accepted 'short-hand' that helped employers identify the level of experience that practitioners might have. It also showed a level of commitment to the practitioner's own desire to learn and refresh their knowledge of the subject.
(Leatherdale: 10)

Participants:

...noted that employers also valued qualifications like a driving licence because it demonstrated the artists' autonomy and reflected on their ability to

deliver. (Leatherdale: 11)

Leatherdale summarises participants' belief that:

...having nationally recognised qualifications as a result of a CPD course was important because some employers were so unfamiliar with the issues that arts practitioners needed to learn they needed to have the short-hand approval provided by a nationally recognised qualification in order to feel confident that the arts practitioner had engaged in CPD that was of value. (Leatherdale: 13)

A survey carried out by ArtWorks Navigator (sample size 972) revealed that a significant percentage believed that a module or an undergraduate or post-graduate degree on socially engaged/participatory arts practice would have been helpful to them in their most recent project – i.e. 62.70% of artists, 55.69% of artist-commissioners and 54.23% of employers⁹ (Salamon).

Finally, the studies produced by ArtWorks Navigator found that when engaging artists, experienced and connected commissioners strongly relied on recommendations from others in their professional networks and through their 'little black book' (Johnston: 1).

However, many inexperienced employers/commissioners of artists placed great value in qualifications:

It seems that having a nationally recognised qualification is most useful when seeking work with an inexperienced employer. (Johnston: 6)

3.3.5 Views on the content of education and training

The ArtWorks studies reviewed for this working paper suggest that the content of participatory arts training and education programmes require that artists:

⁹ Note - most respondents to the survey identified themselves as mid-career or established artists.

- be competent in disparate, but related, skills
- understand the contexts in which it is practiced
- have a grasp of values and ethical practice

To ensure the content is contextually relevant, many of the documents cite the need to understand the reasons why commissioners engage participatory artists in the first place, i.e. what do they feel they are getting/needing?

Although highly contentious, an artist's interpersonal and social skills, their motivation, values, ethos and personality were identified by many organisations and practitioners as being vital qualities inherent in successful projects. Often these qualities and skills are erroneously referred to as 'soft', but evidence suggests that they are essential to the success of any project.

Problematically, though, such skills are acknowledged to be extremely challenging to teach formally. Furthermore, it is difficult to pinpoint how to apply criteria, benchmarks and/or competencies that can then be measured and assessed.

Although several organisations provide support, guidance, practical experiences and training (often delivered in collaboration with legal, health, education, experienced artists and other specialists), not all offer qualifications in such interpersonal competencies and people skills. Cardboard Citizens provides accreditation in 'personal development' as well as 'employability skills' through 'Personal Employability and Reflection for Learning' (PEARL), which develops:

“...competencies in empathy, social skills, self awareness, motivation and managing feelings... The training and support offered by the organisation ensures these competencies are built on and helps to guarantee the success of its work” (Davies: 5).

While the Diploma in Dance Teaching and Learning (Children and Young People) (DDTAL (CYP)) – for practitioners working with children and young people outside formal education, developed on behalf of Dance Training and Accreditation Partnership (DTAP) – covers interpersonal skills including negotiation,

communication skills, motivation, presentation skills, flexibility, and managing conflict (Dance Training and Accreditation Partnership: website).

Similarly, the forthcoming Level 4 Certificate for Music Educators will thread interpersonal (and other 'soft') skills through many of its units (Creative and Cultural Skills (b): website). It is worth noting that Trinity College London will begin validating the course in September 2013 (Trinity College London: website).

Essentially, the key point made by Ovalhouse Theatre, amongst others, was that it is important to:

“...demonstrate that the artists have successfully put into practice what they have learned” (Davies: 9).

3.3.6 Providers of education and training

Although it is accepted that training, education and accredited qualifications are often provided by formal education institutions, several of the documents reviewed suggested they could equally be provided by, for example, the third sector (including Community Interest Companies, charities, social enterprises, etc.) and limited companies, either separately/autonomously or in collaboration with each other. Irrespective of who provides these, it was strongly felt by many that established/experienced/recognised artists should be directly and centrally involved in supporting, training and educating less experienced artists through, for example, structured programmes offering mentoring and shadowing opportunities. Seen to be of equal importance was the involvement of other, non-arts, specialists in the education of artists, including health providers and clinicians, lawyers/solicitors, teachers, social care providers and others as appropriate.

3.3.6 In conclusion

Although fears have been expressed by artists and others that participatory practice might become formulaic if a national qualification were to become a pre-requisite to practice, there is evidence to suggest that it need not necessarily lead to restrictive

practice but, on the contrary, would provide the skills and knowledge – i.e. training and education – necessary for a cohesive and professional practice to develop.

Obviously, a generic qualification in participatory arts practice would need to:

- be relevant to ‘all artforms
- [be relevant to] all types of participant
- [be relevant to] all types of intent and purpose of the practice
- [provide] an understanding of the specific skills needed to work effectively in each subsection of above bullet points’ (ArtWorks Navigator: 11)

Working Paper 5 (Schwarz, 2013) provides a more in-depth consideration of training and development providers and opportunities, while Working Paper 2 (Schwarz, 2013) examines arts practice in participatory settings. Working Paper 3 (Taylor, 2013) provides a synthesis of the work done on testing professional development methodologies.

4. Considerations

In the documents reviewed, there appear to be contrasting views and arguments – as well as some measure of concern and misunderstanding – surrounding National Occupational Standards, Codes of Practice and Qualifications for the participatory arts sector. On the one hand, many are fearful that these would lead to restrictive participatory arts practice that would confine artists within a narrow field of operation. Conversely, advocates of adopting a set of nationally acknowledged/recognised good practice guidelines, which would be embodied in a set of Standards, Codes of Practice and Qualifications argue that this would provide artists, participants, commissioners/employers and funders with greater understanding of the sector’s values and practitioners’ competencies.

The substantial body of work produced by the six membership organisations involved in the ArtWorks Navigator consortium – a-n The Artists Information Company (a-n), Artquest, engage, National Association of Writers in Education (NAWE), The Foundation for Community Dance (FCD) and Sound Sense (who, in aggregate, reach 25,000 artists across the U.K.) – have been central to this paper. Not only has ArtWorks Navigator sought the views of artists and their employers/commissioners on Occupational Standards, Codes of Practice and Qualifications, but each individual organisation had been exploring the workforce development, education and training needs of artists for many years prior to becoming involved with the ArtWorks initiative. They brought, and continue to bring, a wealth of knowledge and experience to these debates. Therefore, it would be logical for ArtWorks Navigator to continue to develop these strands of work, as noted in its *Good Practice Gets Better* document (ArtWorks Navigator).

Some studies reviewed for this paper refer to the difficulties experienced by small independent arts organisations in generating collaboration with higher education institutions (HEIs). It has been suggested that these difficulties could stem from:

- HEIs being perceived as working to a different timetable to that of the independent arts sector.
- Having a way of working that is clearly governed by protocols, but which are often not immediately obvious to outsiders.
- A perception that there is suspicion of those not directly involved in the academic world.

In recognition of the need to generate better conversations between the Further Education (FE) and HE sectors and the arts sector, PHF organised *Changing the Conversation* in April 2013. The conference, run in partnership with the Higher Education Academy and Creative Cultural Skills was designed to stimulate debate and develop opportunities to enhance cross sector collaborative working. A series of pilot projects has now been commissioned that will take innovative approaches to

generating new ways of working. The outcomes of these will be shared widely in early 2014.

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Paul Hamlyn Foundation

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

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

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

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

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

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

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