
Paul Hamlyn Foundation
ArtWorks
Development Awards
Evaluation

Contents

1	Executive Summary	1
1.1	Career Stage	1
1.2	Influencing the System	2
1.3	Meeting the Aims of ArtWorks	2
1.4	Remaining challenges	3
2	Introduction	4
3	Method and Approach	5
4	Object of Study	6
4.1	Bidding Process	6
4.2	Project Snapshots	6
5	Key Findings	9
5.1	Stage of Career	10
5.2	Influencing other parts of the System	14
5.3	Project Outputs	19
6	Meeting the Aims of ArtWorks	20
7	Conclusions	29
7.1	Key Findings	30
7.2	Questions for the future	31
8	Appendix A – Self-Evaluation Template	34
9	Appendix B – Case Study Guidance	35
10	Appendix C – Evidence List	36

1 Executive Summary

The ArtWorks special initiative, funded by Paul Hamlyn Foundation (PHF), is investing in a range of activity to explore how artists could be better supported in developing their practice in participatory settings. As part of this initiative, a conference took place in April 2014, with attendees from the arts sector, including artists, from HEIs and FE colleges and from funders and policy-makers. Following the conference, a development award fund was opened for bids for projects to take forward issues, opportunities or ideas which had emerged at the conference. PHF, through ArtWorks, has funded seven projects with development awards, each receiving £3,500 each. Most of the projects completed their activity between July 2014 and December 2014.

The projects largely focus on one of three things: researching a question or a proposition through consultation/interviews and visits; testing the feasibility of a solution to a problem, through discussion, consultation and drafting/prototyping the solution and gaining feedback; and piloting a solution with participants, and gaining feedback from participants and delivering partners. The available funding has largely limited projects to undertaking activity in only one of these areas.

1.1 Career Stage

The different projects focused on supporting the artist (or potential artist) at different career stages, from young people considering post-18 training to established practitioners. Key findings include the following points:

- Engagement with ‘pre-practitioners’ (young people making choices about future careers) by two projects reveals some potential concern about the backgrounds from which artists working in participatory settings might come, and the potential training routes available to different kinds of young people.
- There are interesting gaps between the experiences and information available to young people and the expectations of the workforce by employers undertaking work in participatory settings.
- Employers are unaware about some of the potential training routes available for potential practitioners, and the relationship between training and employment is generally unclear.
- Trainee practitioners are interested in engaging in ‘real’ experiences in training programmes, but these often require careful negotiation to ensure that they sit within existing course requirements. Potentially opportunities which can be accredited through course requirements may gain better engagement from both students.
- Practising artists working in participatory settings are interested in their own professional development, prepared to give time to it and appreciated being validated through selection for CPD opportunities.
- Artists involved in these projects have responded positively to pilot professional development activities which have focused upon their practice, including complex issues of motivation and the relationship between the artist and the participant, as well as approaches which enable artists to share their knowledge and skills as peers, and which allow for creative ways of sharing practice.

- The acknowledgement and involvement of other professional roles involved in undertaking artistic work in participatory settings has been important to two projects. Recognising commissioners and project managers as distinct professional roles, but also as peers to artists, has been valuable and revealed some interesting differences and similarities in the way different parties view work in participatory settings.

1.2 Influencing the System

The projects have also engaged with different parts of the 'system' which currently supports and engages artists working in participatory settings, from working with HEIs and an FE college to arts organisations and a community group. Key findings include the following points:

- Training institutions are positive about the inclusion of 'real' experiences for students in training programmes, but (as with students) careful negotiation around existing requirements and structures is both important and quite complex. In practical terms, this can take some time to work through.
- Supporting this, arts organisations who were approached to support training institutions in providing access to 'real' experiences were interested and positive about doing so, though some practical issues (costs, processes for ensuring students are supported) remain to be worked through.
- Some of the projects involved organisations which are training providers, but with a different kind of emphasis. Considering HEIs and FE colleges as partners in the validation of knowledge and understanding of artists' practice in participatory settings opened up some different kinds of relationships between artists, communities and HEIs/FEs for projects, and was particularly supported by the involvement of individuals within those HEI/FE institutions who had a strong background in or connection to artistic practice.
- Several of the projects involved partners or consulted across the system, often bringing together practitioners, arts organisations/commissioners/employers and training providers/knowledge producers. These projects suggest that cross-system activities can take place even with a relatively modest level of funding, provided the proposition is focused and (in most cases) there is already some degree of relationship or knowledge between partners in place.

1.3 Meeting the Aims of ArtWorks

The projects were asked to bid indicating which of the sought outcomes for ArtWorks they were attempting to contribute to. The projects demonstrate a focus on artists and potential practitioners, with only one engaging participants directly (this is similar to much of the activity in the larger ArtWorks initiative). Across all the projects, the value of supporting these artists and practitioners in discussing their practice, the challenges they face and their motivations, is reported across the case studies. Several of the projects included CPD or consultation processes which engaged with issues of quality in work which takes place in participatory settings.

A number of models have emerged, either tested or at the feasibility stage, which can be taken forward. As noted already, some projects worked successfully across different parts of the infrastructure, and partnership working has been important for several of the projects. It is worth noting that some (not all) of the partnership working has taken place very specifically between interested individuals in respective organisations, and therefore that there is potentially some further challenge in taking that partnership from the level of individuals to any larger institutional commitment.

1.4 Remaining challenges

All of the projects have useful learning to share at this stage and, in some cases, detailed challenges for the future, or solutions to further test and roll-out. Whilst some of the projects have clear plans taking their learning forwards, others are more dependent on identifying potential resources and encouraging different people to take some responsibility by responding to a challenge or taking up a solution.

Introduction, Method and Object of Study

2 Introduction

This evaluation looks at the findings from seven projects funded through development awards made by Paul Hamlyn Foundation, as part of the Special Initiative ArtWorks. DHA and the Institute of Cultural Practices at the University of Manchester have been appointed to undertake the evaluation of the wider ArtWorks initiative; DHA were then appointed to evaluate the findings from the seven development awards. This evaluation seeks, therefore, to consider the seven projects both as individual interventions and in the context of ArtWorks' aims and the wider activities already taking place as part of the initiative. In support of this, this report offers both a summative view of the findings from the seven projects, and some formative commentary on issues which projects raise or which could be taken forward by the initiative.

This report contains an explanation of the evaluation method and approach, brief descriptions of the object of study (the seven projects), a discussion of the key findings from the projects grouped into different approaches/areas of focus and a consideration of how the projects meet the aims of ArtWorks. In the conclusion and executive summary we have brought what we think are the key findings and areas of learning together. The report concludes with a section on next steps for the evaluation.

3 Method and Approach

In selecting an evaluation approach for the development awards, it was considered important that the relatively modest level of investment (a maximum of £3,500 per project) be recognised with a 'light-touch' response, and that projects be supported to establish their own propositions for success and ways of assessing whether they have been achieved. From the funder's perspective, Paul Hamlyn Foundation (PHF) wanted to understand:

- Whether these projects are effective, both in their own terms and in the context of ArtWorks
- How this type of investment works, and what the benefits and limits of it are
- What learning and opportunities emerge from this process which should be taken to the wider ArtWorks programme beyond the end of the Development Grant.

Projects were asked to complete a simple logic model for their projects, providing a self-evaluation tool for identifying what they would need to know to determine whether their projects had progressed as expected. The self-evaluation template is included in Appendix A. The model asks the user to lay out the detailed elements of their proposition, and should prompt users to interrogate whether the choices they have made about the inputs and activities can reasonably be expected to result in the outputs and outcomes they are seeking.

The template was introduced at a workshop in July 2013, with a worked example of the template available as a guide as well as a version with prompting questions. All the projects began filling the template in at the workshop, and discussed it with those running other projects. Subsequently projects were asked to take the template away and complete it, and submit it by the end of August 2013. The evaluator responded with feedback and queries, and some projects amended the template at this stage. The template then supported discussions with all of the projects, initially in mid-Autumn of 2013 and then when projects had completed and submitted case studies; projects updated their templates as they progressed through, and some have included these in their final case studies.

Guidelines were also shared for the reflective case studies which projects would be required to produce at the end of the project, building on the headings and questions outlined in the self-evaluation template. Support, where required, was provided in identifying approaches and methods to evidence gathering and in structuring and responding to the case study requirements. Some projects shared draft surveys and questionnaires with the evaluator, for feedback. Finally, where appropriate, projects also supplied documentary and other evidence in addition to their case study and logic model to the evaluator, to support a better understanding of the projects. Beyond this documents relating to the call for proposals and selection process have also been reviewed. Using the model devised for the wider ArtWorks evaluation, the seven projects discussed here are also mapped on to the wider ArtWorks outcomes.

4 Object of Study

The following section briefly describes the bidding process and the seven projects, outlining – for the purposes of this evaluation process and report – the object of study.

4.1 Bidding Process

Each of the projects discussed here applied through an open process to PHF for a maximum of £3,500 each. Applicants were asked to put forward proposals for researching particular questions and/or testing the feasibility of possible solutions to perceived issues which emerged from the Changing the Conversation conference, by the end of May 2013. 34 proposals were received (with a total request for £114,287.62), and seven projects were selected (funded to a total of £24,500). Projects were initially asked to complete all activity by the end of November 2013; for a variety of reasons (discussed further below) some projects extended beyond this period.

4.2 Project Snapshots

4.2.1 Anna Lopez

Anna developed and piloted a vocational course placing FE students in a local community setting, with the aim of undertaking a creative intervention. She collaborated with Newham Sixth Form College and South Plaistow Big Local (a community group with a substantial lottery grant for undertaking local regeneration activities), with students being given some grounding in the context of practice of socially engaged creative activity, and then contributing to a project already set up by SPBL, called Mapping for Change. The students who took part in the pilot came from different courses, and participated in the project through Nrich, a programme of student development opportunities offered at Newham Sixth Form College.

4.2.2 B Arts Ltd

B Arts Ltd worked with Staffordshire University to look at how opportunities for experience of participatory arts practice could be embedded in the curriculum content of undergraduate courses which are not focussed on participatory art. The project built on a previous pilot, Social Agents, which was funded through the University and offered a group of third-year students placement opportunities. In this pilot, it had proved challenging to encourage students to complete placement opportunities when they sat outside the requirements of core courses, despite participating students reporting positive experiences. B Arts Ltd has held a number of discussions with key staff members running targeted courses at Staffordshire University, and at this point in time (February 2014) has gained

agreement for a small pilot to take place in Spring 2014 with students who will undertake placement and be assessed doing so as part of their course.

4.2.3 Heads Together

Heads Together undertook a research project to investigate opportunities for initial training in community/participatory arts from a young person's point of view, understand what effects choices that young people might make and explore the link between available training and the competencies sought by employers in the field. A group of 11 young people all at a stage of considering their post-16 training options engaged in a series of discussions, group and individual interviews. Two young people undertook phone interviews with senior staff at five regional employers in the community arts sector. The young people then took part in group visits to: Trinity College, Leeds; Manchester School of Art; and Tate Liverpool. A group of 12 young people who were at an earlier stage of considering education and training options hosted two radio programmes on East Leeds FM (the community radio arts project run by Heads Together).

4.2.4 PRiA Arts

'Participatory Arts Connect' (PAC) was a national network piloted by PRiA Arts. The network sought to linking practice and training opportunities, with a focus on supporting 'trainee practitioners' (in the case of the pilot, undergraduate and postgraduate students) in linking with practitioners and employers to create a network, and in accessing opportunities to visit and observe arts activity in participatory settings. The project included consultation with two HEIs (University of Brighton and University of South Wales) and five organisations undertaking arts activity in participatory settings (WNO, St Fagans National History Museum, Carousel, Greenhorn Short Film Festival and Helix Arts). The project has produced a website for the network, providing the capacity for visit opportunities to be advertised and searched; the website was viewed and feedback given by students, HEI staff and arts organisations. As part of the project, one student undertook a visit and provided feedback.

4.2.5 Royal Scottish National Orchestra

The RSNO worked with Tate Liverpool and Chrissie Tiller to develop 'Creative Retreat', a three-day retreat for artists working in participatory settings. Six artist participants, two facilitators and three practitioners/commissioners visited Crear in Argyll and Bute in October 2013, and took part in a process using Open Space Technology methods with provocations at key points. Areas of 'enquiry' for the retreat included looking at different practices and different contexts, the ethics and politics of practice, the role of participants and collaborators, and the development of artistic practice. The artists were required to apply to be part of the retreat, and their place on the retreat was funded through the grant. All those attending the retreat were involved in providing feedback, whether through a survey or facilitator's reflections, or through writing up the case study.

4.2.6 Trinity Laban

Trinity Laban commissioned an independent facilitator to undertake an enquiry-based research project looking at the role and skills of arts project managers, how they relate to and engage with participatory artists, and what kind of professional development support they might benefit from. The key research question was: what skills do managers need and what do artists want from managers to ensure the facilitation of high quality participatory arts projects? The project worked with 14 project managers, who met twice for a day on each occasion, and in between these two occasions with 10 participatory

artists who met separately for a half-day. Responses from both groups to similar questions were elicited and explored. Amongst other material, the project used part of a provocation from the Changing the Conversation conference to prompt discussions. Amongst other learning, the project has produced some key areas of focus for future CPD development for arts project managers.

4.2.7 University of Hull

The University of Hull undertook a project to bring local artists in to become 'Associate Artists' of the University. Five artists (who had been through an application and selection process) were required to participate in workshops, and to each lead one of these workshops, sharing their practice and methods and identifying things which they wanted to explore and develop. The intention was to use the process both as a piece of research, to explore what kinds of relationships might be developed or exist between participatory arts in the University context and in the city context, and to test a model for a professional development programme linking artists with the University environment. The University of Hull worked with a researcher, Jamie Beddard, who supported evaluation sessions and the process of reflection. The artists involved were encouraged to identify future activities (whether professional development, practice or other) which they might like to pursue in some collaboration with the University.

Key Findings

5 Key Findings

This section looks at the different approaches taken by the seven projects with their relatively modest award from Paul Hamlyn Foundation, what can be learnt about both what such funding can enable and what projects have been able to test and learn.

5.1 Stage of Career

Projects were encouraged, at the bidding stage, to think primarily about how artists can be supported – indeed, the overall ArtWorks programme was termed a ‘workforce development’ programme. All of the projects have focused very strongly upon a direct intervention with practitioners, though different projects have considered the practitioner at different career stages.

5.1.1 Detailed Analysis

Career Stage	
Pre-practitioner	Heads Together worked with young people making choices about future pathways. Key factors which seem to be demographic to this group and their motivations included the degree of parental support available, and the extent to which an absence of parental support might prohibit them from making certain choices, and taking perceived risks.
	Heads Together demonstrated that the young people benefited from both opportunities to visit HEIs and arts organisations with connections to community arts, and in getting the opportunity to discuss and consider their options going forwards.
	Anna Lopez worked with a group of young people, some of whom were not involved in creative arts courses. There was significant drop-out of students as the process progressed. The project raised some interesting challenges, in terms of the positioning of ‘socially engaged art’ as a concept, where the young people associated quite different things with words like ‘community’ from those which Annalisa intended; students also did not report particularly strong changes in their ‘civic awareness’ as a result of the project.
	The student group were not initially confident in going out and engaging with the community, but the students appeared to have benefited significantly from engaging with a ‘real’ brief and a perceived external client (in the shape of the community partner’.

Trainee practitioner	The Participatory Arts Connect (PAC) project sought to develop a resource for those already on UG and PG HEI courses with a relevance to arts activity in participatory settings. Students who engaged with the website confirmed the 'need' proposed by this project, for professional networking and opportunities to access practice for practitioners at this trainee stage. Students reported that there were unsure how to set up this kind of professional experience for themselves, or how to engage with those in a professional environment. Key challenges for students engaging with something like the PAC (and particularly in taking up opportunities to visit projects) revolved around course timetables and requirements. Some students indicated that PAC might be particularly useful if visits and other activity could be related to their courses and assessments. B Arts Ltd looked specifically at embedding placement opportunities with arts activity in participatory settings as part of existing undergraduate opportunities. One of the issues they are seeking to tackle is the movement of graduates away from Stoke-on-Trent, rather than staying and developing their practice in the area. The next phase of the pilot (taking place outside the period of this evaluation) will engage directly with the students.
Emerging, mid-career and established practitioners	The Creative Retreat developed by the RSNO, Tate Liverpool and partners involved five 'mid-career' artists and one who considered themselves an 'emerging' artists. Whilst the participating artists came from a range of artform areas, the case study notes that it had been difficult to attract musicians, and to get quite the spread of artform practice which they had sought. Artists reported valuing the space for both structured and non-structured engagement (which seems to validate the choice of a retreat, and the use of Open Space Technology as an approach). The development of a 'network' as a result of the retreat process is important to note, and participants indicated that they intend to continue using the network. Participants also felt that they would recommend the retreat approach in its current format to fellow artists. A range of other positive benefits were reported by participating artists, and in the reflections of the facilitators who were brought in. The University of Hull similarly brought together a small group of artists from different artform disciplines to share practice with each other. In return for running a workshop each, the participants would benefit from workshops sharing practice and skills run by the other four. Participating artists were asked to write a formal reflection following the process, discussing their own workshop, commenting on their experiences on others' workshops and identifying things which they would like to do next. Amongst the positive benefits referred to by participants, the opportunity to share both different artform skills and methods and different conceptual or political views of work in participatory settings seems to have proved valuable. In spite of these differences, there was also a strong emphasis on experiences and issues which were similar, and a desire to continue to build a community of practice and to 'collectivise' skills. The shared local commitment of participants may have been particularly valuable in this respect. The conferred status of being an 'Associate Artist' of the University was also important for some participants.

Trinity Laban focused upon project managers of arts projects in participatory settings, though with a clear engagement with artists and the needs of artists in the research. The validation of project management skills as specific and complex (not just 'organisational') was important for project managers taking part, and suggests that some of the issues already raised in ArtWorks research about the way in which work and workers in this are valued extend beyond artists and their practice. Key areas of learning included the value of collaborations and sharing practice across artforms, the opportunities to engage with peers and to try and work against a 'them and us' mentality with artists.

The process which Trinity Laban ran was primarily focused upon gaining research data which would confirm or deny whether professional development is required by project managers, and would help to focus what is required by artists and what kinds of development methods might be suitable. However, participating project managers also reported finding the research project itself useful, and there is evidence that it prompted change in the approaches of some participating individuals. This suggests that the structure of the discussion, and the focus on project managers as a specific area was valuable to participants. Some participants were keen to continue the network which had been created by bringing the group together.

5.1.2 Overview

Pre-practitioners

Both Heads Together and Anna Lopez worked with young people up to the age of 19, and who might be making choices about training for future careers, and some of whom came from disadvantaged backgrounds. Key learning from these projects includes:

- The degree to which things like parental support may affect a young person's confidence in making career and training choices, particularly if they are seen as risky or unclear;
- The value of in-person introductions to projects, communities, students and practitioners working with arts in participatory settings;
- The importance of supporting young people in exploring career opportunities through real experiences and through the space to discuss and consider issues and challenges;
- In the case of students from Newham Sixth Form College, the political and civic dimensions of some of this kind of work were not necessarily a motivation to get involved, raising some interesting questions about whether this might be true more widely for this age-group.

An implicit and outstanding question for both projects is the wider issue of whether practitioners currently working in participatory settings are sufficiently demographically diverse; both projects worked with young people with whom they already have a relationships, but raise some issues which may be particularly acute for this demographic. In terms of a holistic view of workforce development, a workforce which is diverse, and one which is perhaps more representative of the communities which it

serves, might be an area for significant development and is one which it would be valuable to reflect upon more widely.¹

Trainee practitioners

The PAC project and B Arts Ltd both looked at projects for HEI students who might be considering moving into practice in participatory settings as a career, and who were already engaging in degrees with some disciplinary relevance. Both considered the ways in which ‘real experience’ – whether in the case of visits, observation and networking in the case of PAC, or through a formal placement in the case of B Arts Ltd – could benefit students skills and expose them to this kind of practice as a possible career choice. Key learning from these projects includes:

- Challenges with engaging students outside the curriculum, particularly in terms of timetabling, and the potential importance of connecting these ‘real experiences’ back into course content and assessment;
- The need for students, HEIs and arts organisations to be supported by clear guidelines and statements of expectation, to support all parties in getting the most out of a visit or student placement;
- The sector itself is not closed to engaging with students at this stage, though the practicalities of engagement may be complex;
- There are broader HE agendas (such as employability) which may make it easier going forwards to argue for the value of such ‘real experiences’ as part of the wider student experience, learning and assessment.

Both projects reveal the absence of such ‘real experiences’ in the particular HEI courses which they sought to work with. The feedback from the preceding placement pilot undertaken by B Arts Ltd with Staffordshire University, and the feedback from students assessing the website and the single student visit which took place as part of the PAC project, suggest that students significantly value these experiences. The biggest potential challenge appears to be persuading and enabling HEIs to find the room within existing course and assessment structures and priorities to include such experiences.

Emerging, mid-career and established practitioners

The Creative Retreat, the University of Hull Associate Artists scheme and the research project by Trinity Laban all worked with artists who currently undertake work in participatory arts. Each also added an additional dimension, with the Creative Retreat bringing together artists and commissioners, the University of Hull bringing together artists and researchers (and the university environs) and the research project focusing on how project managers might be better supported and developed, in order to support artists. Key learning from these projects includes:

¹ It is worth noting that PHF, as part of the ArtWorks Special Initiative, has separately funded More Music Morecambe to undertake a research project focusing on the North West region. The project is looking at artists from culturally diverse backgrounds who work in participatory settings, their training and CPD needs and the opportunities available, what working opportunities there are, whether there are difference between artists working in different art forms, and whether the North West case feels ‘unique’ or is likely to be replicated elsewhere.

- The value of bringing together practice and experiences from different artform disciplines, and that practitioners working in this area are likely to share sufficient common ground beyond disciplines to enable valuable affinities to emerge;
- The way in which bringing together a group of peers can help to validate the status of practitioners, and build a sense that the particular skills and experiences of those practitioners are recognised and valued;
- That focused activity (such as a retreat, series of workshops or facilitated enquiry days) can help to build a network of peers who indicate a desire to engage beyond that activity in the future;
- Which, in turn, suggests significant appetite for activities which can help to validate and develop a community or communities of practice in this area;
- Significant appetite amongst practitioners for further professional development opportunities, and interest in activity which spans from complex conceptual enquiry about the motivation for the work and position of the artist and participant through to practical skills areas such as funding.

5.2 Influencing other parts of the System

As already noted, all the projects focused upon a direct intervention or engagement with individual practitioners. However, the projects were led variously by individuals, organisations and institutions, and with a range of different partners engaging. This section considers what the projects demonstrate about strategies and approaches for influencing the ‘system’ in which workforce development for artists working in participatory settings operates.

5.2.1 Detailed Analysis

The System	
HEIs	The PAC project involved both students and staff on arts and creative courses at two HEIs. The HEIs reported some opportunities for ‘professional networking’ which already existed as part of courses in those institutions. One of the two HEIs responded positively to idea of using the PAC network in the future with students, the other was unsure. Both HEIs confirmed that they considered experience of professional practice to be important to students, and that the PAC could be useful if it were able to develop a ‘broader range of opportunities’ and make those available with significant notice.
	B Arts Ltd built upon an existing link and pilot project with Staffordshire University, which had been funded through the University’s HE Innovation Fund. One of the key aspects of this project has been seeking to negotiate placement activity onto the curriculum of courses, to enable students to prioritise it and gain credit from it. The case study reports positive support from the faculty, and particularly in enabling the faculty to demonstrate it is delivering the University’s programme for all students called ‘Staffordshire Graduate’, which seeks to ensure that students have an ‘understanding of the real world’ through employability, enterprise and entrepreneurship skills.
	University of Hull project, led by an HEI, sought to consider what kinds of beneficial relationship could be developed between artists and researchers. As such, it did not (as other projects did) specifically concentrate on improving the experiences of students, but rather considered what kind of discourse exists and could be

	developed concerning artistic practice in participatory settings. Participating artists have been asked to consider projects which could be developed in the future using the University's facilities, and two are employed by the University as a result of the Associate Artist programme. Two participating academics from the University are producing an academic paper, and some of the learning from the pilot is being taken forward to inform a pilot Professional Doctorate Programme in Arts and Society, and a modular part time Masters programme in Theatre and Performance. Trinity Laban led their project to enquire into the professional development needs of arts project managers; however, an external facilitator was involved to provide an independent view and connection to the study participants. From an organisational point of view, Trinity Laban feels that the project confirms the gap in support for project managers, and that some practical responses were identified by project participants. The next step is for the HEI to determine how they might make a response viable (economically and practically). Heads Together tackled the HE system from the point of view of the young people who undertook the research project. The young people visited two HEIs and talked to students as well as staff. They also reflected upon their own experiences of trying to navigate HE course information, which for some seeking courses with a specific focus on areas of relevant practice proved quite challenging.
	Anna Lopez ran the only project to work specifically with an FE college (Newham Sixth Form College), and engaged students through the Nrich programme outside their selected courses. The college already had some experience with community engagement and vocational activities, including dedicated members of staff, and (through the Nrich programme) a commitment to develop student's skills and experiences outside their curriculum structures. In a similar way to the learning from the previous pilot which B Arts Ltd had undertaken, challenges with student engagement resulted partly from the activity sitting outside the curriculum; the participating FE college is now proposing to connect project experiences for students like the one Anna piloted with an Extended Project Qualification. This would enable the students to be credited for their work and contributions, and made aid their motivation in getting involved in the first place.
Arts Organisations/Employers/Commissioners	The PAC consulted with five arts organisations who employ/commission artists working in participatory settings. The organisations were positive about supporting students visiting and observing work, and some organisations also felt that there would be a useful benefit directly back to them in sharing their work and developing professional networks. There are some areas which still require detailed development for arts organisations, including the potential cost of hosting students and setting parameters around the visit and the way in which the PAC system would work. B Arts Ltd focused the portion of their project which sat with this evaluation timeframe on discussions within the University. However, it is worth noting that the project is being led from outside – by an arts organisation (B Arts Ltd) – and that there are existing links between students coming from the University and the lead arts organisation. The next stage of the project will include some pilot

	placements, and a testing of the guidelines which B Arts Ltd have drafted for those producing placements. One of the areas of focus for the Creative Retreat was the opportunity to bring together artists with commissioners from arts organisations (RSNO and Tate Liverpool), to discuss and inform the different kinds of expectations each might have from the other. The case study reports beneficial experiences for the commissioners involved in terms of a better understanding of artists' needs, and the kinds of support and shared processes which might be employed to continue to develop the work which those organisations already commission. Trinity Laban could be seen, in this case, as an arts organisations which employs artists to undertake work in participatory settings, as well as a training provider. In addition, because this study focused on project managers, all but one of the participating project managers came from an arts organisation which also employs artists. Engaging with this part of the system through consideration of a particular group of individuals very directly connected with this work has highlighted another layer of specific skills and experiences which relate to and affect the experience of work in participatory settings, in addition to those of the artist. Heads Together is an arts organisation working with young people, and so this project asked how students who had built skills and experience through the work of Heads Together might then progress into training routes which could support a career as an artist working in participatory settings. The students also undertook a visit to Tate Liverpool to talk to trainees there, and a range of interviews with senior staff in organisations who employ artists working in participatory settings. Whilst some organisations were able to point to internships and volunteering opportunities, relatively few offered alternative training routes to HE with some citing funding as a limiting factor. Whilst organisations were able to identify some of the skills and values they wanted in artists they employ, there was no sense of specific qualifications or training routes being preferred or even, necessarily, known about by employers.
Communities	Anna Lopez also ran the only project which specifically included a community as the focus of a participatory project. She worked through an organised community group, South Plaistow Big Local (SPBL), and the students' activities were attached to an existing project ('Mapping for Change') and benefited from support from SPBL staff. The project has resulted in a positive relationship between SPBL and the participating FE college, with a representative from the college being invited to join an SPBL steering group. SPBL has also committed funding for a second stage of the project, involving a local artist working with the students and the community.

5.2.2 Overview

Higher Education Institutions (HEIs)

Five projects worked with or were led by HEIs, and a sixth (the Creative Retreat) included a facilitator and course curator with a strong tie to an HEI. In terms of exercising influence on HEIs as training providers and, more generally, as knowledge and activity generators, it is perhaps worth noting the individuals within those institutions who have engaged with the different projects. The PAC project, led by Pria Arts involved an individual who is a practising artist working in participatory settings, as well as a teaching and researching academic. The University of Hull project was led by two academics who have either current or past practitioner experience. The Trinity Laban project was led by a project manager based in learning and participation. The staff member in Staffordshire University who championed the project also had a background as a practitioner and arts officer. The importance of individuals who cross different parts of the system is clear in these examples. Key learning with regards to engaging HEIs from these projects includes:

- The process of changing or adding to course content – through placements, visits and other ‘real experience’ opportunities – is something which participating HEIs were positive about, but the practical process of embedding these is complex and requires significant work and lead-in time;
- There are broader agendas within the HEI environment – such as employability – which may be useful to those seeking to develop course content which involves greater engagement with practical experiences and current knowledge of careers opportunities;
- There is also an appetite for HEIs exploring connections outside UG and PG programmes, such as associate/affiliation schemes, co-creation, short courses and other kinds of potential CPD. It is worth noting that the extent of this appetite beyond those individuals who understand the area of practice, particularly where resources are concerned, is perhaps yet to be tested. Whether institutions will require a significant market in order to respond to apparent need and desire from practising artists, or whether other kinds of collaborations might prove more sustainable, is still to be explored.
- On the whole, it appears that courses specific to trainee artists who want to work in participatory settings is still available only in a relatively limited way, and that it could be difficult for young people seeking a career in this area to identify what the ‘right’ course might be, with limited clear links between training pathways and areas of employment.

FE

One project (Anna Lopez) worked with a FE college. Key learning includes:

- As with HEIs, the value of some broader agendas within FE, such as developing community relations and the wider educational experience of the student, proved useful in developing the pilot and particularly in securing the second phase, both in terms of political leverage and in terms of staff and resource support;
- Potentially, the strong connections between FE colleges and their local areas, through the origin of their students, may prove a useful opportunity for further work to be developed in this area.

Arts Organisations, Employers and Commissioners

None of the projects worked directly with public agencies who fund and commission arts activity in participatory settings, but five worked with arts organisations who commission and employ artists

undertaking work in participatory settings. The key learning from these projects in respect of arts organisations, employers and commissioners is:

- Arts organisations are not averse to engaging with trainee practitioners through placements or visits, and understand the value to both the practitioner and (perhaps in the longer run) to the organisation. However, careful preparation and organisation are considered important, as is clear guidance and statement of expectation for all parties. There are potentially some costs involved in supporting this kind of opportunity from the perspective of the arts organisations, and individual organisational capacity to absorb this may vary significantly.
- Opportunities to share experiences from the artist practitioner and employer/commissioner side seem to be particularly valuable; two projects succeeded in doing so, one through a separated process in which the two groups did not meet, the other through a format in which the commissioners appeared as 'peers' and the discussion space was specifically separated from any day-to-day working context. Potentially, such approaches benefit both sides, and may affect both individual professional development as well as policy development within organisations.
- The skills and experiences of individuals working regularly within arts organisations and employing/commissioning artists to undertake work in participatory settings is an important area of potential focus when considering what could improve the experiences and development of artists and, ultimately, of participants.
- On the whole, employers do not appear to have clear views on the specific qualifications and training routes which they may prefer artists working in participatory settings to demonstrate. This seems to reflect the multiple and complex routes through which many artists come to this practice; however, there are specific courses and training routes existing and emerging in this area. There are interesting questions about what arts organisations perhaps should know about training and qualification pathways, and also about what this absence of a clear view might mean for young people interested in pursuing a career in this area.

Communities

One project (Anna Lopez) included work with a community group as part of their activity. The key findings from this project in respect of communities are:

- A positive experience for a group of 'pre-practitioners' could also be a positive experience for the community group, who have committed resources to a second stage of the pilot project with a local artist and engaged further with the FE partner.

5.3 Project Outputs

The seven projects have all, to some extent, been research and development projects. Individual projects began at different points in the process of testing their propositions, and therefore have produced different outputs and assets which could be further explored or developed.

5.3.1 Research projects

Both Heads Together and Trinity Laban undertook research projects, with a clear research question and a methodology which sought primarily to gain an answer but not necessarily test a solution to a perceived problem. The Trinity Laban project did elicit some indications of areas in which arts project managers might benefit from professional development support in the future, as the Heads Together project revealed how valuable the opportunity to talk about careers and visit institutions was for the participating young people. Neither project, though, has sought to offer a particular model for future CPD or careers development, rather they have tested the proposition that there is a *need* which should be addressed. In the case of Heads Together, the need is to support young people in understanding artistic practice in participatory settings as a potential career option, and to elucidate the training opportunities which might support this. For Trinity Laban, the need is for more and better CPD for project managers, and the potential for this to impact positively upon artistic practice in participatory settings, and the experiences of participants.

5.3.2 Testing the feasibility of a solution

Both B Arts Ltd (with Staffordshire University) and the PAC project began with a solution in mind (placements and a network providing visit opportunities) and focused primarily on discussions and consultation to develop a workable version of that solution. The PAC project has, in part, tested the enthusiasm and need for the solution it proposes; B Arts Ltd had, to some extent, already done this with its previous pilot. Both projects are effectively produced models which are tested in theory, and which – at a next stage – could be tested in practice.

5.3.3 Testing a solution in practice

The Creative Retreat project, the University of Hull Associate Artist scheme and Anna Lopez's project with FE students all test a solution with 'real' participants. Each offers a model of delivery and relationship with the participants, and has sought feedback on that model from both delivery partners and those participating. In the case of the Creative Retreat, the delivery model is quite precise, and is the primary output of the project. For the University of Hull, the model is important, but the building of a relationship with and between a group of artists, within the context of a research environment, was the primary output being considered and tested. This is reflected in the University's plans for taking the learning forward. For Anna Lopez, similarly there may be other delivery models which could be considered in the future, but the principle of connecting students, creative practice and a community group is the model which primarily has been tested here.

Meeting the Aims of Artworks

6 Meeting the Aims of ArtWorks

The following section maps the activity of the seven projects onto the ‘intervention model’ designed for the interim evaluation of the wider ArtWorks initiative. The model was developed through testing with the ArtWorks Pathfinders, and brings together PHF's identified Aim and Outcomes for the ArtWorks Initiative. The objectives, core research questions and other articulations of the initiative have been used to plot a series of objectives and mechanisms, in sequential order building towards the final outcomes. This approach attempts to understand the process by which ArtWorks is attempting to effect change, and to show the assumptions about causal relationships in this process.

The model suggests an ‘ideal’ concept of how ArtWorks as an intervention might function, and shows linear progression routes through to the six stated outcomes which ArtWorks is seeking to achieve. In reality, activity often effects change in less clean or direct ways. Individual projects were not asked to bid for funding in order to meet all the outcomes, rather to select those which were the most relevant to the proposition which they had. Nor have they made proposals which necessarily follow a strictly linear process. Rather their activity reflects the spheres in which they can expect to have influence, and the particular opportunities and challenges of their institutional and partnership circumstances.

Outputs	Involve artists in sharing evidence and discussion towards developing a better understanding of what supports quality and value, including what skills/knowledge/understanding are required in different circumstances Use developing/piloting activity to develop artists skills and understand progression routes and access to information Design and embed opportunities for training and CPD for artists at all stages of their career, reflecting on learning from developing/pilot activity Involve artists in sharing the learning from ArtWorks, and making the case for future development				Outcomes
	Through their CPD models, RSNO's Creative Retreat and the University of Hull have engaged artists in discussions about their practice, and learning and skills sharing processes.	These CPD models have been tested as part of the projects, and reflection sought from participating artists to understand how well those models work.	Both projects are now considering how they might embed, share or transfer the models and learning further.	The feedback from the artists is reflected in the case studies, which are published and can be disseminated.	Artists are more confident and articulate about their work in participatory settings
	Trinity Laban ran a process to involve artists in identifying what they need from project managers, and with project managers to identify what support they need.	They now have data from this study from which to develop potential CPD models for project managers.		The responses from both groups in the study are included in the case study, which is published and can be disseminated.	
	PRiA, Anna Lopez and B Arts all included feedback from trainee practitioners (students) as part of developing their proposition.	PRiA has tested one visit with a student to an arts project; Anna Lopez ran a full pilot project with FE students; B Arts will test their module in Spring 2014.	PRiA is considering how to roll out the proposed model; Anna Lopez has secured a second phase for the pilot project, and identified ways to give students accreditation; B Arts is specifically testing an embedded approach within existing modules.	Responses from participating trainee practitioners are included in the case studies, which are published and can be disseminated.	
	Heads Together involved potential trainee practitioners in discussing and sharing what motivates choices about post-16 and post-18 training.	The research with employers and the visits to HEIs and trainee placements has revealed some challenges about the progression routes for young people.	Heads Together is considering what it does next, based upon what the project has found.	Responses from participating young people are included in the case studies and in the radio programmes, which are both publicly available.	

Outputs					Participants are benefitting from enhanced quality experiences of engaging in arts-led activity
	Use pilot activity to support evidence towards developing a better understanding of quality and value for participants, and of participatory work taking place in different circumstances	Use artists with developed skills to deliver enhanced quality in piloting activity	Explore and reflect upon skills, knowledge and understanding required in different circumstances, and feed this into design of opportunities for training and CPD	Disseminate the learning about skills, knowledge and understanding in different circumstances to artists, employers and funders, to make a case for the importance of training and CPD to quality experiences	
	Although the focus of the project was the students, Anna Lopez's project included participants directly.	The students were engaged in discussions about the work prior to going out into the community.	Anna's project includes some useful learning about what kinds of support students at this early stage might need in engaging with the community for the first time.		
	Both the RSNO and University of Hull projects involved practising artists, who are working with participants on a regular basis.	Feedback from both projects suggests that artists have gained skills, ideas and confidence in further developing their practice.			

Outputs					Artists, employers and participants share a better understanding of what constitutes quality and value in the work
	Map existing evidence about quality and value, and support discussion across artists, employers and participants about it	Support testing of better understanding through developing/piloting activity, and capturing the learning from this	Apply this understanding the the design and embedding of opportunities for training and CPD for artists at all stages of their career	Disseminate the learning about quality and value to artists, employers and funders, and make a case for the importance of training and CPD to quality experiences	
	Through their CPD models, RSNO's Creative Retreat and the University of Hull have engaged artists in discussions about their practice which engaged with issues of quality and value. The Creative Retreat also included commissioners in this process, bringing both sides together.		Both projects are now considering how they might embed, share or transfer the models and learning further.	The feedback from the artists is reflected in the case studies, which are published and can be disseminated.	
	Trinity Laban ran a process to involve artists in identifying what they need from project managers, and with project managers to identify what support they need, with some focus on issues of quality and value. As with the RSNO, this project brings together views from employers and artists.	They now have data from this study from which to develop potential CPD models for project managers.		The responses from both groups in the study are included in the case study, which is published and can be disseminated.	

Outputs	Identifying existing models of good practice which contribute to a better understanding of quality and value; map existing training, its gaps, scope and quality	Use developing/piloting activity to test new approaches/models of training and delivery	Expand/develop new models of training delivering, and design and embed opportunities for training and CPD for artists at all stages of their career	Disseminate the learning about models of good practice with artists, employers and funders, and make a case for those which are replicable/expandable	Clear models of good practice are shared, disseminated and replicable
	Heads Together involved their young people in reflecting on existing training routes, what they knew and could find out about them and what employers thought of existing routes.	Heads Together is considering what it does next, based upon what the project has found.			
		RSNO , the University of Hull and Anna Lopez have each tested specific approaches to CPD with artists/trainee practitioners, and elicited feedback on those responses as well as requests for further CPD development.	The projects are now considering how they might embed, share or transfer the models and learning further; Anna Lopez has a second phase confirmed.	The models are all outlined in the case studies, which are published and can be disseminated.	
	The Trinity Laban project confirms a training gap for project managers working to support artists in participatory settings	They now have data from this study from which to develop potential CPD models for project managers.			
		B Arts and PRiA both undertook some feasibility work on models which can or are being tested in the future.		The models are all outlined in the case studies, which are published and can be disseminated.	

Outputs	Mapping and consulting/engaging with the existing infrastructure, to understand common approaches/activity and existing understanding of quality and value Use developing/piloting activity to test and develop the support infrastructure, and identify gaps or issues Use and develop the infrastructure in the design and embedding of opportunities for training and CPD for artists at all stages of their career Disseminate the learning and identify issues which still require resolution, to make the case for further infrastructural development (if required)				A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK
	Heads Together involved their young people in reflecting on and exploring the existing infrastructure for training, and the connections between training and employment.	Heads Together is considering what it does next, based upon what the project has found.		The case study includes some specific challenges around the relationship between training routes and employers.	
		RSNO, University of Hull and Anna Lopez all tested CPD/training activity; PRiA and B Arts undertook feasibility on CPD/training activity.	All the projects have useful feedback at this stage, and the opportunity to test and share those activities further.	Several case studies raise ongoing issues concerning resources and responsibilities; some of these include potential solutions.	
	Trinity Laban formally undertook their study through consultation with two key elements of the infrastructure.	They are now considering what to do with the gaps and potential solutions they have identified.			

Outputs	Map and assess existing partnership working/common areas of activity/interest/understanding	Solicit and support partnership working through projects, including new/different kinds of partnerships	Solicit and support partnership working through engagement between PHF/pathfinders and other partners	Share the learning from the partnership process(es) and added value, encouraging continuation/new partnerships	There is more partnership working across funding agencies, public bodies and policy makers
	PRiA and B Arts have both explored the feasibility of greater partnership between HEIs and arts organisations undertaking work in participatory settings.	Both are proposing to test these partnerships through their respective training models.		Both case studies include some reflection on the different requirements of partners from HEIs and arts organisations.	
		The RSNO partnered with Tate Liverpool and an individual with a strong HEI connection to develop the Creative Retreat. All the partners attended and participated in the retreat.		The case study includes some reflection on the roles of the different partners.	
	The University of Hull used its project partly to test what the University could do or be as a 'partner' for artists wanting to develop their practice.	The project has identified a number of ways in which the University might continue this partnership, including taking proposals from artists.		The case study includes some consideration of these future options.	
		Anna Lopez established a partnership between a community organisation and an FE college, to support the training opportunity for students which the project piloted.	The partnership will continue, with a second phase of the project being supported by both partners and other links (a role on the community organisation's steering group for the FE college) being established.	The case study reflects on the development of this new partnership and some of the future opportunities.	

Key points from the analysis above are as follows:

- As already noted, all the projects worked with artists or with potential practitioners. The case studies contain significant feedback and views directly from those project participants, and contribute significantly to the input of artists into the wider ArtWorks initiative. Across all the projects, the value of supporting these artists and practitioners in discussing their practice, the challenges they face and their motivations, is reported across the case studies.
- Only one project engaged directly with participants from a community. This is not dissimilar to much of the activity taking place across the ArtWorks initiative, where work is being undertaken intervening with artists but not directly in contexts which involve members of the public. In the case of the individual projects undertaken with these development awards, the absence of the participant voice or experience is not necessarily a problem. In terms of the wider ArtWorks initiative, the initiative has largely focused on research and development with practitioners and organisations. As such, the primary issue is a temporal one – the initiative, in its current form, will not be able to confirm that improved support for artists results in improved experiences for participants, because the initiative is not running for long enough to see what happens to those practitioners whose practice is supported through pilot activity.
- Whilst none of the projects sought to enquire solely or specifically about the question of ‘quality’ and definitions of quality in artistic work in participatory settings, those projects who brought together artists and others to discuss artistic practice in participatory settings, identify what works and talk about challenges will all have dealt with issues of quality.
- Three projects have tested models of training/CPD, gained feedback and have written these up in case studies. Two further projects have models at the ‘prototype’ stage, with some consultation and testing supporting them. There is some work still to do in some cases to understand how models might be transferred and/or scaled up or replicated.
- In terms of influence upon the infrastructure for supporting artists, all of the projects raise useful issues about the way in which different parts of the infrastructure operate, and some of the challenges for artists and others in navigating it. In working across different parts of the infrastructure, some projects have suggested ways in which development might take place beyond one element in the system.
- As noted above, this partnership working has been positive for the projects. It is worth noting that some (not all) of the partnership working has taken place very specifically between interested individuals in respective organisations, and therefore that there is potentially some further challenge in taking that partnership from the level of individuals to any larger institutional commitment.

Conclusions

7 Conclusions

7.1 Key Findings

The project outputs discussed here include evidence of need and ‘gaps’ in provision, solutions tested in principle and in practice, as well as some new relationships and partnerships. Organisations and individuals who have led projects report changes in their knowledge and understanding, in some cases prompting them to consider what they might change themselves about existing activities they run or the way in which they respond to artists or other groups.

Across the different projects, key findings include the following points:

- £3,500 is sufficient to enable the testing of a small model, support feasibility towards a model or enable a short research study. None of the projects undertook more than one of the these three activities, suggesting that focus on one ‘stage’ is necessary at this funding level and within the timescale discussed.
- Some projects found it difficult to complete within the timescale (and one did not). The lead-in times required for working in certain environments, particularly with HEIs, or where project participants needed to be recruited during term-time, meant that both the duration and the timing of the development awards was challenging for some projects. A slight extension for some projects made a significant difference.
- The two projects with younger people demonstrated some of the gaps between the professional world and understanding of artists working in participatory settings, and the experiences and information available to those young people. In terms of potentially seeking artists who might be representative of the communities with whom they work in the future, this is an interesting potential issue and barrier in workforce development and diversity.
- The emphasis on ‘practical’ experiences for trainee practitioners (under and post graduates) is attractive for students, but it is necessary to consider how students can be encouraged to prioritise engagement with such experiences. Options include accrediting activity, through inclusion in existing modules or curricula. Navigating the range of other commitments a student will have as part of their course is important.
- The HEIs involved with projects also recognised the potential value of ‘practical’ experiences for students, particularly where institutions had a strong ‘employability’ agenda. As with students, navigating the range of commitments already being operated by HEIs is important in attempting to include new kinds of learning experiences. Arts organisations involved have been open to engaging with students at this level, though there are some practical and logistical issues to be considered.
- Artists involved in CPD pilots have responded positively to formats which support sharing and learning with peers, which place an emphasis on understanding practice in participatory settings as artistically valuable in itself, and approaches which enable discussion of complex issues, such as the ethics and purpose of work in participatory settings. Feedback from artists also suggests, however, that practical support (for example, advice on gaining funding) is important.

- There is value in recognising and, by recognising, validating other professional roles which support artists working in participatory settings, like project managers. Beyond this, bringing together views from employers/commissioners with those from artists, and examining the process through which projects in participatory settings emerge has revealed both differences and similarities in the way the work and different roles are viewed. Potentially, in terms of change which can take place ‘on the ground’ this may be a fruitful area for future exploration.
- In some cases navigating individual institutional processes and agendas has been key to some of the development awards. One project particularly sought to test a proposition across a number of different HEIs and arts organisations, which took significant time and effort. If the ArtWorks initiative is to achieve systemic change, converting projects from individual institutional contexts to system-wide contexts is likely to be very challenging.
- One project particularly revealed that employers do not necessarily identify a clear relationship between particular types of training and whether artists are suitable for employment as a result of that training. This suggests a significant challenge for ArtWorks, if training routes are being developed but not recognised or understood by employers.
- Finally, some of the projects have presented and used institutional assets in different ways. Whilst HEIs and FE colleges have been framed in some cases as training providers, they have also figured in the different projects as validators of knowledge and practice, as partners with significant facilities and through the individuals within them who often demonstrate practitioner experience.

7.2 Questions for the future

There remain two significant issues for most of the projects in terms of the capacity to apply new knowledge and understanding, scale a model up or take a solution from theory to practice. Whilst some of the projects have secured second stages, or are in discussion with partners over possible next steps, none of the projects has undertaken a business feasibility and secured a model which is ready to roll out at this stage. Most of the projects were focused on finding something out or testing whether a particular model would be viable for potential users; on the whole, there has been less focus on what the resources might be, and where they might come from, in order to take potential solutions forward more widely.

7.2.1 Resources

All of the projects have demonstrated that a relatively small grant can be enough to explore a focused issue or pilot a solution. However, it is worth noting that several report that the grant did not cover the full resource costs of undertaking the work – organisations and individuals put in time and, in some cases, other resources to enable projects to be undertaken (e.g. both the Creative Retreat and Anna Lopez’s project required some significant staff time in development and support). At this level, this is a reasonable expectation; but if projects are to be ‘scaled up’ or rolled out more widely, then this can put pressure on the allocation of existing resources as well as requiring additional investment for capital or other dedicated support. In some cases, projects are using this pilot to make the case internally for attention and response (for example, in the case of the University of Hull’s project, which is being used

to influence the development of courses). In others, the potential costs and business models for resourcing bigger or wider versions of pilot activity were not explored in detail through the project.

7.2.2 Responsibility

Included in the question of where future resource comes from is the issue of whose responsibility it is to take forward the learning, models and partnerships which have emerged from these seven projects. As already noted, in most cases projects note learning which they will take back within their organisations, and some already note specific plans for taking forward both learning and models (e.g. University of Hull, the B Arts Ltd project which has a second phase of the pilot to run, Anna Lopez's project which has secured funding from a community group for a second phase). Others are able to identify clear recommendations for the future but, as yet, not the resources to pursue them. In some examples, e.g. for Heads Together's learning on career pathways and guidance for young people, some of the learning extends beyond what could be influenced or effected by that organisation.

In taking the learning forward, it will be crucial for individual projects to engage in dissemination amongst their own networks, and to be prepared to consider and act upon areas of their own organisation and immediate networks where they are able to influence change or new opportunities. Some projects may specifically seek additional resources to pursue the development of models tested in these development awards.

More widely, it is important that the ArtWorks initiative recognises and supports the dissemination of the learning, considers the ramifications of this learning for its own planned activities, and takes on (where possible) the broader role of raising and leading discussions about responsibility for action in different parts of the system.

Appendices

8 Appendix A – Self-Evaluation Template

The following self-evaluation template, with prompting questions, was used by all the projects at the outset, and updated where required as projects progressed.

Aims	Context	Inputs (Resources)	Mechanisms	Participants	Outputs	Outcomes	Contribution to ArtWorks' Aims
What we want to achieve	What are the external factors that affect us? What are the starting points for our activity? What do we already know? What is already taking place?	What resources are we putting in? Why have we chosen them? Who are we working with? How will we know if we have chosen the right approach and resources for this project?	What activities or processes are we undertaking? How will we know what the 'take-up' will be? How will we know if it is the right/appropriate activity/process to achieve our aim?	Who will the participants be? How will you know if you have reached the participants which you wanted to? How many participants are there? What do you know about their participant habits before your project? What was the participants' experience of the project?	What outputs do we expect? How will we know if they have happened? Did anything happen that we didn't expect?	What outcomes do we expect? How will we know if they have happened? Did anything happen that we didn't expect?	What is the impact of our work on the outcomes ArtWorks is seeking to achieve?

9 Appendix B – Case Study Guidance



CASE STUDY TEMPLATE

In producing your case study, **please use the headings in italics** when you are writing up your project. The other questions here are included as prompts, to help you structure your reflection and material.

- YOUR PROJECT: (Covers PHF Overall Summary and organisational requirements)

What did we aim to achieve?

- What did you intend to get out of the project? Where did you start from – what was the context/motivation for the project?

What did we do?

- What were the inputs/resources for the project? What were the activities and processes which you used?

What happened and what did we learn?

- What were the main outputs of the project?
- What were the outcomes of the project?
- Did anything happen which you didn't expect?
- What was the impact of the project on the organisations involved?
- What are the main things you have learned? What worked and what didn't work? What would you do differently in future?

What next for you?

- What plans do you have next?

- LEARNING FOR OTHERS: (Covers PHF learning requirements)

What could the impacts of your work be on the wider policy context that are relevant to your organisation or the work?

- Are there opportunities for other partners/providers to take up your learning?
- What recommendations would you make to other organisations starting a similar piece of work or tackling similar issues?
- What would be the barriers to you, or others, taking the learning forward?
- What were your key lessons/ success factors that could support others in taking your ideas forward and scaling it up?

The case study should be no more than 2000 words in total.

Please include one print quality image, with credits, to be included in a published version of your case study.

Submission of the case study, a breakdown of income and expenditure for the work we have funded against your project budget and any project reports or evaluations commissioned will meet the PHF grant requirements.

10 Appendix C – Evidence List

Project	Evidence Provided
Anna Lopez	• Development Grant Bid • Case Study • Expenses/Timesheet Budget • Evaluation Template in Draft and Updated • Flyer to recruit students to get involved in the project • Range of teaching resources, including: - Brief for class session - Presentation to class - Project examples of work in participatory settings - Socio-demographic report on Newham and its residents - Plaistow South Big Local – Post-Its Consultation Exercise - Plaistow South Big Local – Director of community assets
B Arts Ltd	• Development Grant Bid • Case Study • Appendix to case study: Course Outline for Theatre Projects Module, including placement • Evaluation Template in Draft and Updated • Draft Guidance for Students and Arts Organisations on Theatre Projects Placements
Heads Together	• Development Grant Bid • Case Study • Evaluation Template in Draft and Updated • Radio Show 1: <i>Changing the Conversation – Opportunities for Young People</i>, broadcast 28th November 2013. http://www.elfm.co.uk/listen-again/changing-the-conversation-opportunities-for-young-people/ • Radio Show 2: <i>Next Gen 2: Changing the Conversation</i>, broadcast 8th December 2013. http://www.elfm.co.uk/listen-again/next-gen-2-changing-the-conversation/
PRiA Arts	• Development Grant Bid • Case Study • Evaluation Template in Draft and Updated • Survey and survey responses from students • Survey and survey responses from arts organisations • Survey and survey responses from HEIs

Project	Evidence Provided
RSNO	• Development Grant Bid • Case Study • Evaluation Template in Draft and Updated • Appended to the Case Study: - Application form for the Creative Retreat - Creative Retreat call for applications - Creative Retreat timetable - Survey responses from participants - Survey for participants - Budget - 2 x facilitator evaluations
Trinity Laban	• Development Grant Bid • Case Study • Evaluation Template in Draft and Updated • Facilitator's Report on the Findings • Budget
University of Hull	• Development Grant Bid • Case Study • Evaluation Template in Draft and Updated • Criteria for selecting artists to be Associate Artists • Guidance for Associate Artists to produce a Written Response/Reflection • Five Written Response/Reflections from Associate Artists • Evaluation by Jamie Beddard



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