

ArtWorks London

Pilot Year Artists Follow-Up Survey Report

March 2013

Introduction

During the pilot year of ArtWorks London (September 2011 to August 2012), 346 artists took part in three core areas of work: Connecting Conversations, Laboratories, and Arts School Lab. A research evaluation report was produced at the end of the pilot year on each of these three activity areas; these can be accessed from the ArtWorks website.¹

At the end of the pilot year, we committed to sending a follow-up survey to all of the artists that took part in these projects after six months. In February 2013, we circulated a survey to 248 artists that had agreed to take part in the follow-up survey. 107 artists responded to the survey, giving a response rate of 43%. Feedback came from across the range of projects:

strand of work	number of artists receiving survey	number of responses	response rate
Connecting Conversations	81	34	42%
Arts School Lab	20	12	60%
Laboratories	147	61	41%

Methodology

The survey focussed on what impact taking part in the ArtWorks London pilot has had on their work since, and collect their feedback on current plans for future ArtWorks London projects. There were twelve questions in the survey, and it was sent by email for completion online.

Impact of the Pilot Programme

- Since taking part in the pilot year, 65% of artists have developed working relationships with artists they met through ArtWorks London.
- 70% of artists said that the ArtWorks London pilot programme affected their artistic practice. Of these, in response to the open question of how their practice had been affected:
 - 39% said they had developed practical ideas and skills through the programme

¹ <http://www.artworksphf.org.uk/page/resources-and-research>

- 23% said it had given them a new perspective on their practice
 - 16% said they were more open to collaboration as a result
 - 12% said they were more confident in their own artistic practice
 - 11% said they had increased their network of fellow artists.
- 71% of artists said that they definitely or probably felt more confident articulating the value of participatory work. 10% were already confident in this.
- 68% felt more confident delivering participatory work as a result of taking part in the pilot year programme. 16% were already confident in this.
- 21% have taken part in further artist development opportunities through Barbican Guildhall since the pilot. 37% have undertaken development opportunities elsewhere.

Feedback on ArtWorks London Future Plans

- 97% definitely or probably felt that our idea of a collaborative fellowship fellowship (training developed and delivered across several key arts organisations so that artists learn from different approaches and experience different settings) was a good idea.
- 78% definitely or probably thought that it was a good idea to organise more critical debate and discussion around CPD in participatory practice e.g. through a regular series of salons.
- 91% thought that raise the status of artists working in participatory settings was a sensible priority.

Feedback from Artists

1. Which element of the Barbican/Guildhall programme for artists did you take part in?

Please tick all that apply

Connecting Conversations (December 2011 - March 2012)	39.5%	34
Arts School Lab (July 2012)	14.0%	12
Pit Lab (before August 2012)	23.3%	20
Weekend Lab (between August 2011 & 2012)	22.1%	19
MAP/Making OnSite (November 2011)	10.5%	9
Leadership MMus Lab (academic year 2011/12)	8.1%	7
CPD Workshop (academic year 2011/12)	5.8%	5
Other (within academic year 2011/12 only)	1.2%	1

2. Have you developed any working relationships with any of the artists you met on the Barbican/Guildhall programme for artists?

No	34.9%	29
Yes, talked about experiences	36.1%	30
Yes, planned a joint project	21.7%	18
Yes, worked together on a project	27.7%	23
Yes other	9.6%	8

3. Did the Barbican/Guildhall programme affect your artistic practice?

No	30.1%	25
Yes	69.9%	58

4. As a result of your participation in the Barbican/Guildhall artist development programme do you feel more confident articulating the value of participatory work?

Yes, definitely	37.8%	31
Yes, probably	32.9%	27
Don't know	11.0%	9
Probably not	9.8%	8
Definitely not	0.0%	0
Not relevant, already confident articulating the value of work in participatory settings	9.8%	8

5. As a result of your participation in the Barbican/Guildhall artist development programme do you feel more confident delivering participatory work?

Yes, definitely	28.0%	23
Yes, probably	40.2%	33
Don't know	7.3%	6
Probably not	8.5%	7
Definitely not	1.2%	1
Not relevant, already confident delivering participatory work	15.9%	13

6. Have you taken part in any further artist development projects through Barbican/Guildhall since the one(s) you took part in during 2011/12?

No	79.3%	65
Yes	20.7%	17

7. Have you taken part in any artist development projects through other organisations since the one(s) you took part in here during 2011/12?

No	63.3%	50
Yes	36.7%	29

8. Barbican/Guildhall and its partners are considering ways of strengthening CPD for artists working in participatory settings. One idea we are considering is to have a collaborative fellowship (training developed and delivered across several key arts organisations so that artists learn from different approaches and experience different settings). Does this sound like a good idea to you?

Yes, definitely	71.8%	56
Yes, probably	26.9%	21
Don't know	2.6%	2
Probably not	0.0%	0
Definitely not	0.0%	0

9. Do you think it is a good idea to organise more critical debate and discussion around CPD in participatory practice e.g. through a regular series of salons?

Yes, definitely	43.6%	34
Yes, probably	34.6%	27
Don't know	17.9%	14
Probably not	3.8%	3
Definitely not	0.0%	0

10. If yes, are there any subjects that you would particularly like to see covered or speakers you would like to see featured?

Topics suggested	• collaborations across art forms (5) • networking (3) • sustainability (2) • multilingualism • social change • range of practitioners to stimulate debate • music with children / in schools • engaging audiences • theoretical and philosophical approaches • networking • international models • working in non-artistic contexts • impact on participants • this is a discussion that has been going on for many years, with many of the same issues coming up - how can it be embedded in artist training?
Speakers/workshop leaders suggested	• Cheek by Jowl • Meisner • Joanna Macgregor • Richard Jones • Rufus Norris

- Damon Albarn
- Roberto Castellucci
- Lindsay Seers
- Robin Klassnik
- Charlie Woolley
- David Raymond Conroy
- Gil Leung
- Elizabeth Price
- Anna Hart
- Penny Woolcock
- Zoe Laughlin

11. Barbican/Guildhall would like to raise the status of artists working in participatory settings. Do you think this is a sensible priority?

Yes, definitely	60.3%	47
Yes, probably	30.8%	24
Don't know	10.3%	8
Probably not	1.3%	1
Definitely not	0.0%	0

12. From your perspective as an artist, what do you think would be the best way to raise the status of artists working in participatory settings?

opportunities to showcase work on professional platforms	12
a formal network	5
fair pay	5
documenting projects and sharing participant feedback: communicating success stories	4
increased funding for this type of work	3
infrastructure for practical support (e.g. office and rehearsal space, support staff, information on funding applications)	3
more accessible and open CPD with clear learning outcomes	2
better training for artists	1
ongoing support beyond formal training	1
less monitoring of participants required	1
connecting artists with producers	1
I see no clear difference between participatory and other artistic work	1
promoting a culture of respect across the arts	1
re-articulate the language around the subject	1
support more challenging and new participatory projects	1
talks and workshops to develop deeper understanding of quality	1
engage high profile artists to eliminate segregation	1

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