

Connecting Conversations 2011 - 2012 Research Evaluation Report July 2012



Questions from the second sessions of Connecting Conversations. Photo © Sophie Leighton-Kelly

"It's a great format and really well led. It was a relief to be part of such a network and have good conversation. I am sure connections and works will develop out of it but organically rather than under pressure."

"A most stimulating conversation that was as delectable as the food."

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Executive Summary

Background

Connecting Conversations was an ArtWorks London pilot project consisting of an iterative series of facilitated discussions bringing together Barbican and Guildhall School staff with artists working in participatory settings to discuss key issues in the field. These issues were partly determined by the ArtWorks London research enquiry questions and partly by the pressing concerns and issues for artists that emerged through the course of the discussions.

This dual approach was consistent with the dual aims of Connecting Conversations:

- to act as a consultation during the pilot year, through which we could speak to a range of artists from different art forms and career stages about the key issues facing artists working in participatory settings;
- to test the model as a support framework for reflective practice.

The emergent themes and issues arising from the 16 Connecting Conversations sessions have been analysed qualitatively using data coding software. They divide into six main categories as follows:

- Personal and professional learning, development and support
- Artistic learning, development and support
- Participation
- Collaboration
- Organisations
- Language

In order to additionally explore the potential and relevance of Connecting Conversations as a support framework for artists working in participatory settings, a logic model was developed to uncover the assumptions underlying the project. The assumptions were tested by means of a feedback survey that was completed by 49 people or 61% of attendees. They are also often articulated in more depth in the emergent themes and issues arising from the session transcripts.

Key Findings

49 people responded to the follow-up survey sent by email in July 2012, a return rate of 61%.

In general Connecting Conversations:

- Included attendees across a range of art forms and career stages
- Included attendees who had worked in a ranges of participatory settings
- Helped to bridge the gap between Barbican and Guildhall School staff and practising artists
- Identified a set of professional development needs that matter to artists
- Was special and different from other learning events
- Is something that artists would recommend to their peers

In relation to the assumptions identified in the logic model, Connecting Conversations:

- Demonstrated that artists feel they have limited time to reflect on their practice
- Supported the idea that discussion over a shared meal encouraged a relaxed atmosphere and open conversation
- Illustrated that artists would prefer to be paid for reflective time

- Showed that it was not always the case that the questions we wanted to explore and get artists' opinions on also offered a useful opportunity for discussion, reflection and networking to the artists themselves
- Brought about meaningful reflection on issues affecting artists working in participatory settings
- Reinforced the benefits of bringing together artists from different art forms, career stages and settings
- Was underpinned by shared values

Overall, 83% said that they definitely or probably found Connecting Conversations special / different from other learning events they have taken part in. 69% definitely or probably found it inspiring and 85% definitely or probably found it enjoyable.

94% of artists reported that being in groups with artists from different art forms definitely or probably enhanced their experience (89% definitely). 90% reported that being in groups with artists from different career stages definitely or probably enhanced their experience. 91% said that our philosophy of framing the conversation as a relaxed discussion over a shared meal was definitely or probably a good idea.

We told artists that our intention for this pilot was to test Connecting Conversations as a support framework. 74% told us that it was definitely or probably an appropriate supportive environment for them. 87% said that they would definitely or probably recommend Connecting Conversations to other artists.

The evidence around artists, Barbican Guildhall and ArtWorks London partners being provoked and challenged by the discussions is less clear. The quality of debate was not always considered high and the impact was limited to those present with no dissemination plan in place.

More significantly, assumptions around the ongoing impact of Connecting Conversations in embedding reflection in artists' practice, the applicability of learning from Connecting Conversations in participatory settings and the extent to which Connecting Conversations catalyses further work have not been tested.

In relation to future Connecting Conversations:

- Connecting Conversations is an appropriate support framework for the majority of artists
- Cross-arts, cross-career stage discussions are helpful in revealing differences in practice and sharing similarities in values
- Relaxed discussions over food achieves the intended outcome of open and honest discussion
- Slightly smaller groups would work better
- Future Connecting Conversations discussions should include people from outside the arts
- Connecting Conversations is only the start of building a community of practice for artists working in participatory settings
- Connecting Conversations needs to clarify its primary purpose and become a support framework for reflective practice

Lessons for Developing Practice in Participatory Settings

There was significant confusion about the focus and objectives of Connecting Conversations among attendees. This is partly down to the dual purpose that Connecting Conversations was being asked to fulfil in its pilot year. While the consultation element has proven useful in shaping the ArtWorks programme going forward, it was not always the case that the questions we wanted to explore also offered a useful opportunity for discussion, reflection and networking to the artists themselves. Providing a support framework for reflection was the more meaningful aim of Connecting Conversation for artists and will set the direction for this strand of work in Years One and Two of ArtWorks London.

As yet there is no evidence of further work being generated through Connecting Conversations and only the tentative suggestion of a community of practice. This indicates that Connecting Conversations is only one part of a broader professional development framework for artists working in participatory settings. It needs to be complemented by pathways to further work and development opportunities, provided not only by Barbican Guildhall (for instance Lab opportunities), but also by partner organisations. Working with delivery partners across London to map and evolve this is a priority over the next two years.

In years 1 and 2 of ArtWorks London, there is a need to follow up and focus on the impact of Connecting Conversations and the wider professional development support network on how it might impact on artists' subsequent work in participatory settings. There is also an opportunity for the Barbican to integrate reflection into its commissioning of work in participatory settings and to disseminate that model so that it influences more widely.

In terms of initial training, undergraduate and postgraduate provision, practising artists perceived a gap between training and the realities of the workplace and suggested that higher education institutions such as the Guildhall School need to expose artists to 'the right people', and recognise the importance of teaching communication with the audience. These ideas have influenced the way that the Professional Studies element of the undergraduate curriculum at Guildhall has been reshaped for Year 1 of ArtWorks London. They also wished to see more connections between departments and disciplines and higher education institutions providing the tools and space for artists to develop their craft openly and creatively. These ideas have begun to filter into the undergraduate programme at the Guildhall School through elements like the Cross School project (curricular) and CoLABorate (extra-curricular) and will continue to be influential in developing a new undergraduate programme and a postgraduate Leadership course which operates across art forms. Improved links between further education and higher education and part-time, flexible programmes are other areas which were raised and which will receive further attention in years 1 and 2 of ArtWorks.

1. Introduction

1.1 Background of the programme

Connecting Conversations was created as a pilot project for ArtWorks London with two core aims:

- to act as a consultation during the pilot year, through which we could speak to a range of artists from different art forms and career stages about the key issues facing artists working in participatory settings;
- to test the model as a support framework for reflective practice.

Eighty practitioners were invited to take part in the pilot of Connecting Conversations. 46% of these were new to Barbican Guildhall. The rest either had an existing relationship to Barbican Guildhall or were current members of staff. There was a range of artists, producers and arts administrators who all had a connection to working in participatory settings.

The attendees were split into five groups, and each group met three times over the course of three months between December 2011 and February 2012. These sessions took place in the evening over a shared meal. All five groups were brought together for a final session in March 2012; this took place in an afternoon.

Each set of sessions had a different focus, which was determined by the outcomes of the previous set of session. This is described in full in section 2.1 below.

1.2 Evaluation methodology

The project was evaluated in two ways to reflect the two aims.

In order to capture the discussions as a consultation, a researcher was present at each session to take detailed notes.¹ A decision was made not to audio record the sessions as it was felt that this could hinder the openness of the conversation. These notes were later coded using qualitative data coding software NVivo in order to establish the emerging themes and issues. An analysis of this can be found in section 3 of this report.

Attendees were asked to provide feedback on the Connecting Conversations process via an email survey sent out in July 2012. 49 people responded to the follow-up survey, a return rate of 61%. An analysis of this feedback can be found in section 4 of this report. This survey was based on the logic model created for Connecting Conversations.

1.3 Logic Model

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

Logic models are useful to:

¹ Full ethical approval was sought and obtained from the Guildhall School of Music & Drama Research Ethics Committee before the project began. Each attendee received an information sheet and signed a consent form.

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

Logic models are not intended to be comprehensive. The key with logic models to encapsulate the key elements of the programme. Logic models can and, indeed should, be refined over time as programme participants increase their understanding of how the programme does or should work."²

ACTIVITIES	OUTPUTS	SHORTER TERM OUTCOMES	LONGER TERM OUTCOMES	IMPACT
15 facilitated sessions in three stages over 3 months, in 5 groups - focussed discussion over dinner about artists leading and collaborating in participatory settings	80 artists 1 facilitator consultation through facilitated discussion to provide data detailed notes of each session	Artists develop their critical skills and ability to articulate their values, have a better understanding of quality in participative work, feel energized, feel more able to reflect on their work and ask questions, feel part of a London-wide community of artists working in participatory settings, feel they have a relationship with Barbican/ Guildhall Learning about which laboratory models work for artists at different career stages and in different art forms Producers, curators and managers across Barbican Guildhall understand the value of consultation and reflection with artists ArtWorks London commissions projects in response to artists professional development needs	Artists develop a greater understanding of the different contexts for participatory work and their roles, make space for further reflection, and are more confident in articulating the value of their work within society Reflective practice is embedded in Barbican/ Guildhall Models of good practice are shared, disseminated and translated within the ArtWorks London infrastructure Learning informs other labs and activity	Future project participants benefit from enhanced quality of experiences engaging with arts-led activity led by artists who have taken part Partnership working for ArtWorks London consolidates and strengthens Artists are part of a community of practice connected to Barbican/Guildhall and its evolving ArtWorks London partnership network There is increased confidence within the sector through an enhanced ArtWorks London infrastructure

ASSUMPTIONS:

- Artists have limited time to reflect on their practice
- Further work will be generated through the relationships developed
- Talking together over food enables a relaxed atmosphere and open conversation; develops a sense of a community of practice
- The incentive of eating together rather than payment for artists' time will allow for more open and honest discussion (it is also more economically viable and therefore sustainable)
- The questions we want to explore and get artists' opinions on will also offer a useful opportunity for discussion, reflection and networking to the artists themselves
- Artists will be more reflective and more articulate about their role as artists working in participatory settings
- Artists will develop their curiosity about the practice of others, at all career stages and in all art forms
- Bringing together artists from different art forms, career stages and contexts will enable democratic exchange and build a network of diverse practice
- The artists selected share similar values about participatory work and feel they are talking with like-minded people
- Artists will be challenged by the discussions; will be given 'permission to think'
- Barbican Guildhall, ArtWorks London partners and artists will be provoked and challenged by discussions
- Evening sessions create an environment that is relaxed which will be more accessible and attractive to artists
- The relationship between artists and arts organisations will be open and discursive, not hierarchical (won't feel like they are on show/being interviewed), a safe environment for open conversation will be created
- A shared learning experience within a lab environment enables the development of new work in participatory settings
- Artists will understand each others' perspectives, develop their own thinking; this will be useful in participatory settings
- ArtWorks London will improve focus and develop in areas that are important to artists as a result of the consultation
- Sessions over an extended period (1 session a month for 4 months) will enable reflection to be embedded into artists' practice, and they will bring current issues to the discussion

² Annabel Jackson Associates, Somerset Reach Final Evaluation Report August 2009, pp.10-11.
<www.willisnewson.co.uk/assets/files/REACH_Somerset_Eval.pdf>

2. Project Information

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

2.1 Project Activity

A total of 16 Connecting Conversations sessions took place between December 2011 and March 2012. Each set of sessions had a different focus, which was determined by the outcomes of the previous set of sessions.

Session 1: this was an introductory session for attendees to meet each other and the facilitator and determine collectively what the key topics for discussion were. Two discussions were initiated:

- Introduction and background about yourself
- What do you hope to get out of Connecting Conversations?

Session 2: as a result of the wide range of key topics, 20 questions were created. These were put into a hat, and attendees were asked to pick a question at random for discussion. Not all questions were covered in any one session.

- What led you to the career you're currently pursuing? Do you feel that you decided your career or fell into it?
- Have you had any formal training along the way? How important has any training (or lack of) been to you? What does 'formal training' mean to you?
- Have you had any informal training to get where you are? How did you find out about it? How has it helped?
- In any formal or informal training you've had, what has worked best? What hasn't worked?
- Tell us one thing you wish you had known/been told. How would knowing that have made a difference?
- Tell us about something you've done that you're proud of and why.
- Tell us about the qualities you see in someone you think of as successful.
- Tell us about someone, something or somewhere you'd really like to work with. Why? How would this affect your development?
- Can you remember a moment when you made a decision that affected your career? What promoted the decision? What impact did it have?
- What is the best piece of career advice you have been given? By who? When in your career? How has it changed you/your work? And/Or Have you ever been given bad advice? By whom? What effect?
- Can you identify an opportunity that had a direct impact on your development? Have you ever given an opportunity to someone else to support them?
- Who or what has had the biggest influence on what you do?
- What has been the biggest barrier you've faced in achieving what you wanted to? How has this affected you and your work?
- Has there been a point in the pursuit of your career (including learning) where you've felt unsupported or lost? How did you manage that?
- What is the top piece of advice or opportunity you wish someone had given you? At what point in your life would you have been best placed to receive it?
- What is the best or worst piece of participatory performance that you've seen?
- Tell us about a moment in a project (or similar) where everything "just worked". Why do you think that was?
- What does "participation" mean to you? What experiences of it have you had?
- Tell us about a performance you have seen and the effect it had on you.

- What does "quality" mean to you? Give us one practical example.

Session 3: as a result of the discussions in the second sessions, two provocative statements were created as the starting point for discussion in the third session:

- The impact of artistically driven participation can be transformational. Who needs to be convinced, and how do we explain it?
- Cross arts collaboration is at the heart of innovative arts practice. Should we all know about other art forms, and how might that affect our practice?

Session 4: in response to feedback from attendees, the focus of the final session was on practical project ideas that had begun to emerge. There were eight discussion areas each facilitated by a member of Barbican Guildhall staff. Attendees were free to choose which discussion group(s) to participate in.

- The Collective
 - Brokering service: finding artists from different disciplines
 - A family of artists working in participatory settings
 - What might the Collective look like?
 - What could the Collective do together?
 - Who's in, and how do we decide?
- Exploratory Labs
 - Two specific types to discuss: 1. Space to think and try and reflect on your own ideas with no defined outputs; 2. Curated sessions or masterclasses for exchanging practice and skills development
 - How do we choose who gets the space?
 - Is time and space enough?
- Summer Schools & Residencies
 - Application process
 - Venues
 - Residencies
 - Outputs
 - Cost to attendees
- Commissioning & Partnerships
 - Curated Labs working towards a defined output
 - Artists at the heart and start of the commissioning process for work on stage and in communities
 - Supported companies and partner organisations
 - What role should artists play in the commissioning process?
 - At what point in the process should artists be involved?
- Connecting Conversations: what next?
 - Conversations alongside practical work
 - Reflective Residencies / intensive periods
 - Mixed or single art form and experience
 - Thematic / led by an artist
 - Wider than artistic
 - What could Connecting Conversations look like?
 - Who should be involved and how should they be selected?

- Blank Space
 - For topics generated by attendees
- Flip Series
 - Borrowing Time: life swap
 - Sharing practice
 - Artists in the office
 - What would be useful flips?
 - How should they be facilitated?
- Learning and Development
 - UG & PG Training; CPD
 - Training for the future
 - What could it look like?
 - How do we support the next generation we are nurturing in FE which suits their needs
 - CPD: how could it evolve
 - Ideas for how to create time and space for people to continue to learn post-uni/training and throughout their career?

2.2 Attendees

Attendees were invited to take part in Connecting Conversations to represent a spread of art forms, career stages and contexts.

When asked to identify themselves according to the ArtWorks reporting categories, a high proportion of survey respondents chose multiple categories.

Table 1: Attendee Art Form

visual art	16%	7
craft	2%	1
literature	7%	3
media/digital/film	27%	12
music	56%	25
dance	13%	6
theatre	49%	22
cross/multi art form	40%	18

Attendees were spread across all career stages except emerging. This was deliberate for this pilot project, in order to consult with people who had existing experience.

Table 2: Attendee Career Stage

emerging (student)	2%	1
early (recent graduate or early career)	30%	14
middle	41%	19
established	26%	12

Attendees had worked in a range of participatory settings.

Table 3: Attendee Contexts

no experience of working in participatory settings	2%	1
schools	78%	36
community settings	67%	31
health settings	33%	15
criminal justice settings	20%	9
arts/cultural venues	94%	43
other	9%	4

This set of attendees makes a useful pilot test group both for consultation and to interrogate the format of Connecting Conversations.

3. Consultation Data

3.1 Introduction

The full and detailed notes taken at each of the 16 Connecting Conversations sessions were analysed qualitatively using data coding software.

3.2 Analysis of Emerging Themes and Issues

The themes and issues raised divide into six categories.

i. Personal and professional learning, development and support

a. Money

There was much debate around the realities of limited funding within the arts sector as a whole. Some reported that it is a reality that artists have to do some work for free; some argued that an artist 'shouldn't have to do anything for free as a trained skilled professional'. Whilst ongoing professional development was valued, some said that the need to earn a living could often surpass a desire for further training.

Some artists reported that they had begun leading participatory work 'as a money job' but that it has since become 'part of the work I love and am most proud of'. There were particular concerns that young people have a romanticised image of easy stardom from reality television, and that participatory work often required the dispelling of that myth.

With regard to funding, many artists wanted financial support for reflection. There was a feeling that some funders required a set output from the start of a project, even if the artistic process led to something else. Where organisations were applying for funding for work to be led by artists, there was a strong call for those artists to be brought in at the earliest possible stage to help shape the project and application.

b. Time and space

The value of non-financial support was a common thread across groups. Attendees expressed concerns about a lack of available and affordable space to work in, particularly for research and development work that does not have to focus on an outcome. This was sometimes described as 'space to fail', which was seen as important to risk-taking and innovation but often lacking. Arts Hub, The Yard in Hackney Wick and Sound Hub were all identified as models of good practice. The impact space can have on those working within it was raised as an issue, and was something that artists expressed an interest in reflecting on further. It was suggested that it would be useful if there were a database of people to contact about available space, and that community spaces could be used to support the development of socially aware/responsive and participatory art works.

The issue of highly pressurised time commitments results for many in a lack of time, particularly it was noted a lack of time for reflective practice. There was a call for reflection time to be built into projects and acknowledged by funders as valid, particularly amongst freelance artists. However, there was also an acknowledgement that it was hard to 'find the time to attend regularly'

something like Connecting Conversations which is designed with reflective practice in mind.

c. Reflection

There was a strong feeling that there is a current lack of reflection across the arts sector as a whole. Time needed to reflect after a project is often not accounted for, either by individuals or organisations.

Improbable's 'Devoted and Disgruntled' sessions were identified as model of good practice. Support for physical space and time for reflection were called for.

d. Mentoring

Mentoring was seen by many as a hierarchical relationship in which an established artist might mentor an emerging artist. It was felt that a more useful relationship might be between 'people who have gone through different things to learn at different stages', with a strong steer towards peer and group mentoring as preferable models.

e. Career stages

It was felt that there was an expectation that career stage would correlate with age, but observed that this was often not the case. A number of good programmes to support 'young people' were identified, but these exclude mature students or those who change career. Some artists felt that 'career' was an outdated term that suggested a linear progression within one field, which many did not associate with their own development. There was seen to be a value in 'working with people with different grades of experience'.

A common theme was the gap between training and the realities of the workplace. It was reported that artist training often does not address real-world issues, and where it does this is not taken seriously by students at the time. There was also a call for training to continue to be on offer after students have graduated from an institution. One emerging artist commented that it was 'impossible not to work for free'. Internships and placements were seen as useful if they were genuine learning opportunities, and should be described as such.

ii. Artistic Learning, Development and Support

a. Research and development

'Crucibles or laboratories' were suggested as more useful development opportunities than courses for mid-career and established artists. 'Being allowed to fail' was seen as necessary for R&D work, contrasting with much existing funding which requires a set outcome.

There was a call for training to include all facets of work as well as artistic development, such as self-marketing and writing funding applications. New technology was also seen as central to this.

b. Risk taking and innovation

Risk and boundary-pushing was seen as a necessity to develop innovative and exciting new work. This was also related to learning how to deal with a situation when things go wrong, particularly with participants.

There was much debate about whether collaboration across art-forms is inherently innovative, or whether because there is risk involved in working with others from different disciplines there is more likely to be an innovative outcome. Further questions were raised around how to define the criteria for innovation and how to measure it.

c. Across art forms

Working across art forms was seen as something which often ‘broadens horizons and deepens perspectives’. It was felt that working across art forms was particularly valuable when it affected an artist’s own practice. It was noted that particular skills are required to facilitate collaboration across art forms. The difference between art forms and how to work collaboratively given those quite fundamental differences was a recurring theme throughout the discussions. Some argued that we were now in a ‘post-disciplinary’ era, and this often involved those from fields outside the arts as well as people working across disciplines within the arts.

There is an increasing pressure towards early specialisation in the British education system, which was felt by many to be unhelpful in engaging people in the arts, particularly in an interdisciplinary way. This was seen to be caused by teaching staff basing their methods on the ‘segregation’ they experienced as students.

iii. Participation

a. Quality in process and product

The importance of quality in process was felt to be a high priority for artists working in participatory settings, especially considering that participants may be taking part for different reasons (pleasure, growth, artistic development). In response to questions about what the purpose would be without an product, some felt that there was a requirement for ‘changing attitudes to the importance of process rather than a final outcome’. The quality of the end product was seen as paramount in order ‘to address social inclusion’. Particular skills were seen to be required to present the product of ‘vulnerable work’, which should stand up in its own right without the need for an audience to understand the process behind it. This was particularly felt as it can be ‘hard to describe the journey without excusing’ the work as participatory.

A number of artists felt that there was not a separation between process and product when working towards a defined outcome. A positive impact on participants was seen to be a key marker of quality amongst artists, though there was a scepticism that funders were more concerned about projects being delivered on time and within budget. The importance attached to a good critical response to a product was also felt to be inescapable.

b. Measuring quality

A big question arose around measuring the quality of participatory work: ‘who decides?’ Participant recognition of their own progress was seen as a key marker in measuring the quality of process. For some it was about choice: ‘people turning up and coming back’. Capturing ‘intangible, personal stories’ was seen by some as the best way to demonstrate quality. It was argued that it

is particularly 'hard to articulate transformation' which is often followed much later.

c. Engaging participants

A distinction was drawn between engagement and participation, with the former encompassing active consumption of the arts but not active involvement. There were questions raised about the extent to which potential participants could or should be involved in the funding and commissioning stages of participatory projects. It was felt to be much harder to engage participants if there was not a clear outcome to a project. A core question was raised: 'can you have transformational participatory work which is not artistically driven?'

d. Barriers to participation

The following barriers were among those identified:

- Young people are used to 'instant engagement'
- Fear of contributing or of the unknown
- Cultural attitudes towards the arts in relation to other disciplines (especially in school-based work)
- Physical space and geographical location in which the work takes place can affect participation
- Artist fees for participatory work are often lower than for performance work
- Proscriptiveness of commissioners/funders for projects to engage a certain kind of person or community

iv. Collaboration

Listening and communication were seen as core skills for collaboration: 'I only need to know enough to communicate to have a successful collaboration.' Some felt that knowledge of one art form can be limiting, and sharing your practice with others helped to overcome this. It was also seen to increase confidence to have 'affirmation from collaborators you have something of value to contribute'. However, some felt that collaboration across art forms had the potential to dilute individual, discipline-specific practices. The difference between art-forms and how to work collaboratively given those quite fundamental differences was a recurring theme. A good collaboration was described as 'a partnership of shared values'.

Collaboration, it was agreed, needs to be established collectively from the start of a project, and be artist driven in order to be successful. It does not need to be with someone from another art form. Participatory work requires collaboration and many skills associated with it, such as openness, communication and creating a safe environment. It was identified by those that teach that students are increasingly interested in collaboration.

v. Organisations

a. Higher Education

The following were seen as central to the role of Higher Education organisations:

- Responsibility to expose artists to 'the right people'
- Need more connections between departments and disciplines
- Should provide tools and space to develop craft openly and creatively

- Importance of teaching communication with audience (felt by musicians)
- Models need to be more fluid, e.g. more part-time opportunities
- More links between FE and HE

b. Arts Organisations

Some larger organisations are seen as inflexible. Often participatory work can seem like box ticking for them, particularly where the learning team is a separate department. Large organisations are now being seen to move towards integration between arts and learning, which smaller organisations have been doing historically out of necessity.

Arts organisations are seen to work with the same pool of artists who are found to deliver good quality work and be reliable. There were questions about how new artists can and should approach arts organisations, and 'are the doors open enough?'

vi. Language

It was felt that there is a particular type of language that is required for successful funding applications, that is often not taught. Organisations are seen to have experts in this, but individual artists do not have access to them. This language is often seen to be unrelated to that used by artists or audiences.

Different art forms often use different terminology, and this was seen as a potential barrier to successful collaboration. There were discussions around the need for a 'new' or 'shared' language, though many felt this would only perpetuate the problem, as there needs to be 'a language that is comprehensible to all involved'. Technical language and jargon were seen as the biggest problems.

Being able to articulate your work and your values is seen as an essential skill. A particular issue was raised around the language used in marketing participatory projects in relation to other artistic work.

3.3 Conclusion

The record of Connecting Conversations sessions shows that they helped to bridge the gap between Barbican and Guildhall School staff and practising artists and identified a set of professional development needs that matter to artists.

The emergent issues from the discussions strongly supported the idea that artists have limited time to reflect on their practice. Under 'personal and professional learning, development and support' the lack of time available for reflection came up repeatedly and there was a demand for reflection to be built into projects and recognised as valid by funders. This suggests that a change in commissioning behaviour which has begun to be modelled in the pilot year of ArtWorks London, and has the potential to influence more widely, would be beneficial to artists working in participatory settings.

Meaningful reflection about working in participatory settings took place within the Connecting Conversations setting, particularly evidenced under the 'participation' and 'collaboration' strands of the emergent issues. Deep consideration of the balance between process and product took place and a skills gap was identified around the balance

between explaining a participatory process and emphasising the quality of the work in a marketing context.

When describing collaboration, artists picked up on the challenges of working collaboratively given the differences between art-forms and articulated the importance of shared values in overcoming this. These discussions related back to the initial assumption that artists taking part in Connecting Conversations would share similar values about participatory work and feel they are talking with like-minded people and supports the idea of cross-arts forums such as Connecting Conversations as helpful in revealing differences in practice and sharing similarities in values.

Beyond Connecting Conversations, other elements of a support framework for artists working in participatory settings were suggested. These included space for research and development without a defined output which was seen as important for risk-taking and innovation and particularly relevant to mid-career and established artists. This suggestion has begun to be integrated into the Lab model in the pilot year of ArtWorks London and will be explored further in Years 1 and 2. Other suggestions included training in areas that are not connected to artistic practice, such as self-marketing, new technology and writing funding applications. The latter aspect particularly was identified as something that large organisations like the Barbican could and should share. In terms of mentoring - one of the initial focusses of ArtWorks London- it was felt that peer to peer and group mentoring were more effective models than the traditional hierarchical approach. This has contributed to a reconsideration of the part that mentoring will play within the ArtWorks London programme in years 1 and 2.

In terms of undergraduate and postgraduate provision, practising artists perceived a gap between training and the realities of the workplace and suggested that higher education institutions such as the Guildhall School need to expose artists to 'the right people', and recognise the importance of teaching communication with the audience. These ideas have influenced the way that the Professional Studies element of the undergraduate curriculum at Guildhall has been reshaped for Year 1 of ArtWorks London. They also wished to see more connections between departments and disciplines and higher education institutions providing the tools and space for artists to develop their craft openly and creatively. These ideas have begun to filter into the undergraduate programme at the Guildhall School through elements like the Cross School project (curricular) and CoLABorate (extra-curricular) and will continue to be influential in developing a new undergraduate programme and a post-graduate Leadership course which operates across artforms. Improved links between further education and higher education and part-time, flexible programmes are other areas which were raised and which will receive further attention in years 1 and 2 of ArtWorks.

4. Analysis of Attendees' Feedback on the Process

4.1 Key Points

Artists who attended Connecting Conversations were invited to give their feedback via an email survey sent out in July 2012. 49 people responded to the follow-up survey, a return rate of 61%.

83% said that they definitely or probably found Connecting Conversations special / different from other learning events they have taken part in. 69% definitely or probably found it inspiring and 85% definitely or probably found it enjoyable.

58% found that the relatively large size of the discussion group definitely or probably enhanced their experience, with a relatively high 36% giving a mixed response. The comments indicate that the mix of art forms and career stages were an advantage, as was the use of an experience facilitator, although some quieter voices were discouraged by being in a large group.

94% of artists reported that being in groups with artists from different art forms definitely or probably enhanced their experience (89% definitely). 90% reported that being in groups with artists from different career stages definitely or probably enhanced their experience.

91% said that our philosophy of framing the conversation as a relaxed discussion over a shared meal was definitely or probably a good idea. It was felt that 'This created a very different atmosphere from simply gathering in a room with the specific idea of sharing ideas. The set up avoided people feeling pressure in expressing themselves in a certain way and made the conversation more relaxed and free flowing.'

We told artists that our intention for this pilot was to test Connecting Conversations as a support framework. 74% told us that it was definitely or probably an appropriate supportive environment for them.

The four sessions were spread over four months with the intention of fitting around other commitments. 74% of artists said that the length of time between sessions was right for them.

57% said that Connecting Conversations definitely or probably stimulated a high quality of debate, with 36% giving a mixed response. Whilst some felt that 'the general quality of discussion and debate was very high. I felt stimulated and excited by each session' and 'we got straight down to some very exciting conversations which I felt really probed at meaningful ideas and concepts' others fed back that 'there was never enough time', that 'some of the questions were too general' and that the size of the group meant that the debate was broad rather than deep.

87% said that they would definitely or probably recommend Connecting Conversations to other artists.

4.2 Analysis of Comments

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

Confidence

48% of artists said that taking part in Connecting Conversations definitely or probably increased their confidence in articulating their practice to others, whilst 20% said they were already confident.



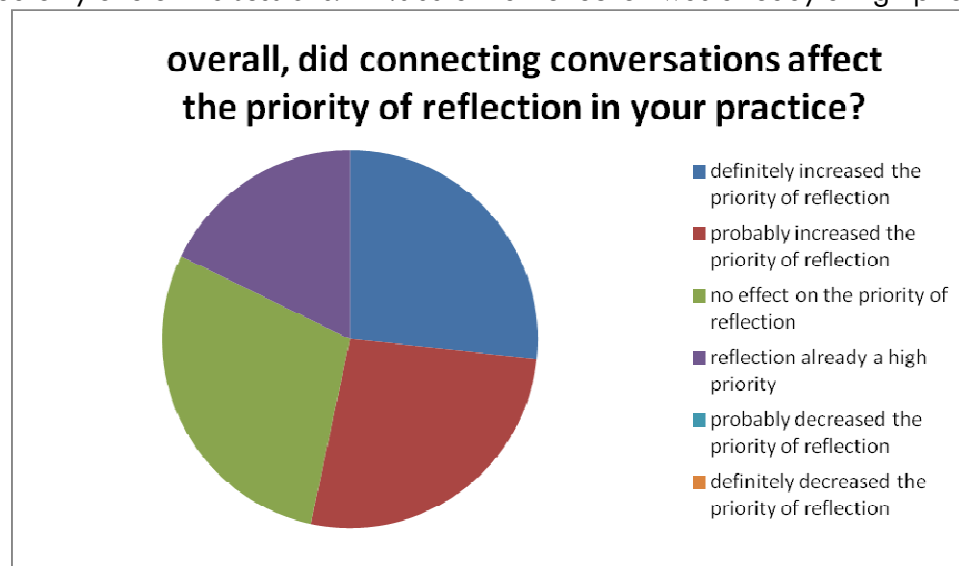
'I had not found it easy to articulate my practice to other artists prior to this; attending CC gave me the confidence to consider myself an artist, and to express the process behind my practice accordingly.'

'I think for it to have had an effect on me like that I would have needed more time with people doing more diverse things'.

'I was made to feel that my input was as valuable as everyone else's, which surprised me as I felt that my limited experience might impact upon the contribution that I felt comfortable making, but that was not the case.'

Priority of Reflection

53% of artists said that Connecting Conversations definitely or probably increased the priority of reflection in their practice. 29% said it had no effect, though many of these had attended only one of the sessions. 18% said that reflection was already a high priority.



'I have always thought that reflection is very important within artistic practice, but these sessions had such a positive impact on me that I felt this all the more afterwards.'

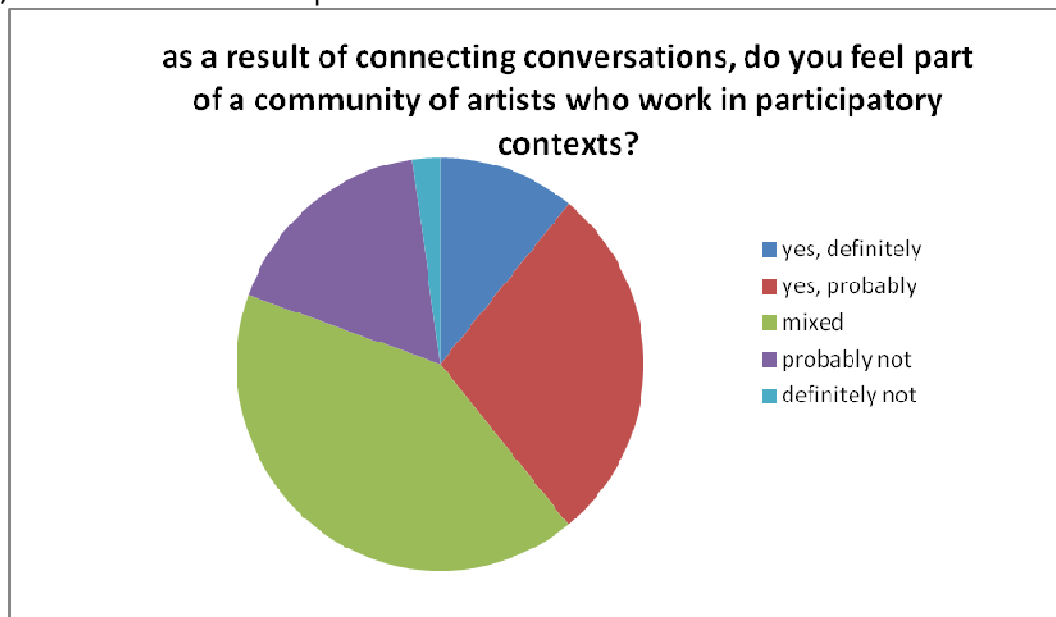
'Helped me think of things from a new perspective having the different art forms represented'

'Reflection and evaluation is always high on my agenda. Having opportunities to further interrogate this are useful. Hearing about other practitioners and their approaches definitely helped to look at my own practice in a new light. Often everyday work gives you little time for this kind of reflection and also self examination is not always a comfortable process, making time and space for this was much appreciated.'

'I have joined two peer review groups since Connecting Conversations for the purpose of reflection. When I was invited to join, my positive experience of Connecting Conversations was a key factor in accepting.'

Developing a Community of Practice

We asked artists whether, as a result of Connecting Conversations, they felt part of a community of artists who work in participatory contexts. 39% said definitely or probably yes, whilst 41% had mixed opinions.



'I think this will start to feel more of a community once things move into the next stage but as I only met most people once or maybe twice it'll take longer for it to feel like a community'.

'Participatory contexts are a big part of my work and I have met and am working with many more artists from different disciplines in this context now.'

'It would require a lot more time and work to build genuine relationships'.

Strengths

When asked to comment on the strengths of Connecting Conversations, artists' comments fell into the following categories:

Broad mix of people	26	59%
Key issues discussed	17	39%
Opportunity to reflect	13	30%
Atmosphere created	11	25%
Opportunity to network	9	20%
Facilitation	5	11%
Location	4	9%
Well organised	3	7%

Weaknesses

When asked to comment on the weaknesses of Connecting Conversations, artists' comments fell into the following categories:

Focus and objectives not made clear at the start	12	34%
None	5	14%
Not enough time/sessions	5	14%
Lack of structure	4	11%
Final session not concrete or focussed enough	2	6%
More follow-up required	2	6%
Not the right format for me personally	2	6%
Too focussed	2	6%
Too much emphasis on participation	1	3%
Discussion too broad	1	3%
Groups too large	1	3%
Space used	1	3%

Improvements

When asked to suggest improvements to Connecting Conversations, artists' comments fell into the following categories:

Clarity of aims before the session to enable preparation	6	18%
Forum for keeping in touch (in person or virtual)	6	18%
Smaller groups	5	15%
Include people from outside the arts	4	12%
Longer or more sessions	3	9%
Concrete signposting and opportunities	3	9%
More focus on attendees' existing work	2	6%
More information as follow-up	2	6%
No need to bring everyone together	1	3%
Varying structure	1	3%

4.3 Conclusion

The survey results indicate that Connecting Conversations

- Was special and different from other learning events
- Is something that artists would recommend to their peers
- Is an appropriate support framework for the majority of artists

An area of very positive feedback was around bringing together artists from different art forms (94% felt this enhanced their experience) and career stages (90% felt this enhanced their experience). When asked an open question about the strengths of Connecting Conversations, 59% identified the broad mix of people. The emergent issues discussions

also identified value in 'working with people with different grades of experience' and identified working across art forms as something that often 'broadens horizons and deepens perspectives'. The curiosity assumed at the beginning of the process in these areas is supported by this evidence. The network of diverse practice arising from bringing together artists across boundaries and learning from one another's perspectives were also recognised in the discussions around artistic learning, development and support across art forms. Ideas for improvement took this a step further, with 12% suggesting including people from outside the arts in future Conversations, something which will be taken up in year 1 of ArtWorks.

The size of discussion groups received a mixed response, only 58% felt that the relatively large size enhanced their experience and the size of the group was seen as one of the limiting factors on the quality of debate (where only 57% felt the quality of debate was high). This, alongside the suggestion that smaller groups would be an improvement (15% put this forward, indicates the need for an adjustment at any future Connecting Conversations events. The evidence is also not conclusive that artists are more articulate about their role working in participatory settings following Connecting Conversations as had been assumed, 48% of artists said that taking part increased their confidence in articulating this area, whilst 20% said they were already confident. Future sessions need to be more explicitly designed to bring this element out.

There was a very strong response in favour of framing the conversation as a relaxed discussion over a shared meal (91% though it was a good idea). Comments reinforced that this did achieve the intended outcome of open and honest conversation. It was less clear cut that this then helped to develop a sense of community of practice as stated in the logic model for the project. Only 39% felt part of a community of practice following Connecting Conversations with many narrative comments suggesting that more time and work would be required to build genuine relationships that supported this claim and that pathways for further work were required. Suggestions for improvement related to this in many cases, including a forum for keeping in touch (18%), longer or more sessions (9%), concrete signposting and opportunities (9%).

It is clear that attendees at Connecting Conversations felt that its focus and objectives were not made clear from the start. 34% identified this as a weakness and 18% suggested greater clarity of aims as a potential improvement. This lack of clarity was partly caused by the fact that Connecting Conversations was trying to achieve two aims simultaneously, both acting as a consultation mechanism and a pilot support framework for reflective practice. It was not always the case, as had been assumed, that the questions we wanted to explore and get artists' opinions on also offered a useful opportunity for discussion, reflection and networking to the artists themselves. Reflection was the more powerful side of this equation for artists, with 53% saying that Connecting Conversations increased the priority of reflection in their practice alongside 18% who already gave reflection high priority. Where artists did not report an effect, they had often only attended one session. Reflection also came through as an emergent issue, as previously stated. It was always the intention that Connecting Conversations would cease its consultation function at the end of the pilot year and the results suggest that the plan to concentrate purely on developing it as a framework for reflective practice in Year 1 of ArtWorks is justified and supported by the evidence.

5. Appendices

5.1 Tabulations: Attendee Forms

Table 4

was connecting conversations:	yes, definitely	yes, probably	mixed	probably not	definitely not	Response Count
well organised?	40	9	0	0	0	49
well structured?	20	16	13	0	0	49
enjoyable?	32	9	7	0	0	48
inspiring?	20	14	14	2	0	49
special / different from other events?	31	9	6	2	0	48

Table 5

were the following elements of connecting conversations useful to you?	yes, definitely	yes, probably	did not attend	probably not	definitely not	Response Count
first session in December (introduction and discussion of key issues)	18	9	18	4	0	49
second session in January (questions on practice from the hat)	15	15	13	4	0	47
third session in February (provocations on collaboration and participation)	16	18	11	3	0	48
fourth session all together in March (discussion of projects in the gallery)	20	14	10	3	0	47

Table 6

did the relatively large size of the discussion groups enhance or detract from your experience?	Response Percent	Response Count
definitely enhanced experience	14.9%	7
probably enhanced experience	42.6%	20
mixed	36.2%	17
probably detracted from experience	6.4%	3
definitely detracted from experience	0.0%	0

Table 7

did being in groups with artists from different art forms enhance or detract from your experience?	Response Percent	Response Count
definitely enhanced experience	89.4%	42
probably enhanced experience	4.3%	2
mixed	6.4%	3
probably detracted from experience	0.0%	0
definitely detracted from experience	0.0%	0

Table 8

did being in a group with artists from different career stages enhance or detract from your experience?	Response Percent	Response Count
definitely enhanced experience	79.2%	38
probably enhanced experience	10.4%	5
mixed	6.3%	3
probably detracted from experience	4.2%	2
definitely detracted from experience	0.0%	0

Table 9

one of our philosophies was to have relaxed discussion over a shared meal. what do you think of this idea?	Response Percent	Response Count
definitely a good idea	72.3%	34
probably a good idea	19.1%	9
mixed views	6.4%	3
probably not a good idea	2.1%	1
definitely not a good idea	0.0%	0

Table 10

our intention for this pilot was to test connecting conversations as a support framework. was this an appropriate supportive environment for you?	Response Percent	Response Count
yes, definitely	34.8%	16
yes, probably	39.1%	18
mixed	17.4%	8
probably not	4.3%	2
definitely not	4.3%	2

Table 11

was the length of time between each session right for you?	Response Percent	Response Count
definitely too much time between sessions	5.1%	2
probably too much time between sessions	17.9%	7
the right length of time	74.4%	29
probably not enough time between sessions	2.6%	1
definitely not enough time between sessions	0.0%	0

Table 12

did you think that connecting conversations stimulated a high quality of debate?	Response Percent	Response Count
yes, definitely	34.0%	16
yes, probably	23.4%	11
mixed	36.2%	17
probably not	2.1%	1
definitely not	4.3%	2

Table 13

overall, did connecting conversations affect your confidence in articulating your practice to others?	Response Percent	Response Count
definitely increased confidence	17.4%	8
probably increased confidence	30.4%	14
no effect on confidence	30.4%	14
already confident	19.6%	9
probably decreased confidence	2.2%	1
definitely decreased confidence	0.0%	0

Table 14

overall, did connecting conversations affect the priority of reflection in your practice?	Response Percent	Response Count
definitely increased the priority of reflection	26.7%	12
probably increased the priority of reflection	26.7%	12
no effect on the priority of reflection	28.9%	13
reflection already a high priority	17.8%	8
probably decreased the priority of reflection	0.0%	0
definitely decreased the priority of reflection	0.0%	0

Table 15

as a result of connecting conversations, do you feel part of a community of artists?	Response Percent	Response Count
yes, definitely	10.9%	5
yes, probably	26.1%	12
mixed	45.7%	21
probably not	15.2%	7
definitely not	2.2%	1

Table 16

as a result of connecting conversations, do you feel part of a community of artists who work in participatory contexts?	Response Percent	Response Count
yes, definitely	10.9%	5
yes, probably	28.3%	13
mixed	41.3%	19
probably not	17.4%	8
definitely not	2.2%	1

Table 17

do you feel the term 'artists working in participatory settings' relates to your practice?	Response Percent	Response Count
yes, definitely	37.8%	17
yes, probably	28.9%	13
mixed	24.4%	11
probably not	8.9%	4
definitely not	0.0%	0

Table 18

as a result of connecting conversations, do you feel you have a relationship with the Barbican/Guildhall?	Response Percent	Response Count
yes, definitely	28.3%	13
yes, probably	13.0%	6
mixed	6.5%	3
probably not	2.2%	1
definitely not	2.2%	1
already had a relationship with Barbican/Guildhall	47.8%	22

Table 19

did connecting conversations meet your expectations?	Response Percent	Response Count
exceeded expectations	31.1%	14
met all expectations	26.7%	12
met some expectations	40.0%	18
did not meet expectations	2.2%	1

Table 20

would you recommend connecting conversations to other artists?	Response Percent	Response Count
yes, definitely	67.4%	31
yes, probably	19.6%	9
mixed	8.7%	4
probably not	4.3%	2
definitely not	0.0%	0

Table 21

since connecting conversations, have you maintained contact with any of the artists you met?	Response Percent	Response Count
yes (please explain)	35.6%	16
no	64.4%	29

Table 22

since connecting conversations, have you worked with any of the artists you met?	Response Percent	Response Count
yes (please explain)	20.9%	9
no	79.1%	34

Table 23

what art form(s) do you currently work in?	Response Percent	Response Count
visual art	15.6%	7
craft	2.2%	1
literature	6.7%	3
media/digital/film	26.7%	12
music	55.6%	25
dance	13.3%	6
theatre	48.9%	22
cross/multi art form	40.0%	18
other	0.0%	0

Table 24

what career stage are you at?	Response Percent	Response Count
emerging (student)	2.2%	1
early (recent graduate or early career)	30.4%	14
middle	41.3%	19
established	26.1%	12

Table 25

in which participatory settings have you worked?	Response Percent	Response Count
no experience of working in participatory settings	2.2%	1
schools	78.3%	36
community settings	67.4%	31
health settings	32.6%	15
criminal justice settings	19.6%	9
arts/cultural venues	93.5%	43
other	8.7%	4

Table 26

are you a member of any of the following national membership organisations?	Response Percent	Response Count
a-n, The Artists Information Company	0.0%	0
Artquest	0.0%	0
Engage	50.0%	1
Foundation for Community Dance	0.0%	0
National Association of Writers in Education	50.0%	1
Sound Sense	0.0%	0

5.2 List of all attendees

Connecting Conversations 2011/12 Participants

(indicates number of sessions attended Dec – Feb)

Adam Nicholas Electronic Musician, Guildhall School graduate (3)
Alecky Blythe Artistic Director Recorded Delivery (2)
Alex Jamieson Barbican Theatre Administrator (2)
Alexandra Brierley Music for Youth / Production Manager, Producer / Young Vic Schools and Colleges Project Manager (2)
Alexi Pissourios Royal College Art graduate, Map/Making Artist, Filmmaker (2)
Ana Tiquia Digital Producer at Philharmonia Orchestra (1)
Anna Bruder Freelance Designer, Prop Maker (inc. work in schools and prisons) (2)
Anna Hart Organiser AIR / Central Saint Martins College of Arts & Design (2)
Anna Rice Music and Cross Arts Producer, Creative Learning (1)
Anne Harild Map Artist / RCA graduate (3)
Annie Siddons Theatre writer/ musician (3)
Armin Zanner Deputy Head of Vocal Studies, Guildhall School (3)
Beccy Allen Creative Director, Southwark Theatres' Education Partnership (STEP) (3)
Callum Cooper Map Artist, Filmmaker, Graduate of RCA, Ardent Film Trust (3)
Cat Harrison Artist at Non Zero One, Assistant Advisor and Producer for ArtsAdmin (2)
Catherine Ince Curator, Barbican Art Gallery (2)
Clare Catchpole Projects Manager, Creative Learning (3)
Corinna Gardner Assistant Curator, Barbican Art Gallery (2)
Darren Murphy Playwright (1)]
David Smith Guildhall School Graduate, Drummer, Jazz Collaborator Outhouse Ruhabi (2)
David Wallace Teaching Artist, NY Philharmonic (1)
Derek Richards Director of Hi8us South (1)
Detta Danford Musician, Composer, Co-founder of Jetsam, Creative Learning and Independent Workshop Leader (3)
Ed Finnis Composer, Guildhall School graduate (2)
Eelyn Lee Filmmaker at Eelyn Lee Productions, runs Barbican Young Filmmakers (3)
Elie Gussman Head of LSO Discovery at London Symphony Orchestra (2)
Emma Ridgway Curator (visual arts), Creative Learning (1)
Esther Baker Artistic Director Synergy Theatre (work in prisons / ex offenders) (3)
Eugene Skeef Freelance Composer (1)
Evan Rothstein Deputy Head of Strings, Guildhall School (3)
Fernando Pinho Technical Theatre Graduate Guildhall School, Independent Producer (3)
Filipe Sousa Leadership Graduate, Independent Music Leader (3)
Harry Blake Freelance Composer / Music Director Classical and Electronic (3)
Heather Truesdall Leadership Graduate, Leader of Creative Learning Slough Project, Member of Jetsam - experimental contemporary ensemble (3)
Jacob Sam Le Rose Poet, Artistic Director, Leader Barbican Young Poets, Editor, flipped eye publishing (3)
Jane Cheadle RCA graduate, Map/Making Artist (3)
Jay Miller Artistic Director of The Yard in Hackney Wick (1)
Jennifer Bass Current Guildhall School Technical Theatre Student (2)
Jenny Beer Creative Learning Officer (1)
Jenny Mollica Theatre and Cross Arts Producer, Creative Learning (1)
Jill Shelley Executive Producer, Creative Learning (1)

Jo Wills Leadership graduate, MAP/Making artist, Member of Jetsam - contemporary ensemble (2)

Jon Deak Teaching Artist, NY Philharmonic (1)

Jordan Gross Curator, Entrepreneur (1)

Jose Martins Programme Manager, Creative Learning (1)

Julian West Head of Open Academy at RAM, oboist, artist for CL, Wigmore Hall, Magic Me (2)

Karena Johnson Artistic Director Barking Broadway (2)

Katrina Duncan Associate Director, Development & Learning at Serious (live music producer) (2)

Kirk "Koded Krust" Experimental electronic music producer, career and lifestyle coaching for the creative and entertainment industries (1)

Kirstin Shirling Two Boroughs Project Manager Young Vic / Education Manager Synergy (3)

Lauren Monaghan-Pisano Projects/Evaluation Assistant, Creative Learning and text-based artist (2)

Lorne Campbell Co-Artistic Director Greyscale and tutor at Drama Centre (3)

Louis Price Film maker November Films / Freelance Set Designer (2)

Luke Crookes School cross curricular music leader, orchestral creative music leader and hospital music leader, guildhall student collaborative arts, education and community music activities development, bassoonist (2)

Mark Rosenblatt Associate, National Theatre Studio (1)

Michael "Mikey J" Asante Music producer, Singer and Songwriter at Boy Blue Entertainment (2)

Natasha Anderson Special Projects & Audience Development, Barbican Marketing Department (3)

Natasha Zielazinski Freelance cellist, composer, workshop leader and co-founder of Jetsam and Future Band (3)

Ned Glazier Artistic Director of Islington youth and community theatre (2)

Nicholai La Barrie Freelance Writer, performer, Director, Musician and Arts and Community Manager Hoxton Hall (1)

Ony Uhiara Freelance actor and collaborator, graduate of Guildhall School (3)

Patricia Austin Course Leader, MA Creative Practice for Narrative Environments, Central Saint Martins (1)

Pete Higgin Enrichment Director, Punchdrunk (3)

Preetha Narayanan Violinist, Leadership Graduate, Independent Artist/Musician, Creative Learning Practitioner (3)

Rachel Bagshaw Freelance Director, Resident Assistant, Director, Young Vic (2)

Rachel Branton Special Projects and Press English National Ballet (2)

Rebecca Cohen Research Manager, Guildhall School (3)

Rebecca Wren Music Coordinator, DJ (1)

Reza Ben Gajra Visual and Film Artist and community practitioner (2)

Richard Benjifield Head of Wind, Brass and Percussion, Guildhall School (1)

Richard Carrick Teaching Artist, New York Philharmonic (1)

Sabita Kumari-Dass Chief Executive of Protégé, now based at Somerset House (1)

Sam Mumford Jetsam, Independent and Creative Learning Leader (2)

Sean Gregory Director of Creative Learning (2)

Selma Dimitrijevic Writer and Co-Artistic Director of collaborative company Greyscale (3)

Sigrun Griffiths MMus Leadership Programme Leader (1)

Tarek Islander Associate Artistic Director, The Yard (3)

Theodore Wiprud Director of Education, NY Philharmonic (1)

Thomas Hardy Senior Manager, Creative Learning (1)
Tinuke Craig Jerwood Assistant Director at Young Vic (3)

In attendance at every session:

Peter Renshaw Specialist in mentoring, research and development. Facilitator for Shift
Connecting Conversations

Gabby Vautier Programme Leader for Professional Pathways, Creative Learning

Sophie Leighton-Kelly Research and Evaluation Coordinator, Creative Learning (not at
March session)

Total Number of Attendees (excluding PR/GV/SLK)	80	
Number who attended all 3 sessions	28	35%
Number who attended 2 sessions	26	33%
Internal attendees (Barbican Guildhall staff)	19	24%
Attendees with an existing relationship to Barbican Guildhall	32	40%
Attendees with no previous relationship to Barbican Guildhall	29	36%

5.3 Timetable for Connecting Conversations

	Session One	Session Two	Session Three	Final Session
Group One	Mon 5 Dec 6-9pm	Tue 10 Jan 6-9pm	Wed 1 Feb 6-9pm	Thu 8 March 2-5pm
Group Two	Wed 7 Dec 6-9pm	Wed 11 Jan 6-9pm	Tue 7 Feb 6-9pm	Thu 8 March 2-5pm
Group Three	Tue 13 Dec 6-9pm	Thu 12 Jan 6-9pm	Wed 8 Feb 6-9pm	Thu 8 March 2-5pm
Group Four	Wed 14 Dec 6-9pm	Mon 23 Jan 6-9pm	Thu 16 Feb 6-9pm	Thu 8 March 2-5pm
Group Five	Thu 15 Dec 6-9pm	Tue 24 Jan 6-9pm	Tue 21 Feb 6-9pm	Thu 8 March 2-5pm