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# Skillset Research and Gap Analysis for Artists Working in Participatory Settings

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## Phase 2 Final Report

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October 2012

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## Acknowledgements

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**ArtWorks: Developing Practice in Participatory Settings** is a new special initiative which supports the continuing professional development of artists working in participatory settings.

A special initiative from the Paul Hamlyn Foundation, **ArtWorks** is a workforce scheme that seeks to meet the needs of artists at different stages in their careers - from the aspiring young artist embarking on training, to experienced practitioners who wish to progress their output. It is seeking to build on good practice to enhance the existing development infrastructure.

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

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## Executive Summary

### Introduction

In November 2011 Consilium Research and Consultancy Limited (Consilium), in partnership with Culture Partners and Transforming Culture, was appointed by Creative Scotland to undertake a two-stage research study into the skills, knowledge and qualities that artists across all artforms need to deliver high quality engagement in participatory settings. This second phase of the commissioned research explores the skills needed for working in participatory settings and incorporates in-depth consultation with artists in order to ascertain the career paths of those working in participatory settings and their training needs and aspirations. Delivery of the research has been supported by contributions from a wide range of stakeholders and their valuable input has been greatly appreciated.

### Artist consultations

An online survey was disseminated to artists across Scotland to explore a range of issues relevant to the objectives of the ArtWorks Scotland programme. A total of 217 artists completed the survey and follow-up telephone consultations were completed with 56 artists. A number of key themes emerged, many of which reinforce and support issues outlined in the first phase of the research.

The overwhelming majority of artists working in participatory settings are highly qualified in their arts practice. However their work in participatory settings tends largely to be self-taught following the completion of their initial training due to a lack of a specific focus on developing students to work in participatory settings and, in particular, limited opportunities within undergraduate arts courses in Scotland to obtain quality, practical experience of delivering arts-led activity within settings.

Several artists referenced the positive impact that working in participatory settings has had on their arts practice, reinforcing a view that working with participants was compatible with the production of high quality art as well as representing a rewarding process for both the artists and the participants.

The perceived lack of demand for accredited qualifications from both artists and commissioners poses crucial questions as to how settings wishing to engage artists can differentiate quality outside of the rather insular methods of recommendation and word of mouth. The introduction of a quality standard or kite mark was generally supported albeit there was a lack of consensus as to how this could be practically administered in a way that avoids over-burdening the artist or commissioner.

Cost was the most frequently cited barrier to artists accessing training or professional development opportunities. However, some two thirds of artists have self-financed their training and three quarters would be willing to pay for high quality and relevant training to support their work in participatory settings. The overwhelming majority of artists believe that more specialist courses and other professional development opportunities should exist for artists working in participatory settings. There is however an important distinction between a willingness to pay and an ability to pay which should be taken into account within any skills development programme.

Consultations with artists reinforced that the most effective learning method for the majority of artists was to learn from active practitioners through observation and mentoring. Expanding the number and range of opportunities for artists, across career stage, to learn from experienced practitioners should form the cornerstone of a skills development programme.

Confidence in a future demand for arts-led activity within settings is an important driver and motivator for artists when considering investment in skills development and training opportunities. Consequently, efforts to improve the supply of training and professional development opportunities has to be matched with an equal focus on increasing the demand from commissioners for arts-led activity across a range of settings alongside the recognition of the value of tailored skills development support undertaken by artists to enhance their practice in participatory settings.

### Skills needs for working in participatory settings

In order to explore the skills, knowledge and qualities needed to work effectively in different settings the research team hosted three focus group sessions covering artists working in prisons, artists working in schools and artists working with older people. A total of 42 participants attended the three focus group sessions including artists and commissioners. Consultations often failed to make a distinction between the use of the terms skills, knowledge and qualities when discussing the work of artists in participatory settings. Several stakeholders suggested that it was more helpful to understand the 'core competencies' required to work in participatory settings as opposed to defining very rigid skillsets. As such, a number of core competencies were highlighted by participants across the three sessions which largely mirrored the suggestions provided through the wider artist survey.

Participants highlighted the value of completing training that improved their ability to teach as this provided many of the core competencies outlined in the relevant National Occupational Standards and built on the foundations of an artist's undergraduate or postgraduate arts degree. However, although the completion of training to support an artist's ability to teach was generally regarded as valuable, it was not referenced as a mandatory requirement by commissioners.

The process of developing knowledge and understanding of working in specific settings is widely stated to be most effectively achieved through practical experience. As a consequence expanding the opportunities for artists to obtain first-hand experience of arts-led work in settings is a key step for increasing the number of practitioners able to deliver quality work in a range of contexts with a variety of participant groups.

Commissioners have an important role to play both in terms of offering guidance to artists on setting specific knowledge and understanding (for example through formal induction) but also in training their own workforce to embrace and engage arts-led activity in order to maximise the impact on and benefits for participants.

Creating space for reflecting on the delivery of the arts-led activity can provide benefits for all parties and strengthen future delivery within the setting. Enabling contexts for such reflection, which could be delivered at a project, setting or sector level, can strengthen the level of dialogue between artists, commissioners and participants and facilitate future learning and professional development opportunities.

The focus group sessions highlighted the considerable potential of channelling the skills, knowledge, experience and enthusiasm of existing practitioners and commissioners in order to more strongly support the initial training and continuous professional development of artists working in participatory settings.

### Gap analysis

The first phase of the commissioned research provided an overview of existing skills development support for artists working in participatory settings. A total of 54 undergraduate and postgraduate art courses were identified as providing some level of skills development support for artists working in participatory settings and a further 58 training and professional development opportunities were identified.

However, year to year variation in the availability of individual art courses and wider skills development opportunities means that the gap between artists' skills development needs and provision will fluctuate. It is also important to highlight a distinction between a gap in provision (i.e. skills development opportunities are not available) and a lack of awareness by artists of what opportunities are available (i.e. skills development opportunities are not promoted effectively).

There is no single route for artists wishing to acquire the skills, knowledge and qualities required to work in participatory settings. As such the presence of gaps in the skills development provision will be heavily influenced by the individual pathways adopted by each artist (i.e. by career stage, artform and setting). This presents a significant level of complexity when attempting to both identify and plug gaps in provision.

The parameters of this research have not extended to mapping the learning goals and outcomes for all identified skills development provision. In addition, the process of agreeing specifically what skills, knowledge and qualities are required to work in participatory settings (either generally or by setting) is still evolving. As such, it is only possible to outline some broad themes relating to the availability of training provision that are likely to support the acquisition of these 'core competencies' such as practical-based experiential learning opportunities.

### Developing coherent skills development support

One of the envisaged outcomes from the commissioned research was to inform learning requirements and develop the core competencies for artists in Scotland working in participatory settings. The fragmented nature of existing training and professional development opportunities in Scotland and an absence of a clearly defined community of practice all present challenges to establishing a coherent approach.

The sector is inherently complex, incorporating a wide variety of arts-led activity in a range of settings delivered by artists at different stages of their career and using different art forms. The distribution of artists working in participatory settings, or seeking work in the sector, is also dispersed across Scotland and as such brings with it different challenges in facilitating reasonable and affordable access to skills development opportunities. There is clearly no single approach to providing skills development support to artists but rather a need for a menu of opportunities that is able to meet the learning requirements of artists at different stages of their career, based in locations far from urban centres or in response to setting specific opportunities. Skills development needs within the sector are dynamic and as such any programme of skills development support will need to be underpinned by effective dialogue across the different stakeholder groups to ensure that skills development offer in Scotland is able to move from a position of being supply-led to increasingly demand-led.

To support the initial training of artists it is first important to raise the profile of the sector at an undergraduate level in order to inform career choices. Effort should also be directed at improving and expanding the use of internships, apprenticeships and placements within both undergraduate and postgraduate art courses and beyond. Skills sharing and learning benefits derived from artist networks should not be restricted to more experienced practitioners. Undergraduate and postgraduate art students should be supported by strengthening the links between individual art courses (or wider institutions) and existing networks. HE and FE institutions should also be encouraged to strengthen their engagement of their respective alumni in order to support the objectives of the ArtWorks UK special initiative.

The ArtWorks Scotland programme presents an opportunity to promote the use of mentoring to support mid-career and established artists to obtain the skills, knowledge and qualities required to work in participatory settings.

Commissioning the production of user-friendly, online guidance documents that incorporate the learning from existing publications and toolkits as well as ensuring that these are relevant for practice in Scottish settings would provide a useful resource to support artists working in participatory settings, training providers and settings.

Several HE institutions report to be reviewing their delivery models and in particular looking at ways in which learners may access existing study units/modules within degree courses on a more flexible basis. In the context of the ArtWorks Scotland programme this would represent a welcome shift towards ensuring that the format of professional development is more closely aligned with the needs of artists working in participatory settings.

Further work is required to explore additional and alternative funding as well as promoting existing opportunities to support artists' professional development for those working in participatory settings. This may include existing or forthcoming bursaries and professional development awards through respective professional associations and unions.

Raising the profile of arts-led activity in participatory settings can help to stimulate future demand from commissioners and underpin efforts to create a more professional and confident sector. Steps should be taken to establish a strong and visible community of practice that is able to showcase good practice and clearly articulate the value of artists' work in a range of participatory settings.

Finally, it is important to engage commissioners in order to strengthen their role in supporting the successful delivery of arts-led activity within settings. Commissioners should not view their role as simply transactional in procuring artists' services but as an active partner in contributing to the skills development of both artists and their own workforce. The production of a guidance toolkit specifically to support commissioners has the potential to improve the quality of engagement in arts-led activity as well as supporting the professional development of artists through a more overtly collaborative approach. Creative Scotland could also take a clear role in developing a cohort of champions from key agencies or commissioners to be advocates and to assist in cascading best practice.

## Recommendations

The following recommendations are provided at the conclusion of the commissioned research.

### Supporting initial training

1. ArtWorks Scotland to raise the profile of work in participatory settings whilst informing education and career choices at an undergraduate level by piloting a series of artist/commissioner-led seminars delivered to students on art courses and commissioning a short film which displays the variety of high-quality arts-led work delivered in participatory settings. ArtWorks Scotland should also convene a meeting of HE partners in order to explore the development, piloting and evaluation of a credit-rated module on working in participatory settings. This meeting should also be used to encourage FE/HE institutions to improve the ease by which artists can identify relevant course content and learning outcomes through their respective website and prospectus.
2. ArtWorks Scotland to commission the production of guidance documentation for HE/FE institutions incorporating placements in their provision and placement providers in order to maximise the impact of placements. This document could cover all aspects of good practice to be employed by HE/FE institutions in order to support the skills development of under/post graduates taking up placement opportunities as well as guidance on the role and responsibilities of the setting in supporting an effective placement.

3. ArtWorks Scotland should further explore the development of a more strategic approach to brokering placement opportunities between settings and students seeking hands-on experience of working in participatory settings.
4. Links between undergraduate and postgraduate students on art courses and artist networks, umbrella organisations and professional bodies should be strengthened. ArtWorks Scotland should consider establishing a definitive list of existing artist networks, umbrella organisations and professional bodies across Scotland and matching these with relevant courses as a useful first step.
5. ArtWorks Scotland should work with a small selection of HE institutions to explore their current engagement activities with their respective alumni. Discussions should explore the potential for and barriers to greater/more effective engagement activities in order to support the objectives of the ArtWorks UK special initiative. The resulting report should look to highlight the potential to inform the design of courses and modules that provide training that support artists to work effectively in participatory settings. Discussions could also explore the potential links to the seminar series (Recommendation 1) and artist networks, umbrella organisations and professional bodies (Recommendation 4).
6. ArtWorks Scotland should develop a number of good practice case study examples highlighting the scale, scope, costs and benefits of cultural organisations implementing internship and apprenticeship programmes. The case studies and accompanying guidance should highlight the support available to organisations looking to implement skills development programmes and showcase the advantages to both the organisation and the artist of becoming involved.

### **Supporting continuous professional development**

7. ArtWorks Scotland should promote the use and benefits of mentoring models to support mid-career and established artists to obtain the skills, knowledge and qualities required to work in participatory settings. The dissemination of guidance on appropriate CPD activities including mentoring structures and skillsets required to support work in participatory settings should be accompanied by signposting mechanisms highlighting opportunities and added value available through the Scottish Mentoring Network and existing Creative Scotland investment streams.
8. Creative Scotland should assess the continued relevance and appropriateness of existing setting specific guidance materials (e.g. documents and short films) with any identified gaps filled and through the commissioning of new resources. All resources should be validated by commissioners and published online in order to maximise access to artists, commissioners and funders.
9. Creative Scotland should explore ways to ensure artists are aware of all available funding opportunities to support their professional development linked to working in participatory settings. This should outline the infrastructure required to signpost artists to funding sources both within and outside of Creative Scotland including existing or forthcoming bursaries and professional development awards through respective professional associations and unions. Creative Scotland should consider ring-fencing a proportion of funding within relevant investment streams to support training and professional development of artists.

### **Creating a more professional and confident sector**

10. Building a strong and visible community of practice underpins the development of a coherent programme of skills development support in Scotland and improves the prospects for the catalytic impact of the ArtWorks Scotland programme. Proposed options to be considered for investment either through ArtWorks Scotland or a strategic commission via Creative Scotland include establishing an annual conference and developing an online community of practice.

11. Creative Scotland to take a lead role in raising the profile of work in participatory settings and opening up future opportunities through effective engagement of strategic partners and potential commissioners.

#### **Commissioner validation and quality assurance**

12. A guidance toolkit specifically to support commissioners employing artists to work in participatory settings to be produced and disseminated through relevant associations or representative bodies. Creative Scotland should also consider taking a lead role in developing a cohort of champions from key agencies or commissioners to be advocates and to assist in cascading best practice.
13. Explore the feasibility of establishing a kite mark or quality standard for artists working in participatory settings to support commissioners through the procurement process.

# 1 Introduction and Background

## 1.1 Introduction

In November 2011 Consilium Research and Consultancy Limited (Consilium), in partnership with Culture Partners and Transforming Culture, was appointed by Creative Scotland to undertake a two-stage research study into the skills, knowledge and qualities that artists across all artforms need to deliver high quality engagement in participatory settings. This second phase of the research aimed to explore the skills needed for working in participatory settings as well as undertaking more in-depth consultation with artists to ascertain the career paths of those working in participatory settings and their training needs and aspirations.

The second phase of research has also involved in-depth discussion with a range of stakeholder groups including organisations commissioning artists to work in participatory settings and organisations delivering training and professional development to artists. This report provides an overview of emerging findings from the second phase of the research as well as recommendations which can shape the next stage of the ArtWorks Scotland Programme.

## 1.2 Background to the ArtWorks Programme

ArtWorks: Developing Practice in Participatory Settings is a UK workforce development initiative from the Paul Hamlyn Foundation<sup>1</sup> with funding and support from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme. It has an objective to support artists working in participatory settings in terms of continuous professional development (CPD) by highlighting and building on good practice and improving the existing scale and scope of support through a small number of pathfinder partnerships, the development of a community of practice and the organisation of events and publications for artists, arts organisations and training providers.

The initiative aims to facilitate a step change in the way that participatory work is viewed by fostering greater understanding of what is required from artists if a participatory project is to be delivered successfully. This aim is built upon the premise that the availability and supply of training and support to artists will lead to improvements in their activities which will, in turn, generate higher quality, better respected and valued arts-led experiences for a variety of audiences and clients.

The key objectives of the initiative are:

- **To develop, pilot and embed training and continuous professional development methods for artists working in participatory settings at all stages in their careers;**
- **To develop a better understanding of what constitutes quality in participatory work through sharing good practice across art forms and demonstrating positive outcomes; and**
- **To gather, document and disseminate compelling evidence of positive impact.**

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<sup>1</sup> <http://www.phf.org.uk/page.asp?id=746>

The initiative supports one cross-cutting and four geographic 'pathfinder partnerships' comprised of artists, arts organisations and training providers. These have remits to utilise action-based research to meet the overall ArtWorks objectives by working together to develop innovative three-year action plans based on each pathfinder's specific context and artist requirements.

ArtWorks Scotland has received £300,000 of funding from the Paul Hamlyn Foundation, which has been matched with £300,000 from Creative Scotland over the 3 year duration of the project. A range of partners provided advisory input to the development of the proposal to PHF, including the Royal Conservatoire of Scotland, Glasgow School of Art, HMIE, the Scottish Book Trust, and the National Theatre of Scotland.

The project also has an active 'umbrella group' of engage Scotland, Scottish Book Trust, YDance, Scottish Dance Theatre, Federation of Scottish Theatre, Glasgow Film Theatre (representing Young Cinema Audiences Scotland), and the Scottish Traditional Music Forum. In addition, ArtWorks Scotland is supporting a number of peer to peer artists' networks, who are contributing to the research, as well as developing peer to peer support models.

The proposed content of the ArtWorks Scotland programme sits within a strong policy context, including recent developments such as the 'Education and the Arts, Culture & Creativity: An Action Plan', the Curriculum for Excellence<sup>2</sup> and the emerging strategic focus within Creative Scotland on arts and creative learning in the criminal justice sector. Utilising 'stimulation', 'incubation' and 'acceleration' phases, from June 2011, ArtWorks Scotland will implement a programme of activity between 2012-14 which focuses on three key lines of enquiry:

- **Are we developing increased connectivity and joined up thinking at all levels in the sector?**
- **What are the skills, knowledge and qualities that artists need to work in participatory settings and how best can we support artists to develop these?**
- **What does quality look like and how best can we enhance the quality of this work in Scotland?**

Activity includes developing relevant information supporting peer-to-peer learning networks, highlighting gaps in course provision, identifying appropriate and sustainable models for skills development and CPD, and establishing a series of networking and knowledge exchange events throughout Scotland.

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<sup>2</sup> <http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/expactionplan>

## 2 Methodology

Phase 2 of the research has been conducted through a mix of desk research, stakeholder consultations and focus groups. The following section provides an overview of each research task. The research has been supported by an Advisory Group comprising representatives from Higher and Further Education providers, artists and commissioners/employers. Delivery of the research has been supported by contributions from a wide range of stakeholders and their valuable input has been greatly appreciated.

### 2.1 Consultation of artists working in participatory settings

This research task was focused on exploring in more depth some of the issues and ideas outlined in the first phase of the research. In particular the consultation aimed to obtain further detail from artists on the following areas:

- **The skills and knowledge needed to work in participatory settings;**
- **Career paths of artists working in participatory settings;**
- **The nature of work in different participatory settings;**
- **Training needs and aspirations; and**
- **Levels of awareness of training opportunities.**

The consultations were undertaken at two levels. Firstly an online survey was disseminated to artists across Scotland (see Appendix 1 for survey and Appendix 2 for the profile of respondents). Secondly where consent was provided a telephone interview was completed with a sample of artists completing the online survey in order to discuss their responses in more detail.

The online survey was disseminated in June 2012 and left open for a period of four weeks. The survey was disseminated through a range of networks and forums as well as being promoted through the ArtWorks Scotland LinkedIn group<sup>3</sup> and the ArtWorks Scotland page on Creative Scotland's website. A total of 217 artists completed the survey and further detail of the profile of respondents is provided in the next chapter of this report. Follow-up telephone consultations were completed with 56 artists in July and August 2012.

### 2.2 Themed focus groups

In order to explore the skills, knowledge and qualities needed to work effectively in different settings, in August 2012 the research team hosted three focus group sessions covering artists working in prisons, artists working in schools and artists working with older people. Each focus group session included artists and commissioners to enable the research team to explore different perspectives on supporting effective arts-led practice in participatory settings. A total of 42 participants attended the three focus group sessions including 11 freelance artists, representatives from HEIs, a range of commissioners of artists including local authorities and cultural organisations and policy makers and funders.

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<sup>3</sup> At the time of writing there were 175 members of the ArtWorks Scotland LinkedIn group.

## 2.3 Stakeholder consultations

Qualitative consultations were completed with a range of stakeholders in order to explore in greater depth some of the lines of enquiry and ideas highlighted in Phase One of the research. A list of stakeholder consultations undertaken is provided in Appendix 3. The research team also presented some of the key themes from the Phase Two research to Creative Scotland's Portfolio Managers in August 2012.

### 3 Artist consultations

#### 3.1 Profile of artists responding

A total of 217 artists based in Scotland completed the survey. The artist survey and subsequent analysis does not represent a definitive or necessarily representative picture of artists working in participatory settings but does offer a robust snapshot in order to inform the activities of ArtWorks Scotland. As such, and in the absence of firm quantitative evidence of the size of this particular community of practice, it is therefore impossible to estimate the response rate to the survey.

Data provided by the Higher Education Statistics Agency (HESA) detailing the qualifications obtained by students on HE courses at HEIs in Scotland by subject area and level of qualification obtained in 2010/11<sup>4</sup> provides one point of reference to gauge the statistical relevance of the survey. The data reveals that a total of 3,215 qualifications were gained by students from creative arts and design subjects including 2,115 first degrees, 760 at a postgraduate level and 340 classified as other undergraduate.

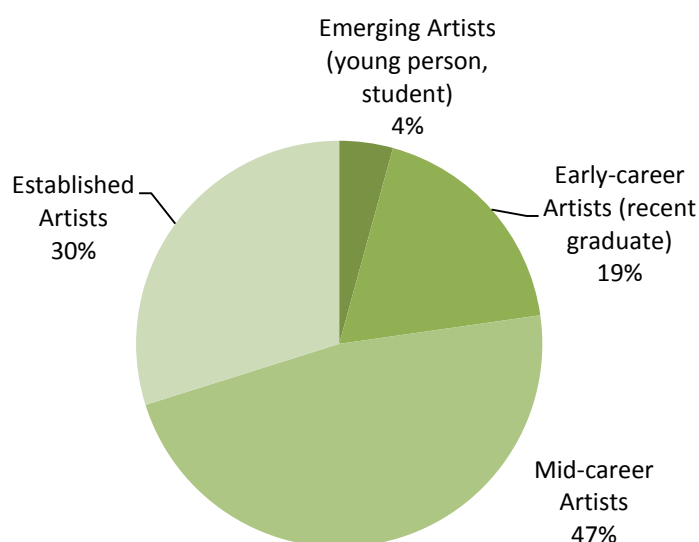
The survey is also subject to a degree of interpretation from the artists responding in terms of their understanding of the definition of an artist working in participatory settings. Follow-up consultations conducted with artists responding to the survey highlighted the existence of a blurred distinction with a number of artists indicating that they were working in participatory settings when in fact they were teaching art (although there are common skillsets and competencies).

The largest group of respondents (20%) were based in the Glasgow City Council local authority area, followed by the Edinburgh City Council (17%) and Highland Council (14%) areas. The remaining respondents were less concentrated with the next highest group of artists based in the Scottish Borders Council local authority area, accounting for 5% of all respondents. Of the 198 artists providing their gender, the majority (71%) were female.

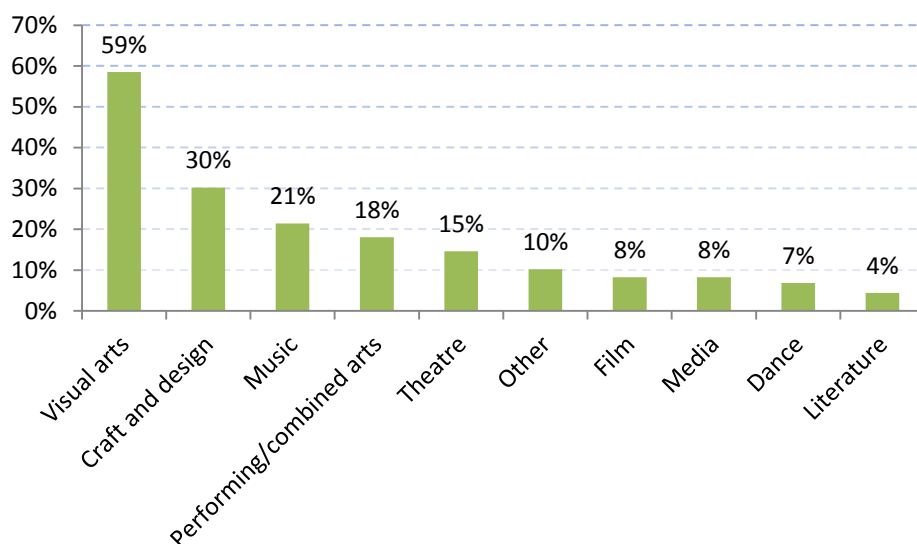
The experience profile of respondents to the survey indicates a prevalence of mid-career and established artists, accounting for 47% and 30% of respondents respectively (Figure 3.1).

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<sup>4</sup> <http://www.hesa.ac.uk/content/view/1897/706/>

**Figure 3.1: Experience Profile of Survey Respondents**

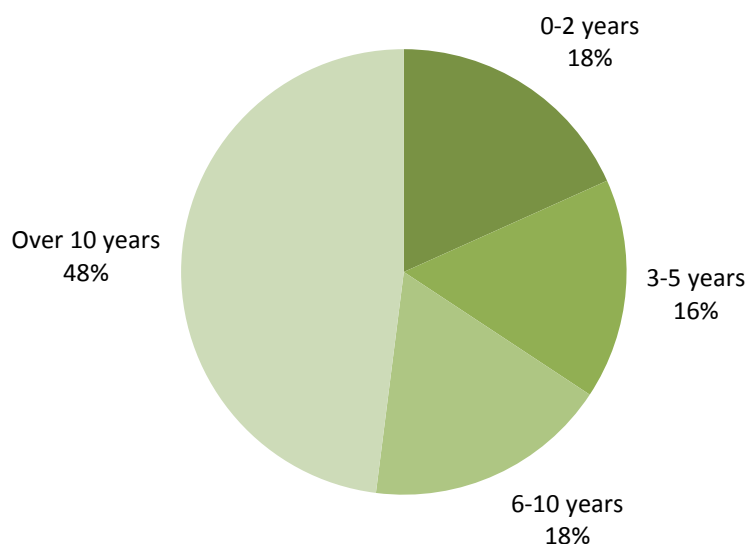
The most prevalent artform cited by artists responding to the survey (59%) was visual arts. The next most frequently cited artforms were craft and design and music, accounting for 30% and 21% of respondents respectively (Figure 3.2).

**Figure 3.2: Primary Artforms of Survey Respondents**

Of the 205 respondents answering the question, 180 or 88% have experience of working as an artist in participatory settings. Of the 25 artists with no experience of working in participatory settings, just over two thirds (68%) are not actively seeking work in this area compared to four (16%) who are looking for work in participatory settings and four who were undecided.

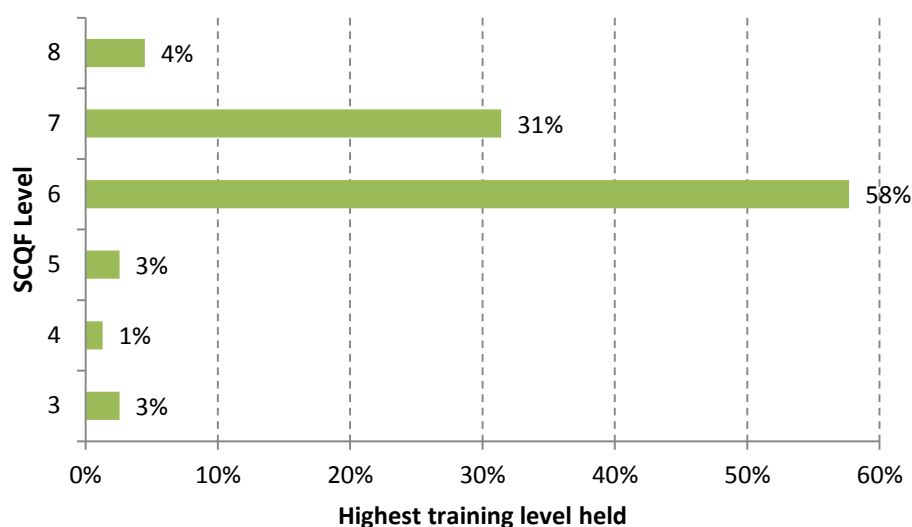
The relative experience of artists working in participatory settings is illustrated in Figure 3.3. The largest group of respondents to the survey were found to have significant knowledge of working in participatory settings with just under half (48%) of respondents to the survey having in excess of 10 years' experience.

**Figure 3.3: Experience of Working in Participatory Settings**



The highest training levels amongst those artists with experience of working in participatory settings amongst the survey respondents are provided in Figure 3.4. The results highlight a highly qualified pool of labour with 95% of artists qualified to at least a first degree level (i.e. Scottish Credit and Qualifications Framework<sup>5</sup> (SCQF) Level 9/10), just under one third (31%) educated to a post graduate level (i.e. SCQF 11) and 5% to SCQF level 12 (e.g. PhD).

<sup>5</sup> Level 1 / SCQF 4 (e.g. Foundation Diploma, SVQ 1)  
 Level 2 / SCQF 5 (e.g. 1st Diploma, SVQ 2)  
 Level 3 / SCQF 6 (e.g. National Diploma, National Certificate, SVQ 3)  
 Level 4 / SCQF 7 (e.g. Foundation Degree, HNC, Cert HE)  
 Level 5 / SCQF 8/9 (e.g. Foundation Degree, HND, Dip HE, SVQ 4)  
 Level 6 / SCQF 9/10 (e.g. BA, BSc)  
 Level 7 / SCQF 11 (e.g. MA, MSc, MPhil, SVQ 5)  
 Level 8 / SCQF 12 (e.g. PhD)

**Figure 3.4: Highest Training Level**

The high level of qualifications amongst artists responding to the survey reaffirms a finding in the Sector Skills Agreement published by Creative & Cultural Skills in 2011<sup>6</sup> which highlighted chronic skills issues in the sector. The report cited that nearly a third of all businesses in the creative and cultural industries experience difficulties recruiting new staff as applicants lack the right skills for the job despite more than nine in ten being appropriately qualified. The report suggests that this is a consequence of a workforce that is ‘highly qualified but skills deficient’ and highlights a need for those wanting to work in the industry to be re-skilled in specific areas in order to be adequately prepared for work, in this case within participatory settings.

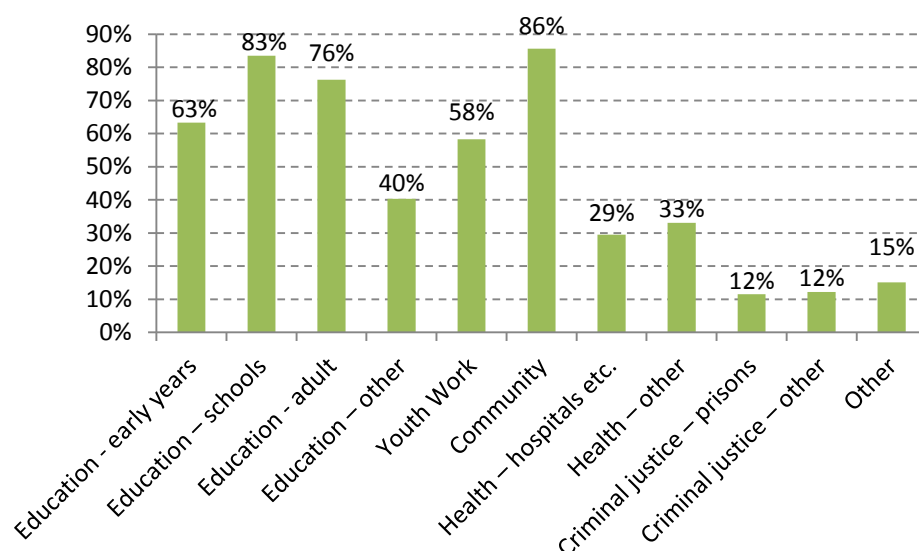
Artists achieved these qualifications between 1965 and 2012 with almost two fifths (39%) of artists achieving these in the last 10 years. Approximately 85% of these qualifications could be stated to be directly linked to the arts disciplines although the qualifications achieved by respondents encompass a wide range of subject areas including agriculture, biochemistry, business administration, horticulture, theology, philosophy, politics, town planning and women’s studies.

This highlights the range of entry routes to arts qualifications and the depth of complementary skills that exist within a large proportion of artists working in participatory settings. Many artists are able to draw upon a variety of complementary professional and academic skills derived from previous careers in addition to valuable life skills which can inform and improve their practice in participatory settings.

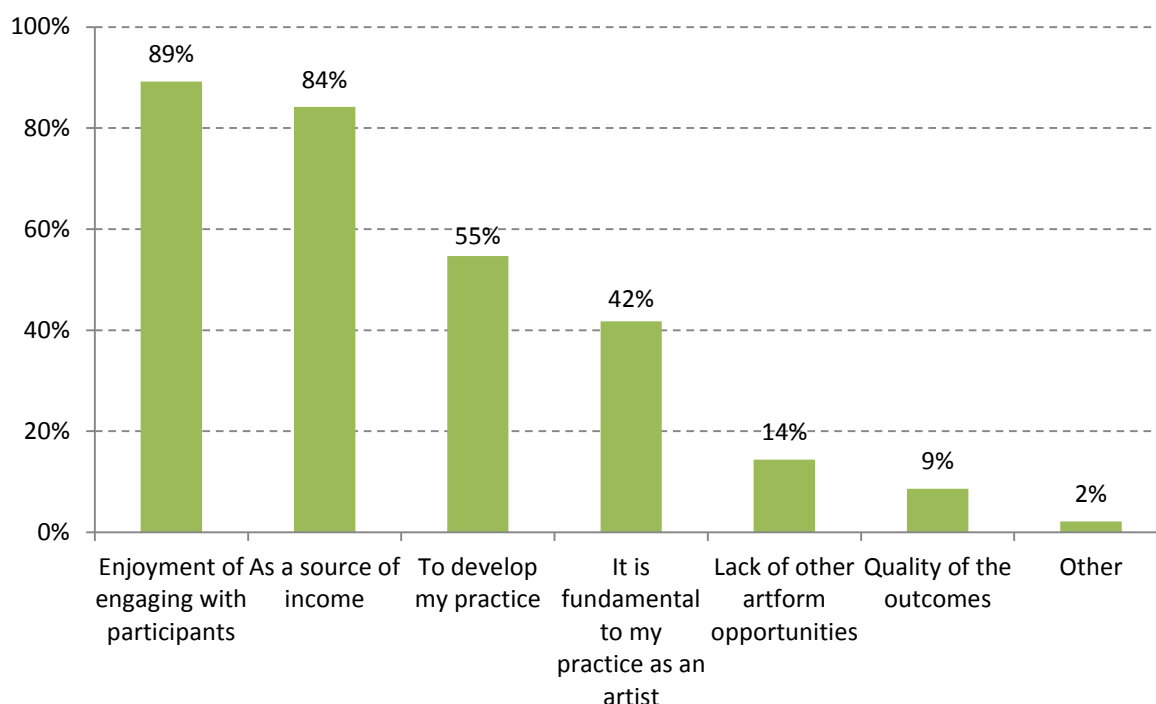
<sup>6</sup> Creative & Cultural Skills (2011) - ‘Creative & Cultural Skills: Sector Skills Agreement for the creative and cultural industries in Scotland an analysis of the skills needs of the creative and cultural industries in Scotland’.

Artists most frequently stated that they had worked in community settings (86%) followed by schools (83%), adult education (76%) and early year's education settings as stated by 63% of responding artists. The lowest proportion of artists had worked within criminal justice sector settings (both in prisons and elsewhere), as cited by 12% of respondents to the artist survey (Figure 3.5). It should be noted is that we do not know the rationale or drivers behind the distribution of artist experience across the respective settings (e.g. value of work, ease of gaining employment) whilst the term community setting can also be interpreted in a range of ways by different artists.

**Figure 3.5: Participatory Settings worked in by Artists**



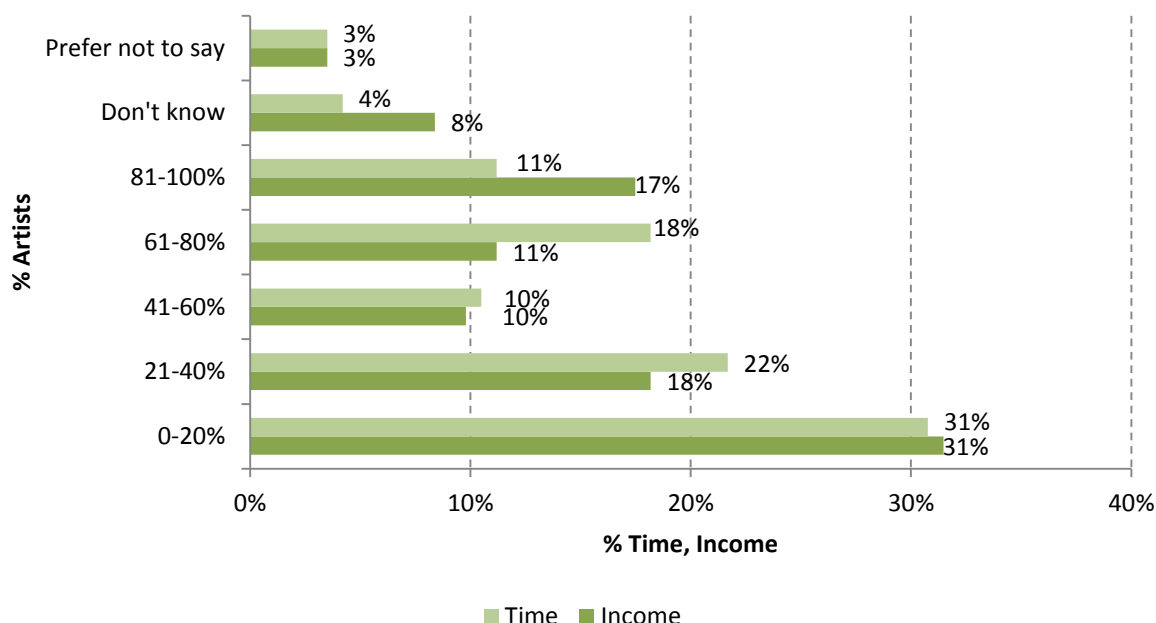
The most frequently cited reason offered by artists for working in participatory settings was the enjoyment of engaging with participants as stated by 89% of respondents to the survey. This was followed by the income derived from working in participatory settings (84%), the opportunity to develop their practice (55%) and it being fundamental to their practice as stated by 42% of respondents (Figure 3.6).

**Figure 3.6: Reason for Working as an Artist in Participatory Settings**

A consistent theme emanating from the artist consultations is the strongly perceived need for artists to have to want to work in settings in order to generate the highest quality outcomes (i.e. just doing it for income isn't conducive to a quality offer). Several artists also referenced the positive impact that working in participatory settings has had on their arts practice, reinforcing a view that working with participants was compatible with the production of high quality art.

Artists were asked to estimate what proportion of their income and professional time in an average year related to work in participatory settings. Figure 3.7 reinforces the anecdotal evidence from stakeholders and artists that work in participatory settings forms part of many artists' portfolio career. For example, the largest group of artists responding to the survey earn a small proportion of income from working in participatory settings with 31% accruing between 0-20% of their income from this area of their practice with just under one fifth (18%) earning between 21-40% of their income from working in participatory settings. Similarly, in term of professional time working in participatory settings, just over half (53%) of respondents spend between 0-40% of their practice working in this area.

**Figure 3.7: Proportion of Artists' Income and Time Associated with Working in Participatory Settings**



A very small proportion of the responding artists' work in participatory settings had been supported through Scottish Arts Council/Creative Scotland investment programmes with the most frequently cited programmes being the Cultural Coordinators Programme and Youth Music Initiative (both stated by 17 artists). Following these, Inspire/Inspiring Communities was cited by 14 artists and the Professional Development Programme by 12.

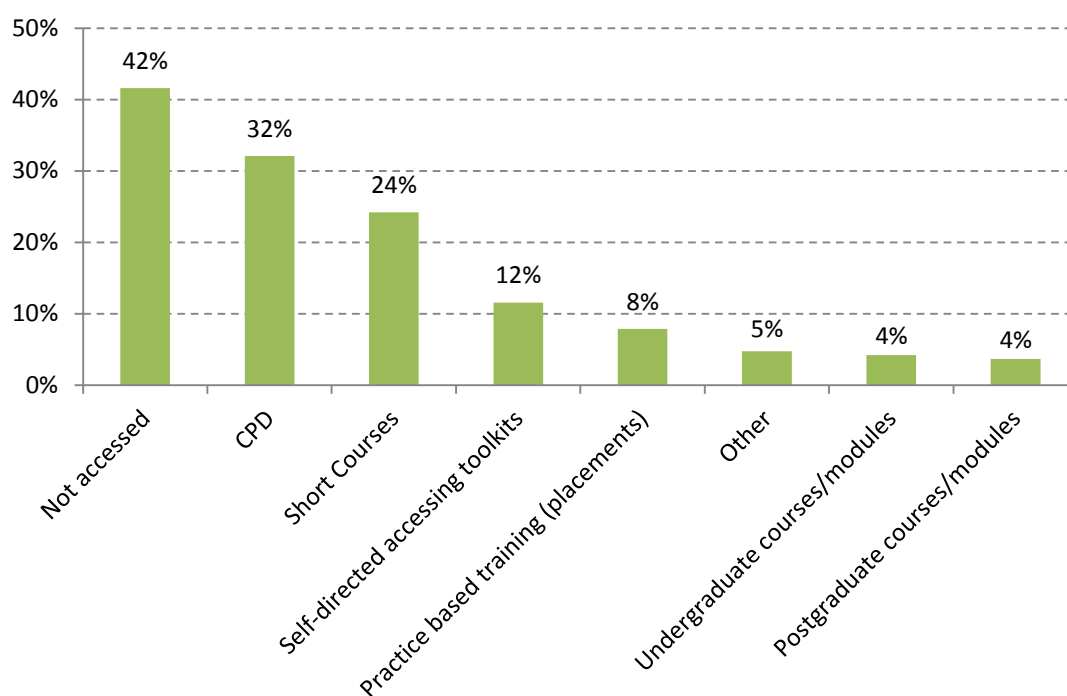
Some pertinent responses to the survey add value in the form of experiences and perceptions in relation to accessing/utilising support from Scottish Arts Council/Creative Scotland Investment Programmes:

- "Although I am a 'member' of a project it does not directly support my involvement - this is a problem in how you justify the time you give to project"
- "How do individual artists access funds from Creative Scotland to work in participatory settings? The endless forms, match funding, politics etc. surrounding the process of accessing are too exhausting, time consuming and complex"
- "I am new in this organisation (3 months), and have not had the time to look into any of the above programmes as yet"
- "It seems that it is relatively difficult for someone who specialises in participatory arts to access more general 'art form' funding"
- "My work has been supported indirectly through Creative Scotland's support of venues where I teach"
- "You have to be in the know to get any support for anything, so I don't get anything!"

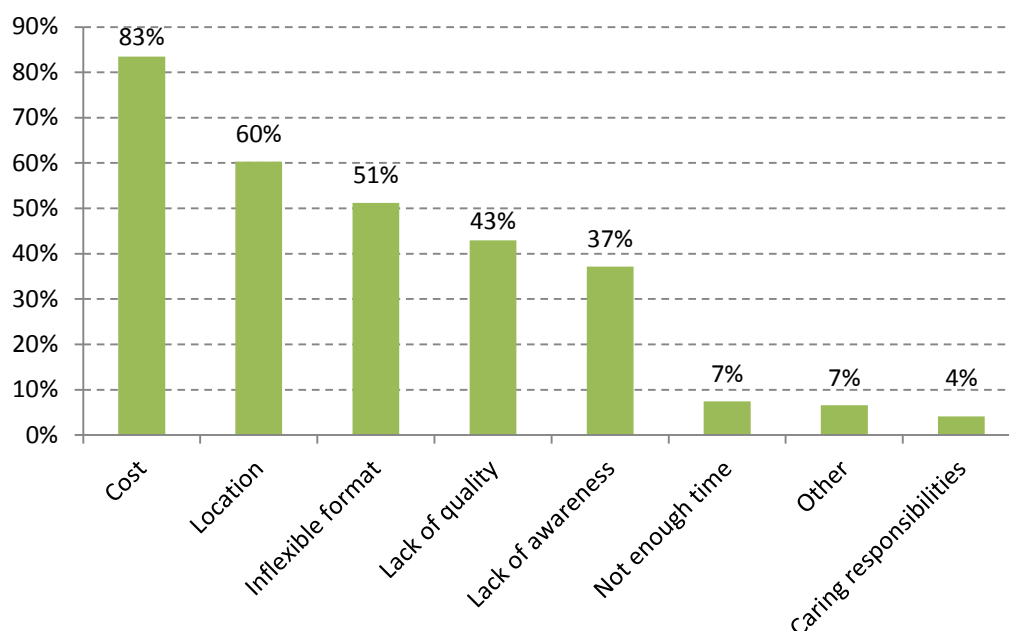
### 3.2 Accessing training and professional development

The largest group of responding artists to the survey (42%) had not accessed any training in the previous 12 months to support their work in participatory settings (Figure 3.8). It is hard to make a judgement call on whether this figure is 'good or bad' given a lack of adequate benchmarks or trends and the amount of discussion in the sector as to the validity of current professional development options to support work in participatory settings. Just under one third (32%) had undertaken a variety of continuous professional development (CPD) and under one quarter (24%) a range of short courses.

**Figure 3.8: Training Accessed in last 12 months to Support Work in Participatory Settings**

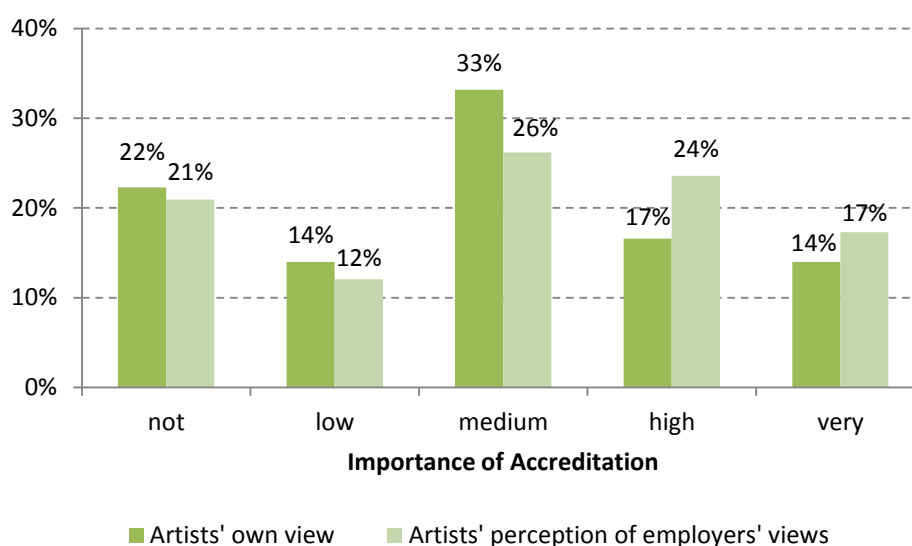


Almost two thirds of artists (64%) stated that there were barriers which might stop them from undertaking training or other professional development to support their work in participatory settings. The most frequently cited issue, stated by 83% of artists, was cost (Figure 3.9).

**Figure 3.9: Barriers to Accessing Training or other Professional Development**

The relevance, value and impact of accredited training (i.e. training which is recognised by an official training organisation) have been the subject of debate amongst artists, employers/commissioners of artists working in participatory settings and training providers. Through the survey, artists were asked to state how important accreditation is to them and, based on their experiences, gauge the level of importance placed on accreditation by employers when appointing artists to work in a participatory setting.

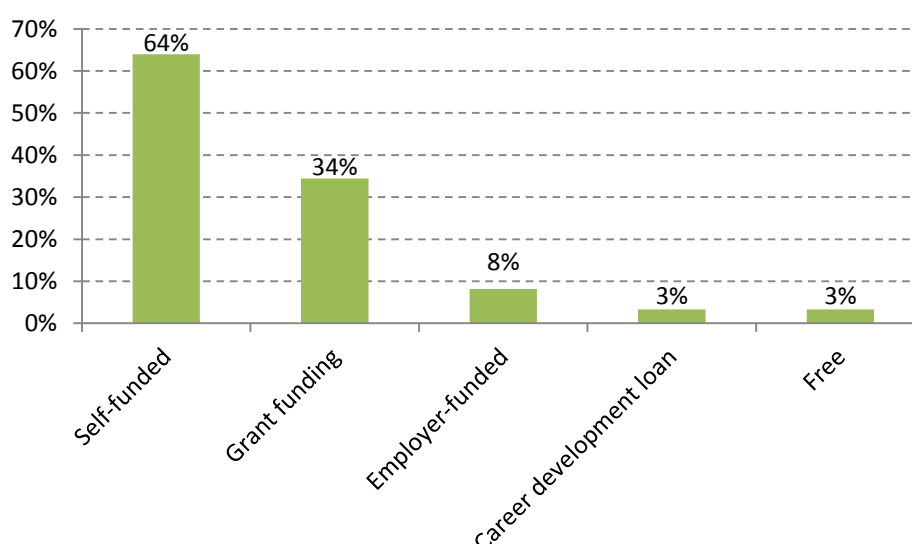
Figure 3.10 highlights the degree of mixed opinions amongst artists in terms of both the importance they place on accreditation and their perceptions of the views of employers/commissioners when appointing artists to work in participatory settings.

**Figure 3.10: Importance of Accreditation**

Consultation has revealed a lack of current demand for accredited qualifications from both artists and employers/commissioners. However, this poses crucial questions as to how employers can recognise quality work in participatory settings if this traditional reference point to the quality of applicants is unavailable. The majority of participants in the focus group sessions agreed that the introduction of accepted quality markers or kite mark would help to support the development of the sector although there was a lack of consensus as to how this can be actioned in practice. The quality assurance methodology that has recently been developed for access by creative activity providers to the Creativity Portal may provide a model that can be adopted for use in other settings.

Almost two thirds of artists (64%) have funded their training and/or CPD themselves although just over one third have accessed a variety of grant funding. Just less than 10% of artists have benefited from financial assistance from their employer (Figure 3.11).

**Figure 3.11: Financing training and CPD**



Although anecdotal evidence suggested that artists are reluctant to pay for training, the survey found that almost three quarters (72%) of respondents were willing to pay for relevant courses or other professional development opportunities to support their work in participatory settings. The importance of developing relevant provision to inform quality work in participatory settings is a critical factor although consultation has revealed a distinction between willingness to pay for core skills rather than niche or more specialised skills which offer a reduced return on investment from the perspective of the artist.

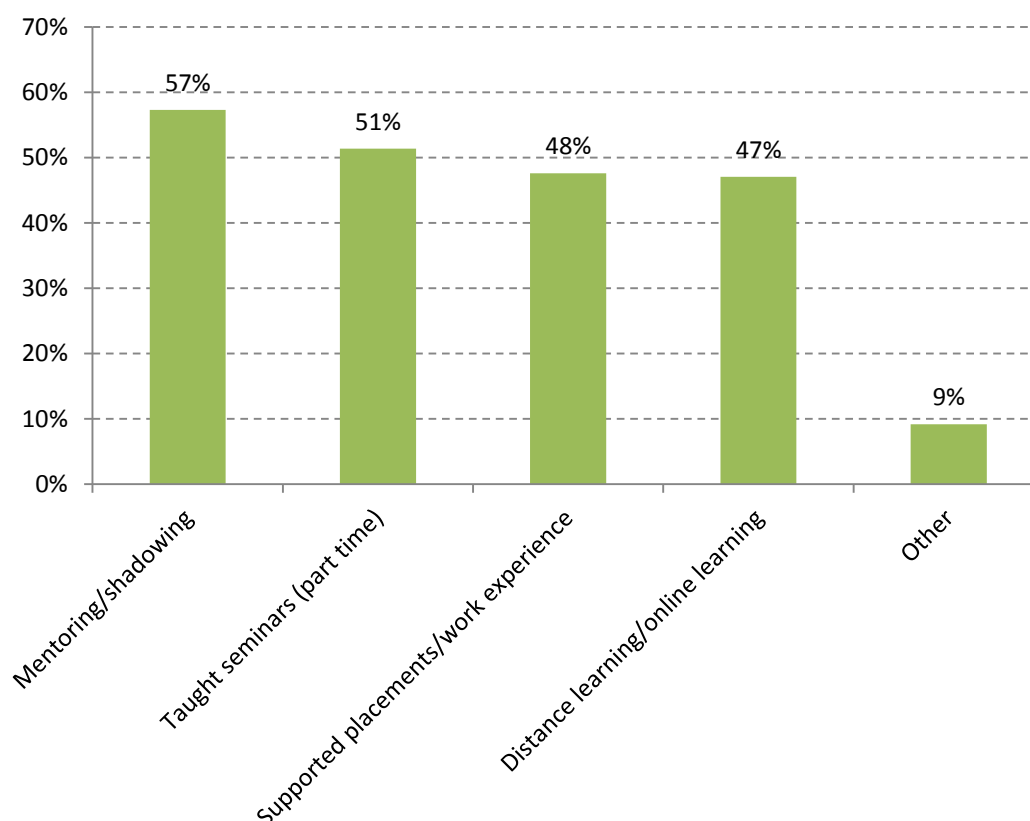
Moreover, consultation revealed a latent demand for training and professional development subject to the knowledge that there is a market demand for artists to work in participatory settings. A likely return on an artist's investment in the form of enhanced work opportunities (more frequent and better rewarded) was acknowledged as an important driver/motivator for taking forward professional development by a number of artists.

Those artists stating that they would not be prepared to pay for relevant training or professional development opportunities gave a range of explanations including:

- A belief that training to support specific and often bespoke work in participatory settings should be funded/provided by organisations employing/commissioning artists an integral part of the funded work
- Fears that a course may not adequately address specific development needs being designed more for general development
- A preference for experiential learning
- Investment would depend on the cost of the training and value of the outcomes
- Work in participatory settings not forming a large enough proportion of their practice
- A belief that training cannot develop the 'desire and ability to work with people' required primarily to work in participatory settings beyond learning the 'tricks of the trade' or specific exercises
- Not having the resources to justify investment in training and CPD
- A result of poor experiences of training and CPD

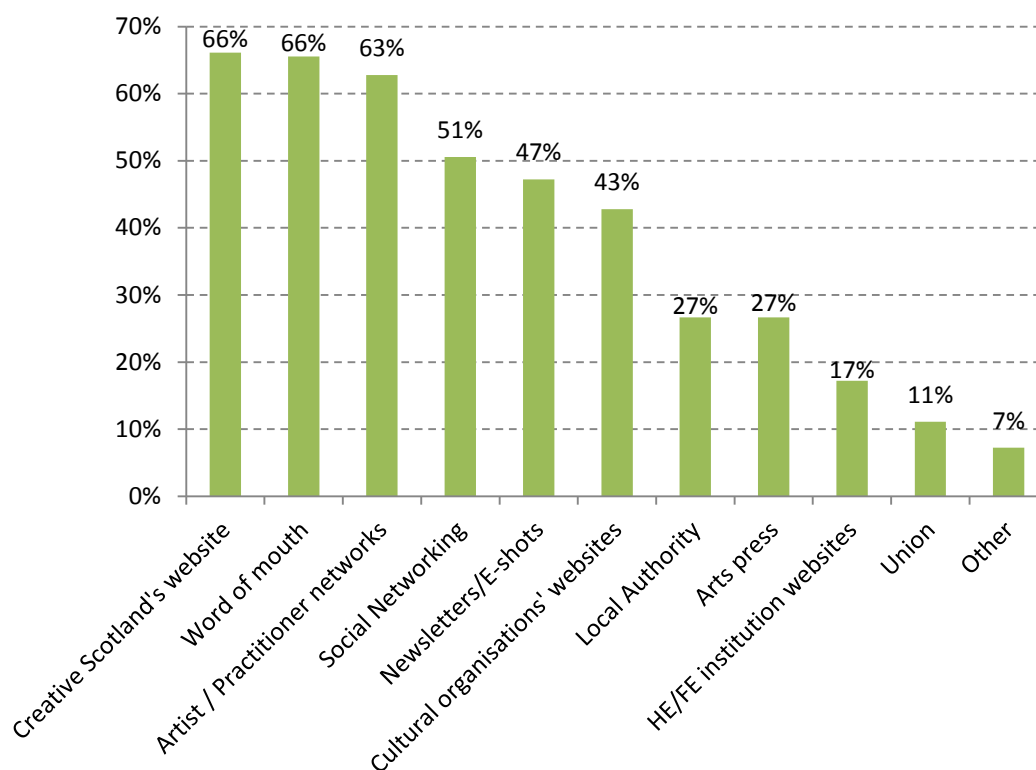
When asked what format of training would best fits their needs, the popularity of mentoring and shadowing activities expressed throughout the research was confirmed by 57% of respondents. However, the popularity of a range of other learning formats including taught seminars, supported work placements and distance learning dependent on individual preferences is reflected in the results highlighted in Figure 3.12.

**Figure 3.12: Preferred format of artist training**



Artists working in participatory settings utilise a range of information sources in order to identify forthcoming courses or other professional development opportunities with Creative Scotland's website and word of mouth the most frequently cited methods as stated by 66% of respondents. The next most popular information sources were artist/practitioner networks as stated by 63% of artists followed by social networking and newsletters/e-shots as stated by 51% and 47% of artists respectively (Figure 3.13).

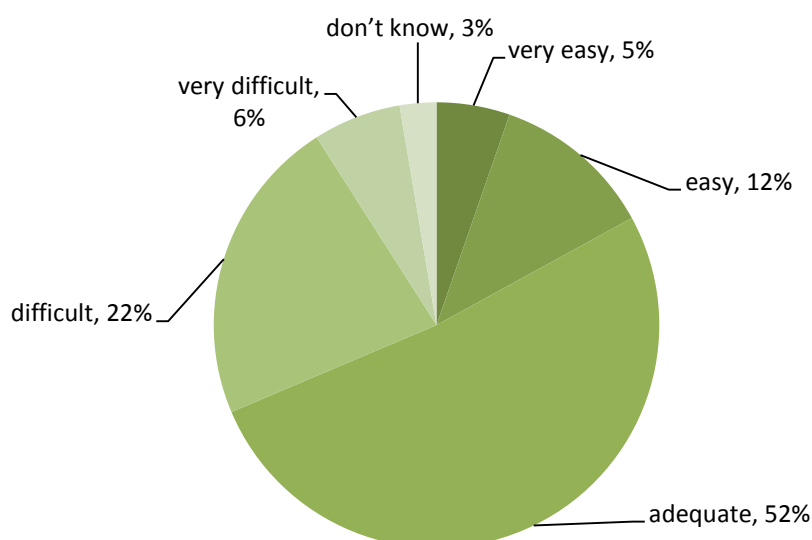
**Figure 3.13: Information sources for professional development opportunities**



When asked to rate the ease with which artists can find out details of courses or other professional development opportunities, the largest group of respondents (52%) to the survey stated that the situation was adequate (suggesting room for improvement), whilst a further 28% remarked that it was either difficult or very difficult (Figure 3.14).

These findings endorse the study team's findings from Phase 1 of the ArtWorks Scotland research in relation to the quality of FE and HE institution website and prospectus content which makes it difficult to identify specific areas of practice linked to gaining the skills, knowledge and qualities to work in participatory settings.

**Figure 3.14: Ease with which artists can find out details of course or CPD opportunities**



Although 87% of artists had not heard of Accreditation of Prior Experiential Learning (APEL)<sup>7</sup>, 81% stated that they would be interested in exploring APEL as a way of obtaining qualifications based on their practice experience. The majority of artists who had heard of APEL stated that they had a basic understanding or knowledge of its use primarily when applying to courses or professional development but few had actually used it in practice. Overall, there was recognition of its benefit though a degree of uncertainty of how it would be applied and what burden (e.g. bureaucracy, time, effort) this would place upon the artist.

The overwhelming majority (95%) of artists believe that more specialist courses and other professional development opportunities should exist for artists working in participatory settings. The minority of artists stating that there shouldn't be more specialist provision for artists working in participatory settings either stated that they couldn't comment due to a lack of knowledge of existing courses or disagreed with the perceived relevance of 'paper qualifications' over experience when assessing the skills and personal traits required to work in participatory settings.

Those 95% of artists advocating for an increase in provision reaffirmed the prevalence and importance of experiential learning when working in participatory settings and a lack of adequate preparation within most HE institutions and Scotland more generally. Artists particularly stressed the importance of learning from practicing artists in the field to complement more formal or academic training outside of the setting with benefits in terms of confidence and building knowledge of 'what works' in different settings and groups.

There was also a call for undergraduate and postgraduate provision to better support the initial training of artists to work in participatory settings (e.g. consultations revealed inconsistencies in provision and a lack of sustainability with courses lacking longevity) in what is recognised as a growing area of practice.

<sup>7</sup> APEL is also referred to as Recognition of Prior Learning (RPL)

Just over one third (34%) of responding artists had used guidance materials or toolkits to support their work in participatory settings. The most frequently specified toolkit or set of guidance materials utilised was the Quality Framework, as cited by 22 responding artists followed by the Cultural Coordinator Handbook (18) and the Partners toolkit and Creating Safety (both 17).

Although based on relatively low numbers, the Quality Framework was found to be most useful with 45% of artists using this support stating that it was either useful or very useful followed by the Partners toolkit (41%) and Creating Safety (35%). In contrast, the Cultural Coordinator Handbook was found to be least useful of the examples provided with 39% of users responding to the artists survey stating it to be either of little or no use followed by Making the Most of Residencies (36%).

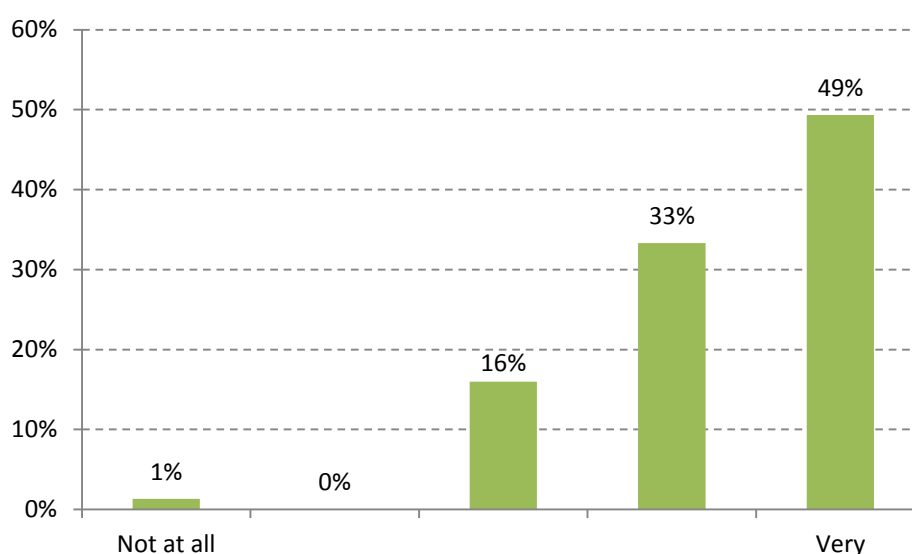
One of the suggestions raised during the consultation was the dissemination of guidance for working in settings issued by commissioners in order to support and guide the work of artists to the benefit of all stakeholders.

### 3.3 Opportunities to learn through practical experience

Just over three fifths (61%) of respondents to the artist survey had taken up work experience or placements to provide them with experience of working in participatory settings. 64 artists detailed how many placements they had undertaken – an average of almost nine<sup>8</sup>.

The largest groups of artists responding to the survey stated that placements are either useful (33%) or very useful (49%) in terms of helping to develop the skills and knowledge to carry out work in participatory settings (Figure 3.15). Consultations with artists reinforced that the most effective learning method for the majority of artists was to learn from active practitioners (experiential learning through observation and mentoring) with many artists reported that they were self-taught.

**Figure 3.15: Usefulness of Placements in helping to develop the Skills and Knowledge to carry out work in participatory settings**



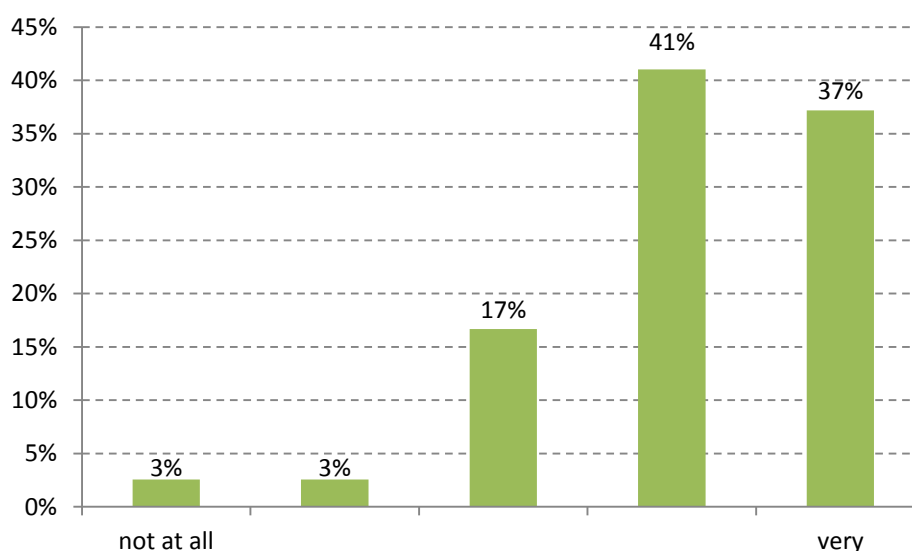
<sup>8</sup> Artists were not provided with a definition of a placement

Of the 59 artists stating that they hadn't undertaken work experience or placements to provide them with experience of working in participatory settings, 47% would be interested in such opportunities.

Of the 189 artists responding to the question, almost three fifths (59%) had not been part of a mentoring scheme to support their work within participatory settings. 18% and 24% of artists had been involved in formal and informal mentoring schemes respectively.

The largest groups of artists responding to the survey stated that mentoring schemes are either useful (41%) or very useful (37%) in terms of helping to develop the skills and knowledge to carry out work in participatory settings (Figure 3.16). 55% of the 111 artists responding to the question would be interested in receiving support from a mentor to support their work in participatory settings.

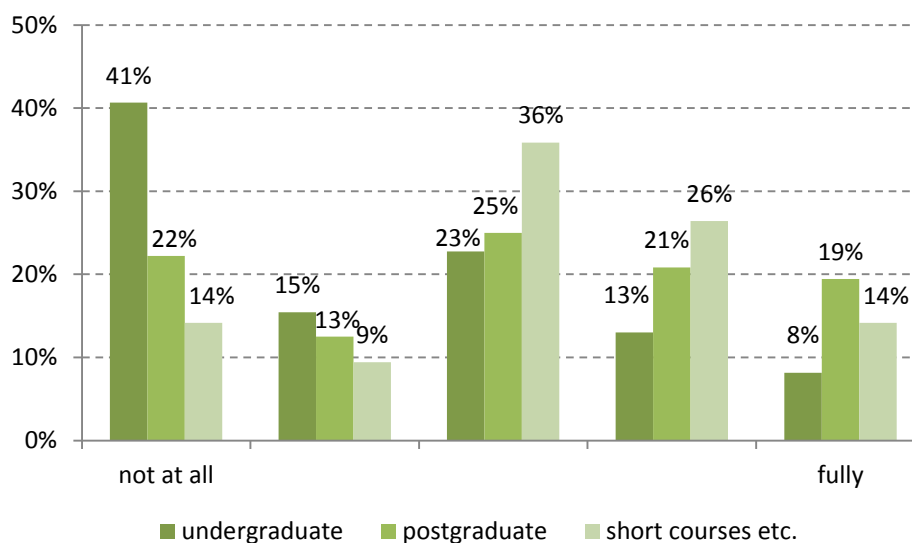
**Figure 3.16: Usefulness of mentoring schemes to develop skills and knowledge to carry out work in participatory settings**



Artists were asked to state the extent to which each of the undergraduate, postgraduate qualifications and short courses or other non-accredited training they had completed had provided them with the skills and knowledge to work in participatory settings on a scale of 1 (didn't prepare me at all) to 5 (fully prepared me).

The overall trend is of each type of qualification/training to be relatively inadequate in terms of preparing artists to work in participatory settings (Figure 3.17). Just 8% of artists stated that their undergraduate course had prepared them compared to 19% of artists undertaking postgraduate courses and 14% of artists having completed short courses or other non-accredited training. Both the latter two forms of professional development provided the top two ratings (4 and 5) by 40% of artists undertaking them.

**Figure 3.17: Extent to which qualifications and training prepare artists to work in participatory settings**



Some comments made through the survey which add value to the quantitative analysis include:

- “A workshop or conference is a great place/way to see what works or not and to get ideas about presentation, topics, variety of applications and so on. This is especially good if it is hands on.”
- “I did a fine art degree. Participatory art was not considered to be real art and was not considered at any stage.”
- “I feel many courses go over the same material and there is no real training except for 'training on the job' so to speak ... the more opportunities you get, the better you become.”
- I feel that my accredited qualifications and training were essential to good practice and that experience and ongoing development of skills through other short courses combine to inform my workshops and inspire my own art work. It is a continuing process.”
- “I have done several courses etc. but nothing matches actually going into workshops and learning by doing.”
- “My experience of courses is that they are not holistic enough to cover the range of skills required. Under/post graduates are groomed to be star artists”
- “My degree in Fine Art did not prepare me for working in these settings except to develop my imagination and to give me confidence in my own artistic practice.”
- “The courses were very general and not specifically targeted at artists working in participatory settings.”
- “There was not one thing that has prepared me. What has been important is the combined learning and experiences of practical experience, focused periods of study with reflection and opportunities for discussion with other artists.”

The overwhelming majority of artists stated that references and feedback from participants, commissioners/employers and peers are the best alternatives to qualifications in terms of demonstrating their skills, knowledge and experience of working in participatory settings. Where possible it was suggested that these should also be accompanied by a portfolio of evidence or previous projects or commissions in a variety of formats (e.g. exhibitions, websites, CVs, evaluations).

Just 13% of artists had heard of Creative Learning Portfolios which raises questions as to how best to market and inform artists of this method of evidencing competency and relevant skills and experience.

Some interesting comments and ideas on the provision of training and skills development support for artists working in participatory settings raised through the survey include:

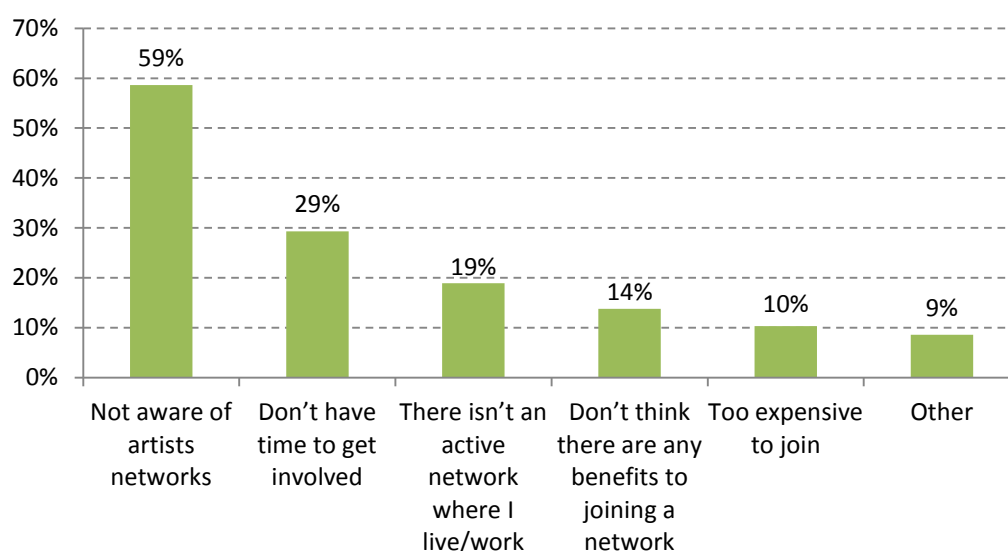
- “A forum for shared experiences from artists, so that we can help one another, and develop/expand our shared knowledge, and grow.”
- “Art schools could have purpose built community annexes which groups and communities could access. This would provide a training platform led by experienced artists and facilitators.”
- “Create a community of learning so isolation factor experienced by many freelance artist teachers can be addressed. Sharing, feedback, creating a platform for meaningful dialogue, I believe is essential.”
- “Creative Scotland could provide more opportunities for mentoring schemes.”
- “I have got where I am currently through good practice and word of mouth essentially. I know quite a few people who have got certificates coming out of their ears but don't cut the mustard.”
- “It'd be good if there was more consistency between employers, in particular Local Authorities as each one seems to be different with different expectations and requirements”
- “Potential for artists to gain earlier experience of work in such settings could be valuable in helping people make choices on pathways and recognise their skills in these areas.”
- “Provide training that includes professionals who have worked on recent successful projects. Theories, research and developing your practice on paper are only useful until you actually get out there and deliver on the ground. There needs to be realistic and sustained funding for the provision of courses and/or mentoring.”
- “Don't substitute or replace Education posts with ‘interns’. It drives down wages in the sector and can undermine the fantastic arts education work which has been developed in some organisations.”
- “Since the Cultural Co-ordinator scheme came to an end work opportunities have more than halved. More work is required to source opportunities.”
- “The learning experiences that were most useful to me have been shadowing someone on the job, or working on placements.”
- “Training would be useful, but a 'quick reference' guide on participatory settings booklet would also be of benefit when planning a project.”

### 3.4 Community of practice

Just over half (56%) of artists responding to the question within the survey are members of an artist/practitioner network. The large number of artist/practitioner networks highlighted by artists through the survey reveals the diversity of this aspect of the 'sector' with over 40 different networks mentioned by just 80 artists. It should be highlighted however that the majority of the networks mentioned in the research are not solely focused on artists working in participatory settings.

The main reason offered for not being part of an artist/practitioner network was a lack of knowledge of a relevant network as stated by 59% of artists. Whereas 29% do not have time to get involved in a network, 19% of non-members quoted the lack of an active local network and 14% stated that there aren't sufficient benefits of membership (Figure 3.18). Artist consultations also revealed a range of issues with membership of networks including concern that some were cliques and not conducive to sharing practice, some are too formal and therefore restrictive whilst others have too great a focus on 'chasing funding or job opportunities' at the expense of developing and exchanging practice.

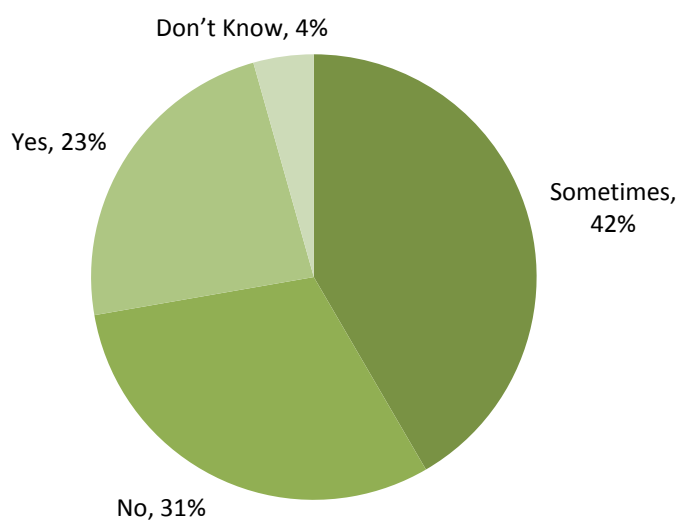
**Figure 3.18: Why artists are not members of a network**



Just under one quarter of artists (23%) working in participatory settings stated that they feel part of a connected community of practice with 42% stating they sometimes do. Just under one third do not feel part of a community of practice (Figure 3.19).

The lessons to be drawn from almost one fifth (19%) of artists not being members of a network due to geographic barriers (i.e. lack of an active network where they live) are potentially far-ranging. Minimising the impact of geographic isolation to not only enhance artists' networking but also encourage take-up of professional development, mentoring and community of practice represents a key area with a view to exploring the potential to utilise online and/or distance learning methods.

**Figure 3.19: Do Artists feel part of a community of practice?**



When asked to rank six proposed methods of developing a stronger community of artists working in participatory settings, the 135 artists answering the question ranked the methods in the following (declining) order and average ranking (out of six) in parentheses:

1. Dedicated organisation for advocacy (4.17)
2. Dedicated website (3.58)
3. Better promotion of the benefits (3.43)
4. Better use of social media/online networks (3.39)
5. Networking events (3.29)
6. Annual conference and showcasing event (3.15)

## Summary

The artist survey and subsequent analysis does not represent a definitive or necessarily representative picture of artists working in participatory settings but instead provides a snapshot of views from the sector. A number of key themes emerge, many of which reinforce and support issues outlined in the Phase One research.

The overwhelming majority of artists working in participatory settings are highly qualified in their arts practice. However, following the completion of their initial training, their work in participatory settings has been largely self-taught. This is due to a lack of a specific focus within undergraduate arts courses on developing students to work in participatory settings and limited opportunities to obtain quality, practical experience of delivering arts-led activity within settings.

A consistent theme emanating from the artist consultations is the need for artists to have to want to work in settings in order to generate the highest quality outcomes. The majority of artists work in participatory settings because they enjoy engaging with participants. Just doing it for income isn't conducive to achieving quality.

Several artists also referenced the positive impact that working in participatory settings has had on their arts practice, reinforcing a view that working with participants was compatible with the production of high quality art as well as representing a rewarding process for both the artists and the participants.

The perceived lack of demand for accredited qualifications from both artists and commissioners poses crucial questions as to how settings wishing to engage artists can differentiate quality outside of the rather insular methods of recommendations and word of mouth. The introduction of a quality standard or kite mark was generally supported albeit there was a lack of consensus as to how this could be practically administered in a way that avoids over-burdening the artist or commissioner.

Cost was the most frequently cited barrier to artists accessing training or professional development opportunities. However, some two thirds of artists have self-financed their training and three quarters would be willing to pay for high quality and relevant training to support their work in participatory settings. The overwhelming majority of artists believe that more specialist courses and other professional development opportunities should exist for artists working in participatory settings. There is however an important distinction between a willingness to pay and an ability to pay which should be taken into account within any coherent skills development programme.

Consultations with artists reinforced that the most effective learning method for the majority of artists was to learn from active practitioners through observation and mentoring. Expanding the number and range of opportunities for artists, across career stage, to learn from experienced practitioners should form the cornerstone of a skills development programme.

Confidence in a future demand for arts-led activity within settings is an important driver and motivator for artists when considering investment in skills development and training opportunities. Consequently, efforts to improve the supply of training and professional development opportunities has to be matched with an equal focus on: increasing the demand from commissioners for arts-led activity across a range of settings; and increasing recognition of the value of tailored skills development support to enhance artists' practice in participatory settings.

## 4 Skills needed for working in participatory settings

One of the key objectives of the Phase 2 research was to identify the skills, knowledge and qualities required to work in participatory settings, including those that may be specific to particular settings. In order to explore the skills, knowledge and qualities needed to work effectively in different settings the research team hosted three focus group sessions covering artists working in prisons, artists working in schools and artists working with older people. The purpose of each session was to explore the following:

- **The skills, knowledge and qualities needed for working with participants in the setting;**
- **Effective models of providing skills development support for artists seeking to work with participants in the setting;**
- **The role of commissioners in supporting artists working the setting;**
- **New ways of working and new partnership models; and**
- **Future demand for artists to work in participatory settings.**

Consultation feedback either from artists responding to the online survey or participants attending the focus group sessions often failed to make a distinction between the required skills, knowledge and qualities. This distinction is important as the process of supporting artists to acquire skills may be different to the approach to supporting artists to acquire knowledge or qualities.

Several stakeholders indicated that it was more helpful to group these together in order to understand the ‘core competencies’ required to work in participatory settings as opposed to very rigid skillsets. This is consistent with the approach adopted in the Core Competency Framework produced by the Consortium for Participatory Arts Learning in 2011<sup>9</sup> which highlights commonalities rather than attempting to distil unique elements across different participatory activities.

A number of core competencies were highlighted by participants across the three sessions which largely mirrored the suggestions provided through the wider artist survey including:

|                                                  |                                            |
|--------------------------------------------------|--------------------------------------------|
| Adaptability                                     | Motivation                                 |
| Assertiveness                                    | Observational skills                       |
| Ability to build rapport with participants       | Organisational skills                      |
| Commitment to continuous learning                | Project planning, design and delivery      |
| Communication skills                             | Reflective practitioner                    |
| Competence at delivering to mixed ability groups | Resilience                                 |
| Creativity                                       | Teaching skills                            |
| Empathy                                          | Team working with other professionals      |
| Enthusiasm for your artform                      | Technical skills (related to your artform) |
| Group working skills                             | Versatility                                |
| Managing challenge                               |                                            |

<sup>9</sup> Consortium for Participatory Arts Learning (2011)- ‘Excellence in Arts Practice: Core Competency Framework’

Several participants referred to the value of completing training that improved their ability to teach. However as outlined in the mapping study conducted in 2010<sup>10</sup> the use of the term ‘teaching artist’ and a blurring of the distinction between an artist’s role and a teacher’s role within participatory settings generated some concern that the role of the artist as a creative catalyst could be diminished.

Yet in the context of supporting artists to enhance the quality of people’s engagement in arts-led activity within settings, participants suggested that many of the core competencies could be acquired by completing teaching courses. Referenced examples included Preparing to Teach in the Lifelong Learning Sector (PTLLS), Teaching Qualification in Further Education (TQFE) and the Professional Development Award Advanced Diploma: Introduction to Teaching in Further Education. Indeed the required knowledge and understanding referenced in relevant National Occupational Standards (NOS)<sup>11</sup> published by Creative and Cultural Skills (e.g. CCSCA24 Engage Participants in Arts Activities, Table 4.1) can be supported through the completion of teaching qualifications. Examples include:

**Table 4.1: National Occupational Standards: Sample Knowledge and Understanding**

| <b>CCSCA24: Engage participants in arts activities</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>You need to know and understand:</p> <ul style="list-style-type: none"> <li>• different strategies to enable participants to engage in the art they are undertaking</li> <li>• how to develop an inclusive and supportive atmosphere</li> <li>• how to present yourself as a professional</li> <li>• the principles of person-centred approaches</li> <li>• methods to develop collective decision making in making art together</li> <li>• how to draw out, develop and structure imaginative ideas of the participants</li> <li>• the role of other professional workers in understanding how to support individuals and the group</li> <li>• the principles and application of reflective practice</li> </ul> |
| <b>CCSCA5: Assist in developing, delivering and evaluating a community arts project</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <p>You need to know and understand:</p> <ul style="list-style-type: none"> <li>• how to develop appropriate aims and objectives for a project</li> <li>• how to track and monitor a project</li> <li>• how to evaluate a project</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |

Although the completion of training to support an artist’s ability to teach was generally regarded as valuable by artists and commissioners it was not referenced as a mandatory requirement for artists seeking work in participatory settings.

<sup>10</sup> BOP (2010)- ‘The Mapping of Training Opportunities for Teaching Artists in Scotland. Research commissioned by the Federation of Scottish Theatre on behalf of the Scottish Arts Council.

<sup>11</sup> For example ‘CCSCA24- Engage participants in arts activities’ or ‘CCSCA5- Assist in developing, delivering and evaluating a community arts project’. At the time of writing a formal consultation was live for the Community Arts NOS.

Consultation with a range of stakeholders including artists and representatives of HE institutions during the course of this research and wider study undertaken for the Paul Hamlyn Foundation (PHF) (Mapping the Terrain, PHF) has highlighted the areas of knowledge and understanding as the traditional gaps in most courses aimed, at least in part, in preparing artists to work in participatory settings. It is the development of specialist skills based on robust research and consultation in order to meet the specific needs of participants across a range of settings.

Examples of specialist skills and training requirements desired by artists working or looking to work in participatory settings raised through the artist survey include:

- Bespoke training to help artists working with participants with special needs or particular physical or mental disabilities
- Communication skills
- Completing proposals and funding applications
- Dealing with difficult and challenging behaviours
- Dealing with terminally-ill clients
- Exploring good practice and new techniques with more experienced artists
- General guidelines covering policies and legislative requirements including risk assessment, health and safety, materials, budgeting, location, what is expected in each setting and ethics
- Introduction to Curriculum for Excellence
- Learning the language of evaluation and monitoring of work in participatory settings
- More opportunities to do placements and for students to experience working in participatory settings
- Motivational seminars highlighting aspects of professional practice
- Online/virtual training courses
- Teaching skills
- Training to help raise the profile of the work with service users, commissioners and complementary occupations (e.g. art therapists)
- Understanding the levels and approaches to teaching mixed ability groups
- Working with vulnerable groups

#### 4.1 Artists Working in Prisons

The focus group relating to artists working in prison settings outlined a number of specific skills, knowledge and qualities that were required to work effectively and safely with prisoners<sup>12</sup>. In light of the security and safety issues specific to working within a prison setting a number of these were mandatory for artists to complete prior to delivery, such as:

- Breakaway training (to be refreshed annually);
- Manipulation training;
- Compliance / legal duties relating to self-harm; and
- Managing disclosure.

<sup>12</sup> See Appendix 4 for a learning points from the Inspiring Change project presented to the group by Motherwell College

However ensuring that artists have a broader understanding of the criminal justice system as well as specific knowledge of the prison (e.g. layout and population) that they will be working within was also an essential part of an effective induction process. Appreciating what constitutes appropriate conduct within a prison was also essential when delivering arts-led activity, for example the importance of dressing appropriately, never giving out personal information, not agreeing to act on behalf of a prisoner or inappropriate physical contact<sup>13</sup>. This also extended to the design of the activity, in particular understanding what equipment can be used within the prison and more importantly what cannot.

Understanding the profile of the prisoners to be engaged through the arts-led activity was also an important part of planning process. To be effective activities designed by artists have to be tailored to specific prisons/prison populations. Prisoners are not a homogenous group and artists need to acquire knowledge of what works for whom in what contexts (i.e. the approach working with short-term prisoners may not work with long-term prisoners or the approach of working with men may not work with women). Artists also need to develop strategies for dealings with a range of situations and to recognise that the nature of the participants may lead to considerable variation in levels of engagement from session to session (i.e. ranging from participants who seek attention to those with mental health or anxiety issues). Within the prison context a failure to manage participants effectively may have serious repercussions. As such the use of mentoring and opportunities for less experienced artists to shadow more experienced practitioners within prisons can prove effective in supporting their skills development.

It is also important for artists to be non-judgemental and to recognise that prisoners may have skills and creative ideas to contribute to the activity. The ability to identify and harness these skills and encourage learning and sharing between prisoners are key skills.

**Summary: Prison setting-specific competencies highlighted by focus group participants:**

- A broad understanding of the criminal justice system
- Appreciating what constitutes appropriate conduct within a prison
- Being non-judgemental
- Breakaway training (to be refreshed annually)
- Compliance / legal duties relating to self-harm
- Managing disclosure
- Manipulation training
- Recognising that prisoners may have skills and creative ideas to contribute to an activity
- Specific knowledge of the prison (e.g. layout and population)
- Tailoring activities to specific prisons/prison populations
- Understanding the profile of the prisoners to be engaged
- Understanding what equipment can and cannot be used

<sup>13</sup> For further detail see Criminal Justice: An Artists Guide produced by Arts Alliance in 2011.

## 4.2 Artists Working in Schools

The focus group relating to artists working in schools produced a range of examples of the specific skills, knowledge and qualities that were required to work to a desired quality in a school setting. Prominent themes emerging from the discussions emphasised the need to satisfy multiple stakeholder viewpoints, ensuring connectivity across the complementary professions involved in the work and the required approach and barriers to adhering to the practical and ethical demands of working in schools.

Discussions highlighted that whilst guidelines do exist for artists working in schools, the issue can often be the degree to which these guidelines, and the contracts established to satisfy these guidelines, are adhered to by both artists and school staff. Examples of key skills, knowledge and qualities required by artists working in schools include a need to accommodate the way that a school operates (i.e. acknowledging the timing of the school day and lessons, having knowledge of both the physical space allocated to a project and access issues during the school day, linking activities to the curriculum and wider work plans of teachers).

Artists are therefore required to exhibit good project management and negotiating skills in order to establish a safe and productive working environment for themselves and the pupils (e.g. ensuring the presence of adequate adult supervision, gaining prior knowledge and ability to deal with particular behavioural issues or special needs amongst pupils and ensuring knowledge of the relevant health and safety requirements and required insurances, risk assessments and disclosures (e.g. the Protecting Vulnerable Groups scheme). Whilst it was noted that problems in this area were by no means the norm, artists also have to recognise the very different demands and contexts within different schools (e.g. primary and secondary) and therefore the difficulty in constructing a set of guidelines to meet all eventualities.

It was agreed that the most successful projects and work in school settings involving artists were typically founded on sound planning involving all key parties (e.g. school, individual teachers, cultural organisations, artists) but also including follow up and evaluation in order to develop and meet shared goals, understanding and expectations. The role of the Creative Learning Network in supporting this process was noted as well as highlighting the many cases of good practice. Key to this process is a knowledge and understanding of the Curriculum for Excellence, the ability to effectively link activities to the curriculum, wider work plans of teachers and knowledge of the school development plan and other local education strategies including curricular plans in order to develop a bespoke approach based on the needs of the school.

Key issues linked to the quality of work within schools include a lack of understanding from schools of what quality artistic work looks like and where to obtain a valued opinion from in order to inform future commissioning. There was also a demand for greater freedom for artists to take creative risks as long as any creative failure is linked to learning and development. It is suggested that creative and operational risk can be managed through devices such as pairing an experienced school with a less experienced artist or vice versa. This can also be linked to ensuring staff in the respective settings are given appropriate support and training to maximise the impact of the artist when working in the school.

In addition active engagement by class teachers in the arts-led activity was highlighted as important but was not always evident, suggesting that further work is required to emphasise the role of the school in supporting artists to work with participants in schools.

The Cultural Co-ordinator's Handbook produced as part of the Cultural Co-ordinators in Scottish Schools Programme funded through the then Scottish Arts Council aimed to provide the basic information, guidance and advice likely to be helpful to co-ordinators when working with schools but was also intended to be helpful to other professionals working in the cultural and education sectors. As such, large elements of the handbook were stated by focus group attendees to remain relevant to the work of artists and in particular the guidance on:

- arts/cultural strategic planning within educational contexts
- working with schools to support the curriculum
- developing effective relationships with cultural organisations and educational institutions
- how to connect cultural activities with wider educational issues
- principles concerning project planning, managing, monitoring, evaluation processes and dissemination

The handbook also details the broad composition of the skill set required by a Cultural Co-ordinator, many of which have been repeated through the ArtWorks consultation process.

**Summary: School setting-specific competencies highlighted by focus group participants:**

- Ability to effectively link activities to the curriculum and wider work plans of teachers
- Accommodating the way that a school operates (i.e. acknowledging the timing of the school day and lessons, having knowledge of both the physical space allocated to a project and access issues during the school day)
- Ensuring knowledge of the relevant health and safety requirements and required insurances, risk assessments and disclosures (e.g. the Protecting Vulnerable Groups scheme)
- Ensuring the presence of adequate adult supervision
- Gaining prior knowledge and ability to deal with particular behavioural issues or special needs amongst pupils
- Knowledge and understanding of the Curriculum for Excellence
- Knowledge of the school development plan and other local education strategies
- Project management and negotiating skills with school staff

### 4.3 Artists Working with Older People

The focus group relating to artists working with older people outlined a variety of specific skills, knowledge and qualities that were required to work to a desired quality with older people. It is important to acknowledge that each participant group will have different requirements; highlighting the importance of gaining and learning from experiences of working with older people alongside a range of transferable skills.

For example, discussions within the focus group in particular placed a specific emphasis on the requirements of artists working with older people suffering from dementia, especially given the assertion that people with dementia are typically excluded from engagement with the arts and the quality of life, choices and empowerment this brings. This includes gaining and utilising the skills to work effectively with people with dementia (e.g. communicating effectively, compensating for difficulties and building on each individual's strengths, assessing a person with dementia's emotional well-being through observation, developing strategies to respond when a person with dementia is experiencing a different reality, taking into account the person's underlying feelings and needs).

Linked to the above, an artist must be able to work with and relate to colleagues and partners to provide an appropriate service to a typically mixed ability group. This is thought to be best achieved by building long term relationships with care staff based on a genuine desire to help and work in the setting whilst developing a joint offer (e.g. supporting staff to develop and support creative approaches as part of 'everyday' life in care homes) whilst maximising the moment with each individual given the nature of the disease. This approach should be informed through regular discussions with specialist knowledge organisations like Alzheimer Scotland to obtain feedback and good practice and accessing training in response to identified skills gaps and the needs of both participants and care staff.

Amongst the important qualities and attributes required to work with older people include an enquiring mind, resourcefulness and a willingness to try different approaches to engage different individuals and mixed-ability groups, especially older people with dementia. In order to achieve the desired quality of work, the approach is stated to need an artist to have a high level of experience and skill in their own field complemented by skills relevant to target participants.

Moreover, as is the case with the projects across other settings, the most successful projects are thought to stem from clarity of partnerships roles and understanding of respective responsibilities from the outset and ensuring that time and resources are built into project planning. The consensus was that quality work is best achieved by sustained engagement and commitment to working with older people.

The Luminate programme is developing a good understanding of which arts organisations are working in arts and ageing sector and who is developing good practice in both application and learning. It will be crucial that this learning is maximised and incorporated into any actions as well as complementary initiatives including development and roll out of relevant 'codes of practice' for artists working with older people through projects such as Living Voices<sup>14</sup> or Sound Sense<sup>15</sup> (an umbrella body for community music practitioners).

**Summary: Specific competencies required to work with older people**

- A willingness to try different approaches to engaging different individuals and mixed-ability groups
- Ability to work with and relate to colleagues and partners to provide an appropriate service to a typically mixed ability group
- Building long term relationships with care staff based on a genuine desire to help and work in the setting
- Developing a joint offer with colleagues (e.g. supporting staff to develop and support creative approaches as part of 'everyday' life in care homes)
- Informing practice through regular discussions with specialist knowledge organisations like Age Scotland or Alzheimer Scotland

**Specific competencies required when working with older people with dementia include:**

- communicating effectively;
- compensating for difficulties;
- building on each individual's strengths;
- assessing the emotional well-being of a person with dementia through observation;
- developing strategies to respond when a person with dementia is experiencing a different reality;
- taking into account the person's underlying feelings and needs; and
- Maximising the moment with each individual given the nature of dementia.

<sup>14</sup> [http://www.scottishstorytellingcentre.co.uk/events/event\\_display.asp?id=4729](http://www.scottishstorytellingcentre.co.uk/events/event_display.asp?id=4729)

<sup>15</sup> <http://www.soundsense.org/metadot/index.pl?id=25842&isa=Category&op=show>

## Summary

Consultations often failed to make a distinction between the skills, knowledge and qualities required by artists to work in participatory settings. This distinction is important as the process of supporting artists to acquire skills may be different to the approach to supporting artists to acquire knowledge or qualities. Several stakeholders suggested that it was more helpful to understand the 'core competencies' required to work in participatory settings as opposed to defining very rigid skillsets. As such a number of core competencies were highlighted by participants across the three sessions which largely mirrored the suggestions provided through the wider artist survey.

Several participants highlighted the value of completing training that improved their ability to teach as this provided many of the core competencies outlined in the relevant National Occupational Standards and built on the foundations of an artist's undergraduate or postgraduate arts degree. However, although the completion of training to support an artist's ability to teach was generally regarded as valuable it was not referenced as a mandatory requirement by commissioners.

The process of developing knowledge and understanding of working in specific settings is most effectively achieved through practical experience. As a consequence expanding the opportunities for artists to obtain first-hand experience of arts-led work in settings is a key step for increasing the number of practitioners able to deliver quality work in a range of contexts with a variety of participant groups.

Commissioners have an important role to play both in terms of offering guidance to artists on setting specific knowledge and understanding (for example through formal induction) but also in training their own workforce to embrace and engage arts-led activity in order to maximise the impact on and benefits for participants.

Creating space for reflecting on the delivery of the arts-led activity can provide benefits for all parties and strengthen future delivery within the setting. Enabling contexts for such reflection, which could be delivered at a project, setting or sector level, can strengthen the level of dialogue between artists, commissioners and participants and facilitate future learning and professional development opportunities.

The focus group sessions have highlighted the considerable potential of channelling the skills, knowledge, experience and enthusiasm of existing practitioners and commissioners in order to more strongly support the initial training and continuous professional development of artists working in participatory settings.

## 5 Gap Analysis

### 5.1 Phase 1 Research Findings: Existing Skills Development Support

Phase 1 of the Skillset Research provided an overview of existing skills development support for artists working in participatory settings. A total of 54 undergraduate and postgraduate art courses were identified as providing some level of skills development support for artists working in participatory settings. A further 58 training and CPD opportunities were also identified.

The analysis undertaken during Phase 1 of the research should however be viewed in light of a number of caveats which will impact upon the ability of this research to inform a comprehensive gap analysis of the demand for and supply of skills provision to support artists to work in participatory settings, namely:

- The availability and format of many skills development opportunities are not consistent from year to year due to capacity and funding issues affecting providers. Consequently any mapping exercise provides only a snapshot and will require updating in line with the continued availability of opportunities.
- The process of mapping courses necessarily relied on the interpretation of course leaders as to extent to which courses provided support for artists working in participatory settings. Therefore, this process of self-selection may have generated inconsistencies in the mapping dataset due to variations in the perceptions of course leaders as to whether their course fits within the parameters of the research.
- A number of institutions indicated that skills development for working in participatory settings was ‘implicit’ as opposed to ‘explicit’ within their course structure, (i.e. the course provided some of the foundation skills that could underpin delivery in participatory settings but wasn’t specifically identified to students as providing skills that would prepare them for working in participatory settings).
- The mapping element of the research did not set out to specifically identify the learning outcomes associated with each course so a direct analysis of discrete skills development provision (supply) relative to demand identified from artist and employer/commissioner consultation cannot be undertaken. Indeed, difficulties in identifying learning outcomes based on the information easily accessible from HE/FE institutions highlights the scale of the task faced by artists attempting to identify a suitable course.
- The mapping exercise did not cover the consultancy (training) services offered by many cultural organisations nor reviewed all knowledge exchange networks and forums (i.e. Creative Learning Networks, Traditional Music Forum, Creative Thinking Network and Youth Music Forums). It is however recognised that these provide both formal and informal opportunities for sharing skills and experience amongst practitioners as well as playing a role in raising the profile of the sector.

In summary, Phase 1 of the Skillset Research was able to highlight the current provision of skills development support by broad approaches to training (e.g. use of placements within undergraduate courses) but did not set out to map the learning outcomes of each course or groups of courses within specific art forms.

The key conclusions in terms of a gap analysis which can be made based on the research are provided below. Section 6 of this report goes on to outline a number of areas where existing provision could be strengthened or new approaches developed in order to respond to identified and perceived gaps in the support offer.

## 5.2 Gap Analysis

Whilst the majority of the 54 HE/FE courses mapped in Phase 1 of the research were reported to incorporate practical training and placements as part of the course content, the format, structure and focus on supporting artists to work in participatory settings was viewed to vary considerably according to individual interpretation. As a consequence the value and indeed quality of the placement to each stakeholder (i.e. the student, the setting and the institution) is likely to vary considerably.

Consultation undertaken as part of the Phase 2 research confirmed the need for greater quality and quantity of placement provision (at undergraduate, post graduate and early/emerging artists career stages) in order to develop the skills, knowledge and qualities required by artists to work to a desired quality in participatory settings. This is evidenced by:

- *Just over three fifths (61%) of respondents to the artist survey had taken up work experience or placements to provide them with experience of working in participatory settings;*
- *48% of artists responding to the survey stating supported placements/work experience as their preferred training format;*
- *The largest groups of artists responding to the survey stated that placements are either useful (33%) or very useful (49%) in terms of helping to develop the skills and knowledge to carry out work in participatory settings; and*
- *47% of artists not having undertaken work experience or placements stating that they would be interested in such opportunities.*

The Phase 1 mapping exercise identified 58 wider skills development opportunities available in Scotland for artists working in participatory settings outside of undergraduate and postgraduate arts courses. These included accredited and non-accredited provision delivered through short courses, workshops, summer schools, residencies and knowledge exchange events commonly provided by HE/FE institutions, cultural organisations or artist/peer networks.

Phase 2 of the research confirmed the majority of demand for ongoing CPD and skills development linked to working in participatory settings was linked to these wider skills development opportunities. Whilst the existence of such courses is confirmed by the mapping exercise, the findings of Phase 2 highlight a range of issues linked to artists' awareness of these opportunities, their ability to access them (due to financial or geographical issues) and queries as to the reliance and quality of existing provision by art form and relative to the demands of working in particular settings.

This is evidenced by:

- *The largest group of responding artists to the survey (42%) had not accessed any training in the previous 12 months to support their work in participatory settings;*
- *Almost two thirds of artists (64%) stated that there were barriers which might stop them from undertaking training or other professional development to support their work in participatory settings. The most frequently cited issues were cost, as stated by 83% of artists, followed by location (60%), the inflexible format of existing training (51%) and a lack of quality (43%);*
- *Consultation revealing a lack of current demand for accredited qualifications from both artists and employers/commissioners;*
- *Consultation revealed a latent demand for training and professional development subject to the knowledge that there is a market demand for artists to work in participatory settings;*
- *The overwhelming majority (95%) of artists believe that more specialist courses and other professional development opportunities should exist for artists working in participatory settings; and*
- *Just 8% of artists stated that their undergraduate course had provided them with the skills and knowledge to work in participatory settings compared to 19% of artists undertaking postgraduate courses and 14% of artists having completed short courses or other non-accredited training.*

## Summary

Year to year variation in the availability of individual art courses and wider skills development opportunities means that the any gap between artist skills development needs and provision will also fluctuate. It is also important to highlight a distinction between a gap in provision (i.e. skills development opportunities are not available) and a lack of awareness by artists of what opportunities are available (i.e. skills development opportunities are not promoted effectively).

There is no single route for artists wishing to acquire the skills, knowledge and qualities required to work in participatory settings. As such the presence of gaps in the skills development provision will be heavily influenced by the individual pathways adopted by each artist. This presents a significant level of complexity when attempting to both identify and plug gaps in provision.

The parameters of this research have not extended to mapping the learning goals and outcomes for all identified skills development provision. In addition, the process of agreeing specifically what skills, knowledge and qualities are required to work in participatory settings (either generally or by setting) is still evolving. As such it is only possible to outline some broad themes relating to the availability of training provision that are likely to support the acquisition of these 'core competencies' such as practical-based experiential learning opportunities. The process of obtaining agreement on the skills, knowledge and qualities required to deliver effective work in participatory settings will help to inform a more detailed assessment of whether these are explicitly referenced as learning outcomes across a range of provision.

## 6 Developing coherent skills development support in Scotland

ArtWorks Scotland has aims to catalyse a vibrant and active community of practice across all artforms and geographic areas in Scotland, providing the catalyst for the development of a strategic approach that can be sustained beyond the end of the programme. The aspiration is to generate joined up thinking, greater confidence and a sense of identity for the profession and the sector in Scotland. Through inquiry, reflection and action the project's objectives include creating a shared understanding and building coherence in the skills development support for artists.

As such, this research reflects a need to invest programme resources effectively in order to generate learning through pilot projects and build sustainable infrastructure to support artists working in participatory settings. This section of the report outlines a number of areas where existing provision could be strengthened or new approaches developed in order to respond to identified gaps in the support offer.

The fragmented nature of existing training and professional development opportunities in Scotland and an absence of a clearly defined community of practice all present challenges to establishing a coherent approach. Both phases of research have revealed a lack of consensus within and across stakeholder groups on future models of providing skills development support and importantly how these would be funded.

The sector is inherently complex, incorporating a wide variety of arts-led activity in a range of settings delivered by artists at different stages of their career and using different art forms. The distribution of artists working in participatory settings, or seeking work in the sector, is also dispersed across Scotland and as such brings with it different challenges in facilitating reasonable and affordable access to skills development opportunities. There is clearly no single approach to providing skills development support to artists but rather a need for a menu of opportunities that are able to meet the learning requirements of artists at different stages of their career, based in locations far from urban centres or in response to setting specific opportunities.

As a consequence any programme of skills development support will need to reflect and respond to this considerable variation in the training and professional development needs of artists. The ArtWorks Scotland programme represents a national strategic approach to creating relevant and high-quality skills development opportunities for artists working in participatory settings across all artforms. The programme provides an opportunity for Creative Scotland to take on a leadership role in order to support the objectives of the initiative and drive the delivery of a programme of coherent skills development support. This may include leading the engagement of other sectors (including organisations providing training and those commissioning artists) and reshaping internal investment programmes to provide ring-fenced funding for training and professional development.

The ideas and approaches presented within this section of the report reflect a series of consultations with artists, learning providers and commissioners. However skills development needs within the sector are dynamic and as such any programme of skills development support will need to be underpinned by effective dialogue across the different stakeholder groups to ensure that skills development offer in Scotland is able to move from a position of being supply-led to increasingly demand-led.

## 6.1 Supporting initial training

One of the stated objectives of the ArtWorks UK initiative is to support the initial training of artists working in participatory settings. Whilst it is reasonable to assume that this initial training may be directed at artists at the early stages of their career<sup>16</sup>, given the portfolio nature of many artists' careers, more established artists<sup>17</sup> may also seek to access training to support work in participatory settings. However, for the purpose of simplicity, routes for more established artists to access training have been outlined in the section on continuing professional development.

### Raising awareness and informing choices at undergraduate level

One theme highlighted during Phase One of the commissioned research was the need to raise the profile of the sector at an undergraduate level. It was envisaged that this would serve a number of purposes, including:

- Challenging the perception that work in participatory settings is inferior or a less desirable career path than the production of high-quality art (or indeed that high-quality art cannot be produced in participatory settings) and as such encouraging high performing artists to work within settings;
- Enhancing the future employability of art graduates by preparing them for a portfolio career;
- Enabling undergraduates to make informed choices regarding modules in the later stages of their degree course, in particular regarding opportunities to obtain practical work experience through placements in settings; and
- Supporting undergraduates to establish links with artist networks and settings/cultural organisations in order to engage with and learn from experienced practitioners.

There are a number of potential approaches to raising the profile of arts-led activity in participatory settings and introducing undergraduates to the skills, knowledge and qualities required by artists working in the sector. One approach could involve establishing a programme of seminars to undergraduates delivered by a team of artists with experience of working in participatory settings and also including commissioners that can outline the value of the arts-led activity.

Discussions with a range of HEIs including conservatoires (e.g. Royal College of Music and Trinity Laban) highlighted the existence of some short, low-key introductions to the scale, scope and opportunities afforded by work in participatory settings in order to inform future study and career options.

Another approach may include commissioning a short film which displays the variety of high-quality arts-led work delivered in participatory settings and includes interviews with artists that are recognised for their art as well as their work with participants. This could be screened to undergraduates as part of institution's employability or careers guidance programmes.

<sup>16</sup> The ArtWorks Dictionary provides a definition of career stages that includes artists at the early stages of their career including 'beginning artists' aged 16-20, 'undergraduates' aged 18+ and 'graduates' aged 21+.

<sup>17</sup> The ArtWorks Dictionary refers to 'Mid-Career' and 'Late-Career' artists.

A third approach could involve exploring the establishment of a credit-rated module on working in participatory settings that could potentially be included as a compulsory option in art courses in Scotland (which in turn could inform subsequent module or placement options by undergraduates).

#### **Recommendation 1**

**ArtWorks Scotland to raise the profile of work in participatory settings whilst informing education and career choices at an undergraduate level by piloting a series of artist/commissioner-led seminars delivered to students on art courses and commissioning a short film which displays the variety of high-quality arts-led work delivered in participatory settings.**

**ArtWorks Scotland should also convene a meeting of HE partners in order to explore the development, piloting and evaluation of a credit-rated module on working in participatory settings. This meeting should also be used to encourage FE/HE institutions to improve the ease by which artists can identify relevant course content and learning outcomes through their respective website and prospectus.**

#### **Improving the use and effectiveness of placements**

Through the process of mapping existing skills development support within undergraduate and postgraduate art courses the Phase One report identified considerable variation in the use, format and quality of placements within participatory settings. As such the value of the placement to the undergraduate student in terms of supporting their skills development, building their confidence or encouraging them to consider work within participatory settings as part of a portfolio career varied considerably.

This lack of consistency in the use and quality of placements presents a number of challenges to the sector. Firstly a poorly administered placement may serve to reduce the number of undergraduates electing to take up this opportunity and potentially diminish the supply of artists wanting to work in the sector. Secondly a poor experience of hosting a placement may impact on the number of settings willing to place future students. This in turn could lessen the demand from commissioners for artists to work with participants in a variety of settings thus reducing the size of the sector and opportunities for existing and emerging artists.

In order to provide a quality standard and facilitate consistency in the use of placements consideration could be given to producing a guidance document that is disseminated to HE/FE institutions and settings/commissioners. This document would cover all aspects of using placements in order to support the skills development of either undergraduates or postgraduates taking up such opportunities as well as including guidance on the role of the setting in supporting an effective placement.

#### **Recommendation 2**

**ArtWorks Scotland to commission the production of guidance documentation for HE/FE institutions incorporating placements in their provision and placement providers in order to maximise the impact of placements. This document could cover all aspects of good practice to be employed by HE/FE institutions in order to support the skills development of under/post graduates taking up placement opportunities as well as guidance on the role and responsibilities of the setting in supporting an effective placement.**

## Opening up placement opportunities

Consultation with artists has highlighted the importance and value of practical training and experience in developing the skills, knowledge and qualities needed to deliver quality arts-led activity in participatory settings. Structured placements represent an important component of a coherent programme of skills development support. However HE/FE institutions have cited a lack of capacity to actively expand the number and range of settings within which to place students. Increasing the demand for placements by students by raising the profile of work within participatory settings has to be matched with efforts to increase the supply of settings willing to host them.

Expanding the number of quality placement opportunities could possibly be taken forward on a number of levels, including:

- Making it a requirement for Creative Scotland's investment streams to provide an agreed number of placement opportunities as part of a ring-fenced budget used to resource workforce development;
- Making it a requirement for all Foundation Organisations (currently 42<sup>18</sup>) to support an agreed number of placement opportunities;
- Advocating the benefits of hosting a placement to a range of commissioners and settings; and
- Advocating the benefits of hosting a placement to non-Creative Scotland funded cultural organisations.

The process of matching students (HE/FE institutions) with organisations or settings able to host the placement requires some consideration. At present there is no single organisation responsible for brokering links between students/artists seeking a placement and settings willing to host the placement. The benefits of using a single organisation to manage this process are likely to include the adoption of a more strategic approach across sectors, ensuring a quality standard in the use of placements and the ability to broaden the range of placements (settings) available to students/artists. A process of formalising the placement links between institutions and settings should be explored to reduce the role of personal lecturer links to their setting contacts and thus mitigate the loss of these links as a consequence of staff turnover.

### Recommendation 3

**ArtWorks Scotland should further explore the development of a more strategic approach to brokering placement opportunities between settings and students seeking hands-on experience of working in participatory settings.**

## Linking students to artist and professional networks

Consultation with artists has highlighted the benefits of networks as a forum to engage with practitioners and learn from peers. Such skills sharing and learning benefits are not restricted to more experienced practitioners. There is also considerable potential for undergraduates and postgraduates to be supported on a more informal basis by strengthening the links between individual art courses (or wider institutions) and existing networks.

<sup>18</sup> <http://www.creativescotland.com/investment/awards/foundation>

At present the links between HE/FE institutions and artist networks, umbrella organisations and professional bodies would appear to be underdeveloped. Where links do exist these are often based on individual relationships between course leaders and network members. Strengthening these links and increasing opportunities for undergraduates to engage with networks can deliver a number of benefits.

Firstly this can underpin efforts to develop a stronger community of practice for artists working in participatory settings. Secondly, effective networking can provide the undergraduates or postgraduates with contacts that may provide work or development opportunities prior to or following graduation. Thirdly, for networks operating an annual membership fee or delivering fee charging professional development events, these links may increase revenue streams which can be reinvested to support subsequent skills sharing and network activities.

The process of establishing and maintaining links between HE/FE institutions and artist networks may differ dependent on a number of factors such as geographical coverage or artform. However a simple step could be to firstly establish a definitive list of existing networks across Scotland (including key artist contacts) and secondly disseminate details to course leaders of the network(s) of most relevance to their art course. It is recognised that this may not be appropriate for all networks and would be subject to their network aims and membership rules. However the ArtWorks Scotland programme can provide a catalyst to strengthen links where appropriate as part of the approach to supporting the initial training of artists working in participatory settings.

#### **Recommendation 4**

**Links between undergraduates and postgraduates students on art courses and artist networks, umbrella organisations and professional bodies should be strengthened. ArtWorks Scotland should consider establishing a definitive list of existing artist networks, umbrella organisations and professional bodies across Scotland and matching these with relevant courses as a useful first step.**

#### **Effective use of alumni**

The process of conducting this commissioned research has identified that there is no clear picture as to the number of artists actively working in participatory settings in Scotland (i.e. the scale of the workforce is unknown). However there is merit in encouraging art schools to establish a process of engaging their respective alumni in order to support the objectives of the ArtWorks UK special initiative. Effective engagement of alumni networks has the potential to deliver a number benefits to the sector. These include:

- Identifying artists within the alumni with experience of working in participatory settings and seeking feedback on approaches to re-shaping art courses/modules or establishing new modules to better prepare emerging artists with the skills, knowledge and qualities required to work in settings;
- Showcasing quality work delivered in participatory settings by members of the alumni in order to motivate and inspire undergraduates;
- Approaching alumni members to host placements or mentor students both prior to and following graduation; and
- Tracking the impact of provision in terms of career pathways and practice development.

Tapping this potential will help to ensure that future provision within the HE/FE sector is more consistently informed by the experiences of practitioners active in participatory settings and more explicitly demand as opposed to supply-led. In light of the data protection requirements governing alumni contact details and the potentially commercially sensitive nature of feedback on course structure then any research process will necessarily have to be led by HE/FE institutions.

#### **Recommendation 5**

**ArtWorks Scotland should work with a small selection of HE institutions to explore their current engagement activities with their respective alumni. Discussions should explore the potential for and barriers to greater/more effective engagement activities in order to support the objectives of the ArtWorks UK special initiative. The resulting report should look to highlight the potential to inform the design of courses and modules that provide training that support artists to work effectively in participatory settings.**

**Discussions could also explore the potential links to the seminar series (Recommendation 1) and artist networks, umbrella organisations and professional bodies (Recommendation 3).**

### **Internships and Apprenticeships**

The value of learning new skills, testing academic theory and developing invaluable experience within a setting was reiterated throughout the consultation process with artists, training providers and cultural organisations alike.

The use of internships (e.g. a student or recent graduate combining supervised practical training with a specified period of work experience) is widely viewed as an approach to professional development which combines the opportunity to gain valuable insight and skills development to inform career choice/development whilst accruing relevant work experience. The combination of usually extended work experience within a specific setting or employer alongside the development of key skills, knowledge and contacts can provide a competitive advantage to the trainee and employer in future recruitment exercises.

An example of how an internship programme can operate is provided through Edinburgh's Lyceum Theatre which built upon a model operated at the Perth Theatre. The Lyceum recruited two recent (less than two years) graduates from relevant undergraduate courses with an element of work experience on year-long internships in 2011 with strong links to the theatre's work in youth theatre. Two more interns have been recruited for 2012/13 following the success of the first year.

The programme has been funded from the Lyceum's core budget with each intern working on a part time (16 hours per week) basis earning minimum wage and represented a change in approach from the employment of multiple freelance assistants to a more structured and internally focused policy. The part time nature of the internships has enabled them to also gain other employment on a freelance basis, supplementing both skills and income. The interns were line managed and mentored by youth theatre directors at the Lyceum and benefited from a close working relationship with a range of experienced practitioners which will benefit them in developing both the skills required to work to the desired quality in the sector and a range of contacts through which to potentially enhance employment prospects both within and outside of the Lyceum.

The benefits to the internship provider, which could be disseminated to potential hosts, include the development of staff in the short and potentially longer term with an in-depth knowledge and understanding the organisation and the bespoke skillset through which to achieve organisational objectives. The programme could also provide added value by reducing future recruitment costs.

The costs of providing an internship are judged to be relatively low in addition to the supervision time/costs associated with the management of the programme. The results of an assessment of the organisational cost benefits of implementing an internship programme could be used to highlight the merits of further organisations becoming involved. Where appropriate, the provision of intern places could become a requirement linked to grant funding from Creative Scotland.

#### **Recommendation 6**

**ArtWorks Scotland should develop a number of good practice case study examples highlighting the scale, scope, costs and benefits of cultural organisations implementing internship and apprenticeship programmes. The case studies and accompanying guidance should highlight the support available to organisations looking to implement skills development programmes and showcase the advantages to both the organisation and the artist of becoming involved.**

## **6.2 Supporting continuous professional development**

Artists currently delivering work within participatory settings across Scotland include graduates from a wide range of undergraduate and postgraduate courses<sup>19</sup>. Although some artists have undertaken accredited training to develop their practice<sup>20</sup> within participatory settings, many have been self-taught by learning on the job<sup>21</sup>.

Consultation with mid-career and established artists undertaken as part of this commissioned research has highlighted a preference for a range of formats to develop the skills and knowledge to deliver quality work in participatory settings. This section of the report outlines some options to bring these together as part of a coherent programme of skills development support for artists that have graduated from art schools and wish to enhance their skillsets.

### **Promoting the effective use of mentoring**

As outlined in the Phase One report and reinforced during consultations undertaken in Phase Two, there is strong support for the use of mentoring to enable more experienced artists to pass on skills, knowledge and experience to less experienced artists working in participatory settings.

<sup>19</sup> Based on artist responses to the survey of artists working in participatory settings conducted by Consilium in July 2012.

<sup>20</sup> By this, PHF means the development of skills and knowledge within the artists carrying out participatory work to ensure better quality in the practice and a better experience for participants. Participatory Practice therefore means the artist's practice which occurs when working with participants as opposed to their studio practice.

<sup>21</sup> An approach known as experiential learning.

The use of the term mentoring<sup>22</sup> has been referenced by a range of stakeholders during consultations and in some cases not always differentiated from other personal development terms such as tutoring/coaching or approaches such as shadowing.

A number of mentoring projects are in use within the arts sector in Scotland. Cited examples include Artist Mentoring Programme facilitated by Moray Arts Centre on behalf of the Moray Creative Learning Network, the STEP UP Mentoring Programme delivered by the Federation of Scottish Theatres, Scottish Book Trust's Mentoring Programme or the mentoring scheme administered as part of the Angus Artist in Schools Network. Participants within successful mentoring schemes (including mentors and mentees) have highlighted the valuable role they have played in developing their practice. For mentees this approach has the potential to provide an opportunity for them to apply their skills and reflect on their practice with a mentor that has experience of delivering quality work within participatory settings<sup>23</sup>.

Consequently there is strong demand for a mentoring programme that is specifically focused on assisting artists to develop the skills, knowledge and experience to work in participatory settings. Several organisations have produced guidance on the establishing successful mentoring programmes with notable examples including NESTA's guide to setting up a peer mentoring programme<sup>24</sup> and the mentoring good practice guide produced by the Scottish Mentoring Network<sup>25</sup>.

Establishing an effective scheme has to be underpinned by effective programme design and planning and clarity of purpose. In the context of the ArtWorks Scotland programme it is important to consider all aspects of a bespoke mentoring scheme including the process of identifying and selecting suitable mentors and mentees (to be guided by clear criteria).

In addition different types of mentoring may be suitable for different contexts and settings across Scotland with suggested models including:

- **One to one:** one mentor supporting one mentee;
- **Group mentoring:** one mentor supporting more than one mentee (ratio should not be greater than 1 mentor to 4 mentees);
- **Two by two:** two mentors working together to support two or more mentees (this could include an artists and a member of staff from the setting); and
- **Team mentoring:** several mentors working as a team between small groups of mentees.

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<sup>22</sup> In the context of the ArtWorks UK special initiative the definition of mentoring provided by CIPD has been used for guidance which is 'Mentoring is a technique for allowing the transmission of knowledge, skills and experience in a supportive and challenging environment much like coaching. The same skills of questioning, listening, clarifying, reframing and many of the same models are used. However, mentoring relationships can be much more long term, for example in a succession planning scenario a regional finance director might be mentored by a group level counterpart where they might learn the basics of dealing with the boardroom, presenting to analysts, challenging departmental budgets, etc. all in a supportive environment. Mentoring relationships work best when they move beyond the directive approach of a senior colleague telling it how it is, to one where both learn from each other. This is particularly productive when there is a gender or ethnic dimension to the relationship. An effective mentoring relationship is a learning opportunity for both parties.'

<sup>23</sup> 78% of artists responding to the online survey that had participated in mentoring schemes reported that it has been either useful or very useful in helping them to develop the skills and knowledge to carry out work in participatory settings.

<sup>24</sup> NESTA (2010)- 'A guide to setting up a peer mentoring programme'. Available at [www.nesta.org.uk](http://www.nesta.org.uk)

<sup>25</sup> <http://www.scottishmentoringnetwork.co.uk/>

The ArtWorks Scotland programme presents an opportunity to explore and promote the relative merits of a range of mentoring schemes whilst complementing/maximising the opportunities and resources offered by the Scottish Mentoring Network and Creative Scotland investment streams. Subject to the adequacy of existing mentoring programmes there could be a longer term aspiration to pilot a new model(s) which could include online mentoring approaches.

#### **Recommendation 7**

**ArtWorks Scotland should promote the use and benefits of mentoring models to support mid-career and established artists to obtain the skills, knowledge and qualities required to work in participatory settings. The dissemination of guidance on appropriate CPD activities including mentoring structures and skillsets required to support work in participatory settings should be accompanied by signposting mechanisms highlighting opportunities and added value available through the Scottish Mentoring Network and existing Creative Scotland investment streams.**

#### **Enhancing the role of networks in supporting professional development**

Practitioner networks form an integral component within a coherent programme of skills development support for artists working in participatory setting. Networks can provide an informal space for practitioners (not restricted to artists) to share ideas and reflect on existing practice in order to enhance the quality of people's engagement in arts-led activity within a range of settings.

As outlined in the Phase One report the peer to peer networks can play an important role in signposting artists to wider skills development opportunities as well as potentially adopting a strategic role in facilitating dialogue between commissioners and artists regarding arts-led activity in participatory settings. Consequently, sustaining strong and active networks should represent a priority for all partners supporting the overarching objectives of the ArtWorks UK special initiative.

Existing networks are supported through a variety of routes. The Creative Learning Networks (CLN) are supported through a network fund administered by Education Scotland and the Youth Music Forums receive support through the Youth Music Initiative through Creative Scotland. The ArtWorks Scotland programme has already invested resources in supporting existing or new networks of artists who are interested in taking a peer to peer learning approach to developing their practice in participatory settings in Scotland. At the time of writing the peer networks supported includes PATTER, Trigger, NEPAN and SPAN.

Whilst it is recognised as important not to stifle these networks with top-down directives and bureaucracy, at the same time their role and effectiveness in supporting professional development can be enhanced through further support and guidance. The current grant funding provided through Education Scotland and the Youth Music Initiative recognises the importance of supporting the development and sustainability of these networks. In response, a number of networks have taken the initiative to use available grant funding to increase their capacity to provide explicit training and skills development support for artists seeking to develop their practice in participatory settings.

By way of example the Edinburgh Youth Music Forum has established monthly Musical SwapShops to provide a place for music practitioners who work with young people to share practice and offer expertise to one another. This approach has been well received by participants and has also led to an increase in membership and as a result additional revenue for the Forum.

Further investment in and/or support for artist networks by a range of partners may prove useful in both guiding and accelerating their development, which could include facilitating their engagement with key commissioners or government departments as appropriate.

The use of feasibility studies can also be helpful in exploring approaches to reducing their reliance on grant funding and becoming self-sustaining beyond the lifespan of the ArtWorks Scotland programme in 2014, for example by charging a membership fee or establishing a programme of income generating professional development sessions.

### **Production of guidance material**

Consultation with artists has revealed support for the production of guidance materials to inform and support their practice in participatory settings. As outlined in the Phase One research report for some settings existing guidance materials and toolkits may be reviewed, updated and disseminated through a variety of routes (including peer networks).

By way of example the Cultural Coordinator Handbook published by Scottish Arts Council in 2005 provides practical information, guidance and advice likely to be helpful to artists working in school settings, and Criminal Justice: An Artists Guide, Arts Alliance, 2010 was produced to assist artists, arts workers and arts project managers working in the criminal justice system.

Commissioning the production of user-friendly, online guidance documents that incorporate the learning from existing publications and toolkits as well as ensuring that these are relevant for practice in Scottish settings would provide a useful resource to support artists working in participatory settings. The process of producing these resources should involve a range of stakeholders including experienced artists, commissioners, staff working within settings and where appropriate participants. Importantly the publication of guidance material should be supported through an effective dissemination strategy to ensure that these resources are visible and accessible within the sector and able to signpost artists to further professional development opportunities and relevant networks.

A suite of supporting training materials would also help to maximise the value of these guidance materials for artists within Scotland. Suggestions offered by a range of practitioners included the production of short films of quality delivery within settings that would help to bring the guidance material to life and the development of online forums to enable practitioners to share practical tips or experiences with others.

#### **Recommendation 8**

**Creative Scotland should assess the continued relevance and appropriateness of existing setting specific guidance materials (e.g. documents and short films) with any identified gaps filled and through the commissioning of new resources. All resources should be validated by commissioners and published online in order to maximise access to artists, commissioners and funders.**

## Expanding the provision of short courses and training opportunities

The mapping exercise conducted in Phase One of the research outlined 58 skills development opportunities available to artists outside of undergraduate and postgraduate arts courses. These include accredited and non-accredited provision delivered through short courses, workshops, summer schools, residencies and knowledge exchange events. Opportunities are provided by HE/FE institutions, cultural organisations and artist/peer networks. The availability and format of these opportunities are not consistent from year to year due to capacity and funding issues affecting providers.

The survey of artists conducted as part of this research highlighted a strong preference for accessing training and professional development opportunities through part-time seminars, distance learning, short courses and workshops. For many artists this reflects the practicality of fitting professional development around their existing work and personal commitments (which are not always restricted to working as an artist).

Within the HE sector there are already moves by a number of institutions to respond to this demand by developing and launching a range of professional development days or summer schools which include training relevant for artists working in participatory settings. The Royal Conservatoire of Scotland has expressed a statement of intent to pilot a series of credit rated short courses which includes one entitled 'The Teaching Artist' which will be accessible part-time either by attendance at evening classes or by a specialist online study programme. Glasgow School of Art have recently established a new post of Head of Professional and Continuing Education to help to reshape the institutions professional development offer and strengthen their vocational content.

Several HE institutions also report to be reviewing their delivery models and in particular looking at ways in which learners may access existing study units/modules within degree courses on a more flexible basis. In the context of the ArtWorks Scotland programme this would represent a welcome shift given the majority of artists working in participatory settings are predominantly qualified to SCQF 9/10 or above<sup>26</sup>.

The process of facilitating access to credit rated units/modules contained within existing degree courses would significantly enhance the professional development options available to artists working in participatory settings and complement an expansion of relevant short courses available across Scotland. This approach may also open up the possibility of artists completing a number of modules and building this up to a recognised qualification.

Consultation with a number of HE partners has also revealed that the use of Recognition of Prior Learning (RPL) is likely to be expanded within institutions either to enable students to obtain accelerated entry to accredited courses or to obtain credit for their practical experience. At the time of writing the Scottish Qualifications Authority is in the process of producing new guidance on the use of RPL which is likely to be pertinent to the objectives of the ArtWorks Scotland programme.

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<sup>26</sup> Based on the survey of artists conducted for this research some 93% reported to be qualified to SCQF 9/10 (e.g. BA or BSc) or above.

The majority of artists responding to the ArtWorks Scotland survey were unaware of RPL but expressed interest in the potential use of this approach to enable them to work towards a recognised qualification based on their practice. The guidelines issued by SQA will provide guidance on how evidence of prior learning should be presented to institutions by learners. This may reinforce support for the use of Creative Learning Portfolios by artists in order to facilitate submissions of work through the RPL route but also to present evidence of experience to potential commissioners and employers.

### **Exploring future funding support for artists' professional development**

The cost of courses or other professional development was highlighted as a barrier to accessing training by the majority of artists working in participatory settings. Whilst just over one-third of artists reported to have accessed grant funding the majority fund their own professional development. The majority of artists also report to be willing to pay for high quality and relevant professional development opportunities to support their work in settings, however willingness to pay should not be confused with an ability to pay.

Consultation with artists has revealed concern regarding the day rates paid within the sector. Whilst some union bodies have issued guidance on rates of pay these are not consistently employed by commissioners when using artists within settings. One consequence of this is a resultant lack of demand for professional development as many artists either cannot afford course costs or cannot afford the potential loss of a fee by attending training.

Although Creative Scotland currently supports a Professional Development Fund<sup>27</sup> further work is required to explore additional and alternative funding opportunities to support artists' professional development for those working in participatory settings. This may include existing or forthcoming bursaries and professional development awards through respective professional associations and unions.

The issue of rates of pay is a relevant issue with regards to the aims of the ArtWorks UK special initiative as increased demand for artists to work in settings and higher levels of pay are key drivers in raising demand for initial training and continued professional development. However this falls outside of the remit of this commissioned research, albeit the issue has reinforced the need for a menu of training and professional development opportunities in order to reflect the differing ability of artists to pay for and access provision.

#### **Recommendation 9**

**Creative Scotland should explore options to ensure artists are aware of all available funding opportunities to support their professional development linked to working in participatory settings. This should outline the infrastructure required to signpost artists to funding sources both within and outside of Creative Scotland including existing or forthcoming bursaries and professional development awards through respective professional associations and unions.**

<sup>27</sup> <http://www.creativescotland.com/investment/talentdevelopment/professionaldevelopment>

### 6.3 Creating a more professional and confident sector

Consultations with a range of stakeholders highlighted a need to raise the profile of artists' work within participatory settings and at the same time create a sector that is confident to engage with commissioners to explore future opportunities. The process of improving the supply and uptake of skills development support represents an integral part of the process of improving and reinforcing professionalism within the sector. However the research has identified a number of areas where the development of the sector could be further supported using the ArtWorks Scotland programme as a catalyst.

#### Supporting artists to realise opportunities for work in settings

Consultation with artists has highlighted a number of factors which are serving to limit their ability to secure work within participatory settings. In order to maximise the value of high quality initial training and continuous professional development, firstly it is important to address the issue of artists securing work. In addition to a demand for training to develop their practice in settings there is also demand for support for the following:

- Marketing to commissioners;
- Identifying opportunities;
- Negotiating with commissioners;
- Responding to opportunities / preparing submissions;
- Guidance on insurances/professional indemnity for working in different settings;
- Guidance on the Protecting Vulnerable Groups (PVG) scheme; and
- Managing contracts.

The extent and quality of support by HE/FE institutions in providing support for artists to manage their work/business and preparing them to compete in a competitive sector varies. As a consequence consideration should be given to commissioning relevant organisations to prepare guidance materials and deliver workshop sessions to support artists working in participatory settings<sup>28</sup>.

#### Developing a strong and visible Community of Practice

An important step in creating a confident sector and raising the profile of arts-led activity in participatory settings is generating a strong community of practice. Just under a quarter of artists responding to the survey reported to feel part of a connected community of practice. The absence of a strong community of practice may contribute directly to a number of concerns expressed by artists including a sense of isolation, a lack of awareness of professional development or networking opportunities and concern regarding the future demand by commissioners (and thus opportunities) due to a perceived lack of visibility or strategic voice.

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<sup>28</sup> It is noted that one of the units currently out for consultation for the Community Arts National Occupational Standard is entitled 'Manage and market yourself as a freelancer' and incorporates a range of business skills.

Building a strong and visible community of practice underpins the development of a coherent programme of skills development support in Scotland and improves the prospects for the catalytic impact of the ArtWorks Scotland programme. Proposed options to be considered for investment by ArtWorks Scotland may include:

- **Establishing an annual conference** - this could be used to showcase good practice in Scotland and from further afield and the value of work in settings and could incorporate professional development workshops. The cost of running the conference could be met through a combination of sponsorship and delegate fees; and
- **Establishing an online community of practice** - this could be used to provide an evolving and organic window and resource for graduate and more experienced artists alongside commissioners seeking to inform service delivery. The relative merits of how such a community would be facilitated would have to be scoped but could build on the established ArtWorks Forums including the ArtWorks Scotland LinkedIn group or build on a high profile launch in order to provide the necessary levels of engagement required to make the community function. The 'forum' could incorporate the hosting of a range of resources including support materials, guidance, opportunities (professional development, mentoring, placements) and signposting to current projects/artists working in participatory settings.

#### **Recommendation 10**

**Building a strong and visible community of practice underpins the development of a coherent programme of skills development support in Scotland and improves the prospects for the catalytic impact of the ArtWorks Scotland programme. Proposed options to be considered for investment either through ArtWorks Scotland or a strategic commission via Creative Scotland include establishing an annual conference and developing an online community of practice.**

#### **Advocacy for the value of work in participatory settings**

The ArtWorks Scotland programme has provided a much welcomed focus on artists working in participatory settings. Artists responding to the online survey indicated that having a dedicated organisation to act as an advocate for the sector was the most important factor in developing a stronger community of practice. Exploring this point further with a number of artists it is apparent that many are not aware of the role that Creative Scotland already plays in engaging with strategic partners to raise the profile of work in participatory settings and opening up future opportunities.

In addition all cultural organisations in Scotland actively deploying artists to work in participatory settings have a role to play in raising awareness of the value of the approach in their respective fields.

The process of developing a strong community of practice for artists working in participatory settings is likely to involve a range of partners and thus mitigate the need for a single organisation to take the lead. However, Creative Scotland can play an important role in providing leadership for the sector and brokering links between key partners to ensure that the infrastructure established through the ArtWorks Scotland programme can be sustained.

**Recommendation 11**

**Creative Scotland to take a lead role in raising the profile of work in participatory settings and opening up future opportunities through effective engagement of strategic partners and potential commissioners.**

## 6.4 Commissioner validation and quality assurance

Consultations undertaken as part of the skillset research have emphasised the importance of working with commissioners in order to raise awareness of their role in supporting the successful delivery of arts-led activity within participatory settings. The production of a guidance toolkit specifically to support commissioners has the potential to improve the quality of peoples' engagement in arts-led activity as well as supporting the professional development of artists through a more overtly collaborative approach. A number of such guidance documents have already been produced<sup>29</sup> although it is not clear the extent to which they are used by commissioners.

The scope of any guidance document could include the following (please note this is not an exhaustive list):

- Establishing a brief / service specification to outline the purpose of the arts-led activity;
- Engaging artists in the procurement process;
- Using a pre-qualification questionnaire to ensure competence of providers;
- What to expect to pay for quality arts-led activity;
- Using induction training to support activity planning and design;
- Clarifying the role of setting staff in supporting the arts-led activity;
- Health and safety;
- Insurance and disclosure;
- Participant consent;
- Monitoring , evaluation and quality assurance; and
- Staff training and development.

Once produced, guidance materials could be disseminated to current/potential commissioners through relevant associations or representative bodies (i.e. Education Scotland, COSLA<sup>30</sup>, VOCAL<sup>31</sup>, Scottish Care, NHS Scotland, Scottish Prison Service or Youth Scotland). Creative Scotland could take a clear role in developing a cohort of champions from key agencies or commissioners to be advocates and to assist in cascading best practice.

<sup>29</sup> The Partnership Development Initiative has led to the publication of a Model Framework for Third Sector Criminal Justice Services. The purpose of the framework is to assist prisons in working with a wide range of third sector organisations. It is designed to be a simple, step-by-step process to ensure proactive planning, communications, delivery and evaluation of third sector work in prisons, resulting in improvements in the quality and availability of services for offenders.

<sup>30</sup> Convention of Scottish Local Authorities

<sup>31</sup> National Association for Culture in Scotland

**Recommendation 12**

**A guidance toolkit specifically to support commissioners employing artists to work in participatory settings to be produced and disseminated through relevant associations or representative bodies. Creative Scotland should also consider taking a lead role in developing a cohort of champions from key agencies or commissioners to be advocates and to assist in cascading best practice.**

**Recommendation 13**

**Explore the feasibility of establishing a kite mark or quality standard for artists working in participatory settings to support commissioners through the procurement process.**

**Summary**

ArtWorks Scotland needs to invest resources effectively in order to generate learning through pilot projects and build sustainable infrastructure to support artists working in participatory settings. The fragmented nature of existing training and professional development opportunities in Scotland and an absence of a clearly defined community of practice all present challenges to establishing a coherent approach. Any programme of skills development support will need to reflect and respond to a considerable variation in the training and professional development needs of artists.

To support the initial training of artists it is first important to raise the profile of the sector at an undergraduate level in order to inform career choices. Effort should also be directed at improving and expanding the use of internships, apprenticeships and placements within both undergraduate and postgraduate art courses and beyond. Skills sharing and learning benefits derived from artist networks should not be restricted to more experienced practitioners. Undergraduate and postgraduate art students should be supported by strengthening the links between individual art courses (or wider institutions) and existing networks. HE/FE institutions should also be encouraged to strengthen their engagement of their respective alumni in order to support the objectives of the ArtWorks UK special initiative.

The ArtWorks Scotland programme presents an opportunity to pilot a number of mentoring schemes to support mid-career and established artists to obtain the skills, knowledge and qualities required to work in participatory settings. Further investment in the peer networks may prove useful in both guiding and accelerating their development. This could include the use of feasibility studies to explore approaches for reducing their reliance on grant funding and becoming self-sustaining.

Commissioning the production of user-friendly, online guidance documents that incorporate the learning from existing publications and toolkits as well as ensuring that these are relevant for practice in Scottish settings would provide a useful resource to support artists working in participatory settings.

Several HE institutions report to be reviewing their delivery models and in particular looking at ways in which learners may access existing study units/modules within degree courses on a more flexible basis. In the context of the ArtWorks Scotland programme this would represent a welcome shift towards ensuring that the format of professional development is more closely aligned with the needs of artists working in participatory settings.

Further work is required to explore additional and alternative funding opportunities to support artists' professional development for those working in participatory settings. This may include existing or forthcoming bursaries and professional development awards through respective professional associations and unions.

Raising the profile of arts-led activity in participatory settings can help to stimulate future demand from commissioners and underpin efforts to create a more professional and confident sector. Steps should be taken to establish a strong and visible community of practice that is able to showcase good practice and clearly articulate the value of artists' work in a range of participatory settings.

Finally, it is important to engage commissioners in order to strengthen their role in supporting the successful delivery of arts-led activity within settings. Commissioners should not view their role as simply transactional in procuring artists' services but as an active partner in contributing to the skills development of both artists and their own workforce. The production of a guidance toolkit specifically to support commissioners has the potential to improve the quality of people's engagement in arts-led activity as well as supporting the professional development of artists through a more overtly collaborative approach. Creative Scotland could also take a clear role in developing a cohort of champions from key agencies or commissioners to be advocates and to assist in cascading best practice.

## 7 Recommendations

The following recommendations are provided at the conclusion of the commissioned research.

### Supporting initial training

1. ArtWorks Scotland to raise the profile of work in participatory settings whilst informing education and career choices at an undergraduate level by piloting a series of artist/commissioner-led seminars delivered to students on art courses and commissioning a short film which displays the variety of high-quality arts-led work delivered in participatory settings. ArtWorks Scotland should also convene a meeting of HE partners in order to explore the development, piloting and evaluation of a credit-rated module on working in participatory settings. This meeting should also be used to encourage FE/HE institutions to improve the ease by which artists can identify relevant course content and learning outcomes through their respective website and prospectus.
2. ArtWorks Scotland to commission the production of guidance documentation for HE/FE institutions incorporating placements in their provision and placement providers in order to maximise the impact of placements. This document could cover all aspects of good practice to be employed by HE/FE institutions in order to support the skills development of under/post graduates taking up placement opportunities as well as guidance on the role and responsibilities of the setting in supporting an effective placement.
3. ArtWorks Scotland should further explore the development of a more strategic approach to brokering placement opportunities between settings and students seeking hands-on experience of working in participatory settings.
4. Links between undergraduates and postgraduates students on art courses and artist networks, umbrella organisations and professional bodies should be strengthened. ArtWorks Scotland should consider establishing a definitive list of existing artist networks, umbrella organisations and professional bodies across Scotland and matching these with relevant courses as a useful first step.
5. ArtWorks Scotland should work with a small selection of HE institutions to explore their current engagement activities with their respective alumni. Discussions should explore the potential for and barriers to greater/more effective engagement activities in order to support the objectives of the ArtWorks UK special initiative. The resulting report should look to highlight the potential to inform the design of courses and modules that provide training that support artists to work effectively in participatory settings. Discussions could also explore the potential links to the seminar series (Recommendation 1) and artist networks, umbrella organisations and professional bodies (Recommendation 4).
6. ArtWorks Scotland should develop a number of good practice case study examples highlighting the scale, scope, costs and benefits of cultural organisations implementing internship and apprenticeship programmes. The case studies and accompanying guidance should highlight the support available to organisations looking to implement skills development programmes and showcase the advantages to both the organisation and the artist of becoming involved.

### **Supporting continuous professional development**

7. ArtWorks Scotland should promote the use and benefits of mentoring models to support mid-career and established artists to obtain the skills, knowledge and qualities required to work in participatory settings. The dissemination of guidance on appropriate CPD activities including mentoring structures and skillsets required to support work in participatory settings should be accompanied by signposting mechanisms highlighting opportunities and added value available through the Scottish Mentoring Network and existing Creative Scotland investment streams.
8. Creative Scotland should assess the continued relevance and appropriateness of existing setting specific guidance materials (e.g. documents and short films) with any identified gaps filled and through the commissioning of new resources. All resources should be validated by commissioners and published online in order to maximise access to artists, commissioners and funders.
9. Creative Scotland should ensure artists are aware of all available funding opportunities to support their professional development linked to working in participatory settings. This should outline the infrastructure required to signpost artists to funding sources both within and outside of Creative Scotland including existing or forthcoming bursaries and professional development awards through respective professional associations and unions. Creative Scotland should consider ring-fencing a proportion of funding within relevant investment streams to support training and professional development of artists.

### **Creating a more professional and confident sector**

10. Building a strong and visible community of practice underpins the development of a coherent programme of skills development support in Scotland and improves the prospects for the catalytic impact of the ArtWorks Scotland programme. Proposed options to be considered for investment either through ArtWorks Scotland or a strategic commission via Creative Scotland include establishing an annual conference and developing an online community of practice.
11. Creative Scotland to take a lead role in raising the profile of work in participatory settings and opening up future opportunities through effective engagement of strategic partners and potential commissioners.

### **Commissioner validation and quality assurance**

12. A guidance toolkit specifically to support commissioners employing artists to work in participatory settings to be produced and disseminated through relevant associations or representative bodies. Creative Scotland should also consider taking a lead role in developing a cohort of champions from key agencies or commissioners to be advocates and to assist in cascading best practice.
13. Explore the feasibility of establishing a kite mark or quality standard for artists working in participatory settings to support commissioners through the procurement process.

## Appendix 1: Artist Survey

### INTRODUCTION

As part of the ArtWorks Scotland programme, Consilium Research and Consultancy (Consilium) has been contracted by Creative Scotland to undertake research that focuses on the skills, knowledge and qualities that artists (across all artforms) need to deliver high quality work in participatory settings (a participatory setting refers to the places where the artist works with participants which could be schools, community spaces, prisons, healthcare settings etc.).

The purpose of this survey is to consult with artists in order to explore the following:

- The skills and knowledge needed to work in participatory settings
- Career paths of artists working in participatory settings
- The nature of work in different participatory settings
- Training needs and aspirations
- Levels of awareness of training opportunities

You do not need to provide your name when completing this survey. However if you wish to be entered into a prize draw with a chance of winning one of three prizes, including the new iPad and gift vouchers for John Lewis, then you will need to provide your name and email address.

Thank you for your time in completing the survey which should take no longer than 15 minutes of your time. Should you require any assistance or have questions about the research please feel free to contact the ArtWorks Scotland Commissioned Research Manager, Andy Parkinson, via [Andy.Parkinson@creativescotland.com](mailto:Andy.Parkinson@creativescotland.com) or 07713 357386.

The data collected in this survey will be confidential and as such respondents will not be identified in any subsequent report. All data collected through this survey will be owned by Creative Scotland. Consilium complies with the legal obligations as laid down by the Data Protection Act 1998. The findings will form part of a published report that will be hosted on the ArtWorks Scotland webpage later this year.

## ABOUT YOU

### 1. Are you based in Scotland?

Yes

No

### 2. Your Gender

Male

Female

Prefer not to answer

### 3. In which local authority area do you live?

Aberdeen City Council

Aberdeenshire Council

Angus Council

Argyll and Bute Council

Clackmannanshire Council

Dumfries and Galloway Council

Dundee City Council

East Ayrshire Council

East Dunbartonshire Council

East Lothian District Council

East Renfrewshire Council

Edinburgh City Council

Falkirk Council

Fife Council

Glasgow City Council

Highland Council

Inverclyde Council

Midlothian Council

Moray Council

North Ayrshire Council

North Lanarkshire Council

Orkney Islands Council

Perth and Kinross Council

Renfrewshire Council

Scottish Borders Council

Shetland Islands Council

South Ayrshire Council

South Lanarkshire Council

Stirling Council

West Dunbartonshire Council

West Lothian Council

Western Isles Council

Other (please specify)

**4. Your Career Stage**

Emerging (young person, student)

Early (recent graduate)

Midcareer

Established

**5. What artforms do you primarily work in (please tick all that apply)**

Craft and design

Dance

Film

Literature

Media

Music

Performing/combined arts

Theatre

Visual arts

Other (please specify)

**6. Do you have experience of working as an artist in participatory settings?**

*We are concerned here with artists who choose to work with people in collaborative creative processes. The end user of the artist's interventions could be young people, older people, people with physical disabilities, mental health service users or local communities.*

*Participatory settings refer to the places where the artist works with participants which could be schools, community spaces, prisons or healthcare settings, etc.*

Yes

No

**7. If no are you actively seeking to work as an artist within participatory settings?**

Yes

No

Don't Know

**8. How many years have you been working as an artist in participatory settings?**

0-2 years

3-5 years

6-10 years

Over 10 years

Prefer not to say

## ABOUT YOUR TRAINING

### 9. What is the highest training level that you are qualified to?

Level 1 / SCQF 4 (e.g. Foundation Diploma, SVQ 1)

Level 2 / SCQF 5 (e.g. 1st Diploma, SVQ 2)

Level 3 / SCQF 6 (e.g. National Diploma, National Certificate, SVQ 3)

Level 4 / SCQF 7 (e.g. Foundation Degree, HNC, Cert HE)

Level 5 / SCQF 8/9 (e.g. Foundation Degree, HND, Dip HE, SVQ 4)

Level 6 / SCQF 9/10 (e.g. BA, BSc)

Level 7 / SCQF 11 (e.g. MA, MSc, MPhil, SVQ 5)

Level 8 / SCQF 12 (e.g. PhD)

Other (please specify)

### 10. What year did you achieve this qualification/graduate?

### 11. What was the area of study? (i.e. Fine Art, Design)

### 12. Over the last 12 months please provide details of any training you have accessed to support your work in participatory settings (please tick all that apply)

Postgraduate courses/modules

Undergraduate courses/modules

Continued professional development

Short Courses

Practice based training (placements)

Self-directed accessing toolkits

I have not accessed any training over the last 12 months

Other (please specify)

### 13. How important is accreditation to you (i.e. training which is recognised by an official training organisation)? (1 = not important at all and 5 = very important)

### 14. Based on your experience how important it to employers that you have an accredited qualification when you are applying to work as an artist in a participatory setting? (1 = not important at all and 5 = very important)

### 15. Do you think there are specific things that might stop you from doing training or other professional development to support for working in participatory settings?

Yes

No

**16. If yes please tell us what they are (please select all that apply)**

Cost of courses or other professional development  
 Awareness of courses or other professional development opportunities  
 Location of courses or other professional development opportunities  
 Lack of quality courses or other professional development  
 The format of courses or other professional development isn't flexible enough to fit within your workload  
 Other (please specify)

**17. If you have undertaken courses or other professional development for working in participatory settings, how have you funded it?**

Self funded  
 Grant funding  
 Career development loan  
 Other (please specify)

**18. Would you be willing to pay for relevant courses or other professional development opportunities to support your work in participatory settings?**

Yes  
 No

**19. What format of training do you think best fits your needs? (please tick all that apply)**

Taught seminars (full time)  
 Taught seminars (part time)  
 Distance learning/online learning  
 Supported placements/work experience  
 Mentoring/shadowing  
 Other (please specify)

**20. How do you currently find out information about forthcoming courses or other professional development opportunities? (please tick all that apply)**

HE/FE institution websites  
 Creative Scotland's website  
 Artist / Practitioner networks (including online)  
 Cultural organisations' websites  
 Union  
 Local Authority  
 Arts press  
 Word of mouth  
 Social Networking  
 Newsletters/e-shots  
 Other (please specify)

**21. How do you rate the ease with which you can find out details of courses or other professional development opportunities?**

Very easy  
Easy  
Adequate  
Difficult  
Very difficult  
Don't know

**22. Have you heard of Accreditation of Prior Experiential Learning (APEL) as a way to obtain qualifications based on your practice experience?**

*APEL is a process that enables people to receive formal recognition for skills and knowledge they already possess. A person's learning and experience can be formally recognised and taken into account to: gain entry to further or higher education courses; give exemption from certain parts of a new course of study; and qualify for an award in an appropriate subject in further or higher education.*

Yes  
No

**23. Please provide details of your experience or understanding of APEL**

**24. Is this something that you would be interested in?**

Yes  
No

**25. Have you taken up work experience or placements to provide you with experience of working in participatory settings?**

Yes  
No

**26. If yes how many placements have you completed?**

**27. How useful are placements in helping you to develop the skills and knowledge to carry out participatory work? (1 = not useful at all and 5 = very useful)**

**28. If no is this something that you would be interested in?**

Yes  
No

**29. Have you ever been part of a mentoring scheme to support your work within participatory settings?**

Yes (formal mentoring)  
Yes (informal support)  
No

**30. How useful was the mentoring scheme in helping you to develop the skills and knowledge to carry out participatory work? (1 = not useful at all and 5 = very useful)**

**31. Would you be interested in receiving support from a mentor to develop your skills and knowledge in carrying out participatory work?**

Yes

No

### **DEVELOPING PRACTICE**

In the context of the ArtWorks Scotland programme this means the development of skills and knowledge for artists carrying out participatory work to ensure better quality in the practice and a better experience for participants. Participatory practice therefore means the artist's practice which occurs when working with participants as opposed to your studio practice.

**32. Based on your experience please list in order of priority five skills that artists need to work in participatory settings.**

**33. Please provide further detail on what skills, knowledge and experience you feel that artists need to work in participatory settings?**

**34. Please provide detail of any 'setting specific' skills (e.g. specific skills required to work in a prison setting or an early years setting).**

**35. If you have obtained undergraduate qualifications, to what extent do you feel that these provided you with the skills and knowledge to work in participatory settings? (1 = didn't prepare me at all and 5 = fully prepared me)**

**36. If you have obtained postgraduate qualifications, to what extent do you feel that these provided you with the skills and knowledge to work in participatory settings? (1 = didn't prepare me at all and 5 = fully prepared me)**

**37. If you have done any short courses or other non-accredited training to what extent do you feel that these provided you with the skills and knowledge to work in participatory settings? (1 = didn't prepare me at all and 5 = fully prepared me)**

Please expand on your response

**38. Do you think more specialist courses and other professional development opportunities should exist for artists working in participatory settings?**

Yes

No

Why do you say that? (Please provide further details)

**39. When working in participatory settings have you ever used any guidance materials or toolkits?**

Yes

No

**40. If you have used any of the following toolkits please rate their usefulness (1 = not useful at all and 5 = very useful)**

Cultural Coordinator

Handbook

Quality Framework

Partners toolkit

Making the Most of Residencies

Creating Safety

Other (please specify)

**41. Do you think there are things other than qualifications that could equally demonstrate your skills, knowledge and experience of working in participatory settings? (e.g. references from employers or feedback from participants).**

**42. Have you heard of 'creative learning portfolios'?**

**43. Please feel free to provide any further comments or ideas on the provision of training and skills development support for artists working in participatory settings?**

Yes

No

## **YOUR WORK**

**44. In which participatory settings have you worked (these are places where an artist works with participants)? (Please tick all that apply)**

Community

Criminal justice - other

Criminal justice - prisons

Education - other

Education - schools

Education - adult

Education - early years

Youth Work

Health - hospitals etc.

Health - other

Other (please specify)

**45. Why do you work in participatory settings? (please tick all that apply)**

As a source of income

Enjoyment of engaging with participants

To develop my practice

Lack of other artform opportunities

It is fundamental to my practice as an artist

Other (please specify)

**46. In an average year what % of your income comes from working in participatory settings?**

0-20%

21-40%

41-60%

61-80%

81-100%

Prefer not to say

Don't know

**47. In an average year what % of your professional time is spent working in participatory settings?**

0-20%

21-40%

41-60%

61-80%

81-100%

Prefer not to say

Don't know

**48. Has your work been supported through any of the Scottish Art Council's / Creative Scotland's Investment Programmes? (please tick all that apply)**

Cultural Coordinators Programme

Partners

Inspire/Inspiring Communities

Creative Futures

Creative Identities

The Professional Development programme

Quality Production Investment Programme

First in a lifetime

Youth Music Initiative

Other (please specify)

**49. Are you a member of an artist/practitioner network?**

Yes

No

**50. Please provide details (please tick all that apply)**

Youth Music Forum

Scottish Prison Arts Network (SPAN)

Trigger

NEPAN

PATTER

engage

Scottish Drama Training Network

Creative Learning Networks

Scottish Contemporary Art Network

Other (please specify)

**51. Is this due to any of the following reasons? (please tick all that apply)**

Not aware of artists networks

Don't have time to get involved

Don't think there are any benefits to joining a network

There isn't an active network where I live/work

Competition

Too expensive to join

Other (please specify)

**52. As an artist working within participatory settings do you feel part of a connected community of practice?**

Yes

No

Sometimes

Don't know

**53. How could a stronger community of artists working in participatory settings be developed?**

**Please rank in order of importance with 1 = least important and 6 = most important**

- Dedicated website
- Annual conference and showcasing event
- Networking events
- Better use of social media/online networks
- Better promotion of the benefits
- Dedicated organisation for advocacy

**54. If you wish to be included in the prize draw then please provide your name and email address below.**

Your Name

Your Email Address

**55. Would you like to be kept informed about the work of the ArtWorks Scotland programme?**

Yes

No

**56. Would you be willing to discuss your responses in more detail with a member of the ArtWorks Scotland research team?**

Yes

No

**57. If Yes please provide your contact number below.**

Contact Number

**Thank you for your time in completing this survey. Further information about the ArtWorks Scotland programme can be accessed at**

**<http://www.creativescotland.com/explore/projects/artworksscotland>.**

## Appendix 2: Location of Artists responding to the survey

| Local Authority               | Responses  | %            |
|-------------------------------|------------|--------------|
| Glasgow City Council          | 42         | 20.0         |
| Edinburgh City Council        | 36         | 17.1         |
| Highland Council              | 30         | 14.3         |
| Scottish Borders Council      | 11         | 5.2          |
| Dundee City Council           | 10         | 4.8          |
| Aberdeenshire Council         | 9          | 4.3          |
| Moray Council                 | 8          | 3.8          |
| Fife Council                  | 7          | 3.3          |
| Renfrewshire Council          | 6          | 2.9          |
| Shetland Islands Council      | 6          | 2.9          |
| Aberdeen City Council         | 5          | 2.4          |
| Argyll and Bute Council       | 5          | 2.4          |
| Perth and Kinross Council     | 5          | 2.4          |
| Clackmannanshire Council      | 4          | 1.9          |
| Midlothian Council            | 4          | 1.9          |
| Stirling Council              | 3          | 1.4          |
| Angus Council                 | 2          | 1.0          |
| East Renfrewshire Council     | 2          | 1.0          |
| Falkirk Council               | 2          | 1.0          |
| North Lanarkshire Council     | 2          | 1.0          |
| Orkney Islands Council        | 2          | 1.0          |
| West Dunbartonshire Council   | 2          | 1.0          |
| Western Isles Council         | 2          | 1.0          |
| East Ayrshire Council         | 1          | 0.5          |
| East Lothian District Council | 1          | 0.5          |
| South Ayrshire Council        | 1          | 0.5          |
| South Lanarkshire Council     | 1          | 0.5          |
| West Lothian Council          | 1          | 0.5          |
| Dumfries and Galloway Council | 0          | 0.0          |
| East Dunbartonshire Council   | 0          | 0.0          |
| Inverclyde Council            | 0          | 0.0          |
| North Ayrshire Council        | 0          | 0.0          |
| <b>Total</b>                  | <b>210</b> | <b>100.0</b> |

## Appendix 3: Phase 2 Consultations

| Name              | Organisation                  |
|-------------------|-------------------------------|
| Anne Gallagher    | Age Scotland                  |
| Nick Owen         | Aspire Trust Ltd              |
| Paul Pinson       | Brightspace                   |
| Jeanette Paul     | Duncan of Jordanstone College |
| Tracy Mackenna    | Duncan of Jordanstone College |
| Sharon Campbell   | Duncan of Jordanstone College |
| Andrew Milligan   | Duncan of Jordanstone College |
| Sheila Allen      | Dundee College                |
| Dawn Hartley      | Dundee Rep Theatre            |
| Linda Lees        | Edinburgh Council             |
| Jess Abrams       | Edinburgh YMI Forum           |
| Julia Fenby       | Education Scotland            |
| Linda Drew        | Glasgow School of Art         |
| Shona Paul        | Glasgow School of Art         |
| Lucy Vaughan      | Lyceum Theatre                |
| Kresanna Aigner   | Moray Arts Centre             |
| Eona Craig        | RCS                           |
| Maggie Kinloch    | RCS                           |
| Caroline Thompson | RSNO                          |
| Susanne Batchelor | Scottish Borders Council      |
| Sarah Rainey      | Scottish Mentoring Network    |
| Jim King          | Scottish Prison Service       |
| Chris Gray        | University of Aberdeen        |

## Appendix 4: Arts in Prisons: The Learning Centre View

### COMMUNICATION, CONSULTATION, CO-OPERATION, NEGOTIATION

#### Clarity of Objectives

- Why? (To increase and enhance participation in a wide range of cultural activities; Change perceptions of the value of the arts and culture in prisons; Develop new professional capabilities at the interface between education and culture; Help contribute towards enhanced engagement and achievement in prison education)
- Why? Counteracts isolation and stress of institutional living; develops common endeavour or team work, develops interpersonal, communication, leadership and cooperation skills
- What is being offered?
- What is the scope of the involvement of the different partners? Equal ownership?
- One – off or part of a longer-term relationship?
- How does the arts activity support the strategic objectives of College/SPS etc. Should it?

#### Project Planning

- Has the activity been designed for the particular prison? Prisoners not a homogeneous group. Short term prisoners/women/young offenders etc. Not what works but what works for whom in what contexts.
- Involvement of prisoners in planning phase?
- Have curricular issues been taken into account?
- Can the activity have a planned curricular link which can be exploited by lecturing staff?
- What balance has been struck between exciting cultural stimulation and pre-planned learning outcomes?
- Ensure all disclosures in place
- Ensure everyone fully briefed
- Share ownership via joint collaborative planning
- Be aware of timetable and related issues
- Demands on space and access?
- Is there appropriate supervision?
- Establish behaviour expectations
- Clarify who is responsible for what
- What are the expected educational outcomes?
- Who is providing necessary resources?
- How will evaluation and monitoring take place?
- Have follow up activities been planned?
- Have contractual/financial issues been discussed and are all clear about budgets

## Managing

- Essential that a named individual is responsible – but ensure that all staff feel involved and valued
- Needs to be regular meetings and feedback
- All have to feel comfortable to raise issues and expect their views to be listened to
- All have to respect each other's professional expertise and integrity
- Progress reports and meetings
- Clear timetable and milestones
- Ability to be flexible and adjust if something's not working
- Risk assessments

## Monitoring & Evaluation

- Underestimated the amount of work involved and the need to be clear from the outset about what data would be helpful.
- Development of a self-assessment scale – backfired. Inhabitants scored themselves highly at the start so as not to lose face. At later stages in project, when trust had been established more willing to be honest.
- Interviews, focus groups, diaries as well as “hard data” – (misconduct reports, qualifications etc.)
- Hard to assess long-term impact – sustained or improved physical and mental well-being; improved relationships with family, peers and community
- Action research – intensive and potentially costly

## Dissemination

- Essential there is agreement about how the results of the project should be disseminated.
- This must be considered at the outset
- Hostile media coverage needs to be considered and how it will be dealt with
- Communications strategy has to be in place

### Project Checklist

| Steps | Activity                                                                                                                             | Scheduling | Completed |
|-------|--------------------------------------------------------------------------------------------------------------------------------------|------------|-----------|
| 1     | Clarify aims and objectives (educational, prison and artistic rationale)                                                             |            |           |
|       | Agree the basis on which the success of the project will be measured. Consider what data needs to be collected and who will do this. |            |           |
| 2     | Plan and agree content and structure – all partners – bear in mind nature of the prison and characteristics of prison population     |            |           |
| 3     | Define and agree roles and responsibilities                                                                                          |            |           |
| 4     | Agree project timetable and key milestones                                                                                           |            |           |
| 5     | Consider promotion of the project in the prison – how will this be done? Need for incentives?                                        |            |           |
| 6     | Agree project budget and ensure all partners aware of the financial monitoring requirements                                          |            |           |
| 7     | Carry out Enhanced Disclosures                                                                                                       |            |           |
| 8     | Draw up list of equipment/resources required and clarify who supplies                                                                |            |           |
| 9     | Ensure approval given for all equipment to be brought in                                                                             |            |           |
| 10    | Identify physical space in which project will take place – ensure officer cover available                                            |            |           |
| 11    | Carry out risk assessments                                                                                                           |            |           |
| 12    | Put Memorandum of Agreements in place between all partners                                                                           |            |           |
| 13    | Agree prisoner selection and clarify their learning needs                                                                            |            |           |
| 14    | Carry out project                                                                                                                    |            |           |
| 15    | Review and monitoring of project                                                                                                     |            |           |
| 16    | Project documentation                                                                                                                |            |           |
| 17    | Project showcase/exhibition/performance                                                                                              |            |           |
| 18    | Thank you letters and acknowledgements                                                                                               |            |           |
| 19    | Feedback and consolidation                                                                                                           |            |           |

## Appendix 5: Phase One Recommendations

The following recommendations were provided at the conclusion of the Phase 1 research.

1. Creative Scotland's previously funded programmes should be reviewed to identify relevant learning for the provision of skills development support to artists working across a range of participatory settings.
2. The practicality of advocating the use of artist's personal creative learning portfolios should be explored in further detail.
3. Artists with proven experience of delivering quality work within participatory settings should be consulted to identify what skills are required to work within specific settings, to determine what skills development support is needed and the most effective approach to providing this to artists at different stages of their careers.
4. ArtWorks Scotland should broker a series of discussions between HE/FE organisations, cultural organisations and employers to identify future models of providing skills development support to undergraduate and postgraduate students.
5. The extent to which artists seeking skills development support for working in participatory settings are aware of the range of courses and training opportunities available across Scotland should be explored.
6. Artists working in participatory settings should be consulted in order to ascertain the level of use and views on existing toolkits and resources provided by Creative Scotland.
7. Existing toolkits and resources should be reviewed and where appropriate updated and disseminated through artist networks.
8. Creative Scotland's existing investment programmes should be reviewed and where possible re-shaped to support the objectives of the ArtWorks Scotland programme.
9. Opportunities to expand the number of high quality placements across a range of settings and artforms should be explored. The format and structure of placements should maximise learning by adopting a reflective pedagogy and draw upon the experience and skills of cultural organisations across Scotland.
10. ArtWorks Scotland should assess the feasibility of establishing a mentoring system which is able to match experienced practitioners with artists seeking to obtain support and guidance for working in participatory settings.
11. Models of accrediting prior learning of artists with experience of delivering work within participatory settings should be explored with HE/FE partners and the Scottish Qualifications Authority.
12. Approaches to raise the profile of artists' work within participatory settings amongst artists, learning providers and commissioners are investigated.