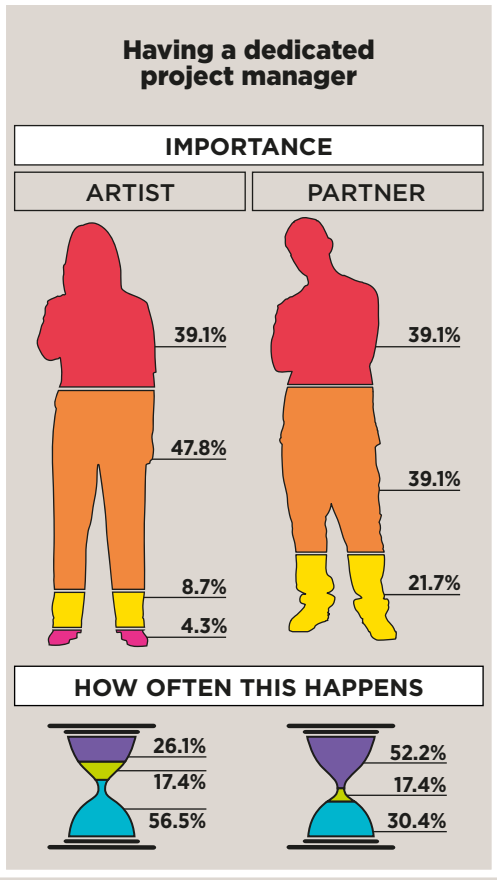
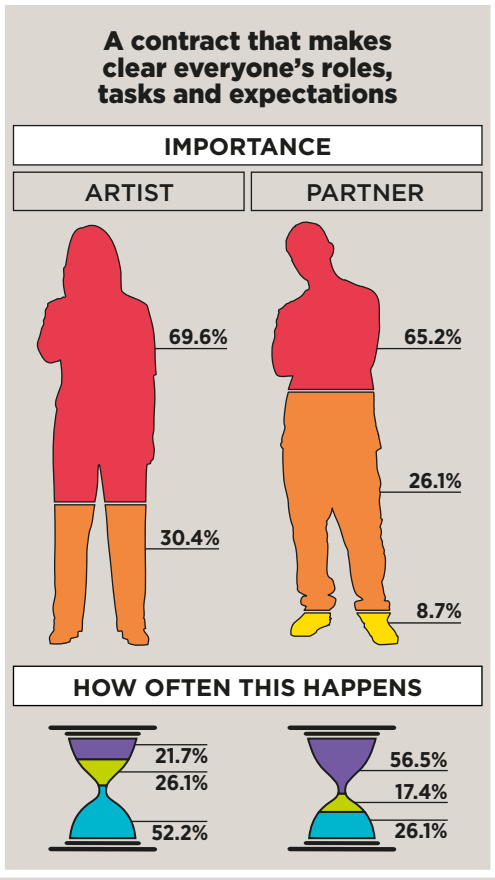
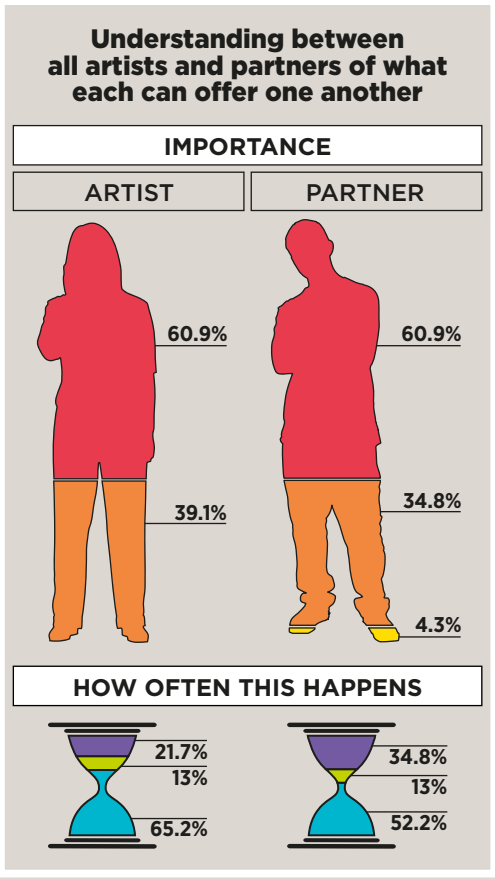
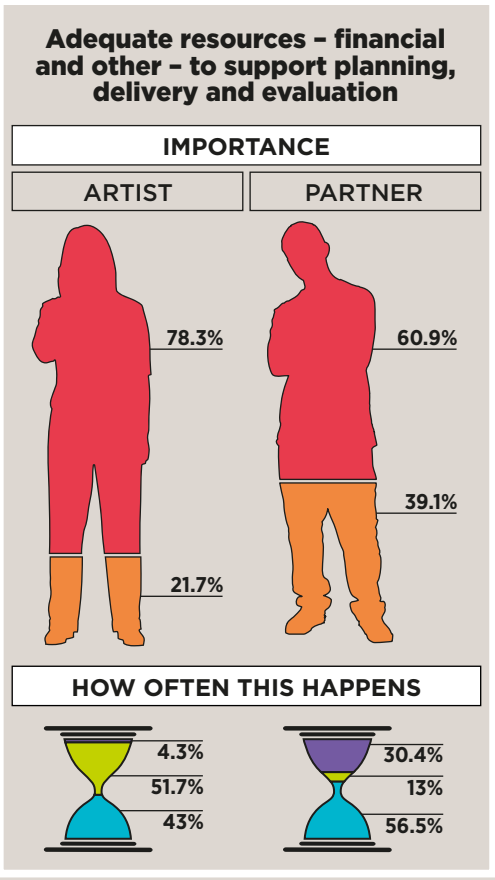
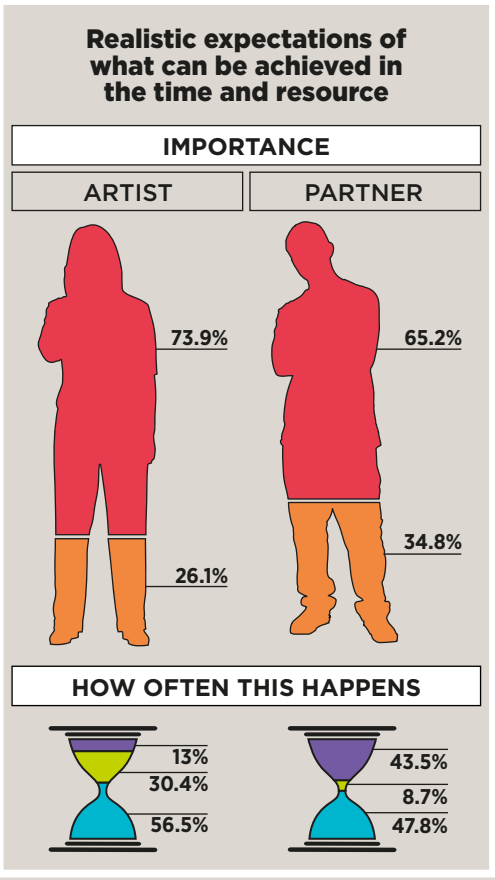
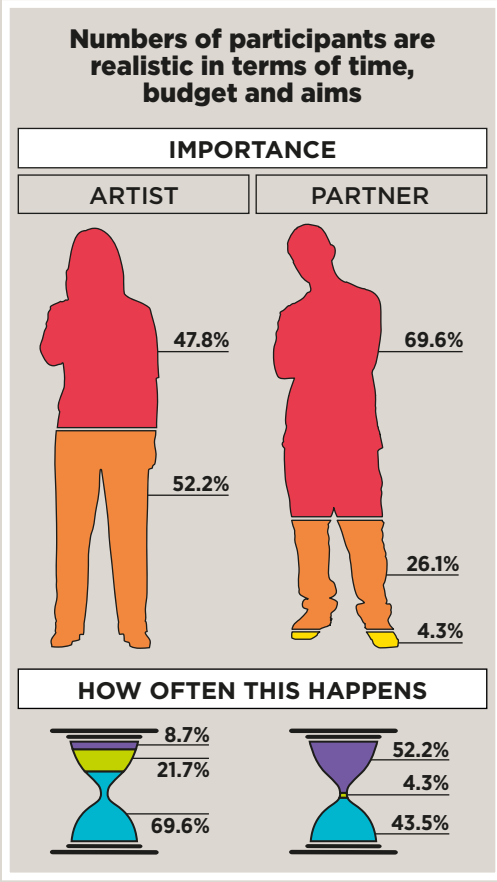
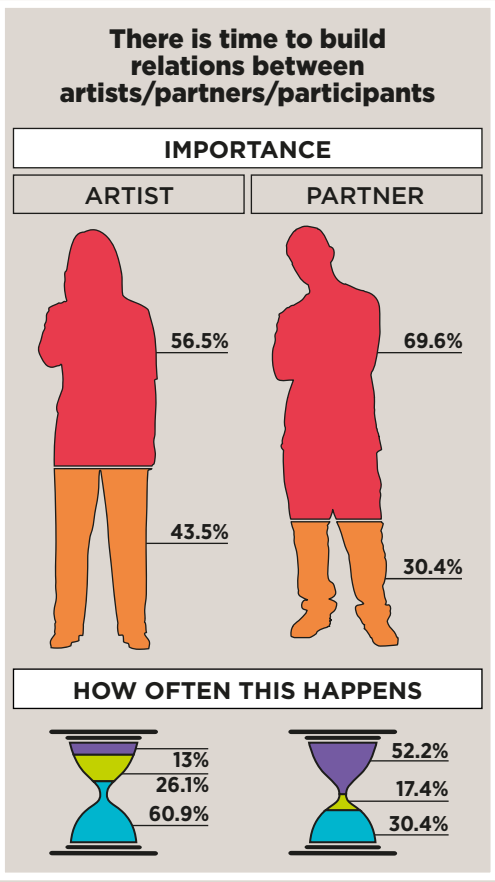
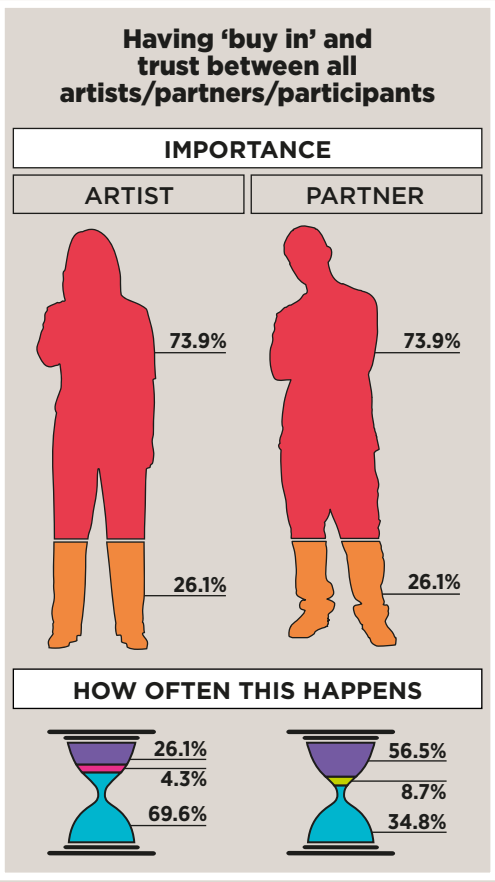
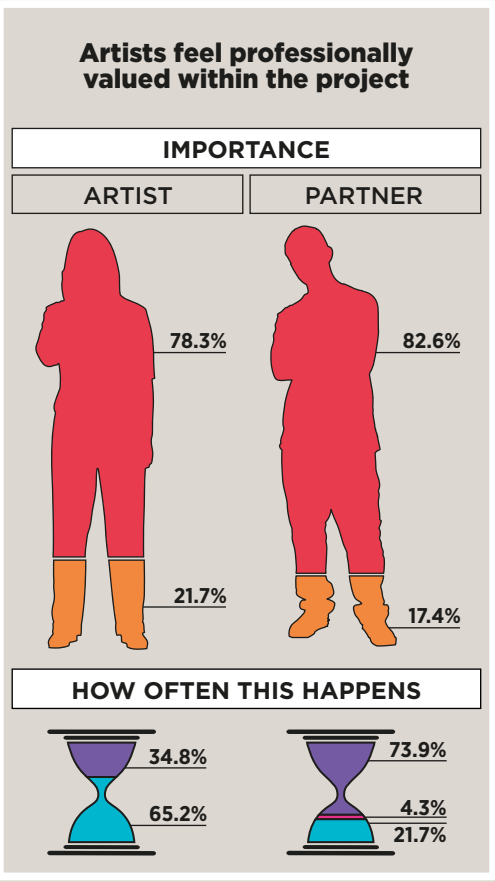
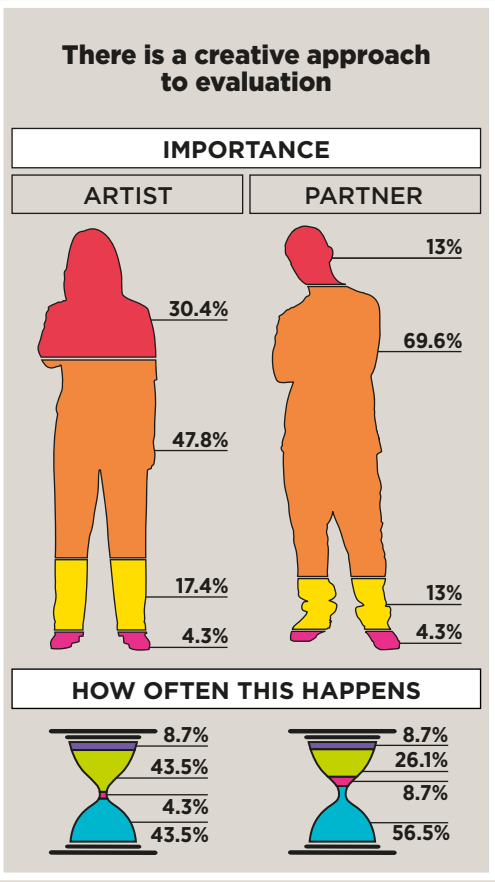
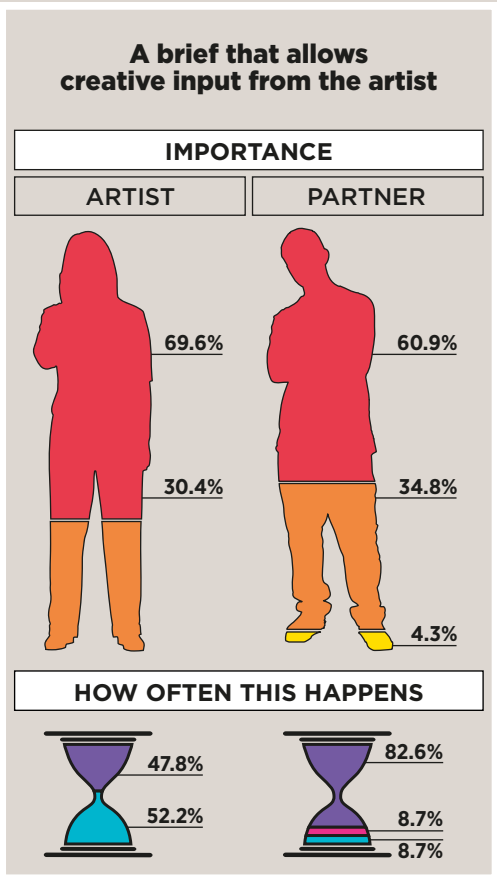
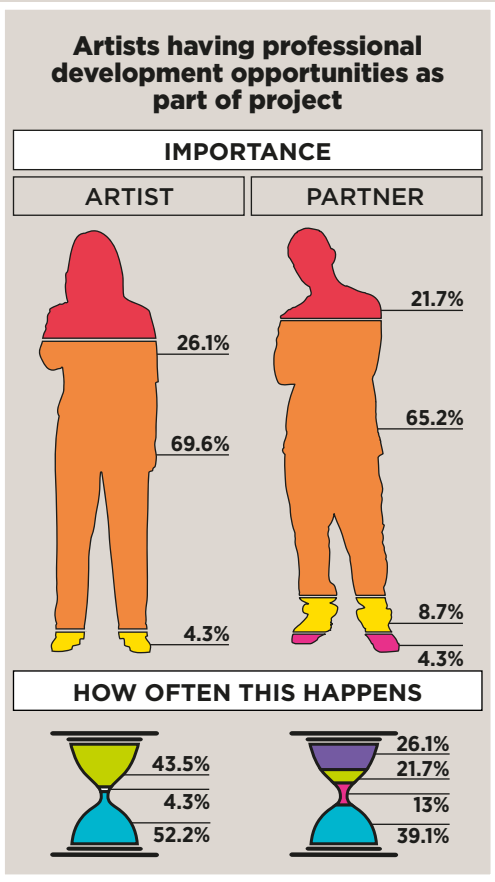
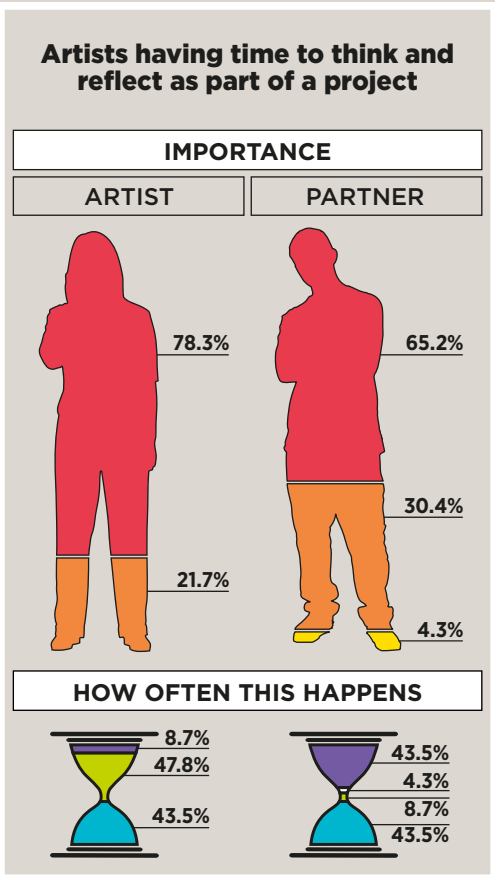
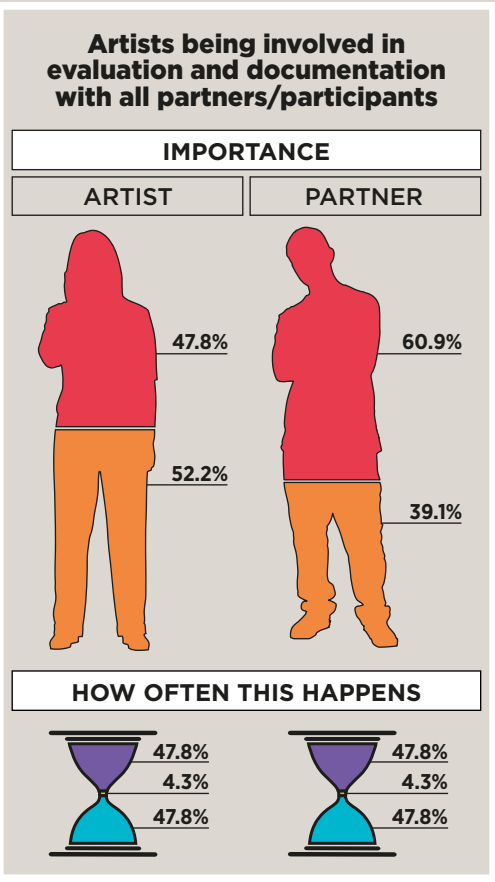
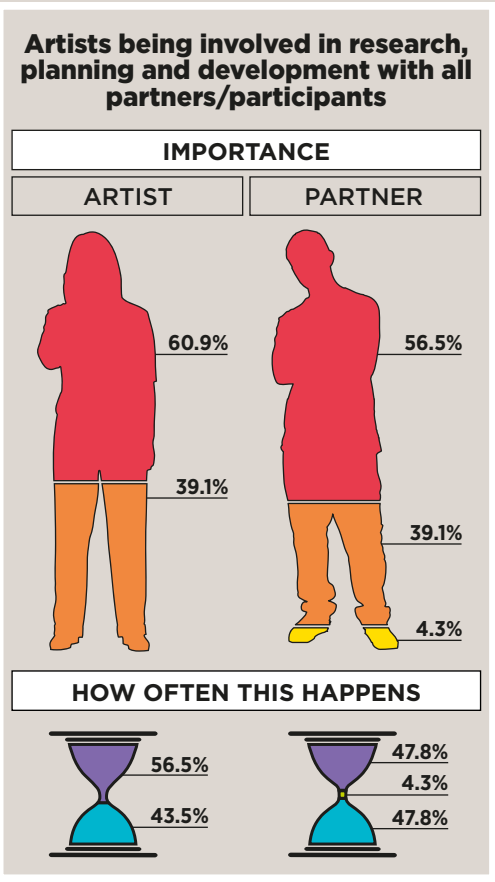


QUALITY FACTORS IMPORTANCE AND FREQUENCY

HOW TO READ THESE GRAPHICS

The quality factors below were generated through research with artists from the ArtWorks Scotland peer to peer networks. We then asked artists and partners (e.g. teachers, Creative Learning Network members and staff from the NHS, Community Development and Scottish Prison Service) to respond to these factors, in terms of **importance** and **how often they happened** in projects they have been involved in.



Please note: because some figures have been rounded up or down, they don't all add up to exactly 100%.

In 2012 ArtWorks Scotland researcher, Dr Fiona Dean, undertook a study with a small group of artists who work in a range of participatory settings. This led to the development of a number of 'factors' that artists felt were important to support high quality work. These were tested further in 2013 in order to understand the perspective of project 'partners' – people who work with artists as employers, managers, commissioners or co-ordinators. The 'partners' were asked to reflect on the usefulness of these factors and suggest any others that they thought were missing. The infographic shows some of the convergent and divergent thoughts about **how important** they are to both artists and partners and **how often** they happen in practice. To find out more about ArtWorks Scotland or read the research reports go to www.creativescotland.com/artworks

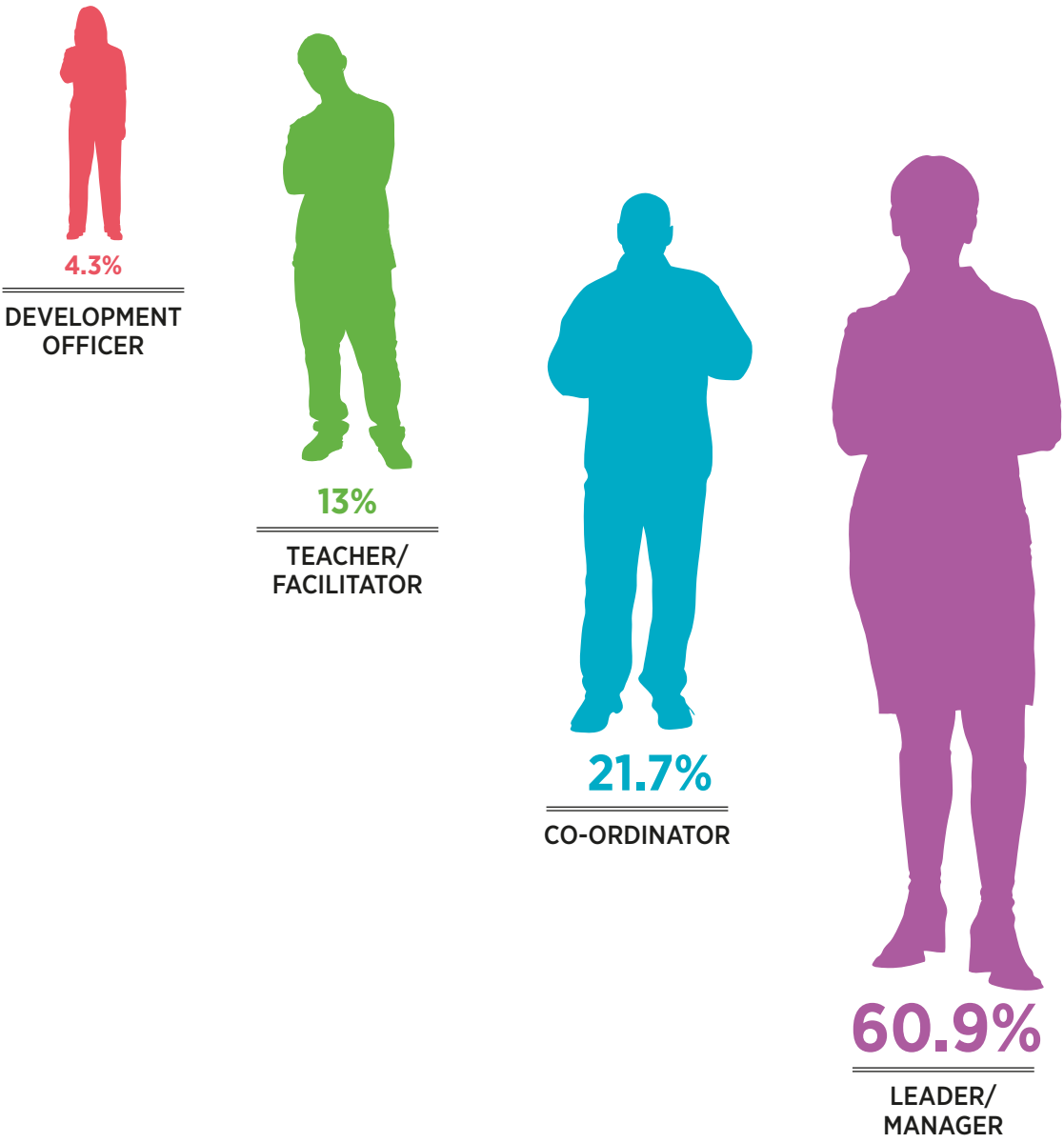
ArtWorks aims to support the initial training and continuous professional development of artists working in participatory settings. This will enhance the quality of people's engagement in arts-led activity and the arts, and create a more professional and confident sector whose work is valued and seen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

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

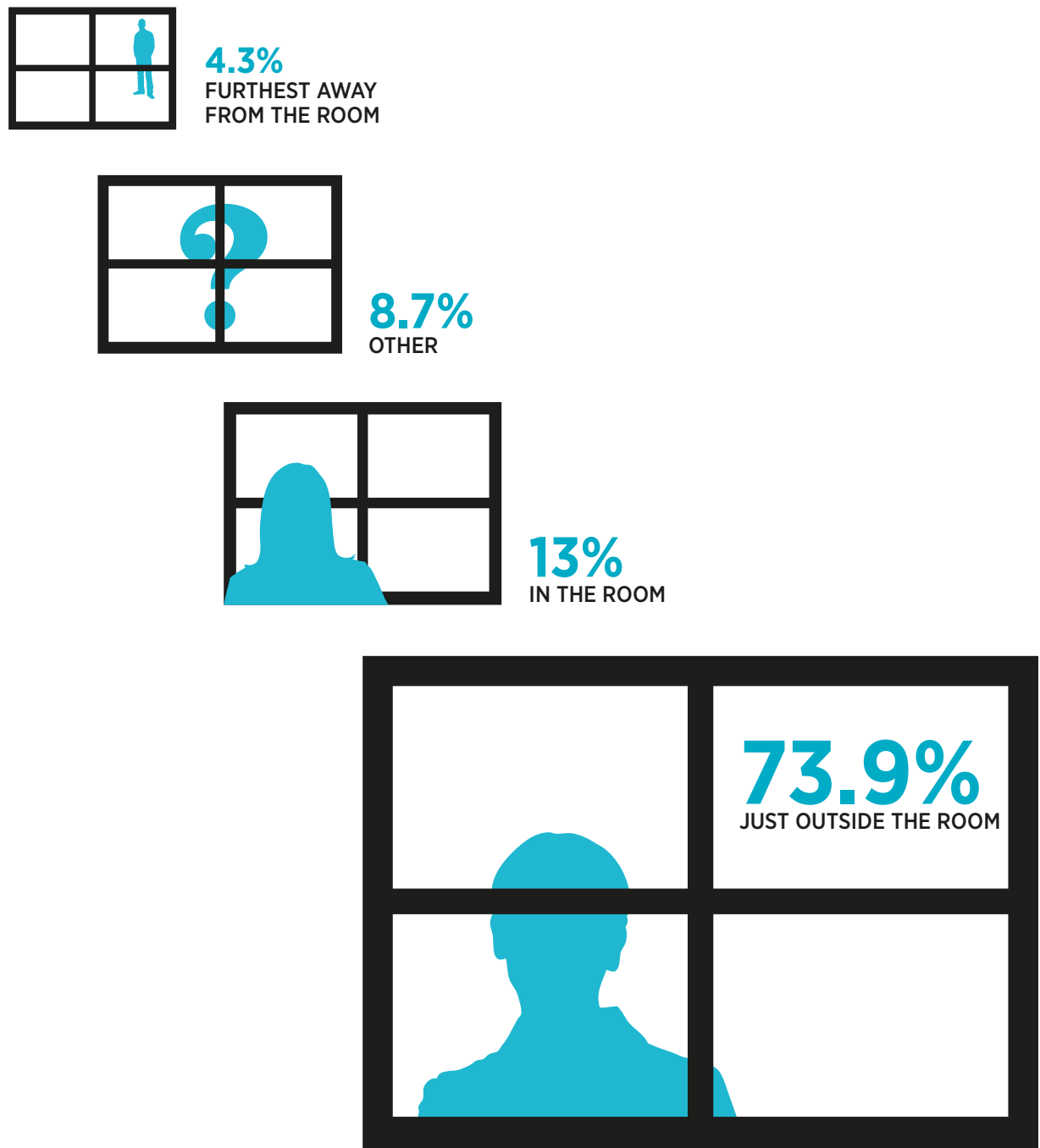
QUALITY PERSPECTIVES ARTISTS & PARTNERS



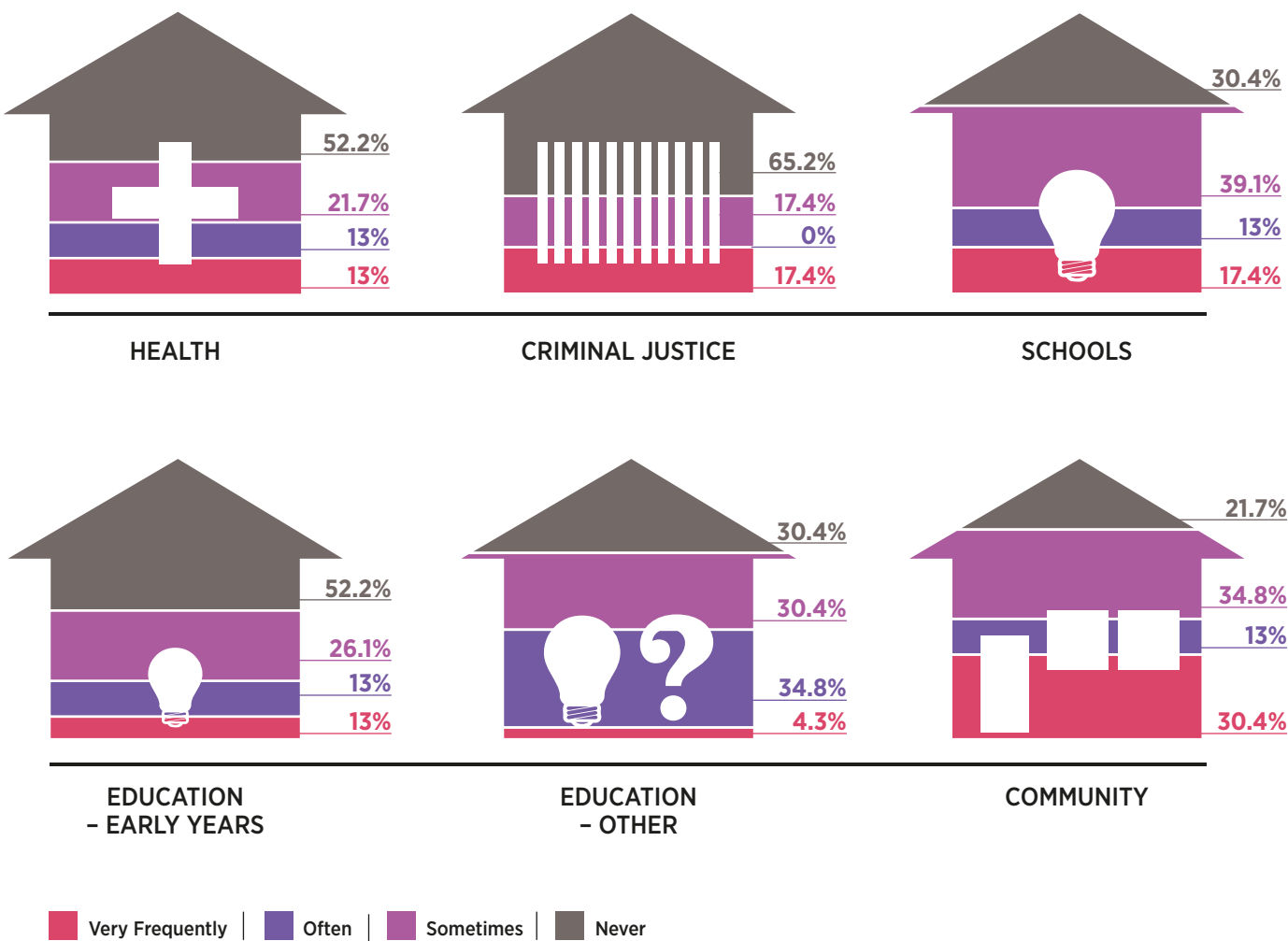
ROLE PARTNERS WORK IN



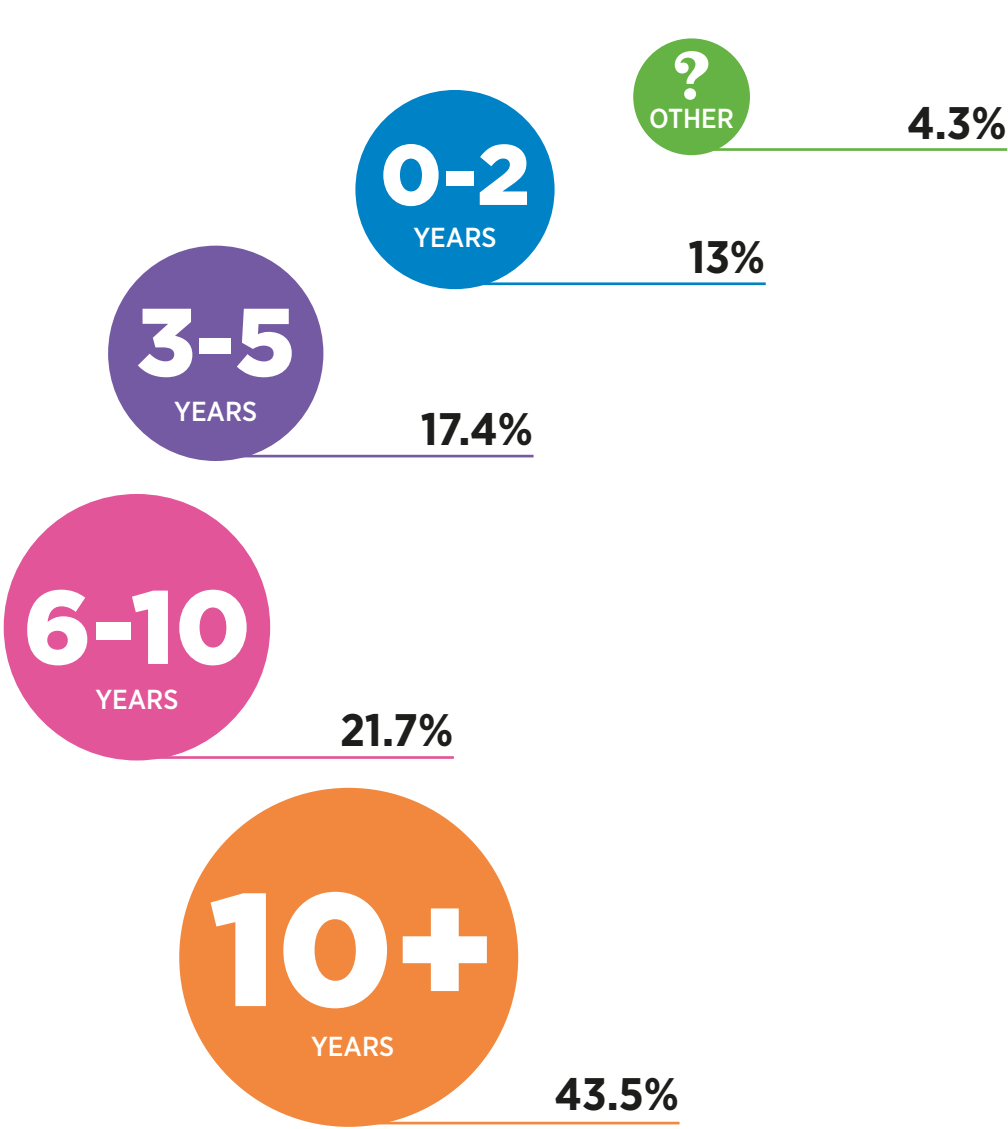
WHERE THEY'RE PLACED IN RELATION TO THE ARTIST



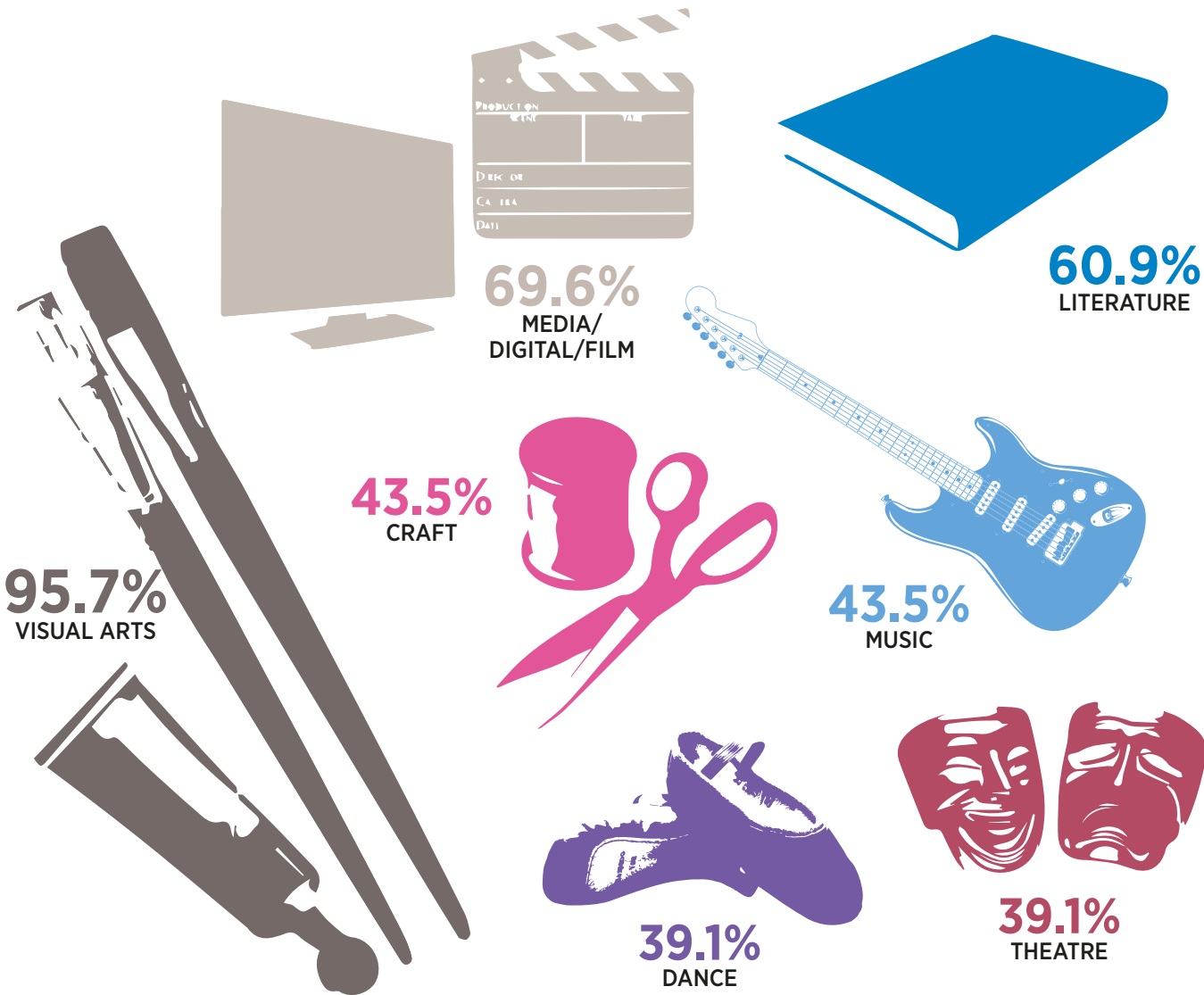
PARTICIPATORY SETTINGS WORKED IN WITH ARTISTS



YEARS WORKING IN THESE ROLES



ARTFORMS WHICH RESPONDING PARTNERS WORK IN



PARTNERS SAID...

70% of partners felt the factors were a good indicator of what was needed to support quality...26% said that these factors offered some reflection on what is needed...

Partners Who Suggested Changes To The Factors Said

While it's advantageous for an artist to be involved in research, planning and development, I don't think it's essential for quality work.

Time to build relations is important, however this should be proportionate to the participatory interaction and sometimes has to happen in the session, for example, in the first quarter of a 2 hour workshop.

Professional development is a vague term... I would hope that meaningful participatory opportunities offer much in the way of development at various stages in a career...

Realistic is a subjective term. Teachers underestimating what can be achieved and less experienced artists overestimating what can be achieved are common difficulties. Both could argue they believed their expectations were realistic.

...some form of partner agreement seems to be a good idea - perhaps "contract" sounds too formal and rigid...

On a small project there may not be the need for a dedicated project manager...

...the emphasis on developing quality within this field of work needs to examine: What the role of the participant is in shaping quality outcomes ... Where the outcomes are presented and talked about - finding the right platform for the right product ...How the work is perceived by specialist audiences and general public - what quality is within these contexts

Partners Who Gave Additional Initial Responses To The Factors Said

All of these are on the money and all realistic achievements particularly through externally funded projects which have been well researched with a programme of good consultation with partners participants and artists.

...I think that all the points above come under the heading of 'important' to successful delivery, but not all are essential.

I am not sure that any of these factors determine artistic quality. The factors described are how the work is managed and supported and although important do not essentially address how quality product is arrived at.

'Numbers of participants are realistic in terms of time, budget and aims'; impossible and gets more impossible the more artistically and developmentally and/or strategically ambitious a project is.

'time to think and reflect as part of the project' [...] I'm not sure about this 'as part of the project' bit of the statement. We all have to think and reflect as part of our roles and sadly there is rarely paid time available for this in any work context.

Thank you to all of the partners and artists who generously gave their time and thoughts to contribute to the research