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# *Paul Hamlyn Foundation* ArtWorks Legacy Funded Projects Evaluation Report



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# Executive Summary

# 1 Executive Summary

## 1.1 Introduction

This summary provides an overview of the evaluation report for the legacy funded projects made by Paul Hamlyn Foundation (PHF) for activities under the banner of ArtWorks, and following on from PHF's special initiative. The evaluation has been undertaken by DHA.

### 1.1.1 ArtWorks

ArtWorks was originally a special initiative of PHF, constituting an intervention of £1.47million and involving a range of other partners contributing funding.<sup>1</sup> The stated aim for ArtWorks is as follows:

#### **'Overall aim**

To support the initial training and continuous professional development of artists working in participatory settings in order to 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 validated and valued and is seen as important.' (From the PHF *Call for Submissions from Pathfinder Partnerships 2010*).

Five Pathfinder partnership projects covering different geographical areas were funded for three years (with some projects being extended beyond this period and completing in Autumn 2014) to undertake a range of activities using an enquiry-based approach. They all undertook mapping, consultation and research as a first stage, most engaging with artists to find out what they needed, and in some cases consulting with employers and commissioners, HEIs and FE providers, and participants over specific areas of enquiry. They then went on to test models of professional development, ranging from accredited short courses to on-the-job models for reflection, from student work placements to peer networks, and from contributing to National Occupational Standards through to development of a code of practice for artists.

As the special initiative came to an end, PHF with the support of the Project Director for ArtWorks (an external consultant, Susanne Burns) identified a range of assets and opportunities which would benefit from further funding support. Seven packages of work across the original five Pathfinders were solicited, some requiring a broad proposal ('post-initiative grants') and others going through PHF's open application grant schemes. This evaluation covers the activities of these grants up to the present time. Many of the projects have completed their activities, but two are formally ongoing and others are looking for ways to continue their activities.

These seven projects are: ArtWorks Cymru, a continuation/development of pathfinder activities in Wales led by a freelance consultant with the grant held by Welsh National Opera; ArtWorks London, a continuation/development of pathfinder activities in London, led by and mostly focused upon activity at the Barbican Guildhall; ArtWorks Scotland, a continuation/development of pathfinder activities in Scotland, led by Creative Scotland; ArtWorks Alliance, a network involving lead partners from the original five Pathfinders and all the partners from the ArtWorks Navigator pathfinder with the grant held

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<sup>1</sup> The other funders for the ArtWorks special initiative were: Creativity, Culture and Education; the Arts and Humanities Research Council and the Cultural Leadership Programme.

by People Dancing; ITAC 3, the Third International Teaching Artist Conference, hosted by Scotland with the project led by Creative Scotland; the ArtWorks Fellowship, expanding a Continuing Professional Development (CPD) model, which was piloted at the Barbican Guildhall in the Pathfinder phase, with artists and organisations in England and Wales, with the grant held by the Barbican Guildhall; and the Massive Online Open Course (MOOC), a project run by the University of Sunderland (the lead partner in the ArtWorks North East pathfinder).

Interviewees for this evaluation (covering project leads/managers and PHF staff and consultants) were asked to consider whether ArtWorks' original purpose was still valid. All interviewees felt that there was still a need for ArtWorks, and many frame their projects within the broader context of making arts practice in participatory settings *better*. In this post-Pathfinder phase, many identified a sharpening of the focus of their activities and moving from testing things to delivering things. Despite this, the enquiry-based approach from the Pathfinder phase was considered of ongoing relevance, with interviewees referring to ongoing opportunities to explore, discuss and debate current practice in this area. Respondents were also keen not to lose the learning from the ArtWorks special initiative.

### 1.1.2 Evaluating ArtWorks

The evaluation team was appointed as legacy funded projects were beginning to get started. DHA also undertook the evaluation of the special initiative, using both a formative and summative approach over the period of the Initiative. For the evaluation of the special initiative key research questions at different levels were established in the first instance, and the Evaluation Team then developed a range of approaches to mapping and analysing ArtWorks as an initiative. Several of these tools are used again in this evaluation. These are:

1. An 'intervention model' that takes the aims, objectives and outcomes sought for ArtWorks and developed an 'ideal' proposition for how the outcomes might be achieved. The project activity was then mapped against this proposition, to see where individual projects and the critical mass of activity might have an impact on those outcomes.
2. Conceptual clustering of activities across the different projects, to bring together and analyse the different approaches taken for activities with similar aims or intentions. This process has been useful in revealing where there is a critical mass of activity/outputs across the project, and where there are gaps.
3. Considering the partnership approaches that the projects have taken, to understand what different kinds of partners have been involved, and how.

The evaluation approach has drawn on a range of data, including: reporting by the project leads/managers as part of the grant processes; written outputs from the Pathfinders, including internal material (e.g. action plans and surveys) and published material (e.g. reports); observations at meetings of the projects, mostly via the ArtWorks Alliance forum; and a series of semi-structured interviews.

### 1.3 Outputs and Outcomes

As noted above, the evaluation mapped project activities against six outcomes set out for the programme, using an 'intervention model' (a version of a logic model) against which it might be possible to understand how individual projects and the group of projects act as a collective intervention by a funder. Individual projects would not be expected to achieve all six outcomes, and in some cases the outcomes are ambitious and so what can be mapped is the progress towards that outcome. The commentary here summarises these findings.

#### *Outcome 1 - Artists are more confident and articulate about their work in participatory settings*

Artists have been involved and benefited from projects in a range of ways, including taking part in networks and events, both in setting up and framing discussions and in participating in them. In some cases this has particularly focused on bringing artists together with others who they may not normally get much opportunity to engage with: artists from other practices, art forms and countries; employers and commissioners within the arts sector; and key stakeholders outside the sector. Artists have contributed to the shaping and delivery of CPD opportunities, contributing teaching expertise, their own knowledge via case studies, research and other routes, and other skills; they have also been the participants in CPD opportunities, sometimes receiving bursaries or other support in order to engage. In some cases artists have set out their own lines of enquiry, and been supported by funding and other resources to pursue it.

#### *Outcome 2 – Participants are benefitting from enhanced quality experiences of engaging in arts-led activity*

It remains the case that none of the activity under the ArtWorks banner has specifically sought to identify whether better supported artists provide better experiences for participants. In many cases, this is due to the focus of interventions – most of the interaction is with artists, who then take those experiences back into their practice but are not monitored when they do so. However, some CPD opportunities which took place in this group of projects did involve artists who had ongoing activities in participatory settings taking place alongside their CPD. In these instances, those artists had immediate opportunities to apply CPD; there are useful reflections in individual feedback of the value of CPD support in making small changes to practice in the immediate term. Amongst the projects, there was also some testing of quality frameworks and evaluation methodologies on projects involving participants, and some research into participating in different settings.

#### *Outcome 3 – Artists, employers and participants share a better understanding of what constitutes quality and value in the work*

Across the projects two have had specific strands focusing on quality, with national quality frameworks/toolkits being developed for use across the sector and with the support of major funding bodies. These models have been developed based on research from the special initiative phase, and have been piloted significantly with the sector including application to live participatory projects. Funding bodies have explored how to give these tools status by embedding them in existing guidelines and funding structures. Beyond these projects quality remains an area of exploration and enquiry, although it is not always referred to explicitly. More generally, there are ongoing challenges in bringing in employers and others from the non-arts sector to engage with questions about the practice and the quality of the practice.



#### *Outcome 4 – Clear models of good practice are shared, disseminated and replicated*

These projects have in most cases specifically taken a model or models which were tested in the special initiative phase and applied them more widely or more deeply. In some cases the model has transferred without very significant reorganisation, but in others models have grown or developed. New models – like the Massive Open Online Course (MOOC) – are new to delivery partners. Testing has allowed models to be refined, answered some questions about further roll-out and – in some cases – embedded new models in existing structures where (as long as the market demand remains) the courses will be sustainable.

#### *Outcome 5 – A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK*

In addition to courses and CPD events, some other kinds of resources have been developed, tested and rolled out by this group of projects. Two quality toolkits/frameworks are now in place in Wales and Scotland, built on significant research and consultation, and being implemented and tested across the system from funding processes to on-the-ground activity planning. Networks and ways of bringing communities of interest and practice together have also been a significant focus of three of the projects; it has become increasingly the case that these networks are seen as crucial infrastructure for a sector which is otherwise quite fragmentary and includes lots of sole traders.

#### *Outcome 6 – There is more partnership working across funding agencies, public bodies and policy makers*

Projects in Scotland and Wales have gone significantly further in connecting major cultural funding agencies to the wider sector, and in exploring routes to engaging outside the cultural sector with other agencies and infrastructures. The presence of ArtWorks networks and capacities in these areas has been important to enabling these relationships to develop. In other cases, organisations and sometimes individuals have been key influences or have taken a lead on significant elements of wider programmes. The attempt at a UK-wide strategic partnership for arts work in participatory settings, in the shape of ArtWorks Alliance, is seen as having significant value but not yet delivering on its promise.

### **1.4 Activities**

The ArtWorks projects covered by this evaluation have undertaken a range of different activities. These were mapped for the evaluation, and the following clusters have emerged.

#### **1.4.1 CPD Opportunities**

Within this area, CPD opportunities fall into three broad categories. Firstly there are Higher Education courses, including new MA courses, a new BA course, a MOOC and then smaller interventions (e.g. asking a speaker from ArtWorks to engage with undergraduates). These courses will now continue to run as long as the market remains for them (with the exception of the MOOC where a different business case is likely to be required). The second of these categories is events and conferences. Several Pathfinders ran conferences, and the trend has continued with these subsequently funded projects. Activities like the International Teaching Artists Conference, hosted via ArtWorks Scotland, have proved a strategic link between ArtWorks activities across the UK and the wider international community of arts work in participatory settings. Events have also been a useful way of enabling organisations and artists to set up their own platforms and agendas for debating and sharing practice. Finally, the third category

include less formal CPD opportunities like the Fellowship (matching an individual artist and an organisation in an extended period of largely bespoke CPD activities). Some of these approaches specifically sit alongside an individual artists practice, rather than being a retreat or break from it.

#### **1.4.2 Research and Development Activities**

In comparison to the special initiative phase, this group of projects has been less focused on research and development activities. However, some methodologies – particularly seed or development funding, with small grants and open-ended projects to explore, map and test things – have still been popular. Some research projects have taken place, some as commissions of external consultants, some in partnership with Higher Education Institutions (HEIs) and some undertaken by practitioners who bid for small grants. Some projects have also undertaken internal learning activities, to share learning from ArtWorks and review their own activities in the light of that learning.

#### **1.4.3 Resources**

Several projects sought to codify practical knowledge, encourage better practice and raise the standard of practice through frameworks and toolkits. Two of these have provided national quality resources, and have been partnerships involving the sector and major funding agencies. A wide range of other resources has emerged across the projects, including written reports mapping practice and exploring questions and evaluation tools. The ArtWorks Alliance has also undertaken work developing a website with a search function and a range of tagging which enables a user to navigate through ArtWorks resources from the special initiative and more recent projects.

#### **1.4.4 Networks**

The importance of networks has already been noted in this report. Three significant in-person networks have been further developed through these projects: in Scotland, in Wales and nationally with the ArtWorks Alliance. They all have slightly different approaches, and different levels of engagement and responsibility in terms of running projects and leading on developing support for artists working in participatory settings. There have also been online networks and communities supported across the projects, with mailing lists, newsletters, Facebook and other social media groups.

### **1.5 Processes and Structures**

#### **1.5.1 The role of PHF**

PHF took a different role from the approach it had used when ArtWorks was a special initiative. In the early months staff were still quite involved, managing the transfer of assets to the ArtWorks Alliance and chairing some sharing sessions. On the whole though, PHF operated largely as a grant funder in a more typical sense. Through the ArtWorks Advisor role PHF did continue with an external consultant operating as a kind of strategic and critical friend to the project. All of the projects were encouraged and solicited by PHF, via the ArtWorks Advisor who now holds a considerable portion of the ‘institutional’ knowledge of ArtWorks on behalf of PHF. PHF has also brought in the ArtWorks Advisor to run a sharing seminar on ArtWorks lessons, and has been exploring ways to apply that learning within PHF.

### 1.5.2 Partnerships and influencing ‘the system’

Some of the projects have involved formal partnership arrangements. ArtWorks Cymru set up a partnership, following on from its period as a pathfinder, bringing in arts organisations and some individual artists to lead the project. They were supported by a freelance consultant as Partnership Manager, and the group took decisions collectively, and individually took a lead on elements of the project. ArtWorks Alliance has sought to develop a similar approach in terms of establishing a collective and collaborative leadership model; however, the focus of the project has been the development of the this model, rather than the delivery of a pre-defined programme of work. On the whole ArtWorks Alliance has found it difficult to make the progress in developing the partnership which it had originally anticipated; significant challenges have included a lack of clarity concerning the purpose and membership of the Alliance, and confusion about the way it should operate. However, it has also been true that all those interviewed feel that the Alliance presents an important opportunity for the sector to organise and develop a strategic, collective voice.

By contrast, whilst ArtWorks Scotland developed a forum for potential partners to come together, the network had no specific decision-making role within the project and was set up more as a route for connecting and exchanging ideas. Projects like ArtWorks London have then tended to involve partners on specific project elements, rather than in the broader direction of the project. In the case of ArtWorks London they have worked with a wider range of partners as part of this project, and they have invited partners in to explore and review some of their existing activities. Projects like the MOOC, the Fellowship and ITAC 3 have brought together specific partners in particular ways: artists and organisations contributing material to the MOOC; individual artists and organisations partnering in bespoke CPD for the Fellowship, and impacting upon both parties; and ITAC 3 representing an international collaboration between the conference committee and ArtWorks Scotland.

### 1.5.3 Overview

Learning from the different types of collaboration across the projects suggests several useful things. Networks and partnership require significant resources, often in the shape of freelance consultants, to provide an engine. Collaborative leadership models can be very complex, particularly in terms of negotiating permission, authority and responsibility to take action forward. Despite this, collaborative work is taking place and a community of practice – incomplete and developing – is being supported and encouraged.

There are still some challenges in engaging with some important stakeholders. Arts Council England remains significantly less engaged than either Creative Scotland (who have lead projects) or Arts Council Wales (who have co-funded projects). Other national cultural agencies and networks are yet to be further engaged with. It is also the case that engaging outside the arts and cultural sector has proved challenging, even where projects have specifically set out to do this.

## 1.6 Achievements

### 1.6.1 Meaningful experiences for artists and organisations

Feedback gathered by individual projects across courses, CPD opportunities, resource development, R&D projects, events and other activities is testament to both artists and arts organisations feeling the benefit of useful discussions and activities as part of the ArtWorks projects. Individuals who have been

involved have appreciated space to reflect upon and share their practice, and the opportunity to prioritise their needs and begin to set the agenda themselves.

### 1.6.2 Delivery, and seeking sustainability

Projects have moved beyond many of the R&D activities which characterised the special initiative phase, and on to exploring how longer-term delivery might work. Some models are embedded – for example courses within HEIs, which can continue as long as the market for them remains. Others have refined models further and gained wider interest. There has also been work by some institutions to embed the learning from ArtWorks into grant-making processes and core activities.

### 1.6.3 Practical Resources

ArtWorks projects have produced toolkits and frameworks which are being used, referenced and embedded. They have been consulted upon and tested, and their application is being explored across the ‘system’ in which art works in participatory settings takes place. Work has been undertaken to make resources more available and more navigable.

### 1.6.4 A community of practice within ArtWorks

Across firstly the pathfinders, and latterly these projects, many of the same organisations and personnel have been engaging with each other over several years. This phase of activity has included some more specific knowledge exchange, with projects using each other more directly as reference points and inviting each other to share learning at events. Individual projects also have established partners, networks and wider connections. Projects have from time to time leant each other their local communities to test and explore activities.

### 1.6.5 Learning how to herd cats

Despite some evidence of good collaboration between projects, it has remained difficult to mobilise the kind of sector leadership which the ArtWorks Alliance has sought (and, to a lesser extent, ArtWorks Scotland via an options study on the future of the initiative in Scotland). Part of the challenge has been the diversity of partners involved in the Alliance, and some important questions about who else should ‘be round the table’ if the Alliance is to be a meaningful collective voice for the sector.

### 1.6.6 Connecting across and outside the sector

Projects have also reached outside their original partners, connecting internationally as well as more widely within the UK. There have been more opportunities to bring together different partners within the sector, including artists, individuals, organisations, funders, academics and others. Some projects have succeeded in bringing together partners from the arts and other sectors, albeit that these engagements are at the early stages of potential partnership. The brand of ArtWorks has been particularly useful for some projects, creating a kind of umbrella under which different kinds of stakeholders can gather and engage. Projects like the MOOC have also been able to demonstrate mutual benefit, making use of existing material for the course and giving a platform to the voices and experiences of artists and practitioners who might not otherwise be able to share their material so widely.

### 1.6.7 Still to do

Despite these achievements, many of the projects have already identified work which is still to be undertaken. The ArtWorks Alliance particularly is at the beginning of what it is hoped will be a long-term intervention by and for the sector. Other projects have specific activities to take forward: ArtWorks Cymru is bidding to Arts Council Wales for further funding. ArtWorks Scotland and ArtWorks London will be working together to pilot the Fellowship model further in Scotland. The MOOC still has a further year of testing to run. Despite these positive signs, several interviewees also noted the relative precariousness of current funding for the arts, and the importance of continuing with activity and keeping the momentum going.

## 1.7 Conclusions

Looking across the findings from this evaluation which examines the ArtWorks legacy funded projects, the following conclusions can be drawn:

- ArtWorks has delivered better supported artists, and they have been the main site of intervention and the recipient of opportunities. Artists are not yet leading ArtWorks, but they are beginning to determine some of the agenda directly for themselves.
- Organisations and individuals are also better supported, with many of those leading projects having been involved in ArtWorks now for many years. Several major organisations have new programme and activities that are embedded, and that do not require ongoing special funding to continue.
- ArtWorks has made significant in-roads in attempting to engage across the system, though this remains challenging. Things like the ArtWorks brand have proved useful in encouraging different parties to get involved, and there is still a significant opportunity for ArtWorks Alliance to take this forward.
- The two major areas of influence have been individual institutions – for example where courses are now developed and ongoing – and across looser communities of practice. Events and seed funding have proved useful in giving emerging communities an opportunity to set the agenda themselves. However, networks are not necessarily inherently sustainable: they need resources and support to continue.
- Projects have learnt a lot about what it takes to get change to happen – to ‘make it stick’. More progress has been made where activities are very tangible, such as courses and resources, though all of these are subject to challenges in terms of the long-term sustainability of these interventions. Ensuring that reports and outputs are accessible via a better online platform is another way that ArtWorks has developed a kind of infrastructure of its own. On the whole, assets have been further developed and consolidated.

Some projects are planning next phases with special funding. The MOOC and the ArtWorks Alliance will continue with PHF funding. ArtWorks Scotland and ArtWorks London are exploring extending the Fellowship together. ArtWorks Wales has applied for further funding. Some activities, like the courses and CPD approaches developed by the Barbican Guildhall, are now largely embedded for the foreseeable future. The Alliance offers significant potential if it can develop a real working model of

collaborative leadership, and if it can begin to deliver some tangible activities. Finally, there remains a question about whether PHF wishes to continue to engage in better supporting artists who work in participatory settings, and how it might go forward in terms of applying the learning from ArtWorks. It is already applying some of the learning via its new strategy and several of the grant schemes consider and encourage CPD for artists and practitioners working in participatory settings as a key element to projects.

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# Introduction

## 2 Introduction

DHA was appointed to undertake the evaluation of ArtWorks legacy funded projects in May 2015; this follows DHA's evaluation of the Pathfinders funded under the period of ArtWorks as a Paul Hamlyn Foundation (PHF) special initiative. The final evaluation of the Pathfinders was published in March 2015.

This report has used again some of the mapping and analytical approaches which were developed for the evaluation of the Pathfinders, which includes a theory of the way in which the intervention might bring about change, and places the ArtWorks activities and interventions against this theory.

Not all of the activities which are being funded as ArtWorks legacy funded projects have been completed at the time of writing this report; in two cases - for the MOOC Project and ArtWorks Alliance - activities undertaken with support from the grant from PHF will continue for at least another year. It is also worth noting that, whilst the grant period for several projects has finished, many of the former Pathfinders already have plans for future activities. Where possible, this evaluation will seek to recognise the context of these ongoing plans and activities.

This report contains a method statement and analyses of projects over two years of activity. In the conclusion and executive summary the report brings together the key findings and areas of learning.

### 2.1 The Object of Study

The background and development of the ArtWorks special initiative was explored in the Interim Evaluation Report and the Final Evaluation Report for the Initiative. The projects which then emerged from that Initiative, and gained funding from PHF, form the object of study for this evaluation. The original initiative organised funding across five Pathfinders. Each Pathfinder was geographically specific (though this included both regional and national levels of focus), and pursued a range of activities using an enquiry-based approach. Information and learning was shared between the Pathfinders at regular two-day meetings taking place several times a year. PHF set up a Steering Group for the initiative, and also funded a range of activities – including events and development grants – alongside the Pathfinder projects.

The Initiative had a Project Director, an external consultant (Susanne Burns, who undertook the initial research and consultation phase), a Project Co-ordinator (appointed part-way through the project) and some administrative support from within PHF. A range of other funders also provided some support for the original project.

The stated aim for ArtWorks Initiative was as follows:

#### **'Overall aim**

To support the initial training and continuous professional development of artists working in participatory settings in order to 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 validated and valued and is seen as important.' (From the PHF *Call for Submissions from Pathfinder Partnerships 2010*).

The Initiative also set out key objectives (including partnership working, developing an understanding of quality and sharing evidence) and six outcomes which it was seeking. Pathfinders were funded to undertake work over three years, beginning in Spring 2011; this timescale was later slightly extended,



and so most Pathfinders were undertaking some activities into Autumn 2014. At this stage, most also had areas of activity which were ongoing or embedded.

As those Pathfinders drew to a close, the Project Director and individual projects had identified activities which it would be valuable to continue with, things which had been piloted that would benefit from more testing or a wider application, and ideas for further activities which would benefit from ongoing support. This sense – that the original Initiative identified opportunities that it would be valuable to provide more funding for – was supported by the findings in the Final Evaluation Report.

PHF, through recommendations made by the Project Director and a series of applications/proposals offered by Pathfinders and solicited by PHF, subsequently agreed to fund seven individual packages of activity, as follows:

- *ArtWorks Cymru*

PHF agreed to fund a continuation of the ArtWorks Cymru pathfinder's activities, with match funding coming from Arts Council Wales. Welsh National Opera remained the partner receiving the grant, but the wider partnership was extended to 25 organisations and individuals, with a leadership group of six and a freelance project manager providing support. The activities outlined in the application for funding were: peer learning groups (building on a model piloted in the previous phase of PHF funding); a seed fund; joining up the CPD offer across Wales; a national conference; and a research collaboration with Higher Education.

- *ArtWorks London*

PHF agreed to fund a continuation of the ArtWorks London pathfinder's activities, with the Barbican Guildhall matching the funding through allocation of staff resources and a range of planned activities. The funding was to focus on supporting the activities of the Projects and Partnerships Manager, a post which had emerged initially from the pathfinder activity and then which was continued by the Barbican Guildhall. Included within that post's portfolio were the following activities: a new BA in Performance and Creative Enterprise; widening out an existing MMus in Leadership into an MA across different art forms; taking forward a pilot project from the pathfinder phase, a Young Arts Academy, to a more developed stage; developing Open Lab, Learning Lab and Connecting Conversations, three models of CPD support for artists; and to embed more widely the learning from ArtWorks across the Barbican Guildhall's wider partnership.

- *ArtWorks Scotland*

PHF agreed to fund a continuation of the ArtWorks Scotland pathfinder's activities, with Creative Scotland providing both cash and in-kind match. Activities and priorities from the application for funding included: working with partners across ArtWorks, including other previous pathfinders and the newly emerging ArtWorks Alliance; sharing information and connecting artists through social media; supporting a range of events with ArtWorks Alliance; developing an academic network for Scotland; developing mentoring opportunities with the Scottish Mentoring Network; supporting a range of other events; embed learning from ArtWorks within the Creative Scotland Creative Learning team; work on CPD information; and

exploring peer to peer review and use of the quality guidance; and to explore the leadership model for ArtWorks Scotland in the future.

- *ArtWorks Alliance*

Emerging from the ArtWorks Navigator pathfinder, PHF agreed through the Open Grant scheme<sup>2</sup> to fund two years of development for ArtWorks Alliance. People Dancing, who had led the original Navigator pathfinder application as the grantee, also made the application to PHF for the Alliance. The original application envisaged a 'third-tier network' for those engaging in arts in participatory settings across the UK, with a membership that would be primarily second-tier or umbrella participatory arts bodies (like the original partners in the ArtWorks Navigator pathfinder). Founder members were the original ArtWorks Navigator partners (a-n, Artquest, engage, NAWF, People Dancing and Soundsense) plus the other former ArtWorks pathfinders. The project aimed to develop the network, bringing in members and establishing a leadership model, and undertaking some activity in specific areas as follows: growing the market, exploring how to instigate growth in the market for arts in participatory settings; a conference for artists and practitioners; work on quality tools; encouraging cross-programme collaboration between different projects under the ArtWorks banner, including providing a format for continuing to meet regularly; pursuing research, including an application to the AHRC Research Network fund; developing a web portal for the ArtWorks assets and publications, and providing a web presence for the Alliance; and shared advocacy. In addition, it was anticipated that the Alliance would be responsive to issues raised by its members, and that further activities would emerge from the membership. It was originally anticipated that events would be supported via funding applications made to other funders. Some in-kind match from members was also anticipated.

It is worth noting at this early stage that the ArtWorks Alliance struggled, particularly in the first year or so, to make significant progress against its original aims and workplan. There were some general challenges – the transfer of various assets from PHF, including the website, took some time to put in place. Finding the right staffing structure proved to be a challenge and significant time and resources were lost as a result. As part of this, the Alliance tried an approach with an Executive Chair, a role which was taken on an interim basis by the ArtWorks Advisor and for which there were plans to recruit a significant individual for the long-term; however, finding an appropriate appointee opened up lots of questions about the purpose and structure of the Alliance. On the whole, it has taken the Alliance some time to test various approaches to the potential network model, including how leadership would function, what resources were required, who members might be and how they should be recruited. This testing has been ultimately valuable, inasmuch as the Alliance is able now to go forward knowing more than it previously did about what is possible – but it has meant that original plans and timescales have not worked out.

- *ArtWorks London - Fellowship*

As part of the ArtWorks London pathfinder in the period of the special initiative, a pilot was undertaken of a fellowship programme. It partnered an artist who works in participatory

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<sup>2</sup> This project and two others were funded through the Open Grant funding scheme at PHF; the last year of grant-making from this scheme was 2014/2015.

settings with the Barbican Guildhall, and developed a bespoke programme of CPD, bringing the time of the artist together with input from Barbican Guildhall staff and resources, activities and space which the Barbican Guildhall was able to make available. The Open Grant covered by this evaluation was made to enable that CPD model to be tested further, with a small number of artist and organisation partnerships being encouraged to pitch through an application process.

- ArtWorks Scotland – International Teaching Artist Conference 2016*

Supported by an Open Grant from PHF, ArtWorks Scotland hosted the International Teaching Artist Conference in August 2016. Eric Booth, based in the US, is a member of the committee for the conference and had previously been involved with influencing Creative Scotland’s thinking, and had been MC for the ArtWorks conference in Lancaster in 2013. The conference was positioned as a way of connecting UK-based artists and practitioners with the international community, and of providing something of a platform for ArtWorks projects and knowledge to be more widely shared. Various ArtWorks grantees and projects, particularly from the pathfinder phase, presented or facilitated sessions in the conference.
- ArtWorks North East – Massive Open Online Course (MOOC)*

The University of Sunderland, who had led the original ArtWorks North East pathfinder, applied under PHF’s current Arts Access and Participation, More and Better, fund for a grant to develop, trial and evaluate a MOOC which would provide learning and professional development for artists and others (including students) interested in participatory arts practice. The MOOC plans to use some existing material from the earlier ArtWorks activities, alongside new commissioned material curated into a course structure.

PHF did not continue with a Steering Group, but has retained the involvement of Susanne Burns (an independent consultant) under the role of ‘ArtWorks Advisor’ to provide support for the projects outlined above.

## 2.2 Abbreviations

For clarity, the following table lists common abbreviations used in this report.

Full Name	Abbreviation
Paul Hamlyn Foundation	PHF
ArtWorks Cymru	Cymru
ArtWorks London	London
ArtWorks Navigator	Navigator
ArtWorks North East	North East
ArtWorks Scotland	Scotland
Massive Open Online Course	MOOC
Arts and Humanities Research Council	AHRC

Full Name	Abbreviation
Creative and Cultural Skills Council	CCS
Higher Education Academy	HEA
Arts Council England	ACE
Arts Council Wales	ACW
Higher Education	HE
Further Education	FE
Higher Education Institutions	HEIs
Continuing Professional Development	CPD
3 <sup>rd</sup> International Teaching Artists Conference	ITAC3

### 3 Method Statement

Much of the methodology and conceptual work undertaken for the evaluation of the special initiative remains useful to this evaluation of subsequent projects – not least because these projects need to be understood in the context of work already undertaken by the various grantees.

#### 3.1 Evaluation Questions

The questions agreed with PHF for this evaluation were:

- Whether these projects are effective in their own right, what they have achieved and what issues or challenges have emerged;
- How they build upon or develop work already undertaken through ArtWorks during the period of the special initiative;
- How they continue to meet the objectives/outcomes sought for the ArtWorks programme, and what ongoing issues remain;
- What partnerships and approaches have been utilised in the projects;
- What evidence is there of sustainable change or ongoing activity in the future?

#### 3.2 Intervention Model

As part of the evaluation for the special initiative, the evaluation team developed a ‘model’ of ArtWorks as an intervention, and used it as a methodology for mapping and analysing the projects. Given that the projects covered in this evaluation have emerged from the special initiative, that they were specifically funded to build upon things which emerged from the special initiative and in order to further pursue the original outcomes set for the special initiative, utilising this model again in this evaluation seems appropriate. Three things are worth noting about the model:

- It is based primarily on the six outcomes identified at the outset by PHF. The model suggests an ‘ideal’ concept of how this intervention might work.

- It shows a linear progression route through to the six outcomes. In reality, activity often effects change in less clean or direct ways. As the intervention progresses, we have been able to get a sense of the circularity or indirect and cumulative effects of certain kinds of activity.
- The seven projects already discussed did not bid – and were not funded – to undertake activity which meets all six outcomes. Nor have they made proposals which necessarily follow a strictly linear process. Rather their activity reflects the spheres in which they can expect to have influence, and the particular opportunities and challenges of their institutional and partnership circumstances.

### 3.2.1 Overview

The following grid brings together PHF's identified Aim and Outcomes for the ArtWorks Initiative. The objectives, core research questions and other articulations of the initiative have been used to plot a series of objectives and mechanisms in sequential order, building towards the final outcomes. This approach attempts to understand the process by which ArtWorks is seeking to effect change, and to show the assumptions about causal relationships in this process.

<p><i>To support the initial training and CPD of artists working in participatory settings in order to 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 validated and valued and is seen as important.</i></p>	Objectives & Mechanisms				Outcomes
	Aim				
	Involve artists in sharing evidence and discussion towards developing a better understanding of what supports quality and value, including what skills/knowledge/ understanding are required in different circumstances	Use developing/piloting activity to develop artists skills and understand progression routes and access to information	Design and embed opportunities for training and CPD for artists at all stages of their career, reflecting on learning from developing/pilot activity	Involve artists in sharing the learning from ArtWorks, and making the case for future development	
	Use pilot activity to support evidence towards developing a better understanding of quality and value, and of participatory work taking place in different circumstances	Use artists with developed skills to deliver enhanced quality in piloting activity	Explore and reflect upon skills, knowledge and understanding required in different circumstances, and feed this into design of opportunities for training and CPD	Disseminate the learning about skills, knowledge and understanding in different circumstances to artists, employers and funders, to make a case for the importance of training and CPD to quality experiences	
	Map existing evidence about quality and value, and support discussion across artists, employers and participants about it	Support testing of better understanding through developing/piloting activity, and capturing the learning from this	Apply this understanding to the design and embedding of opportunities for training and CPD for artists at all stages of their career	Disseminate the learning about quality and value to artists, employers and funders, and make a case for the importance of training and CPD to quality experiences	
	Identifying existing models of good practice which contribute to a better understanding of quality and value; map existing training, its gaps, scope and quality	Use developing/piloting activity to test new approaches/models of training and delivery	Expand/develop new models of training delivering, and design and embed opportunities for training and CPD for artists at all stages of their career	Disseminate the learning about models of good practice with artists, employers and funders, and make a case for those which are replicable/expandable	
	Mapping and consulting/engaging with the existing infrastructure, to understand common approaches/activity and existing understanding of quality and value	Use developing/piloting activity to test and develop the support infrastructure, and identify gaps or issues	Use and develop the infrastructure in the design and embedding of opportunities for training and CPD for artists at all stages of their career	Disseminate the learning and identify issues which still require resolution, to make the case for further infrastructural development (if required)	
	Map and assess existing partnership working/common areas of activity/interest/ understanding	Solicit and support partnership working through pathfinders, including new/different kinds of partnerships	Solicit and support partnership working through engagement between PHF/pathfinders and other partners	Share the learning from the partnership process(es) and added value, encouraging continuation/new partnerships	Artists are more confident and articulate about their work in participatory settings
					Participants are benefitting from enhanced quality experiences of engaging in arts-led activity
					Artists, employers and participants share a better understanding of what constitutes quality and value in the work
					Clear models of good practice are shared, disseminated and replicable
					A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK
					There is more partnership working across funding agencies, public bodies and policy makers

### 3.3 Evaluation Methodology and Process

#### 3.3.1 Evaluation activity

Building on the methods used in the evaluation of the special initiative, three approaches to data collection/production have been used:

1. Primary data collection and analysis
  - Interviews with project leads and/or managers and key PHF personnel in the early stages of each project, and then at the end
  - Phone updates on individual projects, were useful
  - Advice supplied to each project on collecting data and feedback on their projects, to support good reporting through PHF's grantee reporting requirements
  - Attendance at ArtWorks Alliance Forum meetings, and at some selected events across the projects
2. Secondary data analysis
  - Receiving and reading all funding applications
  - Receiving and reading all interim and final reports (where complete)
  - Receiving and reading correspondence/summaries produced by the ArtWorks Advisor and PHF staff
3. Responsive activity
  - Engaging with Pathfinders where requested, providing a 'sounding board' through working sessions
  - Supporting Pathfinders with responses to outputs, feedback on documentation and models/methodologies where appropriate.

In addition, it is worth noting that by way of a separate arrangement, DHA also provided some support to the ArtWorks Alliance, including undertaking a wider series of interviews with comparative networks, founder members, potential new members and stakeholders from PHF. This material does inform this evaluation.

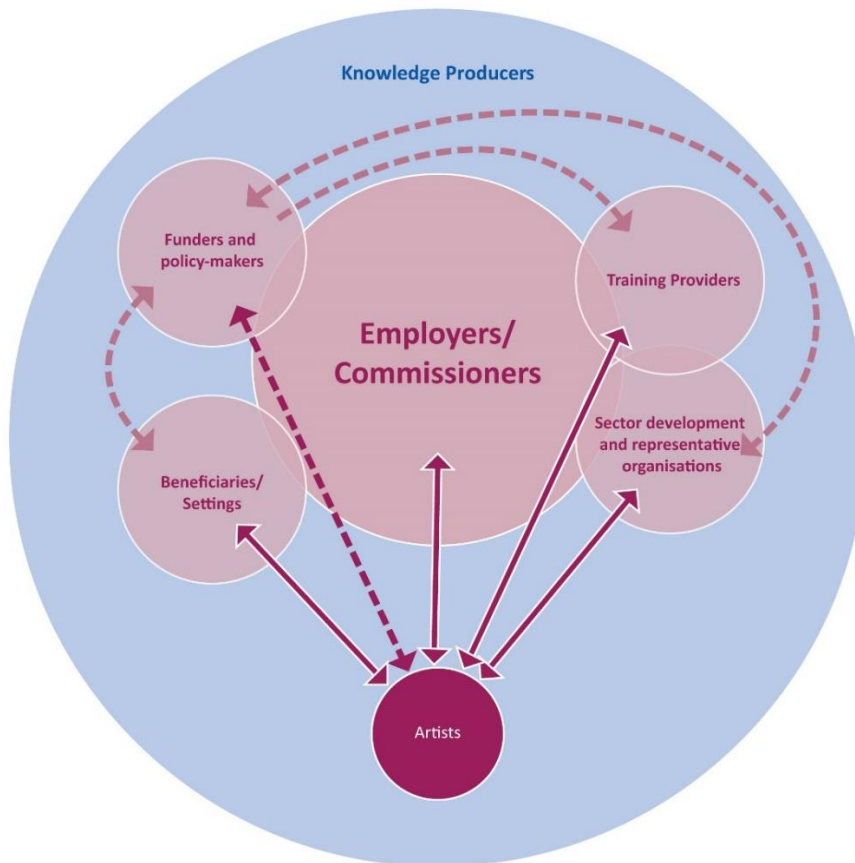
Eighteen interviews were undertaken specifically for this evaluation, as follows:

Interviews	Year 1	Year 2
Project Lead/Manager	6	7
PHF - Staff/Consultants	2	3
<b>Total</b>	<b>8</b>	<b>10</b>

Where data from the interviews is used throughout this report, interviewees are identified only as being part of one of these two groups.

### 3.3.2 'The System'

The idea of seeking to develop change across 'the system' which affects and determines how artists are supported in their practice in participatory settings, has been a key part of the way in which ArtWorks was conceptualised, and the Pathfinders were constructed and funded during the special initiative. As part of the original evaluation, we developed a conceptualisation – a working model – of 'the system':



'The System' was conceptualised as having the following 'parts':

- Artists at the centre, as the object of support, and navigating the system. Artists are also sources of knowledge about the practice.
- Training providers – FE, HEIs, arts organisations, other providers – providing training opportunities. Some of these training providers are also knowledge producers about the practice, and involved in developing understanding and critical dialogue about it.
- Employers/commissioners working with artists to deliver practice taking place in participatory settings – arts organisations, local authorities, direct commissioners from other settings. Some of these may also be training providers. Some also produce knowledge about the practice.
- Sector development and representative organisations – membership bodies for individuals and organisations, networks, Sector Skills Councils (CCS), and so forth. Some of whom may also be training providers; some of whom may work with artists to deliver practice in participatory settings; some of whom also produce knowledge about the practice.
- Funders and policy-makers. Some of whom may fund/commission artists directly; some of whom may provide training programmes; some of them may also overlap with sector



development and representative organisations. They also have a fundamental responsibility to beneficiaries, and a political interest in settings.

This conceptualisation is imperfect, but remains a useful basis for references to ‘the system’ throughout this Evaluation Report.

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# Inputs, Outputs and Outcomes

## 4 Inputs, Outputs and Outcomes

### 4.1 Funding and Resources

#### *Management of Funds*

As noted earlier in this report, PHF funded this group of projects through a number of routes: three projects (the continuations of ArtWorks Cymru, ArtWorks London and ArtWorks Scotland) were funded through 'follow-on' funding. PHF Trustees allocated a sum of £200k in total for follow on support for the ArtWorks special initiative, and this was split between the three projects noted above, the costs of the ArtWorks Advisor, an allocation to support a digital platform (a portion of which subsequently went to the ArtWorks Alliance to redevelop the web site) and a second tranche of development grants (more information below). The Fellowship programme run by ArtWorks London, the ITAC event run by ArtWorks Scotland and the ArtWorks Alliance were all funded through PHF's Open Grant scheme, which has a two-stage application process. Finally, the MOOC project being run by ArtWorks North East has been funded through PHF's Arts Access and Participation, More and Better, grants scheme which also has a two-stage application process.

PHF specifically encouraged the different projects and previous pathfinders to continue to interact with each other. Initially, the group was called 'ArtWorks Partners' and encouraged to meet prior to ArtWorks Alliance forum meetings; latterly, the forum meetings have been the main instigator of contact across the whole group. Alongside these grants, PHF also ran a second phase of Development Grants, making a series of small grants of up to £3,500 to six projects (with a seventh funded by Creative Scotland) – these are evaluated separately, but broadly sit under the 'ArtWorks' banner.

Also noted earlier was the ongoing involvement of an external consultant, Susanne Burns, who operated as the ArtWorks Advisor to PHF for these projects. Her role included: soliciting and giving advice on the applications/proposals for funds, and supporting PHF in assessing those applications; supporting the meetings across all partners; meeting with and engaging with individual projects in order to provide advice, make connections, etc; reviewing interim reports, agreeing outcomes and generally supporting the process of monitoring the use of funds; and, specifically for the ArtWorks Alliance project, there was some more in-depth engagement in the first year of activity in operating as the Interim Executive Chair as well as contributing to some of the working groups which have been part of the Alliance's structure.

To a lesser degree there was also some continuity in the earlier part of these projects through the involvement of a PHF officer, Tara LaComber, who was employed for part of the special initiative and for a short period after the initiative finished as Project Co-ordinator for ArtWorks and has subsequently gone on to be employed by PHF as a Grants Manager.

In a general sense, then, some of the structure of the special initiative remained in place despite the different status under which activities were funded. On the whole, prior Pathfinders have retained some of the ArtWorks branding (either from the wider initiative, or specific to themselves as Pathfinders). Some of this structure has been 'handed' in part to ArtWorks Alliance: this includes the regular meetings, but also the 'library' of publications from ArtWorks. At this stage, these are useful things to note; they will be discussed further in this evaluation at a later stage.

### Funding and Timescales

The following table outlines the broad timescales for each funded project, and the reported income streams, including funding from PHF and elsewhere.

Project	Timescales	Income
ArtWorks Cymru Continuation	January 2015 - January 2017	£50,000 – PHF Grant £80,000 – Arts Council Wales Grant £12,500 – reported in-kind match, from across ArtWorks Cymru partners
ArtWorks London Continuation	April 2015 - April 2017	£20,000 – PHF Grant £155,423 – reported in-kind match from Barbican Guildhall
ArtWorks Scotland Continuation	April 2015 – June 2017	£50,000 – PHF Grant £51,147 – Creative Scotland cash match £30,443 – Creative Scotland in-kind match, shared with the ITAC3 project
ArtWorks London Fellowship	April 2015 – January 2017	£25,000 – PHF Grant £3,000 – reported in-kind from organisations
ArtWorks Scotland - ITAC3	April 2015 - August 2016	£30,000 – PHF Grant £42,074 – Creative Scotland cash match £32,152 – Income from conference delegates
ArtWorks Alliance Open Grant plus top-up grant	April 2015 - June 2017	£75,000 – PHF Grant £2,100 – PHF small digital scoping contract £16,200 – ArtWorks Scotland/Creative Scotland ( <i>effectively already accounted for above in the ArtWorks Scotland Continuation budget</i> ) £5,000 – Membership Fees £136,000 – reported in-kind from members £45,000 – AHRC Network Grant anticipated but not yet secured
ArtWorks Alliance Additional Grant	June 2016 – June 2017, <i>subsequently extended for two years (proposed new end date October 2019)</i>	£36,834 – PHF Grant
ArtWorks North East MOOC	May 2016 – May 2018	£53,621 – PHF Grant £20,006 – University of Sunderland in-kind match

In total, PHF's investment across these projects amounts to just over £340k, with additional funding going to the contracting of the ArtWorks Advisor, supporting a range of bits and pieces like travel costs, contracting this evaluation process and on other activities like the Development Grants referred to earlier in this report. Cash funding of £173k, matching PHF's funding, has come into three projects, from Arts Council Wales and Creative Scotland. All the projects have reported in-kind match, either from a partnership contributing time/venues/resources or – particularly the cases of the ArtWorks London Continuation, ArtWorks Scotland Continuation and the ArtWorks North East MOOC – a lead organisation contributing very significant staff time and resources.

In the case of ArtWorks North East, it is also worth noting that, due to a small underspend at the end of the pathfinder period, a range of activity and engagement across partners continued into Winter 2015; subsequently PHF made a small additional grant to cover some partnership/network lunches, to keep the connection ticking over. In this period ArtWorks North East also attended ArtWorks Alliance meetings and contributed to a range of discussions, as well as taking forward activity in the North East which had begun during the pathfinder period.

At this stage only the ArtWorks Alliance had identified additional funding in their application for a grant which had not come to fruition; the Alliance had originally anticipated both a grant to support an event from Arts Council England, and a possible research network grant from the AHRC. The application for the first of these two was not successful; there are still plans for the Alliance to partner in an application for the second. It is worth noting that the ArtWorks Alliance was a significantly more open-ended project than the others at the application stage.

## **4.2 What is ArtWorks for?**

In both the earlier and the later interviews, interviewees were asked to consider whether there was still a need for ArtWorks, and what they thought the current relevance and purpose of ArtWorks (as a group of funded projects) was.

Some respondents began by identifying a sharpening of focus in this post-special initiative phase of ArtWorks – they had specific activities and projects already mapped out and could identify what they thought might make those activities successful. Quite a few interviewees talked about being 'realistic': being clear about what was achievable, that certain things might be difficult to accomplish (particularly in two years). On the whole, ambitions expressed in the early interviews were fairly clear and tangible.

This did not prevent respondents putting these ambitions into a broader scope. Several referred to a spirit of collective enquiry and engagement, and to a dispersed sector organising a voice for itself:

'it is about really making sure the importance of debate, reflection, understanding – what do I do, how does it work, what does it mean – so enquiry and sharing of those enquiries – for me that's the gap [that ArtWorks is filling].' (Project Lead/Manager).

'a common voice in coming together and exploring issues and having a platform for ongoing debates.' (Project Lead/Manager).

'The major opportunity is the opportunity to develop a more cohesive voice – a kind of connected voice on the practice.' (PHF Staff/Consultants).

‘ArtWorks has been something new and something extremely useful to people and there was always that sense of one of the main challenges being that glue and that connectivity,’ (Project Lead/Manager).

Several respondents used phrases like ‘community of practice’ or ‘community of interest’ as something that they were seeking to develop and/or support better. Where broader joining up – beyond the geographical or institutional purview of individual projects – was sought, respondents tended to refer to the potential of the ArtWorks Alliance for creating that overarching network, though several were unsure exactly how this might work or fit in with other networks and collective arrangements.

Others were able to add to this with concrete examples from individual artists of the value that they could see in ArtWorks:

‘... a woman I met yesterday who said exactly that she is so pleased that ArtWorks exists and she is so pleased that we are doing a [course] in the area – she is in her mid-40s – she has been working in theatre and criminal justice for over the last 24 years – she felt completely undervalued in all that time and so she is so happy to be getting access to a group of people and researchers and practitioners where her practice has been undervalued for many years.’ (Project Lead/Manager).

‘I am constantly coming across new artists who are new to ArtWorks and what we are doing and say to me ‘that’s brilliant – I wish I’d come across this years ago – it’s really a great opportunity for me to discuss my practice and connect up with other people who care [about] that stuff.’

On the whole, respondents tended to frame the primary recipients or beneficiaries of the ArtWorks activities as artists. One project lead/manager talked about artists recognising the value of having someone/a network worrying about the things they did not want to worry about or engage with such as policies and regulations.

Across the different respondents, another strong theme which emerged was a drive to ensure that artists working in participatory settings were not only valued and supported, but also that their practice and the circumstances for it could and would improve:

‘I suppose the sell is: ArtWorks is a mechanism to help you do what you do but better and more effectively – that is the ultimate sell.’ (Project Lead/Manager).

Beyond these broader ambitions, several respondents talked about taking models and learning forwards from the special initiative – many discussed ‘embedding’ learning:

‘Join[ing] together, the learning and actually embedding that and sharing that more widely’ (PHF Staff/Consultants).

Several respondents were very keen that the learning from the original special initiative should not be ‘lost’

In the early interviews, some Project Leads/Managers were already able to identify positive effects from the special initiative which were taking place in their own institutions or in partnership institutions, independently from the funded activities of these projects. This was sometimes couched in terms of the

ongoing discussions and focus of the special initiative helping to raise awareness of the need to better support artists working in participatory settings, and therefore encouraging institutions to think differently and, ultimately, to do things differently. In other cases respondents identified personal benefits from the programme. One project lead/manager recounted going to a meeting including attendees from other sectors, and feeling emboldened to talk about the value of artists working in participatory settings, where they did not feel this is something they would have felt confident to do a few years ago.

In the interviews respondents were also asked to reflect upon any pressing challenges or barriers to improving support for artists who work in participatory settings. Some respondents referred in broad terms to the potential impacts of cuts to arts funding and to other policy areas, and there was a sense from many that the position of this kind of work might be quite precarious in the current spending environment.

Several also talked about the need to connect the arts better with other sectors – some respondents specifically phrased this in terms of increasing opportunities for employment (e.g. ‘growing the market’) whilst others concentrated on the challenges of connecting with other sectors and communicating the value of participatory arts:

‘There is still a need for this kind of work to be talked about in different arenas [i.e. outside the arts sector]’. (Project Lead/Manager).

‘let’s say it was the care sector, the barriers would be perceptual ‘cause we have a very fractured message about who we are and what we do.’ (Project Manager/Lead).

More generally some respondents felt that in order to achieve a broader impact, ArtWorks projects would need to connect more widely outside the original pathfinder membership:

‘At the minute we are just talking to ourselves’. (PHF Staff/Consultant).

Some respondents identified ongoing issues with engaging more widely – the time and funding pressures on individuals and organisations, challenges around the language that is used to describe the types of practice or the types of CPD opportunities that may be being offered. Interestingly, some still identified major barriers with arts specific agencies – for example with Arts Council England, which some respondents thought tended to elide participatory arts practice with other kinds of activities (like audience development).

More specifically, some respondents identified challenges specific to engaging with artists, including:

- Very practical issues like the absence of funding for artists to engage in CPD
- Artists who might not like the idea or the language of ‘professionalization’
- Artists who may not feel strongly about the value of the practice themselves
- Artists who may feel not sufficiently empowered to engage
- Artists who may not feel confident enough to pursue opportunities
- And artists who simply might not feel like they would want to ‘join’ things.

‘Each artist is on a different journey and some artists are very focused on delivery – they just want to be on the ground getting on with it. They see this higher level stuff as interfering or not

particularly relevant or they know what they are doing and why should they have to prove it and I hear that quite a lot.’ (Project Manager/Lead).

‘If an artist is absolutely proud of their participatory work and passionate about it .... they do it because it is what they love doing and you often find you have artists who are involved in participatory work because it is simply a way of making ends meet – that’s not what we are looking for.’ (Project Manager/Lead).

Several respondents referred to the disconnected, fragmentary or fluid nature of the sector, with one suggesting that the sector is ‘still defining itself’. This was also reflected in some openly voiced questions about various networks proposed through the ArtWorks projects: who should be in those networks, what should they do? Despite this, several interviewees confirmed that they felt that was a need for more/better/stronger networks, and that job was not already being done by others.

Finally, two further challenges were identified by some respondents. Some were concerned more abstractly with trying to get momentum going, or keep momentum going, particularly in terms of building on the special initiative; other were very practically concerned with how to go about getting people to use the resources that were becoming available or take up opportunities.

#### **4.3 Outputs and Outcomes against the Framework**

This section looks at the intervention framework outlined in the methodology, and maps against that the different projects which are the subject of this evaluation. This model should be considered alongside the following commentary below.

This commentary looks at each outcome area and then offers some general observations across the programme of legacy funded projects.

##### *Outcome 1 - Artists are more confident and articulate about their work in participatory settings*

The special initiative involved a wide range of direct consultation and research with artists, as well as some piloting/testing of CPD models. The projects which are the subject of this evaluation have, on the whole, moved on from ‘consulting’ artists to a range of activities involving artists in different ways.

Artists are involved in several networks and communities of practice. Some are formal (e.g. the partnership for ArtWorks Cymru and the ArtWorks Scotland Forum for Practice Development) and others are less formally constituted (e.g. being on mailing lists for events and activities, or on social media groups). Where the arrangement is more formal, artists are beginning to be more involved in steering the direction of projects under the ArtWorks banner. They are also, on the whole, working alongside arts organisations and, in some cases, the wider sector including funders and others.

In some cases artists have been involved in running/curating events, or in contributing to events through curation or presentation. Two conferences (ITAC 3 and the ArtWorks Cymru conference) have taken place in the two years, and have provided platforms for artists to present and engage with others.

A wide range of CPD approaches has then involved artists in participating, in delivering and sometimes in doing both (e.g. the MOOC). Approaches like the Fellowship from ArtWorks London and the learning groups from ArtWorks Cymru are strongly oriented towards self-directed CPD, albeit within a broader



framework. Several projects have sought to support artists via per capita allocation of funds – for example, through the bursaries for the ITAC 3 and the allowances for the Fellowship. Some of the CPD events in Scotland have also proved a useful space for artists to consider what kinds of support they might want, and might want to develop for themselves in the future.

The seed funds from ArtWorks Cymru have been, in many ways, similar to the ArtWorks Development Grants model. Artists have been involved in a number of these projects, though often lead partners came from an organisational context. The projects supported involve a range of different kinds of activities, including developing toolkits, research into different aspects of practice and work and piloted interventions. They have also proved a useful place for exploring the relationship between the arts sector and other sectors, as did the ArtWorks Scotland funded project connecting teachers and artists which ran alongside the main ArtWorks Development Grants programme.

On the whole, feedback across activities and events suggests that artists have enjoyed and benefited from these experiences, and find the focus placed on this kind of practice is both practically useful and helps to validate their skills and experiences.<sup>3</sup>

### *Outcome 2 – Participants are benefitting from enhanced quality experiences of engaging in arts-led activity*

In previous evaluations of the special initiative it was noted that the majority of the activity undertaken was about providing consultation/research with, or support to, artists; thus, the implication was that those artists might take ‘better’ practice back into participatory settings, but the hypothesis was not tested. It remains the case across the projects considered by this evaluation that participants are an implied, secondary beneficiary – the intersection and point of intervention is with the practitioner, not the ‘recipient’ of the practice.

However, some activities have involved participants directly. ArtWorks Cymru supported a research project exploring why participants participate, and (led by an HE partner) a methodology for collaborative evaluation was developed and tested in five real projects involving participants.

Some projects have involved testing/developing CPD approaches in settings where participants were involved, for example ArtWorks London Open Labs, the Fellowships and ArtWorks Scotland quality toolkit pilots. In these cases, the relationship between the CPD intervention and the participants is much more direct (though there is no alternative comparison available to understand what may have happened without that intervention). There is, however, some useful feedback on individual projects (for example for the Fellowship and the quality toolkit pilots) suggesting that the interventions did change the way artists and practitioners were engaging in their practice within the context of real time projects. For example, artists reported dealing with specific challenges differently, or taking a different approach with participants as a result of the thinking which they were doing, either as a Fellow or as part of the quality toolkit pilots.

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<sup>3</sup> For example, the general feedback gained from the ArtWorks Scotland survey suggests that those who had engaged with various activities reported feeling part of a community of practice, making connections, being prompted to think about things like quality and improving skills/competencies. Feedback across a range of activities in the ArtWorks Cymru project suggests similar benefits to artists who have participated.

More generally, as noted earlier, some work has been done through the ArtWorks Cymru seed fund and some ArtWorks Scotland projects to specifically explore settings which are particular to certain groups of participants.

### *Outcome 3 – Artists, employers and participants share a better understanding of what constitutes quality and value in the work*

In the broadest sense, questions of quality – what it is, how to articulate and encourage it – have remained important in events and activities across the different projects. Events like ArtWorks London's Connecting Conversations, and their wider research project by Peter Renshaw which explores collaboration both provide useful places for discussion on quality (albeit often not expressed in these terms).

However, in terms of projects which have specifically and explicitly focused upon 'quality' ArtWorks Scotland has undertaken significant piloting, presenting/testing and embedding of the quality framework which emerged from early research in the special initiative phase into quality factors. Similarly – though the framework model is different – ArtWorks Cymru has been well positioned to take up some separately funded work commissioned by Arts Council Wales to develop a quality framework and undertake testing with focus groups and training sessions. Both ArtWorks Scotland and ArtWorks Cymru sat on the quality 'action group' for the ArtWorks Alliance, and have engaged in significant knowledge exchange as a result of this, so that 'quality' has been a topic of discussion at Alliance meetings throughout the two years.

More generally (and discussed further below) it is worth noting that whilst these frameworks are beginning to provide a useful site for explicit discussion and development of understanding about quality between different partners, more widely it seems that there is still some way to go before this discussion has really engaged stakeholders from non-arts settings. The same applies, at present, to some of the sites where quality is an important element of the discussion. It will be interesting to see, for example, if something like the MOOC is able to bring in not only students from the arts and artists, but also other interested parties to take the course. Some employers – arts organisations for example – may have staff who would be interested in taking the MOOC. The informal element of the engagement between participants in the MOOC may provide another platform for artists and employers to engage with each other.

### *Outcome 4 – Clear models of good practice are shared, disseminated and replicated*

Many of the models developed, tested or expanded in this group of projects build upon activities undertaken in the special initiative phase, whether that was mapping/auditing of existing activities, consultation with artists, or exploring different CPD methodologies. The models include activities for artists across different art forms as well as within more specific art forms, across different settings as well as within some specific settings. They also include courses, CPD activities that take place alongside or through actual participatory arts practice and lighter touch approaches like events and networks. There are activities for artists from as young as 14 through to established artists. Some activities require a given level of expertise, or are restricted to specific career/development stage – others, like the MOOC or openly available events – are much broader.

There are several specific outputs covered by the projects, including: the first two cohorts of students on a new BA programme; the first pilot testing of the MOOC at the University of Sunderland; the first two years of the Creative Careers programme involving nearly 1,000 young people aged 14-25 taking up a range of CPD support; learning groups and the seed funds (as a funding model) in ArtWorks Cymru being tested as approaches, as well as to produce specific outcomes individually; the two MA courses being developed by ArtWorks Scotland partners; the Fellowship which has been piloted more widely, and which will now be taken up by ArtWorks Scotland for a further roll-out; and ITAC 3, which builds on previous ITAC conferences and from which there has been significant learning. It is notable that most of these models are seeking continuation. Where that is not the case – for example with ArtWorks London and the Learning Labs – the project has provided a useful prompt to review that activity and explore alternative approaches.

Beyond these events, courses and funding models, we are arguably seeing other models tested and shared: specifically, various models of networks and sector organisation have been tried out. These are discussed further in relation to Outcome 5 below.

Finally, it is worth noting that the online archive provided by ArtWorks Alliance, and the regular forum meetings, have provided a collective or shared route for the learning and the models from the special initiative phase and from this group of projects to be shared and disseminated (beyond the work that individual projects have undertaken to share their models).

#### *Outcome 5 – A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK*

The commentary above on Outcome 4 talks about the courses and other kinds of CPD which have been further tested and developed, and about the ongoing plans to keep these CPD opportunities in place. The degree to which these CPD opportunities constitute a more effective infrastructure will depend both on the experiences of individual artists in those opportunities (and their ongoing practice post the opportunity) and the potential for these opportunities to influence successive cohorts and generations of artists, and more widely the status of arts in participatory settings and the practice itself.

Beyond CPD courses, events and specific funding, a body of resources has emerged from ArtWorks. Those developed in the special initiative now have a long-term, searchable online platform. Others are emerging, in the case of the Quality Framework in Scotland, or various toolkits in Wales. Potentially there will be ongoing issues in terms of keeping resources up to date, ensuring that online platforms gain visitors and are as navigable as possible in order for these resources to get the widest possible use.

Some of the work which was perhaps anticipated in the original ArtWorks Alliance funding application has not yet come to fruition (for example work on 'Growing the Market') – however, the business plan for the next two years suggests that the Alliance will be seeking to engage and support the sector in engaging with other structural issues in the future.

Finally, it has become increasingly clear through the period of ArtWorks that networks and structures/approaches that support communities of practice are both a key output from the programme and, arguably, a key part of an emerging infrastructure that seeks to better support artists working in participatory settings. These networks and communities are crucial to several of the projects and approaches funded in the last two years: the Forum for Practice Development in Scotland, the

partnership for Arts Council Wales and the ArtWorks Alliance are amongst the most formal structures which have been put in place and which are intended to continue. Other networks and communities are more fluid, circulating around institutions and brought in on specific smaller projects (e.g. the Barbican Guildhall and the University of Sunderland) or constituted through mailing lists, social media feeds and attendance at and contribution to events.

#### *Outcome 6 – There is more partnership working across funding agencies, public bodies and policy makers*

Approaches to partnership working vary significantly across the different projects, and are discussed in more detail in section 6.2 of this report. In terms of engagement with major agencies, both ArtWorks Scotland and ArtWorks Cymru continue to make some significant headway in terms of connecting funders and policy makers (particularly arts/culture councils) with the wider sector in developing support for artists working in participatory settings. Whilst the quality framework in Wales was technically funded outside the original scope of the PHF-funded ArtWorks project, arguably the presence of the ArtsWorks Cymru partnership and the key resource of the freelance project manager were important to both the framework being commissioned, and to the process of commissioning and development being framed as one which the sector was able to take a lead on.

Other kinds of activity specific partnerships have emerged. ArtWorks London has brought in specific partners (both individuals and organisations) to support elements of their projects: Peter Renshaw, for example, has undertaken a significant review which covers several CPD programmes (including the BA and Creative Careers); and Clean Break are engaging with the Barbican Guildhall in exploring different approaches for the Learning Lab, a model which has had value previously but which is not working as well as it might at the moment. For the delivery of the ITAC project Creative Scotland partnered with the committee for ITAC. Within the wider structure of the ArtWorks Cymru partnership, individual partners stepped forward to lead specific projects.

More broadly, in the context of strategic partnerships, the ArtWorks Alliance offers significant promise in the future in terms of providing a platform for the sector to engage with major funders, policy-makers and other agencies. This promise is yet to be fulfilled, but the ambition and need for the Alliance has emerged strongly through the separate evaluation and the collective work which has been undertaken towards a business plan for the next two years.

The following tables map out the project activity against the intervention model.

## Intervention Model showing Project Activity

					Outcomes: Artists are more confident and articulate about their work in participatory settings

Outputs	Use pilot activity to support evidence towards developing a better understanding of quality and value for participants, and of participatory work taking place in different circumstances	Use artists with developed skills to deliver enhanced quality in piloting activity	Explore and reflect upon skills, knowledge and understanding required in different circumstances, and feed this into design of opportunities for training and CPD	Disseminate the learning about skills, knowledge and understanding in different circumstances to artists, employers and funders, to make a case for the importance of training and CPD to quality experiences	Outcomes: Participants are benefitting from enhanced quality experiences of engaging in arts-led activity
	ArtWorks Alliance: regular meetings and an action group on quality has encouraged knowledge exchange between partners.	ArtWorks Alliance: through the network partners are beginning to explore new things they want to do.		ArtWorks Alliance: the website and meetings remain a useful place for learning to be shared.	
	ArtWorks Cymru: research programme on why participants participate; a project exploring co-producing in a community; and seed funded projects exploring work in different kinds of settings (e.g. health).	ArtWorks Cymru: the Evaluation Cards were developed with user-led design workshops, then piloted in 5 actual projects. The methodology for data collection was itself participatory.	ArtWorks Cymru: the learning from these pilots has been written up and there is a tested set of Evaluation Cards. Toolkits were piloted, and there are plans to take these further.	ArtWorks Cymru: sharing through the conference, the written reports and available toolkits.	
	ArtWorks London: some Open Labs involve participants as well as artists; the review of the pit activities may have a direct impact on participants and audiences.	ArtWorks London: the Open Lab model is a CPD space for artists, but sometimes involves participants to (or participant artists).		ArtWorks London: the learning symposium and the book by Peter Renshaw both help to disseminate learning.	
	ArtWorks Scotland: some activities (e.g. piloting the quality toolkit in real project) will have had a direct effect on work delivered with participants.	ArtWorks Scotland: artists were involved in delivering that work with participants.	ArtWorks Scotland: artists and others fed back on the quality toolkit.	ArtWorks Scotland: the quality toolkit has been shared and highlighted through a range of events, and through Creative Scotland guidance and frameworks.	
	Fellowship Project: the project involved artists and organisations who were delivering work with participants throughout the programme; some CPD elements specifically involved participants.	Fellowship Project: the CPD approach here is, in a sense, iterative – in that artists are practicing alongside CPD, and able to combine the two or take lessons from one to the other directly.	Fellowship Project: the learning from this project has been written up, and the proposed programme in Scotland provides another piloting/learning opportunity.	Fellowship Project: the sharing seminar and the evaluation and other learning is available, and has been the basis of the proposed programme in Scotland.	

Outputs	Map existing evidence about quality and value, and support discussion across artists, employers and participants about it	Support testing of better understanding through developing/piloting activity, and capturing the learning from this	Apply this understanding to the design and embedding of opportunities for training and CPD for artists at all stages of their career	Disseminate the learning about quality and value to artists, employers and funders, and make a case for the importance of training and CPD to quality experiences
	ArtWorks Alliance: regular meetings and an action group on quality has encouraged knowledge exchange between partners.	ArtWorks Alliance: through the network partners are beginning to explore new things they want to do.		ArtWorks Alliance: the website and meetings remain a useful place for learning to be shared.
	ArtWorks Cymru: learning groups, seed funds and events have engaged with quality; separately, Arts Council Wales funded a quality framework.	ArtWorks Cymru: the learning groups, seed funds and events all included gaining feedback and change if things did not work; the quality framework has been piloted.	ArtWorks Cymru: in some cases learning groups and seed fund recipients already have future plans for applying the learning; the quality framework is being embedded through various routes.	ArtWorks Cymru: the conference, the written report and individual resources that are publicly available all contribute to sharing the learning more widely.
	ArtWorks London: the ongoing Connecting Conversations, and the book by Peter Renshaw have been platforms for sharing discussion.		ArtWorks London: the embedding of learning through the Creative Learning Department has been the main route.	ArtWorks London: there was specific dissemination of lessons from ArtWorks London via the learning symposium and the book.
	ArtWorks Scotland: the quality toolkit has been piloted, involving artists, employers and participants in the piloting.	ArtWorks Scotland: the pilots were supported by significant capture of feedback, and the toolkit has been updated.	ArtWorks Scotland: as well as being updated, the toolkit has been embedded in Creative Scotland's processes and thinking.	ArtWorks Scotland: the toolkit has been shared at several events, and there's been detailed knowledge exchange with ArtWorks Cymru.
	ITAC 3: attendees included artists, producers, organisations, policy makers, funders and academics and included specific discussions about quality.	ITAC 3: included a session on the Scotland toolkit for quality ( <i>Is this the best it can be?</i> ), involving testing the kit and giving feedback.		ITAC 3: several sessions engaged with questions of quality and value; learning from ArtWorks, from the wider UK and from around the work was shared at the conference.
	Fellowship Project: model which combines employer and an artist(s) in CPD development supports discussion between those groups.	Fellowship Project: this project was a wider piloting and testing of a model which is collaborative. Model encourages an exploration of practice, and a dialogue between organisation and artist(s).	Fellowship Project: potential Scotland programme should develop and test the model further.	Fellowship Project: sharing seminar and learning helps to share the value of the model.
	MOOC Project: project has repurposed existing ArtWorks material and commissioned new material; format supports discussion between participants.	MOOC Project: the project is benefiting from testing which went on through the wider ArtWorks programme, in using learning and material from across the programme in the course.	MOOC Project: the design of the MOOC builds upon learning from ArtWorks NE and the wider programme.	MOOC Project: whilst the majority of participants in the pilot may be artists and students, in theory the course is widely accessible and available.

Outcomes: Artists, employers and participants share a better understanding of what constitutes quality and value in the work



Outputs	Identifying existing models of good practice which contribute to a better understanding of quality and value; map existing training, its gaps, scope and quality	Use developing/piloting activity to test new approaches/models of training and delivery	Expand/develop new models of training delivering, and design and embed opportunities for training and CPD for artists at all stages of their career	Disseminate the learning about models of good practice with artists, employers and funders, and make a case for those which are replicable/expandable	Outcomes: Clear models of good practice are shared, disseminated and replicable
	ArtWorks Alliance: the website particularly provides a platform for models and learning from the special initiative phase to be shared more widely.	ArtWorks Alliance: through the network partners are beginning to explore new things they want to do.		ArtWorks Alliance: the website and meetings remain a useful place for learning to be shared.	
	ArtWorks Cymru: some models from the special initiative (the learning groups and development grants) have been built on; the Scotland work on quality has been a useful reference point.	ArtWorks Cymru: learning groups and seed fund recipient have been encouraged to try things out, and reflect upon both the outcome and the process. The quality framework has been piloted.	ArtWorks Cymru: within the learning groups and the seed fund outputs there are a models which the sector may take forward; the quality framework is being embedded.	ArtWorks Cymru: the conference, the written report and individual resources that are publicly available all contribute to sharing the learning more widely.	
	ArtWorks London: the Open Labs are ongoing; the BA is in its second year; the Creative Careers programme is running; Connecting Conversations are ongoing; Learning Labs are being reviewed.	ArtWorks London: Open Labs have had more focus on participatory work; the BA and Creative Careers have been tested.	ArtWorks London: there are plans to develop the Open Labs further with external partners; the Learning Labs are being reviewed, with a partner; cohorts for the BA continue to come in; the MA is in development.	ArtWorks London: the book by Peter Renshaw helps to explore some of the ethos and these approaches. The learning symposium also shared lessons.	
	ArtWorks Scotland: two new MA courses have been developed; the toolkit has been further tested and developed; a model for a Scotland Forum has been developed.	ArtWorks Scotland: the MA courses are being piloted; the quality toolkit has been piloted; a model for a Scotland-wide Forum has been tested for more than a year.	ArtWorks Scotland: the MA courses built on previous development from the special initiative, as has the quality toolkit; the Forum has emerged through testing other models also.	ArtWorks Scotland: these models have been shared through events and the online presence, and via the Alliance page where resources are suitable for sharing.	
	ITAC 3: the conference built on previous ITACs, and previous ArtWorks Scotland conferences.	ITACT 3: the conference took a range of approaches to developing content and an audience.	ITAC 3: the feedback is useful learning for future conferences and events. Individual sessions allowed other models to be explored and tested.	ITAC 3: the evaluation report is available for future conferences and for the ITAC committee.	
	Fellowship Project: pilot programme builds on smaller pilot undertaken by ArtWorks London as part of the special initiative.	Fellowship Project: pilot tests transferability/adaptability of the model, process of managing a group as a cohort and Barbican Guildhall's role as project manager.	Fellowship Project: proposed Scotland programme offers further opportunity for testing/embedding.	Fellowship Project: sharing seminar and learning, as well as proposed Scotland programme, is helping.	
	MOOC Project: repurposes range of material and examples from wider ArtWorks project; build on discussion and sharing models from ArtsWorks NE particularly.	MOOC Project: uses new model (in this context, for this training provider) to pilot new approach to CPD.	MOOC Project: two pilot phases will provide feedback and learning on potential for embedding opportunities.	MOOC Project: feedback and learning should provide the basis for consideration replication/expansion.	



Outputs	Mapping and consulting/engaging with the existing infrastructure, to understand common approaches/activity and existing understanding of quality and value	Use developing/piloting activity to test and develop the support infrastructure, and identify gaps or issues	Use and develop the infrastructure in the design and embedding of opportunities for training and CPD for artists at all stages of their career	Disseminate the learning and identify issues which still require resolution, to make the case for further infrastructural development (if required)	Outcomes: A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK
	ArtWorks Alliance: the collaborative network and the web archive provide two significant additions to the current infrastructure.	ArtWorks Alliance: there is work to do to realise the potential of these additions, to support the kinds of activities emerging which would not otherwise happen.		ArtWorks Alliance: the website and meetings remain a useful place for learning to be shared.	
	ArtWorks Cymru: the partnership itself is a part of the infrastructure now; the series of events and networks contributes to the wider community of practice. Elements like the quality framework and resources also add to these areas.	ArtWorks Cymru: various approaches have been tested and piloted through the two years.	ArtWorks Cymru: the report identifies a range of both specific and broader recommendations and learning; the continuation of the partnership itself will be key to continuing CPD opportunities; the website provides a place to list existing activities.	ArtWorks Cymru: the events and publications help to disseminate the learning.	
	ArtWorks London: the series of CPD opportunities provides something of a 'micro' infrastructure within the Barbican Guildhall's programmes.	ArtWorks London: several elements (the BA, the MA, Open Labs with a participatory focus) have been tested further.	ArtWorks London: most models are embedded; the learning labs will be reviewed, as will the pit. Further work to consider their relevance beyond the Barbican Guildhall also.	ArtWorks London: there has been learning disseminated through a symposium and a book.	
	ArtWorks Scotland: the forum for practice development has been developed, following exploration of other approaches.	ArtWorks Scotland: the forum has been in place and operating for more than a year on the current model.	ArtWorks Scotland: the forum has an established role, but there are things to explore further in terms of its role and activities.	ArtWorks Scotland: the forum currently has some methods for dissemination.	
	ITAC 3: bringing ITAC to the UK has connected artists in the UK to a wider community.	ITAC 3: there are useful questions about how connections can be maintained across the international community.	ITAC 3: there is learning for future ITACs, and for future Creative Scotland events to support developing a community of practice.	ITAC 3: the evaluation report is substantial, and the learning available for the ITAC committee and others.	
	Fellowship Project: piloting a model more widely.	Fellowship Project: potentially a wide range of artists and organisations could be involved.	Fellowship Project: currently the proposed Scotland programme further tests whether there might be a long-term infrastructure for this model.	Fellowship Project: the learning from the proposed Scotland programme may be useful in understanding the long-term possibilities for this model.	
	MOOC Project: pilot of new course.	MOOC Project: pilots will help the University test the business case of the course; and participants test the value.	MOOC Project: feedback and learning will support understanding of whether the model is replicable/transferable	MOOC Project: feedback and learning will be key to identifying if the learning model works, for the delivery partner and participants.	

Outputs	Map and assess existing partnership working/common areas of activity/interest/understanding	Solicit and support partnership working through projects, including new/different kinds of partnerships	Solicit and support partnership working through engagement between projects and other partners	Share the learning from the partnership process(es) and added value, encouraging continuation/new partnerships	Outcomes: There is more partnership working across funding agencies, public bodies and policy makers
	ArtWorks Alliance: the network attempts to formalise a range of partnerships in an ongoing agenda, and to provide way of organising the sector for potential partnership with funders and policy makers.	ArtWorks Alliance: there is work to do to realise the potential of these relationships.		ArtWorks Alliance: the website and meetings remain a useful place for learning to be shared.	
	ArtWorks Cymru: the wider partnership across the sector has been valuable and is recognised by Arts Council Wales (e.g. addition of the quality framework).	ArtWorks Cymru: different partners have stepped forward to try different things out. The model has found a way of engaging more widely in the sector, and with funders/policy-makers.	ArtWorks Cymru: individual projects have also brought in wider partners and engaged, both within the arts and beyond. There are some questions about what can be done to move these partnerships forwards.	ArtWorks Cymru: written and conference dissemination has taken place; the network is being further supported and engaged with by PHF and Arts Council Wales.	
	ArtWorks London: whilst the Barbican Guildhall remains the main site of intervention, individual and organisational partners are involved in delivery and review.	ArtWorks London: plans to involve external partners in taking up Open Labs may develop different types of partnerships.		ArtWorks London: there has been learning disseminated through a symposium and a book.	
	ArtWorks Scotland: Creative Scotland has explored a range of partnerships, including its own role in running ArtWorks Scotland.	ArtWorks Scotland: through the forum and other activities Creative Scotland is engaging in different kinds of partnership.	ArtWorks Scotland: through the Alliance Creative Scotland is also exploring other kinds of partnership working.	ArtWorks Scotland: through the forum, the ongoing programme of events and engagement in the Alliance, Creative Scotland is still influencing these partnership opportunities.	
	ITAC 3: Creative Scotland partnered with PHF, ArtWorks Alliance and academics/ practitioners.	ITAC 3: the conference audience was fairly diverse, and some new connections may have emerged.	ITAC 3: there are now useful questions about how the delivery partnership and new connections can be taken forward.	ITAC 3: the evaluation report identifies the need to take the learning forwards, and look for ways to support connections.	
	Fellowship Project: the wider testing of the model in different organisations has provided a case for another funder – Creative Scotland – to propose a further project using the model.	Fellowship Project: the pilot has provided an opportunity to explore how the Barbican Guildhall might manage and support the project taking place with external organisations.	Fellowship Project: the proposed Scotland programme will further test the delivery and funding model for this programme.	Fellowship Project: the sharing seminar and learning from the pilot was useful in supporting engagement with Scotland for a further project.	

## 4.4 Overview

Looking at progress towards the different outcomes, there are a number of things which are worth noting:

- ArtWorks has largely moved on from the enquiry-based approach which characterised much of the activity when it was a special initiative. The kinds of broad-based consultation/research activities which were used across the Pathfinders have not been repeated in these activities. Instead, much of the activity is characterised either by developing/trialling CPD opportunities and resources (e.g. courses or frameworks), running events and activities (from workshops to conferences) and developing networks amongst the sector.
- Where research or more exploratory work is taking place, it has been much more focused. For example: the HE partnerships in ArtWorks Cymru, working to develop shared evaluation tools and to explore co-producing processes; the book by Peter Renshaw for the Barbican Guildhall reflecting on institutional collaboration; and the proposed AHRC network application from the ArtWorks Alliance, which is being led by the University of Sunderland.
- In some cases, testing of resources and courses has moved into a second phase. For example the Fellowship, trialled with one artist and one organisation as part of the ArtWorks London pathfinder programme, has now been tested with four artists and three organisations. In addition, the role of the Barbican Guildhall in this second phase of testing is different – it has run the model on behalf of others, rather than for itself. The proposed rolling out of the programme in collaboration with ArtWorks Scotland/Creative Scotland will provide a third phase, and already a tweaking of the delivery model (with the Barbican Guildhall taking a different approach to resourcing the required support) will be tried out. Other projects are similarly building upon work already undertaken: the Quality Framework in Scotland, the SPAN network in Scotland, the learning groups methodology in Wales, the MOOC building on ArtWorks-U material in Sunderland.
- More broadly, it is worth noting that artists remain the primary recipients of ArtWorks interventions. This has been the case (and was part of the original purpose of ArtWorks) throughout the period of the special initiative also. However, it is also worth noting that some projects have attempted again to bridge gaps between artists and others, and to engage other professionals (e.g. teachers) or other sectors more widely. This was not always successful, for example in the case of ArtWorks Scotland running an event but finding it hard to recruit attendees from the care sector (even where a sector partner was involved); however, there have been areas of activity which have successfully engaged across sectors.
- Finally, whilst there are some useful and solid plans for future activity, it remains the case that much of the evidence available about the value of various CPD opportunities, resources and networks is short-term – i.e. it tends to ask an artist immediately after completion or usage whether something has been valuable. It may be worth considering whether there are any possibility for tracking some artists over a longer period, to understand to what degree an intervention affects their long-term practice and their own ability to influence the terms of that practice.

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# Activities

## 5 Activities

### 5.1 Mapping the clusters

The following section looks at the activities which are described in the previous section, and considers key activity clusters and outputs across the projects. This clustering is one way to explore how different projects fit together as a wider intervention into supporting artists who work in participatory settings. It pulls out individual activities from the different projects (where appropriate).

The following table identifies these clusters and the different activities within them. Following the table is commentary considering these different clusters and the achievements or challenges which have emerged through the activities.

Area of activity	Type of activity	Activity
CPD Opportunities	HE Courses	MOOC at the University of Sunderland
		Two new MA courses running in Scotland with Royal Conservatoire Scotland and University of the Highlands and Islands, supported by ArtWorks Scotland
		BA Hons (Performance and Creative Enterprise) at the Guildhall, developed by ArtWorks London
		Seminar for UG students by Susanne Burns and Curious 2016 student showcase, inserting ArtWorks into existing HE courses at the Guildhall by ArtWorks London
		MA in Music Leadership being developed into cross-art form MA at the Guildhall, ArtWorks London
	Events and Conferences	ITAC 3, supported by ArtWorks Scotland
		ArtWorks Scotland supported events, some run by the sector (e.g. SPAN Creative Conversations) and some by Creative Scotland in partnership with others
		Artist-led seminars, Connecting Conversations and ArtWorks Symposium on Good Practice, run by ArtWorks London
		ArtWorks Cymru conference
		ArtWorks Cymru CPD events
	Other	Fellowship run by ArtWorks London, including Open Labs
		Learning Labs and Open Labs models from ArtWorks London
		Creative Careers, offering a range of development sessions for 14-25 year olds, ArtWorks London
		5 Learning Groups supported by ArtWorks Cymru

Area of activity	Type of activity	Activity
R&D Activities		Hidden Giants project, a partnership between local authorities, practitioners and involving teachers, funded via ArtWorks Scotland.
		Feasibility study to explore sector ownership/network development in Scotland, funded by ArtWorks Scotland.
		Pit Shakeup (review of Pit activities) ArtWorks London
		Peter Renshaw review: 'Collaboration: Myth or Reality?', ArtWorks London
		Internal Learning Seminars at the Barbican Guildhall, ArtWorks London
		8 seed fund projects supported by ArtWorks Cymru, including developing toolkits, trialling different approaches to project development and delivery, and researching particular areas of practice and work
		2 HEI-led research projects which ArtWorks Cymru was a partner in
Resources	Toolkits/ frame works	Quality Toolkit, ArtWorks Scotland
		Quality Framework, ArtWorks Cymru
		Toolkits and reports developed through seed funds, ArtWorks Cymru
	Other materials	Digitised Films and Case Studies, ArtWorks Scotland
		Artists and Teachers Resource, ArtWorks Scotland
		Peter Renshaw review: 'Collaboration: Myth or Reality?', ArtWorks London
		Knowledge Bank on ArtWorks Alliance website
Networks	In person	ArtWorks Scotland Forum for Practice Development, have met regularly
		ArtWorks Cymru Partnership, have met regularly
		ArtWorks Alliance, with new business plan and working agreement, have met regularly
	Online	ArtWorks Scotland web pages, mailing list and social media
		ArtWorks London mailing list and social media
		ArtWorks Cymru web pages (including events listings), mailing list and social media
		ArtWorks Alliance website, newsletter and mailing list
		MOOC Course includes opportunities for online, informal engagement between course participants

### *CPD Opportunities: HE Courses*

Where the activities in the special initiative involved quite a few informal CPD models, much of the groundwork which was laid through mapping HE/FE courses and considering potential new approaches within HE environments has come to fruition through this subsequent group of ArtWorks projects. Five courses – four new and one being a development of an existing course – have emerged. Three are running with a ‘proper’ intake (the Guildhall BA and the two MA courses in Scotland); the MA at the Guildhall is still in development; and the MOOC is effectively being piloted this year although the plans are for two cohorts to be given the chance to do the full six week course.

Feedback from the new BA at the Guildhall suggests that the course is filling a gap in the market, and that emerging artists who want to develop their practice in participatory settings are finding a home within it. As a model, it is also testing the way in which the Guildhall delivers a course in collaboration with the Barbican, so use of Barbican resources, involvement from significant and experienced practitioners and a range of other approaches are expanding the way the course is delivered.

### *CPD Opportunities: Events and Conferences*

Events and conferences were a part of the ArtWorks programme during the special initiative, and are generally couched by projects as being useful both to building a ‘community of practice’ and in providing platforms for artists to speak, share their learning and practice and frame the terms of debate and discussion. Across the different projects a range of methodologies is apparent, from fairly formal conference structures in ITAC 3 and ArtWorks Cymru Conference (albeit with a range of engagement types within these structures) through to events that are more workshop focused, events for testing particular toolkits and approaches, and more formal training-style opportunities.

The ownership of events has varied, with both ArtWorks Cymru and ArtWorks Scotland supporting arrangements by which events programmes are a mixture of those run and framed by the leading partner or partnership, and those run and framed entirely by individuals, networks and organisations in the sector.

### *CPD Opportunities - Other*

All of the activities in this group are based upon methodologies and approaches which were part of the special initiative; in the case of the learning labs and open labs, these approaches were in place within the Barbican Guildhall prior to ArtWorks. The Fellowship has benefited from a wider testing of both the learning approach (through a wider group of artists and organisations partnering together) and of the delivery support. The Creative Careers programme arguably could have been divided up amongst other categories here, including as it does networking events, labs, a mentoring programme and other workshops and engagement, though the argument for its overarching structure is presumably about the cumulative value of these activities. The learning groups from ArtWorks Cymru similarly build on some earlier testing of action learning groups.

### *R&D Activities*

Arguably much of the activity undertaken across these projects could be termed ‘research and development’; however, it is worth considering this specific group together as a cluster of activities which are, in some way, either experimental or driven by key research/learning questions. Thus,

activities similar to the PHF Development Grants are included in this group and cover a range of activities which usually have a research question which is being answered either through experimental practice (e.g. workshops and pilot projects) or through either applied or theoretical research and reflection (usually both). At one end are the internal learning seminars within the Barbican Guildhall, where the focus has been less experimental but perhaps more reflective; at the other end is the Hidden Giants project supported by ArtWorks Scotland. The review by Peter Renshaw sits in-between – both a reflection and a provocation of a kind. Many of the approaches used here have been a useful way of supporting the sector (individuals, networks, organisations) to set its own terms of enquiry, and undertake learning within local (whether geographical or art form) communities.

### *Resources: Toolkits and Frameworks*

This group then doubles up on some of the activity included above in the R&D activities. Strictly speaking in the case of the toolkits developed through seed funds supported by ArtWorks Cymru it could be argued that the *process* was research and development, but the *output* is a resource which can be used beyond the original project. For the purposes of this evaluation, looking at this cluster together is useful to recognise that frameworks and toolkits have a particular place in supporting artists working in participatory settings. They are attempts to codify practical knowledge, to encourage better practice and to raise the status of the practice by validating the practices and standards within it. As noted in the earlier section on the purpose of ArtWorks, the idea of ‘better practice’ has come through strongly in the evaluation interviews, and conceptually has been important in partners thinking about supporting artists as not just being a process of validating what already happens, but also of improving and innovating.

### *Resources: Other Materials*

Throughout the wider ArtWorks programme a variety of reports and other outputs which share learning have been produced. This cluster notes these outputs, which are adding to the body of publicly available learning and thinking about artists who work in participatory settings. The knowledge bank on the ArtWorks Alliance website is searchable using a range of categories. This in itself is an important resource: reports are useful, but they need to be easy to find and a potential reader wants to know that the content is likely to be helpful.

### *Networks: In Person*

Already noted in this report is the importance which partners delivering projects have placed on ‘communities of interest’ or ‘communities of practice’. There are three significant networks, where a number of members or partners meet regularly in person. The main differences between them are the status and terms of their activities. The ArtWorks Cymru partnership built on the partnership group which delivered the special initiative Pathfinder. The model of partnership has slightly changed, and is discussed further in section 6.2 of this report. Crucially, this group has formal ownership of ArtWorks Cymru – the brand, the wider programme, the associated budget (though a single partner is the grant recipient) – and make decisions through a collective structure. The ArtWorks Scotland Forum for Practice Development is, at present, largely a networking and sharing forum rather than a decision-making group with ownership over a budget and a programme. Arguably, at the moment ArtWorks Alliance sits somewhere in the middle of these two. Some of its challenges, discussed further in sections 6.2 and 7 of this report, have been about uncertainty or a lack of clarity with regards to ownership and decision-making.



## *Networks: Online*

The final cluster is online networks. ArtWorks Scotland, Cymru and London maintain mailing lists and social media accounts from their time as Pathfinders. Those continue to be useful for engaging outside formal partnerships and forums, for advertising opportunities, events and conferences and, in the case of ArtWorks Scotland, for gaining feedback across ArtWorks activities and to support understanding of future needs. At the beginning of the ArtWorks Alliance project PHF transferred the mailing list which it had built up for ArtWorks in the period of the special initiative. The subsequent appointment of a Communications Manager in the second year of Alliance activity has strengthened the mailing list and the newsletter gets significant viewing.

A different kind of online community may emerge as the MOOC is being piloted. Whilst the course has specific elements, the overall framework and online setup of the MOOC provides for course participants to engage informally in various ways. As yet, this is not something which has been tried substantially in any of the other ArtWorks projects or programmes.

## **5.2 Overview**

As noted earlier, the different projects have, on the whole, moved the wider ArtWorks programme from a phase of enquiry to one of delivery. Within this, however, are still activities at very different stages. There are activities which are very complete in themselves, such as events or conferences. They do prompt learning which might change future events, but they are complete in themselves. The ArtWorks Cymru report suggests a substantial appetite for more CPD events in Wales, and the project ran more events and engaged more attendees than had originally been anticipated. Certain event methodologies are now very well established, for example the Connecting Conversations in ArtWorks London. Whilst the framing for some of these varies, on the whole the principle behind them is to give artists a platform to present, share, discuss and engage with practice. Whilst approaches may continue to develop, none of these events are 'pilots'. Similarly, the partnership in Wales, social media groups, mailing lists, etc, are already functioning and ongoing.

There are then activities which have built on earlier testing, but are still fairly new. A new BA and new MAs, the Fellowship, the Creative Careers programme, toolkits and quality frameworks, and the Forum for Practice Development are all taking place, being applied and embedded, but are perhaps not yet fixtures. We could add to this the outputs from the seed funds in Wales – reports and resources which stand alone, but which all identify further work to be done.

Beyond this are activities which are still very much in development, and potentially fluid. The MOOC and its future will have more clarity at the end of the second year (in 2018), when the second cohort has taken part. The ArtWorks Alliance is still, in relative terms, working out what it is for and how it will function. The Alliance does not appear very often in the table of activities, largely because its activities have been 'hidden' – they are meetings, thinking time, informal engagement and sharing, rather than very specific outputs.

For all those projects with significant partnership or network arrangements, substantial work has gone into developing the structure and processes of the partnership or network – all of this is discussed further in section 6.

As ever, the question remains with all of these activities which ones may gain useful longevity or create some longer-term impact. Section 7 discusses this issue further.

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# Processes and Structures

## 6 Processes and Structures

Having reviewed the range of activity which the projects have undertaken, it is important to reflect upon the processes and structures which are helping to shape their approaches to those activities. Indeed, as noted at the end of the previous section, in some cases the activities have been about developing structures. More widely it is also worth noting that these structures are attempts to engage with ‘the system’ or a part of ‘the system’, or – in some cases – to mobilise a particular element of ‘the system’ so that it can engage with others.

This section looks briefly at the framing and funding approach from PHF and the effects of this approach, and then at the individual arrangements made by individual projects for engaging with partners and the wider sector.

### 6.1 The role of PHF

In the final evaluation report of the special initiative, PHF was identified as having taken on three different roles through its funding, governance and staffing structure for ArtWorks, as follows:

- As a funder, which requires grantees to account for the ways in which they receive and use funds, and has obligations to Trustees to account for the appropriate spending of its funds,
- As an instigator of the special initiative, and an advocate for the initiative and more widely for the value and importance of arts practice in participatory settings
- As a policy-advocate, attempting to create change across the system and to affect the future supply (and perhaps demand) for arts practice in participatory settings.

Arguably it has maintained some motivation through all three roles over the course of the two years in relation to the cluster of projects which are the subject of this evaluation, though its activity in the second two roles has diminished significantly. Part of the principle of doing so was, through the legacy funded projects, to encourage leadership amongst the sector in pursuing the agenda which ArtWorks has set. The projects considered by this evaluation were all, in some way, solicited to make funding applications by PHF. In some cases they made a formal grant application, which went through a process in competition with other grant applications; other projects (the ‘post-initiative grants’ for continuation of three of the original pathfinder projects) were asked to submit a brief plan, but not through an openly competitive process.

In all cases the ArtWorks Advisor was key in helping the potential applicant to identify what might be in an application, and to PHF in both soliciting and assessing those applications. Thus this process of solicitation was, to some extent, a strategic approach to selecting assets and activities for further development and continuation.

PHF began by offering some staff support to the first ArtWorks Alliance meetings – initially they began as having a split agenda, with a portion being for sharing between the previous pathfinders, and the remainder of the agenda for the ArtWorks Alliance forum. PHF also hosted a cultivation event for potential future members of the Alliance. For the phase of the special initiative PHF had dedicated a part-time fixed term staff post (the role of Project Co-ordinator) to ArtWorks; this ended when the special initiative finished. The individual staff member subsequently went on to work within PHF in other areas, and has continued some responsibility for overseeing the ArtWorks grants. The ArtWorks Alliance has generally provided the main point of intersection for the different projects through its regular

meetings (though informal engagement between projects, sharing and presentations at events has taken place outside this structure). Similarly, PHF made a formal transfer of the ArtWorks publications, the mailing list, the brand and logo, the twitter account and the ArtWorks website to the ArtWorks Alliance; mid-way through the project the Alliance also appointed in the post of Communications Manager the freelance consultant who had provided a similar role to PHF across the special initiative.

The solicitation of an application for the ITAC 3 event could also be understood as a movement of responsibility from PHF – which ran sharing events and a conference during the period of the special initiative – over to ‘the sector’.

In the interviews respondents were asked to reflect upon the role of PHF in relation to this group of projects. Several respondents in the early interviews expected a different kind of engagement from PHF:

‘it will just become a grant like any other’. (Project Lead/Manager).

‘[PHF] have positioned themselves so differently in relation to the legacy projects, positioned themselves as a grant-maker ... In that sense they have taken a few steps back.’ (PHF Staff/Consultant).

They also noted that much of the wraparound structure which had come with the special initiative was no longer in place, including the two-day pathfinder meetings and the quarterly monitoring (one respondent referred to this as ‘de-bureaucratising’ the process). Most expected at the early stage that the Alliance meetings and structure would be the route to engaging with each other.

Some respondents did reflect on whether the transition between the earlier structure and Alliance had been well-managed or conceived, and there was some feeling that perhaps not enough thought from all sides had gone into whether the Alliance was able to pick up those expectations given the degree of work required to develop its own approach. What is clear is that it was important for all the projects to transition beyond the pathfinder phase and structures, as this has altered the way they understand what they are doing and has tended to chime in with the movement of emphasis from enquiry to delivery.

More broadly, some respondents still felt that PHF was doing something in its funding approach which was not always true with other funders:

‘[we were talking about] how refreshing it was to work with a funder who was flexible, engaged, hands-off when they needed to be and understood pressures of these kinds of projects and what can we learn from this as opposed to ‘you haven’t achieved your outcomes’. (Project Lead/Manager).

The role of the ArtWorks Advisor had also changed to some extent; one respondent termed the role ‘a critical friend’, and the role of monitoring the funding had been removed (a role which had created some challenges during the period of the special initiative). It is, though, important to note how influential that role has been at this stage in soliciting applications, guiding changes in projects and particularly around the renegotiation of the ArtWorks Alliance grant and approach.

Much of the institutional knowledge and learning from ArtWorks resides in a freelance consultant, in the ArtWorks Advisor. PHF does retain some experience amongst its staff: a number of those who worked

on the ArtWorks special initiative are still at PHF, and have been there through the period of developing a new strategy and structure for the Foundation. In terms of PHF's own response to ArtWorks, Susanne Burns (acting as ArtWorks Advisor in this phase) was asked to run an internal workshop on the learning from ArtWorks. PHF staff also report reflecting on the emphasis ArtWorks has placed on supporting artist and practitioner CPD as part of projects in their other grant programmes. Several funding streams, as well as the wider strategy, have been influenced by the focus on CPD, as well as on questions of quality. The assessment process for many of these grant areas particularly considers what provision is being made to develop the capacities and competencies of the workforce. There is perhaps more learning for PHF to extrapolate from the ArtWorks programme in the future.

## **6.2 Partnerships and influencing 'the system'**

This section looks at the different approaches to organisation and partnerships that projects have taken, and also considers the way in which projects have sought to engage more widely with the sector and influence 'the system'.

### **6.2.1 How projects organised themselves**

In the period of the special initiative pathfinders were all operating some form of partnership arrangement, though specific approaches varied. Subsequently, three pathfinders received 'post-initiative grant' funding and have largely continued their activities with a broadly similar model to the one they used as pathfinders. For standalone projects like the Fellowship, ITAC 3 and the MOOC, partners have been very specific to the activity itself, but the activity has been primarily 'owned' by the grant recipient. In the case of ArtWorks Alliance, the primary role of the grant was to establish a network or a partnership – a structure which could provide space for strategic collaboration within and on behalf of the sector.

These different grant circumstances and expectations are worth bearing in mind when considering how projects have made choices about the ways in which they engage. The following commentary looks at each individual project.

#### *ArtWorks Cymru*

ArtWorks Cymru had a formal partnership as a special initiative, and in this continuation grant has held on to that partnership though the process of engaging partners, resourcing the partnership and making decisions has changed. WNO remains the grant holder, but Rhian Hutchings, who was at WNO and led the partnership through the special initiative, has subsequently been involved in a freelance role as Partnership Manager. Whilst her influence is still significant in terms of the direction of the partnership, and the resource represented by that freelance role has been crucial, the partnership has adopted some formal processes for enabling partners to step forward to pitch for and lead individual elements of work. This approach has more directly spread out the responsibility and decision-making within the project.

The Final Report from the project notes that whilst the partnership covers 26 members (24 organisations and 2 artists), a smaller group have been more regularly involved (around a third of the members) across the lifespan of the project. A leadership group of 5 partners has provided the core structure to drive the partnership and its activities forwards. In terms of understanding ArtWorks Cymru as an attempt to organise across the sector there are, therefore, still challenges. The partnership is limited in terms of representation from North Wales, and there are partners whose ability and capacity to engage will be limited by basic circumstances like time and money. However, evidence from the

conference and other activities suggests that strides have been made in terms of trying to reach across the sector, geographically and in terms of other differences.

In addition, it is worth noting the relationship the partnership has managed to develop with Arts Council Wales and, to a lesser extent, with some HEI partners. The additional grant from Arts Council Wales for the quality framework could probably only have been given to this group in Wales; otherwise the funding body would have had to consider an alternative model. Similarly, the ability to partner with the University of Cardiff on a project which already has a funder source enables the HEI to connect more widely with the sector than they might have been able to do otherwise, and the partnership to engage with and influence research in this area.

### *ArtWorks London*

ArtWorks London did not develop a 'steering partnership' in the period of the special initiative, and the primary site of 'influence' and intervention has always been within the Barbican Guildhall institution. It was perhaps easy to overlook how complex a site of intervention this is – in theory one organisation, but in practice two quite different institutions with complex traditions, drivers and imperatives. Peter Renshaw's research project and resulting book, 'Collaboration: Myth or Reality?' explores some of the challenges and serendipities of this relationship, as well as the strategic activities which have emerged from the collaboration. Activities like the new BA or the Pit Shakeup are further testing this intersection.

It is also the case that ArtWorks London has and does work in partnership, and has sought to widen this partnership through the 'post-initiative grant'. On the whole, partners tend to fall into three groups. There are individual artists and practitioners who work regularly in various elements of the programme, and may be both delivering activities and be the 'recipient' or participant in activities. There are organisations who fulfil a similar role, both delivering and taking up opportunities. And then there are instances where the Barbican Guildhall has invited a partner in to help develop or review something, as a combination of critical friend and potential future delivery partner. The involvement of Clean Break in reviewing the Learning Labs is an example of this. Engagement with a network of 20 theatre organisations in London is another. Taking Open Labs out to other venues is another.

As such, whilst the Barbican Guildhall may look very focused on its own programmes as the site of intervention, what is clear is that this site is fluid and permeable – individuals and organisations regularly step in and out, and the Creative Learning department is developing ways to engage in these relationships which can be mutually beneficial, and which can contribute to a wider sense of a community of practice.

### *ArtWorks Scotland*

ArtWorks Scotland remains the only project led by a funding agency. From a partnership perspective, ArtWorks Scotland has always sought to engage widely across and on behalf of the sector, but there have remained ongoing questions about how best to do this and whether Creative Scotland should remain the lead or find another structure to take up activity in this area. This question was formally addressed in an options appraisal undertaken late in 2016 which explored whether a leadership model outside Creative Scotland would be feasible, and what that model might be. Alongside this, the ArtWorks Scotland project originally anticipated setting up an academic network, which did not come to fruition as it has not seemed that the appetite for it existed. In its stead the Forum for Practice

Development has emerged, but currently there are no plans to pursue the original recommendation made by the options appraisal to develop the Forum as a third tier organisation network which could then take over the banner of ArtWorks in Scotland.

This follows a period of trialling an ArtWorks Alliance post in Scotland, staffed for a period by a freelance consultant who had also been involved in the original ArtWorks Scotland pathfinder. This approach was affected both by challenges associated with the ArtWorks Alliance, and by more general concerns about a lack of clarity in terms of the ways in which different things might relate to each other. The Forum for Practice Development, which now has 61 members and encourages engagement via meetings and through other channels, is providing a useful and needed space for people and organisations to come together and share ideas and agendas. It does not have a decision-making or steering role in relation to the wider ArtWorks activities in Scotland, and currently there are no plans for it to do so.

Beyond these structural explorations, ArtWorks Scotland has continued – as it did as a pathfinder – to engage with the sector through events, projects (including small funding grants) and via testing things like the quality toolkit. It has also sought to bring to bear on its own processes and thinking the learning from ArtWorks – the quality toolkit is reflected in bidding guidance, for example.

### *ArtWorks Alliance*

ArtWorks Alliance emerged partially from ArtWorks Navigator, a UK-wide pathfinder with a partnership of (mostly) artist membership bodies at its core, but also from the wider pathfinder structure. As such, the group which has come together under the Alliance banner has the common experience of the ArtWorks special initiative, but otherwise is a group which – whilst it shares a common concern in supporting artists in participatory settings – does not necessarily have an otherwise ‘natural’ rationale for coming together. The grant is held by People Dancing, and ex-Navigator partners took the lead in bidding for the grant and drafting things like the first Working Agreement and other key documents and plans.

It is worth noting at this stage that expectations about what the Alliance would be and would do have been notable for their lack of clarity even in the early interviews; despite this, however, respondents across all the projects have felt that there was a need for some continued opportunity to share and collaborate for ArtWorks projects, and that more widely the sector would benefit from a strategic and collective voice. This view is echoed by those interviewees outside ArtWorks who took part in interviews as part of the evaluation undertaken by DHA directly for the Alliance.

The Alliance has, therefore, wrestled with some complex issues. For some interviewees there was the expectation that it would take on the majority of the role of connecting ArtWorks projects past the end of the special initiative, but neither Alliance nor the members have always been clear how and why that might happen. At times, in terms of perceptions from interviewees, there seems to have been an elision between the role that might be played by ArtWorks partners coming together as those with a common interest in supporting artists, and a more specific need to ensure that ArtWorks funded activities had some cohesion within an overall funding strategy. The ArtWorks Advisor’s role was to support ArtWorks funded activities to connect in order to achieve that cohesion. However, because the special initiative had involved two-day Pathfinder meetings at regular intervals and a very significant presence from not only an external consultant but also PHF staff, when this specific support structure ceased interviewees tended to refer to ArtWorks Alliance stepping into this gap.



This same issue came up when interviewees talked about 'assets' from the special initiative. There was a formal transfer of assets from PHF to ArtWorks Alliance, and which took some time to implement by the Alliance. However, interviewees also expressed uncertainty about whether the Alliance could, would and should be a place for collective ownership of other 'assets', e.g. CPD models developed by individual Pathfinders; some felt this was an important role for the Alliance, and that the Alliance had a role as a custodian across the wider ArtWorks outputs.

Despite these confusions, in developing the website and the mailing list and newsletter, there is for the first time an accessible, usable central route for making resources available and sharing information, and many interviewees felt that this had been done well and was important.

In the later interviews, there was quite a lot of disappointment from some respondents about the lack of progress by the Alliance, and the recent final report for this grant stage recognises these issues and takes on board a range of feedback gathered through the evaluation and through other discussions. Amongst these are the need for greater clarity on the purpose and role of the Alliance; and complex questions about ownership, leadership, responsibility and authority.

Despite this, Alliance meetings have proved productive in two main ways: new partners have been introduced to ArtWorks, and have brought ideas to the table; and original partners have found meetings a useful route to engaging with each other and taking ideas forward, including discussions about quality, a possible bid to AHRC for an academic network, plans to trial the Fellowship model in Scotland, and discussions about shared services between membership organisations. The Alliance has, working with several original partners, done some significant work recently reflecting on feedback and seeking to put in place an approach which may realise the promise which, clearly, so many partners and potential partners feel is there.

## MOOC

The MOOC is not what might be called a partnership project, inasmuch as the course is being developed by and will belong to the University of Sunderland, and the resources come into the University. There is a small staff group, including allocations of days from existing staff and an intern, who are the working group for the project. However, the project has a reference group which does take advantage of wider sector links. It includes University of Sunderland staff members, the ArtWorks Advisor and members of the Artworks-U group of artists which the University has been convening and supporting for a while (and which emerged from the pathfinder period). The University itself is stepping into new territory with a MOOC (though other HEIs have already explored this approach), and there are some small signs that the University environment brings its own challenges in terms of taking a project like this forward – for example, the procurement of an IT partner was quite complex and slow though not ultimately prohibitive for the project.

In terms of engagement with the wider sector, the project is using material from the original pathfinder phase (including from partners in the original pathfinder), from artists and practitioners it commissions and from elsewhere. In doing so, the project had needed to navigate issues of ownership/authorship and acknowledgement – however, it is notable that many have viewed it as an opportunity to have their material and thinking shared more widely.

## Fellowship

The Fellowship is also not a partnership project in strict terms, but rather a model of CPD for which the Barbican Guildhall has set the framework, and for which it provided project management support. However, in order to recruit Fellows in this phase relationships in the North East and Wales proved useful in encouraging applicants as recruitment was not as straightforward as might have been hoped. The Barbican Guildhall has found it interesting taking on this new role and supporting three different sites of intervention (across three organisations and four artists) which are not local or part of its current ongoing relationships. Arguably, the relationship which develops between the individual organisation and artist is itself a partnership – particularly where the organisation engages substantially, and gains significant benefit and impact from the Fellowship process. In the case of the Barbican Guildhall's own pilot Fellowship, undertaken in the special initiative period, the artist with whom the organisation partnered is still a substantial influencer of and contributor to the organisation – suggesting that the longer-term effects of the partnership can be significant.

## ITAC 3

ITAC 3 could be viewed very straightforwardly as a collaboration between the ITAC committee and the hosting organisation (in this case, Creative Scotland via the ArtWorks Scotland resource). The steering group also involved PHF staff, the ArtWorks Advisor and had some minimal involvement from the ArtWorks Alliance when a project manager was in place in the early stages. This approach is common for academic and other conferences, with the committee providing both an international perspective and a sense of the ongoing dialogue within a field, and the host ensuring that local speakers and examples are given space on the programme, and encouraging a strong local audience.

### 6.2.2 Types of engagement in ArtWorks

Looking across the different projects and the responses from interviewees, a range of types of engagement with ArtWorks have emerged:

- Project Leads/Managers, who are mostly individuals embedded within institutions but in two cases are fixed term freelance contractors. Where they are freelance, this has sometimes been a route to specifically separate the leadership of a project from a single institutional context and agenda.
- Other core team members, with a combination of staff members who have given time either generally or specifically, and occasionally other freelance contractors with specific skills.
- Consultants/expert resources, where a company or an individual undertakes a very specific activity but has no engagement with the wider 'ArtWorks project'.
- Partners in decision-making, who are individuals within their own institutional or professional contexts who have committed to engaging with ArtWorks through a specific project. In practice, this group breaks down into a range of different kinds of engagement:
  - Participation in collective decision-making and design
  - Taking a lead on specific projects or areas of activity (which may have been designed and proposed by the partner also; or which may build upon or use existing models and knowledge owned by that partner)
  - Co-leading/designing a specific project or area of activity
  - Contributing to consultations/discussions through personal involvement, or providing access to communities of practitioners
  - Responding to funding calls by developing a proposal which involves an intervention in their own institutional context (where there is one), and subsequently delivering that proposal; in these cases, partners tend to 'own' the design of their project.
- Other contributors and participants who have taken part in professional development pilots, presented case studies and reflected upon their practice in events and other fora, and engaged in online networks. The degree of engagement will have varied significantly across this group.
- The 'background' of project leads' and partners' own institutional relationships, networks and constituents, including artists, students and other organisations. In some cases, this has been an important part of the mandate for intervention – there are organisations who represent artists and their livelihoods, and organisations whose reputation is built upon the expertise and talent of individual artists, and working for those constituents has been a key part of ArtWorks.

## 6.3 Overview

### 6.3.1 Lessons in collaboration

The commentary above offers much detail, and it is worth noting that many of the varied approaches demonstrated across the projects reflect the varied nature of those projects. However, there are a few overarching points worth noting:

- Despite the general impression that 'the sector' is stepping forward in some cases to take up the banner of ArtWorks, or more to work towards better support for artists working in participatory settings, it remains the case that even networks like ArtWorks Cymru require a significant 'engine' (in this case, the Partnership Manager) to keep the momentum going and to respond to opportunities.
- Whilst collaborative leadership feels like something that should be sought, enacting it successfully is difficult. ArtWorks Alliance has struggled with issues of clarity and purpose, as well as the weight of expectation to take up the wider ArtWorks mantle, but also with questions

about who makes decisions and how. An open, non-hierarchical structure may avoid obvious barriers; but on the other hand it can be difficult to understand where the imperative to do things comes from. The Alliance has wrestled with questions of structure and process, but arguably, if more activity were taking place this may have provided an opportunity to work through some of these issues practically rather than in the abstract sense of activity which *might* take place.

- Whilst there have been challenges, ArtWorks has collectively reached a place where collaboration between projects, institutions and locations is happening. In some cases there has been useful knowledge exchange, in others models are being taken up and tested elsewhere. ArtWorks itself has become a useful community of practice with a common purpose.

### 6.3.2 Who still needs to be engaged?

Interview respondents were asked to reflect on who might be ‘missing’ from ArtWorks projects and discussions, or who was hard to engage with. Several interviewees mentioned the continuing ‘absence’ of Arts Council England, particular where both Creative Scotland and Arts Council Wales have been significantly involved. Some interviewees also talked about specific Arts Council England programmes which they felt were relevant, such as the Creative People and Places projects (involving locally-focused partnerships around England). Others mentioned agencies like Creative Cultural Skills and networks like the Creative Industries Federation, AD:UK and Early Arts.

Beyond these, two groups stood out as being not yet sufficiently involved for most interviewees. Firstly, many mentioned non-arts sectors – areas like health and care, or prisons and education. There are several individual projects and activities which have sought to bridge this gap, but it is clear at present that significant effort is required to engage even at the most basic level. As one interviewee put it:

‘There is the whole non-arts world which I keep breaking into little bits and bobs of it. [A particular project] has led to some really interesting discussions with members of the NHS – but you are only dealing with individuals and it remains how do you get that major policy shift is a really big question.’ (Project Lead/Manager).

The other group which several respondents felt should be engaged with, but they were finding it hard to achieve, were HE institutions and academics. Some interviewees felt that it was just difficult to know where to start or gain entry into discussions. Others referred to the challenges of research which does not translate or transfer to practical settings. One interviewee talked about a panel arranged for an event in which there had been a lot of tension between contributors, and a certain amount of debate about if different kinds of research were admissible or not. Despite this, many felt that there were pressing reasons for engaging with the sector:

‘I think there is a role to play in academic study and in enquiry and interrogation of arts practices and audience developments.’ (Project Lead/Manager).

‘that whole argument of employability and the fact this work has to be a key part of those courses - we are really no way down the line with that.’ (Project Lead/Manager).

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What have ArtWorks legacy  
funded projects achieved?

## 7 What have ArtWorks legacy funded projects achieved?

### 7.1 Contributing to the Outcomes

For the context of this section, it is worth restating the intended outcomes for ArtWorks:

- Outcome 1: A more professional and confident sector whose work and value is perceived as important and whose voice is stronger
- Outcome 2: Participants are benefitting from enhanced quality experiences of engaging in arts-led activity
- Outcome 3: Artists, employers and participants share a better understanding of what constitutes quality and value in the work
- Outcome 4: Clear models of good practice are shared, disseminated and replicable
- Outcome 5: A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK
- Outcome 6: There is more partnership working across funding agencies, public bodies and policy makers.

The following headings explore achievements from the projects:

#### 1. Meaningful experiences for artists and organisations

This evaluation cannot do justice to the range of feedback gathered across individual projects and activities, but what much of it confirms is the value of giving artists and organisations: opportunities to engage with each other; the chance to share experiences, and to have a platform for the things they feel are important; space to reflect away from the pressures of delivering work in participatory settings; and permission and authority to determine what they feel is important to them and their practice. For example, projects like the Fellowship report strong and lasting relationships between the participating artists and organisations; both side anticipate it will change how they operate in the future.

Importantly, these experiences contribute to Outcome 1 and Outcome 3.

#### 2. Getting to the detail of delivery and ongoing sustainability

In the early interviews, several respondents talked about wanting to get beyond ‘piloting’ to something more ongoing and sustainable. Whilst there are still several models which are at the testing phase, projects have gone significantly further into the detailed process of delivery, and in exploring how sustainable various approaches and proposition might be. For example, the Fellowship as a CPD model has stood up well to further testing, albeit with some key learning about things like matching just one artist with an organisation rather than more than one. What still needs to be solved is how it might be more widely resourced and adopted as a model.

Other projects which are still at the testing phase, like the MOOC, are working through complex issues in detail and at scale. This type of development goes significantly beyond the testing of CPD models which took place during the special initiative. Inevitably, however, there is still more to do – in the case of the MOOC, for example, understanding more about the possible target audience.

Beyond these examples, it's also worth noting the process of embedding and taking on board the learning from ArtWorks which has taken place. ArtWorks is now changing how the Barbican Guildhall and Creative Scotland work. It is sufficiently embedded in the ecology of Wales that Arts Council Wales has looked to ArtWorks Cymru to take a lead in key developments. Two interviewees usefully captured the value of this stage in making things more concrete:

'... the legacy work, it has helped us to fully embed much of what we set out to do in the original [Pathfinder] proposition on both the formal and informal level.' (Project Lead/Manager).

'In terms of the breadth and the depth of the legacy projects what has been achieved is the embedding of the learning, not within [the] sector, but within the organisations that were already partners in ArtWorks.' (PHF Staff/Consultant).

These achievements particularly contribute to Outcome 4 and Outcome 5.

### 3. Practical Resources

As a result of various projects a wider set of practical resources has been made available to the sector, and to anyone else who may wish to engage with arts work in participatory settings. Toolkits and frameworks have been developed, and are being used, referenced and embedded. These various tools have been developed very thoroughly – Wales now has a suite of resources which is available bilingually. The ArtWorks Alliance website provides a knowledge bank which is searchable and navigable. There is a strong ongoing presence on social media, and functional things like CPD opportunity listings. Mailing lists work, and the flow of information is regular and, as far as we can see, engaged with by recipients. Some interviewees reported more profile for resources, and activities too, that they are more widely recognised.

Some of these resources require ongoing support and tendering, others may stand alone for a period of time.

These achievements particularly contribute to Outcome 1, Outcome 3 and Outcome 5.

### 4. A community of practice within ArtWorks

Whilst the ArtWorks Pathfinders met regularly throughout the special initiative, their engagement with each other was largely limited to 'show and tell', exchanging information and experiences but not changing their own programmes in response to each other's. During this legacy phase, quite a lot of informal exchange and collaboration has taken place. In both the early and the later interviews, respondents talked about taking projects to the Alliance to explore who else might want to get involved. There has been knowledge exchange between Scotland and Wales on quality frameworks and toolkits. There has been a lending of contacts and communities, for example where the MOOC used one of ArtWorks Cymru's learning groups to undertake some early testing.

Project Leads/Managers have presented at each other's events (not always badged as ArtWorks events). Wales and Sunderland support ArtWorks London in recruiting for the Fellowship. Some models have made a particular impact. For example, the PHF development grants have now

been taken as a model by ArtWorks Cymru for their seed fund. ArtWorks Scotland also funded a development grant alongside PHF's second tranche of grants.

Within some project models, partners who had not previously led have taken more responsibility, and felt emboldened to go out and set their agenda. One interviewee described this:

'We have massively increased the community of practice [who are] in on the discussions in [area] ... People have just gone out and done things and actually quite often done way more than they originally said they were going to do. That was amazing to see. Look what we can achieve when we all work together and bringing it under the umbrella of the programme .... just amplified it all.' (Project Lead/Manager).

These achievement contribute to Outcome 1 and Outcome 3, and begin to contribute to Outcome 6.

## 5. Learning how to herd cats

Whilst there is good evidence of wider collaboration between projects, individual actors and areas, the experience of ArtWorks Alliance and, to a lesser extent, ArtWorks Scotland's exploration of sector leadership suggests that there are still very significant challenges in trying to create strategic structures in a complex, diverse and fragmentary sector. Whilst much of the strength in the ArtWorks programme might be perceived to be the diversity of partners involved – an attempt to encourage change across 'the system' – in reality this is still quite a disparate grouping to be strategically organising itself on behalf of the sector.

As yet, Alliance has not learnt how to make the best of that diversity of partners around the table; nor has it yet secured an argument which works for other partners to come in, in order to ensure that ArtWorks can go beyond the closed shop of the original grantees. However, almost every interviewee across the evaluation here and the evaluation work undertaken directly for the Alliance suggests that there is a need for a strategic network to provide leadership and engagement with other major agencies and institutions. Whilst views vary about the activities it should undertake, or the exact qualifications for membership, the rationale remains.

Alliance has not made the progress that partners may have hoped, but it has learnt a lot about what does not work, and within the period of this evaluation it has made significant strides towards trying to understand what will work. Its task is, fundamentally, quite complex and the Alliance has inherited a challenge from the special initiative in terms of different perceptions amongst the founding partners, about who would own and take forward assets and approaches (beyond those formally transferred from PHF) from the ArtWorks special initiative phase. For example, some interviewees suggested that the Alliance should have a kind of custodial role for models and material which emerged from the special initiative. At the same time, the Alliance had not yet replaced these perceptions with a clearer agenda of its own, or drawn out any particular principles which might establish where it would or would not choose to take responsibility for certain assets and approaches. This has been compounded by some confusion about what constitutes the Alliance taking something on: is it an individual within the Alliance taking an idea forward under their own steam, but being encouraged and supported by the



Alliance; or is there some formal agreement to collective action required? It has also not yet superseded these perceptions with a clearer agenda of its own.

Several interviewees specifically talked about the challenges which the Alliance faces:

‘[the Alliance has] achieved a greater clarity of purpose.’ (Project Lead/Manager).

‘what underpins all of this is the immeasurable value of collective ownership and I think that is where there is both a sticking point and a springboard ... ’ (Project Lead/Manager).

‘I think there is a desperate need in the participatory arts sector for a strategic platform and a voice and advocacy ... I don’t think the model Alliance has adopted is working to provide that.’ (PHF Staff/Consultant).

‘I really like the idea a lot. I think the practicalities of making it happen almost pre-empts its ability to be hugely successful ... There is a need for something.’ (Project Lead/Manager).

Other projects, separately from the Alliance, are also grappling with the challenges of bringing the sector together. The quality framework in Scotland explicitly seeks to spread the responsibility to all parties for ensuring good quality, for example.

What has been learnt will contribute to Outcome 1, Outcome 5 and Outcome 6, particularly if the Alliance can go forward and deliver on its promise.

## 6. Connecting across and outside the sector

Beyond the immediate partners within the ArtWorks projects, projects have managed to go further than they had previously in reaching across the sector and outside it. ITAC 3 provided an opportunity for international connectivity across the sector, and brought together a range of artists, practitioners, producers, managers, academics and others. ArtWorks London credits ArtWorks for pushing the Barbican Guildhall to seek partners outside East London and more widely across the capital. Projects like events with non-sector partners in Scotland, or seed fund projects in Wales have helped to engage individuals and organisations/agencies from the non-arts sector, though this has not always been easy to achieve.

For both Wales and Scotland, the brand of ArtWorks has been important in providing an independent space for people to engage in – increasingly the brand is gaining value, it is seen as a ‘place’ where the sector is working together. For Wales, this has supported useful positioning with a major funder – ArtWorks Cymru is seen as a route to the sector, but also able to take a strategic lead for the sector. For others, new approaches are positioning existing institutions differently, though the full effects may not yet be felt. In many cases, there are reports of relatively good will and trust towards ArtWorks – the MOOC, for example, is able to report that artists, practitioners and others are pleased to see their material gaining a wider audience, and (provided the material is acknowledged properly) have done so without payment.

One interviewee put the issue very simply:

‘If all the forums bring people together in a structured and regular way and exchange development strategies and finding way of moving forward outside of that meeting to that would be a success.’ (Project Lead/Manager).

The success of small amounts of funding, or small offers of resource or positioning have been particularly successful in giving the sector agency. These projects are solving major structural issues, but they are providing a way into a complex and difficult set of challenges.

These achievements contribute to Outcome 1, Outcome 3 and begin to contribute towards Outcome 6.

## **7.2 Still to do**

Briefly, several interviewees also talked about things to do next or things which still needed to or could be done. Two project leads/managers were particularly concerned that ArtWorks has not, as yet, really engaged with questions of diversity in the workforce. Several mentioned more work to do in terms of advocacy for the sector:

‘Participatory arts; there is still a lot of work to go to gain the traction it really ought to have.’ (Project Lead/Manager).

For some, the issue was more fundamental with advocacy required within the sector:

‘It seems to me that it was a really difficult sell: the idea that artists should become professional at their job – seems to be an anathema.’ (Project Lead/Manager).

‘One key thing is just to keep pushing work force development in its broadest sense and within that you have various strands – it’s pushing the validity of young people thinking of having a career in the arts and not just to be an artist.’ (Project Lead/Manager).

For some interviewees there were still concerns about whether momentum had been lost following the special initiative, or could be regained. Was the Alliance the right place for wider sector engagement at the moment, and what role might or should PHF play in the future?

‘I do think that PHF missed a trick relating to the Call for Action and I think there was an opportunity [to do more and follow up on it].’ (PHF Staff/Consultant).

Interviewees also tended to have wish lists for future development of their own. Some aspirations are already very grounded, with projects having progressed further funding applications or discussions, agreed to embedding activities within institutional frameworks, allocated future resources or agreed next step partnerships. These include:

- ArtWorks Cymru bidding to Arts Council Wales for further support
- ArtWorks Scotland taking the events programme into the Creative Learning team, and redeveloping them in collaboration with a sector partner

- ArtWorks Scotland working with ArtWorks London on a Scotland roll-out of the Fellowship programme
- ArtWorks London is committed to programmes like the BA and Creative Careers as part of the ongoing programme of activity at the Barbican Guildhall
- ArtWorks Alliance gaining a two-year extension to try and gain more momentum and activity
- The MOOC still has a further year to run.

Some respondents, however, also raised warning signs about the precariousness of current arrangements should resources not be found to continue to support them. Most respondents also acknowledged that the broad ambition of ArtWorks still meant that there would be much left to do. One interviewee expressed that ambition very succinctly:

‘Our vision is one of better participatory arts ... .’ (Project Lead/Manager).

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# Conclusions

## 9 Conclusions

This report reflects findings from across two years of activity and seven grant packages. As has been acknowledged already, this point in time is not the end of these activities. For some, substantial work is still funded and ongoing; for others plans are still being made.

It remains the case that partners involved in ArtWorks feel significantly committed to pursuing the objectives of the initiative, and are prepared to act as champions for models and propositions, as well as believing that further work is required. The range of partners across 'the system' is substantial, though it is also worth noting that many organisations and individuals will have been involved in individual projects, rather than connecting to the overall programme. Pathfinders, individually and institutionally, have (for the most part) enjoyed the process of being involved, and approached the prospect of intervening in existing practices with real determination and integrity.

This conclusion discusses a range of findings, and highlights some areas for consideration in the future.

### 9.1 Findings

#### *Better supported artists*

ArtWorks' aim has always been to support artists better. The need to support artists better still exists, even several years down the line from the inception of ArtWorks; the interviews undertaken as part of this evaluation and the feedback from surveys undertaken by projects confirms this. Whilst this suggests that many of the challenges are perhaps structural, it is also the case that many artists have participated directly in CPD opportunities through these seven projects that otherwise would not have been available. Feedback from in-depth interventions like the Fellowship suggest that these opportunities are meaningful and significant to the artists involved.

Whilst ArtWorks has succeeded in putting artists at the heart of the programme, inasmuch as they are the main site of intervention and recipient of opportunities, it is worth noting that artists are only involved in some relatively small ways in steering and leading projects. Small amounts of funding given to artists for self-directed projects have been very successful in enabling new ideas and in artists taking a lead in their own locality (whether geographical or otherwise); artists have designed events, delivered training and inspiration to others, and been given a platform to help them to share and to validate their experiences and expertise. Artists, through surveys and other feedback, have also reported the value of having time and space for reflection, and an opportunity to get together with others and exchange experiences. There is still work to do with and on behalf of artists – some of which is still about the way artists are framed and conceived of in the workforce. It also remains the case that time and money are significant barriers to individual artists engaging in their own development.

#### *Better supported organisations – and individuals*

Most of the ArtWorks projects still retain a leadership model which is organisation-led. There are good examples across the programme of organisations beginning to really embed thinking, learning and activities from ArtWorks – so some of the impact is coming in the form of organisational change. Sometimes this has not always been planned – the Pit Shakeup at the Barbican Guildhall and the planned new MA at the University of Sunderland are useful synergies, but were not in the original plans. However, it is also worth noting that it is not only organisations who are key, but the individuals who operate within them. Over the course of the special initiative and through these projects ArtWorks has

received a remarkable consistency of personnel involved in leading and managing projects. In some cases new personnel have come in – and often enriched the collective experience with new voices, experiences and approaches. In others, individuals have remained involved even where their organisational affiliation has changed, sometimes moving into freelance consultancy roles. For those remaining within organisations, in some case a substantial portion of their day-to-day responsibilities has been focused on ArtWorks. All the interviews confirm that ArtWorks has carried significant value for those individuals who have stepped up to take responsibility and run projects and activities. Some specifically identified ArtWorks as having an impact upon their confidence to take a lead in the sector, and develop their own role and capacities in doing so.

These achievements are considerable, but leave an important question: who holds the ongoing ‘knowledge’ of ArtWorks? PHF might also be called upon to consider this question, given the substantial involvement of an external consultant first as Project Director and latterly as ArtWorks Advisor. Much of the knowledge lies with individuals, and there is still work to do to embed it in institutional memories.

### *Engaging with ‘the system’ – acting as a ‘system’?*

ArtWorks has made significant in-roads into engaging more widely with artists, across different practices and art-forms, connecting artists with other professionals and organisations within the sector and – particularly in Wales and Scotland – engaging the arts funding infrastructure. It remains the case, though, that work connecting these activities to systems outside the arts ecology is difficult to undertake and only limited progress has been made. The arts sector – and particularly arts work in participatory settings as a sub-sector – is still quite fragmentary, not very formalised and comes with significant practical and conceptual/semantic challenges. Within some Alliance discussions it has still not always been clear if there is a common acceptance of what kind(s) of practice are being talked about? With this comes some very real anxiety about whether the right people are around the table, who should lead discussions and how the practice can ensure both integrity to the experience which takes place ‘in the room’ and at the same time organise sufficiently to present itself to the outside world in a coherent fashion.

These challenges open up some very real structural challenges for artists working in participatory settings. Several interviewees still felt that HEIs were not on board with connecting their students to careers opportunities, or in thinking about employability. Others were also concerned with if and how the sector could affect the ‘market’ for arts practice in participatory settings.

It is worth noting that the ArtWorks brand has been useful, particularly in Scotland and Wales, in the face of some of these challenges – this is partly because it has developed a space which is seen as, in some way, at arms’ length from too many individual institutional agendas. A question which remains, and which will perhaps be worked out through the development of the ArtWorks Alliance, is whether the brand will continue beyond the end of PHF’s intervention, and whether individual areas, partners and activities still want to buy into it collectively. The value noted above has tended to apply to individual pathfinder areas and projects; as yet, the promise of a wider movement under a single banner has not yet materialised. The call by many interviewees for more advocacy is probably indicative of the fact that, whilst ArtWorks does have friends internationally and across the system, much of the conversation is still taking place behind closed doors.

### *Infrastructure and influencing the system*

Several interviewees focused (in both the early and the later interviews) on making things stick within their own immediate sphere of influence. As a result, much of the development which could be viewed as contributing to an improved infrastructure belongs to individual institutions and still operates in a wider market of possibilities. As such, courses like the BA and the MOOC will have to make a business case over time for their sustainability, as well as a case to the sector and potential participants for their ongoing relevance.

The idea, however, which has been articulated very strongly across all seven projects is of developing, supporting and nurturing communities of practice. Most of the projects run events (whether open or invited), offered ways to connect online and have generally placed a premium on finding artists, practitioners and others with an interest in this practice, and getting them together. This emphasis begs a useful question: is the most sustainable kind of infrastructure development likely to be these communities of practice? Courses, frameworks and other resources may come and go, depending on institutional vicissitudes, changes in funding and the market and developments in the practice itself. They are often very vulnerable if resources are not made available to tend them. Networks, on the other hand, can be significantly cheaper to maintain and may be more likely to develop and flex when other circumstances change.

In theory this sounds like a viable proposition for the future of ArtWorks; in practice, experience from across this group of projects suggests that networks can be difficult to establish and sustain. They need a purpose; they also need an engine and real leadership. There are many of them around, so it can be competitive. It's not always easy to convert the promise of a useful conversation in a coffee break or an inspiring provocation into something practical that an individual or an organisation can take forward. The value of engaging with a network needs to be explained and advocated for.

### *Making it stick – what does it take?*

Looking back over the early interviews, it is clear that there has been a useful development in the focus projects have brought to bear on their activities. Projects and project leads/managers have not lost the ambition from the original pathfinder programme; nor have they abandoned the value of asking difficult questions. But they have focused clearly on particular activities, and the final reports are a useful indicator of thorough planning, significant thought and robust feedback which has surrounded individual pilots and activities. Things like the online archive on the ArtWorks Alliance website are a way of making available what already exists – all the projects know it is not enough just to write a report or have useful findings, you have to share it, make it accessible, explore what to do next and see if you can make it stick. In the MOOC repurposing resources has demonstrated that value goes both ways – the University has meaningful material to use, the author gets a readership. There is still some learning to be applied about the ownership of some resources – ArtWorks Cymru perhaps could have considered seeking ownership of some resources more strongly, as a way of securing the ongoing relevance and revenue for the partnership.

Unsurprisingly perhaps the more tangible activities – development of courses and resources – have progressed more visibly than some of the activities to build networks and communities. The challenges that both ArtWorks Scotland and ArtWorks Alliance have faced in trying to establish structures for leadership across the sector have been discussed in this report, and remain difficult to solve. So, we might view these projects as succeeding in consolidating the development of assets from the special initiative. As yet, sustainability is something which project partners are mindful of and planning for, but it is too early yet to say it has been achieved.

## 9.2 What next?

For some of the projects activity is still ongoing. The MOOC project, which only commenced in spring 2016, has just under another year to run and a second cohort still to pilot the project. ArtWorks Alliance has produced a new business plan and gained agreement from PHF for an extension of its activities for the next two years, repurposing parts of the original budget and grant to provide a minimal secretariat and support to the network. The business planning process involved, amongst other things, engaging with partners across the different projects and reflecting upon an evaluation undertaken by DHA in summer 2017 which involved interviews with partners and potential partners. The long-term aim is to make the network sustainable without the kind of funding that PHF is currently providing.

For other projects there are already plans to ensure a next stage. ArtWorks Cymru has had a small extension of support from PHF to bridge the gap between the end of the ArtWorks project and the next possible grant which may come from Arts Council Wales. Creative Scotland has already allocated some funds to taking activities forward, including events which will be taken up within the Creative Learning team at Creative Scotland and, significantly, in agreeing to fund a further extension of the Fellowship model in Scotland, in partnership with the Barbican Guildhall. ArtWorks London has always connected its ArtWorks activity strongly with existing and new activities within the Barbican Guildhall, and so new courses and strongly developed approaches will remain. More generally, there is evidence that ArtWorks has been embedded across organisations, with strands of earlier activities and, indeed, the thinking of ArtWorks beginning to shape choices which organisations are able to make.

Probably the greatest area of potential, ArtWorks Alliance, and the greatest unknown at this time, is whether it can solve the question of how collaborative leadership might work in the sector. There remain challenges – conceptual, semantic and practical – in terms of its working models, and arguably what is required is some more tangible activity to emerge for the network to test itself through. This report, through interviews and other material, has identified several areas for potential action including: advocacy for the sector; engaging with how the work works for artists; going beyond individual connections in non-arts sectors to something more substantial; and continuing to bridge the gaps between individual artists and organisations and institutions who are also part of a shared community of interest and practice.

Finally, there remains a question about PHF's future involvement as a funder. It has, as this report has reflected, phased out its involvement in ArtWorks following the end of the special initiative to take up the role of a responsive grant-maker. Whilst this is clearly an important step if 'the sector' itself is to step forward and take up responsibility for moving forward in this area, some interviewees have wondered whether there is still a role for PHF to play in providing a strategic hand where that might be useful.



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**Art  
Works** | Developing  
Practice in  
Participatory  
Settings

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