

# Art Works

Paul Hamlyn Foundation  
Special Initiative

Developing  
Practice in  
Participatory  
Settings

# Overview and National Context

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# ArtWorks: What are our practical aims and objectives?

- **Aim**  
to support the initial training and continuous professional development of artists working in participatory settings. This will enhance the quality of people's engagement in arts-led activity and the arts, and create a more professional and confident sector whose work is valued and seen as important.
- **Key Objectives:**
  - To develop, pilot and embed training and continuous professional development methods for artists working in participatory settings at all stages in their careers;
  - To develop a better understanding of what constitutes quality in participatory work through sharing good practice across art forms and demonstrating positive outcomes;
  - To gather, document and disseminate compelling evidence of positive impact.

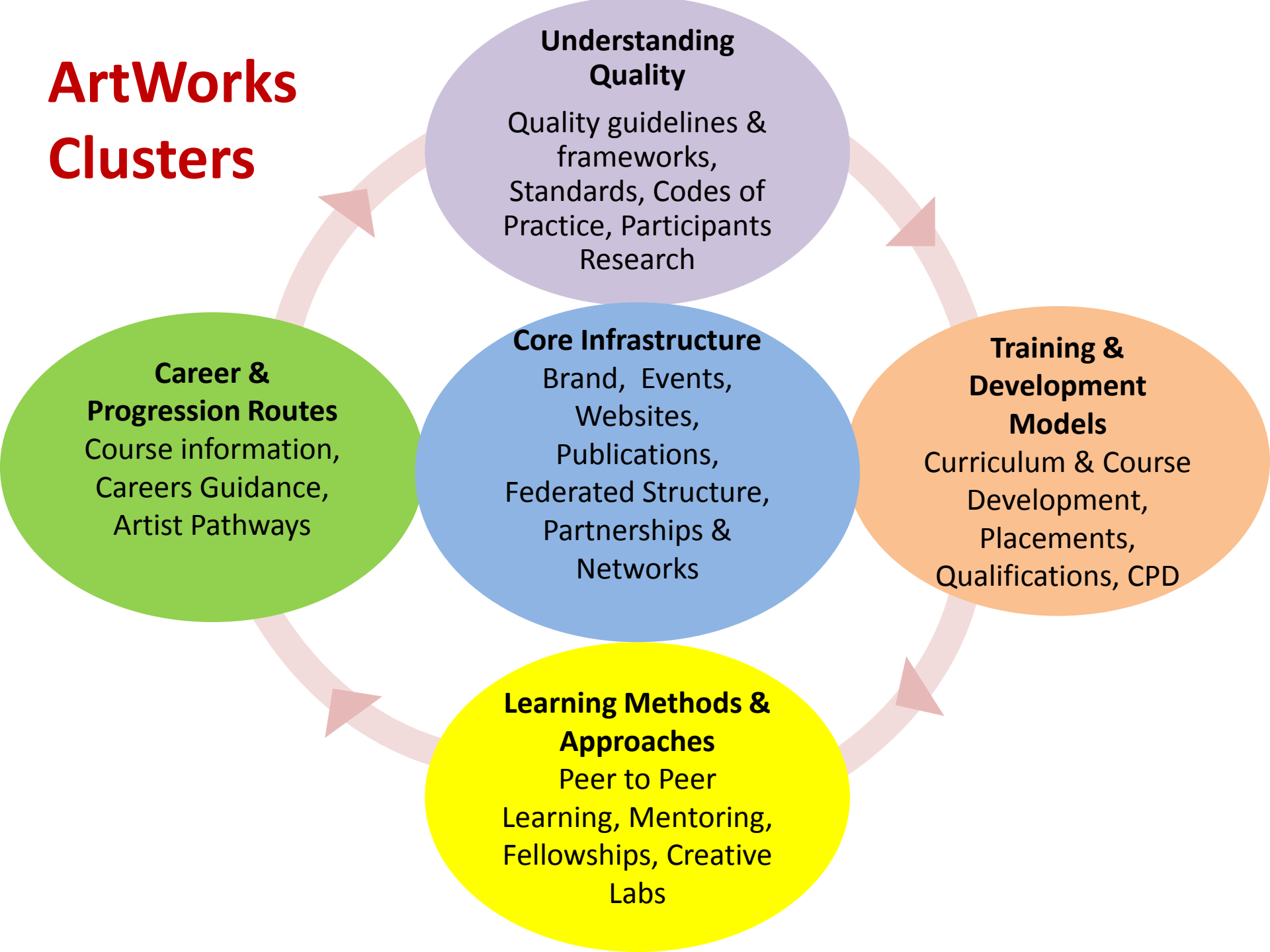
# The Pathfinders

- ArtWorks North East
- ArtWorks London
- ArtWorks Wales
- ArtWorks Scotland
- ArtWorks Navigator

## ArtWorks as a Collaborative Model ....

- Overall economic climate – new business models and ways of structuring what we deliver
- Paradigm shifts
- Move away from individual units to collective and systems working
- Co dependency and ecological approach

# ArtWorks Clusters



# Key Themes and Emerging Resources

- Quality frameworks and perspectives
- Codes of practice, standards and accreditation
- Preferred learning methods
- CPD continuum and delivery models. Responsibility of artist?  
Responsibility of employer?
- Importance of the employer, project managers and commissioners
- Importance of infrastructure and support networks at local, national and international levels. What might this look like?
- Importance of dialogue and conversation
- The need for one voice .....

Connect to our new website for  
resources and case studies and join  
our on line community:

<http://www.artworksphf.org.uk/>



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# Learning Approaches in Participatory Practice

- **Ned Glasier** – Artistic Director of Islington Community Theatre and ArtWorks London Fellow
- **Kay Hepplewhite** - Senior Lecturer in Performance, Northumbria University and co-facilitator on Art Works North East short courses
- **Caroline Mitchell** – Senior Lecturer in Radio, University of Sunderland and co-facilitator on Art Works North East short courses
- **Rhian Hutchings** – Director of Youth and Community, Welsh National Opera and Project Lead, ArtWorks Cymru

# “What do you need?”

- Artists at all stages of their careers want learning opportunities: 78% of artists regularly try to dedicate time to developing their practice, 77% are prepared to invest in training and development (dha, 2014)
- The importance of conversations
- Processes need to match practice: “... *Initial training and continuing professional development in arts in participatory settings must, in their processes, be congruent with arts in participatory settings principles and practices.*” (Kay, 2012)

# Artists Value Opportunities that are ....

- Dialogical
- Reflective
- Situated in the practice
- Involve artists across artforms and across career stages
- Give artists the ability to cascade learning
- Bespoke solutions
- Artist Centred
- Structured but flexible and responsive

# A “Golden Thread”

- A lifelong learning continuum for participatory artists at all stages of their careers including:
  - Taught/led opportunities and training
  - Experimentation, Exploration, self-led
- Both formal and informal opportunities are necessary and should be related to the shifting needs of the sector, as well as the individual needs of the artists
- The environments we create to support professional development need to reflect the environments in which artists are working
- Learning through doing!

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# Some Questions

- If artists are prepared to take time to develop, then where does the responsibility lie for creating the opportunities for them to do so?
- Is it time for funders to consider how the organisations and projects they fund might include training and development opportunities?
- Is it time for employers and commissioners to take collective responsibility for the pool of artists upon whom they depend?
- Is it time for training providers and education institutions to collaborate more with the sector to develop opportunities that genuinely meet the needs and preferred learning approaches of artists?

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