

ArtWorks Cymru Submission for Participation Enquiry March 2012

ArtWorks Cymru

ArtWorks Cymru is a partnership of Welsh cultural organisations that create participatory projects, and part of ArtWorks: Developing Practice in Participatory Settings, a new initiative which supports the continuing professional development of artists working in participatory settings.

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

ArtWorks Cymru is a research project and seeks to create a transformational and sustainable participatory arts sector that grows and nurtures artists working with and for the people of Wales, defines best practice, and creates excitement and dialogue around the work, bringing depth and meaning to every interaction.

ArtWorks Cymru began in April 2011, and the partnership is led by Welsh National Opera, with National Dance Company Wales, Sherman Cymru, Streetwise Opera, Head for Arts, Community Music Wales, Community Dance Wales and Professor Hamish Fyfe at the University of Glamorgan. There is also a base team, made up of a researcher and a digital project assistant. Arts Council Wales also joined the partnership in June 2011.

ArtWorks Cymru will run in three phases: Phase One will consist of an audit and consultation process; Phase Two will create a Learning Framework around five projects run by Pathfinder organisations; Phase Three will consist of a symposium to distribute and discuss the findings of the Pathfinder, as well as recommendations for going forward to create a more joined up training network.

Phase One is nearly complete, and attached to this report are the Audit and Consultation Reports that have already been completed.

The Partnership share the following values:

- We believe that everyone is creative.
- The best participatory art is transformational, for artists, individuals and communities.
- Participatory practice involves a creative interaction where the artist provides the framework and the rigor, and the participant brings their experience and individuality.
- The artist is an enabler, a creator, a collaborator, an interpreter, a fellow learner...
- Organisations can grow and learn, harness cultural values and transmit them to new generations of artists.

The following aims have been set for ArtWorks Cymru:

- To create a holistic training and continuous professional development framework that addresses the needs of artists at all stages in their development
- To develop and create best practice across the sector
- To explore the potential for a cross-sector standard recognised by organisations employing artists
- To share practice and experience across art forms, organisations and languages, and create space for artists to debate and evaluate their work
- To create a wider debate around participatory arts across Wales
- To raise the aspirations and expectations of participatory work in the community, and the status of participatory arts in society

Questions

Through the work ArtWorks Cymru has done already, I can put forward the following answers to relevant questions from the perspective of the artists we have consulted with.

2a) Do you think budget changes have affected participation in the arts, either positively or negatively?

Artists are finding it harder to find work as organisations have experienced reduced funding. Our research has told us that one of the things artists feel is key to good quality participatory arts is time around planning and delivery, and with reduced funding this is one of the things that may be affected. The current funding situation means that artists are not able to create long term, or multi art form projects and shorter term projects are expected to deliver longer term outcomes. Process is hugely important in participative work, but often budget restraints mean that this is the part of the project that is cut.

ArtWorks Cymru is in the process of completing an online Consultation with both creating and buying organisations and will share the findings once this is complete.

Artists are also finding it hard to train in participative practice – both formal training and CPD opportunities are few and far between. The cuts in funding that have affected umbrella organisations have severely affected this area. This needs to be remedied as it feeds directly into the quality debate. Both WAG and ACW are looking to improve access and quality to participatory arts, and artists need to be given relevant skills and experience in order to deliver successful projects.

2b) Do you think that certain groups of people have been affected more than others?

The research that ArtWorks Cymru has conducted so far has not focused on spread of provision. However, it is clear from our research that provision in the Welsh language is not well resourced, with artists working mainly in English or Bilingually.

3) Are there gaps in provision for people to participate in arts activities, either demographically or geographically?

Geography is always an issue in Wales, and our research has shown that participatory artists working in Mid and North Wales feel less connected and supported than those in South Wales, and have less access to training opportunities.

Interestingly it was clear in our consultation with participatory artists that they welcome the opportunity to work in challenging situations and are very aware of the benefits of engaging for participants. They are clear that participatory art can be inspirational and have an emotional and physical impact on participants. This is a sector that would be happy to face challenges in provision and is clear that all work must be inclusive.

ArtWorks Cymru is happy to make the report on our Organisational Consultation available to the Inquiry when it is complete at the end of March, and this may help to answer this question. One of the key things we have come across when we put together the organisational consultation, is that participatory projects are often initiated by organisations that don't have arts as their key role e.g. health authorities, community first partnerships or schools. One of the things we will be asking them is how they make decisions about who to employ and how they measure quality. ArtWorks Cymru feels that it is important to encourage engagement with the participative arts in these contexts, but there is a need to help these organisations be more confident in finding the right artists.

4) Are there enough funding sources available other than the Arts Council of Wales? Are alternative funding sources accessible?

Funding sources are generally channelled through organisations, and artists find it hard to engage with funding applications as individuals, especially when they are through procurement systems which can be extremely onerous and confusing. They also commented that funding bids and opportunities often come out too late and they miss out because they have committed to work elsewhere.

5) What role does the voluntary arts sector play in promoting participation in the arts in Wales and how can this be supported?

ArtWorks Cymru is aiming to build the visibility and confidence of the participative arts sector. One of the things that the ArtWorks project as a whole is exploring is the issue of Kite Marking and National Occupational Standards. It is clear from our consultation that creating participative projects demands a complex series of skills and knowledge and it is a profession in itself.

The Voluntary Arts sector has a clear role in advocating for and enabling engagement with the arts throughout the UK, and, through this, for the creation of participatory art. It should support the outcomes of ArtWorks and help to raise standards and expectations within the participative art sector. In Wales this is really important as there has always been a strong amateur sector. Participative art and voluntary arts are not the same thing but they can help each other through a debate around best practice and through skills transference.

6) Is the strategic relationship between the Welsh Government and the bodies that distribute arts funding effective in increasing participation?

ArtWorks Cymru would like to see a more confident sector and higher status given to participative work. Both the Welsh Government and the bodies that distribute arts funding have an important role to play in this in terms of recognising the need to fund more work and also helping to define quality and raise expectations in participative work. This should lead to more participation over time.

7) All public bodies in Wales will have published a strategic equality plan by April 2012. Do you think that these new public sector equality duties will help to increase participation in the arts among under-represented groups in Wales?

ArtWorks Cymru would like to find a way to help the public sector understand the value of participative arts and what a quality project should look and feel like. Participative art does not have a problem with equality – its practice is inherently inclusive and collaborative.

However, we welcome the idea that public sector bodies are being tasked to understand the need and benefit to be inclusive. Participative art is a great way to help people make connections, understand ideas and build different selves. In order to increase participation we need to help public sector and private sector organisations understand the benefits of this work.

If you require further information about ArtWorks Cymru, please contact Project Lead Rhian Hutchings on email rhian.hutchings@wno.org.uk

You can find out more about the ArtWorks Special Initiative at <http://www.artworksphf.org.uk/>



ArtWorks Cymru

Participatory arts training audit.

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.

Eleanor Sellers

October 2011

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

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1. Summary

1.1 Aim

The aim of this research is to assess formal and informal training opportunities for artists in Wales who want to develop their skills and knowledge in participatory settings. This is a cross-arts research project to enable the effective sharing of knowledge across art forms, as well as to enable the identification of best practice and areas of improvement across the sector.

It is intended that this research report will be read alongside further reports from ArtWorks Wales.

1.2 Key Findings

- There is a pressing need for training for artists working in participatory settings. Universities and colleges often suggest 'community arts' as a career option for early career artists without providing them with necessary skills or experience.
- There is no holistic approach to training within educational establishments, but early career artists are reliant on the opinions of individual course leaders.
- Within formal education, performance arts have more opportunities for participative training than other art forms.
- Training opportunities are heavily focused within South Wales. Less training opportunities are available for those in mid and North Wales; this is particularly the case for Continuous Professional Development opportunities.
- There are few opportunities for artists to undertake Continuous Professional Development within the field of participatory arts.
- There is little dialogue between the different art forms, even within the same institutions or sectors. More needs to be done to encourage collaborative working in order to share knowledge and develop training.
- Very few art courses across Wales are offered in Welsh, or fully bilingual.

2. Introduction.

2.1 Definition of terms

2.1.1 Art Courses

Courses that are included within the research take place in Wales and are aimed specifically at artists (not youth workers, teachers or other community workers). The courses must include an element of artist training, or development of knowledge, in the field of participatory work. Courses that only focus on developing an artists' personal practice will not be included in the audit (for example, AS and A Level courses will not be included).

The audit will include the following courses:

- Modules on participation contained within formal art and creative courses at higher education levels.
- Specific further education or higher education courses on participatory working practice
- Day courses run by arts or training organisations addressing participatory practice.

- Short courses run at adult education centres or as part of a summer school.

2.1.2 Participatory Arts

Participatory arts include an artist's practice where participants are directly engaged in the creative process. Participatory arts often involve the participants in the creative development of the project as well as the creative decision making throughout a project; it is not simply a teaching process, but a two-way creative process for both artists and participants. Participatory arts can take place in a variety of settings including schools, community centres, prisons, healthcare settings and other spaces.

2.2 Scope

This research focuses on training that is available in Wales for artists wanting to work in participatory setting. The research will therefore not include all art courses that are offered in Wales. The research will analyse both formal and informal training that is available to artists. Due to the ad hoc nature of informal courses, and the short time frame that has led to this report, it is not likely that this research will include all informal courses that are offered.

2.3 Methodology

The research took the form of a variety of 'desk-based' research and informal interviews. Interviews were conducted with lecturers and individual artists (see page 25 for interview questions). Interviews were informal and took place either face to face, or on the telephone. Individuals were able to complete the survey via email where they were unable or unwilling to undertake an interview. In total 14 tutors were spoken to about 37 courses; this represents 12% of the 302 art courses in Wales.

Basic information regarding formal courses was done online, and by using college/university prospectuses. Informal and ad hoc courses were found through online resources and through a variety of networks that the partners belonged to (see page 27 for list of partners;).

3. Participatory Practice

3.1 What is participatory work?

Participatory practice includes an artists' work where participants are involved in the creative process. This can include workshops, events, or other sessions where participants actively develop the creative content of a project. Participants should feel a sense of ownership in the project as well as gaining enjoyment and developing skills. According to Art Council Wales participants should not be a 'viewer' or part of an audience; they should be involved in the creative process¹. Demand for arts activities has seen an increase over the last 5 years and attendance for participatory activities in the arts has continued to rise².

From much of the published literature it is clear that creative participatory projects have wide ranging positive benefits for participants. Social benefits include using arts

¹ Art Council Wales (2010) p3

² Arts Council Wales (2010) p3; Arts Council Wales (2011) p17; Art Council of Wales (2008b) p2.

activity to promote regenerations, whilst personal benefits can include raising self-esteem, a sense of worth, and increased self-confidence; particularly for those who may have been excluded from society³.

3.2 Why is training for participative work important?

The Welsh Assembly Government is aiming to “increase participation in the arts amongst individuals and communities” whilst Art Council Wales wants to increase the quality of participatory arts⁴. There is a considerable body of evidence that suggests participative arts have both social and personal benefits⁵. This evidence, alongside positive feedback from participants, and the increase in participation numbers, suggests that there is an appetite for good quality participative experiences. Artists need to be given the opportunity to gain relevant skills and experience in order to work successfully in this sector.

3.3 Who should provide training?

Course leaders agree that quality training should be undertaken by those who have many years of experience within the art form. Course leaders feel that individuals who remain active within their field are particularly suitable candidates to provide training. Tutors considered that practising artists provided a key part of student development when it was backed up with an ability to pass on knowledge and offer students meaningful feedback for development.

4. Current training provision in Wales: Formal Education

Training provision for artists in Wales is varied both geographically and in terms of art form. Formal training is based at FE Colleges and Universities and provides, for the most part, initial training for early career artists. Artists who have completed initial training and seek Continuous Professional Development are often reliant on ad hoc, often unaccredited, training opportunities.

Formal education is offered across Wales, although the majority of training provision and institutions are based in South Wales; this is most likely due to the larger number of urban centres in South Wales. Mid Wales is poorly provided for, although this is likely to be due to the rural nature of much of the region.

³ James, S and Thomas, A (2008) pp7-8; Ap Robert (??) p2; Jackson, A (2007) pp24-31, 37; Arts Council Wales (2008b) p11.

⁴ Wales.gov.uk/topics/cultureandsport/?lang=en; Arts Council Wales (2011) p1; Arts Council Wales (2011) p57.

⁵ Art Council Wales (2008a) pp1-2; Art Council Wales (2007); Jackson (2007).



Figure 1.
 Map showing location of formal education centres in Wales that offer art training opportunities.
 Blue pins represent HE Universities.
 Purple pins represent FE Colleges.

4.1 Training Provision by Art Form

4.1.1 Circus/ Carnival arts

There is no formal training available to those wishing to undertake Circus training or develop skills in Carnival arts. The lack of provision is perhaps not surprising because, unlike provision of other arts and craft courses, there is no historical culture amongst education providers to offer such courses. Circus training takes place informally and is often focused on developing an artists’ circus skills, not preparing artists for participative work. Arts Council Wales recognises that “Circus, Street, and Carnival arts can play a significant role in reaching and reflecting society” which suggests that steps need to be taken to address this lack of provision across Wales⁷.

4.1.2 Craft

Arts Council of Wales recognises that institutions offering craft courses, particularly at HE level, have become “recognised centres of excellence”⁸. The focus in such centres, however, is generally on artists as ‘designer makers’ not as participative or community artists.

⁶ www.googlemaps.co.uk
⁷ ACW (2008b) p82
⁸ ACW (2008b) pp17-18



Figure 2
Map showing location of formal craft based courses throughout Wales (both college and university courses).

Despite the lack of participative training amongst the majority of training providers, there are isolated pockets of participative training. Craft courses at Cardiff and Vale College, for example, all include compulsory work based training (40 credits per year). The location of the artist’s work based training is student led, and, whilst it *may* take place in community/participative settings, students may take other routes. The BA and MA programmes in Ceramics at University of Wales in Cardiff also include opportunities for students to undertake work experience which *may* take place in participatory settings (although the exact focus of any work experience is also student led). Swansea Metropolitan University offers a unique experience for students engaged on art courses. It has created a residency scheme which enables early career artists to work within the wider community within an educational setting. The students are mentored throughout the projects which last between 3 and 5 days. Although this scheme provides valuable experience to early career artists, the opportunity is not open to all students but is run as a competition to students in their second, third, or postgraduate years.

Provision of participatory training for early career craft artists is poor, although the picture is more complex because there are limited pockets where such training is offered. The picture is made more complex as the focus of the training opportunities are down to student interest. Opportunities to undertake training in participative practice for craft practitioners are very limited and any training that does take place is offered in South Wales. Welsh language provision is also poor. There are only 2 craft courses throughout Wales that are partly bilingual or take place within a bilingual setting (at Coleg Sir Gar and University of Wales Trinity Saint David’s; both in West Wales). Neither of these courses offer artists training in participatory settings.

⁹ www.googlemaps.co.uk

There is no holistic approach to participative work and this training is largely dependent upon individual lecturers. It is clear that much needs to be done to develop opportunities for participative training in both Welsh and English.

4.1.3 Dance

Formal Dance provision, whether it includes training in participative practice or not, is lacking in Wales.

At degree level there is only one BA course offered across Wales, which focuses on Contemporary Dance, and is offered at UWIC. The course does provide training for artists looking to develop their participative practice and includes modules on Dance in Practice (which focuses on leadership, management, and teaching), and Dance Pedagogy (in both educational and community settings). The course also offers an optional work placement module. Whilst the course attempts to give students skills to work within participative settings the classes are small, and opportunities to enter the course are therefore very limited.

FE courses are offered at few places across Wales, although there are BTEC courses offered at Coleg Harlech, Coleg Sir Gar, Merthyr Tydfil College, and Ysgol Gyfun Garth Olwg. Ysgol Gyfun Garth Olwg is the only training provider that offers Dance training through the medium of Welsh; all other courses are offered in English only. FE courses do not offer training for artists looking to develop skills in participatory settings, but focus on developing an artists' personal practice. It clear that more needs to be done to develop dance training across Wales at all levels; and such courses need to offer opportunities to develop skills for participatory work

4.1.4 Design

There is a wide variety of Design, Graphic Design, and Art and Design programmes available. Design courses are offered all across the region; however, out of the 50 courses offered throughout Wales, only one course (Extended Diploma in Graphic Design at Cardiff and Vale College) offers an optional module in 'Community Art'. The course is only offered through the English Language at present, so there are no opportunities for Welsh Language students to develop participative skills within the field of design. The University of Wales, Trinity Saint David's does offer a Design MA through the medium of both Welsh and English, but it does not include participative training during the course.

All other Design courses are focused on training students to work for consumers and businesses, with many course providers feeling that participative training is not relevant to their students. More needs to be done to change attitudes and develop opportunities for design students to work in participative settings in both English and Welsh.

4.1.5 Film and Digital Media

There are a variety of Film and Digital Media courses available across Wales (including undergraduate, postgraduate, and BTEC courses). Out of the 36 courses offered throughout the region none of the courses offer modules specific to developing

participative skills. Although not part of the course, Swansea Metropolitan University does offer a residency scheme which enables early career artists to work within the wider community within an educational setting. The students are mentored throughout the projects which last between 3 and 5 days. This scheme provides valuable experience to early career artists; however, the opportunity is not open to all students but is run as a competition to students in their second, third, or postgraduate years.



Figure 3:
 Map showing location of formal Film and Digital Media courses offered throughout Wales.
 Map shows formal courses offered at both HE and FE institutions.

It is perhaps surprising that such skills are not offered to early career film artists, especially given the growing popularity of film and digital media in engaging participants. Film making has been a particularly popular art form when engaging disenfranchised groups, and “film-making projects have been shown to motivate and engage disaffected learners”¹⁰.

Welsh language provision amongst such courses is also poor. Aberystwyth University offers students the opportunity to work in English or Welsh whilst undertaking a BA in Film and Television studies. The University of Glamorgan also allows students to complete written work in Welsh, even where the course offers no other Welsh language opportunities, but there are no other opportunities for Welsh Language students. Neither of these courses offer any form of participative training.

Formal film and media courses aim at providing students with skills to undertake work with businesses and consumers rather than community groups or participants. The skills required for participative work are largely seen as irrelevant to such courses. More needs to be done to change attitudes within the educational institutions and to

¹⁰ Barrance (2010) p3

develop courses that provide early career artists with relevant skills for participative work in both Welsh and English.

4.1.6 Fine Art

There is a wide variety of Fine Art and Art related courses across Wales ranging from entry level courses to postgraduate programmes. There are 60 Art and Art and Design courses across Wales but only one of these programmes has developed a module that may provide specific training in participatory settings (Coleg Llandrillo Cymru's Foundation Degree in Art and Design).



Figure 4:
Map showing location of formal Fine Art and Art courses available across Wales.

Coleg Llandrillo Cymru's Foundation Degree in Art and Design ensure students undertake a major project (worth 50% of a student's final mark) as part of the last term of the programme. The final project is student led and students *may* choose to work in community settings. The exact focus is student led, but many students do choose to work within hospitals, schools, and festivals. Opportunities such as this are not available at other educational institutions.

Due to the larger numbers of courses on offer, there is greater Welsh Language provision than in other art forms. 18% (11 courses) of courses are either partly, or wholly, bilingual; this is partly because of the number of FE, rather than HE, colleges which offer art programmes. Whilst Welsh language provision may be ahead of other art forms, more needs to be done to widen access to Welsh language programmes as the current provision is only in the North or East Wales.

The focus of most Art courses is on artists as 'designers' and 'makers' rather than as community artists. More needs to be done within Fine Art training to develop

¹¹ www.googlemaps.com

opportunities for artists to develop skills within participatory settings, and to encourage the provision of Welsh Language opportunities.

4.1.7 Music

There are 29 music courses across Wales (including jazz, popular music, music performance, and composition). Whilst only 27% (8 courses) of programmes offer training in participative practice, this is a higher percentage than courses in other arts forms.

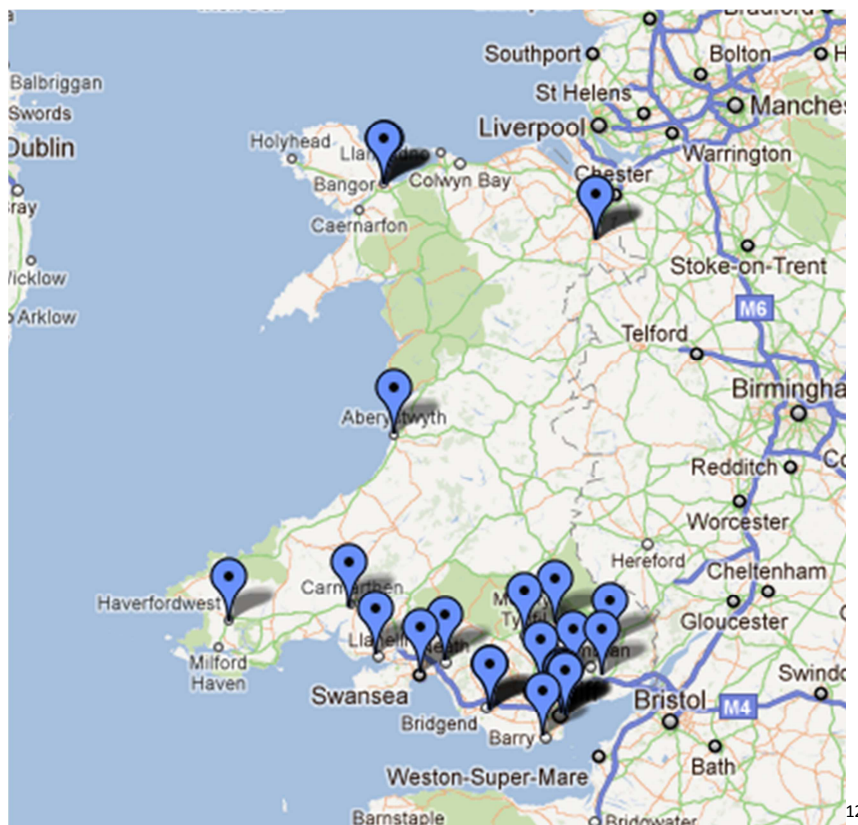


Figure 5:
Map showing location of Music courses throughout Wales.

Music programmes are centralised in South Wales, although courses which include participative training are scattered throughout the region. Such courses include Bangor University’s Undergraduate and Postgraduate Music programmes (North Wales), Royal Welsh College of Music and Drama’s Undergraduate and postgraduate Music and Jazz programmes (South West Wales) and Pembrokeshire College’s Foundation Degree programme in Popular Music (South East Wales).

Welsh Language provision is poor; Bangor University (BA Music) and University of Glamorgan (BA Popular Music) are the only training providers to offer its music programme in English or Welsh (Bangor University also offers modules in participative training). Other training providers offer opportunities to complete work in Welsh, even where there is not a taught element provided in Welsh. This can include opportunities to complete written work in either English or Welsh, chances to undertake workshops

¹² www.google.co.uk

in Welsh, or opportunities to undertake some elements in Welsh. This equates to only 7% (5) of courses being offered partly or wholly bilingually.

Although the development of courses offering skills in participative settings is ahead of other art forms, more needs to be done to enable early career artists to develop appropriate skills to work in participatory settings. Access to these courses needs to be developed across Wales, both in the English and Welsh language.

4.1.8 Opera and Voice

There is little provision for Opera and voice training in Wales. The Royal Welsh College of Music and Drama, in Cardiff, offers the only courses within Wales. A four year undergraduate programme in Music (Voice), and postgraduate programmes in Repetiteurship and Opera Performance are offered. All Voice programmes at the Royal Welsh College of Music and Drama offer optional training in teaching skills.

Postgraduate courses offer more opportunity to develop teaching and work-shopping skills as courses offer compulsory training in these areas at postgraduate level. The MA in Opera performance also ensures that all students are mentored by a chorus member of Welsh National Opera.

Although training for artists wanting to work in participative settings is perhaps ahead of other art forms, Welsh Language provision is poor, as the courses are offered in English only. This may be due to the fact the courses take place within a South Wales university; universities recruit fewer students from Wales than FE Colleges, and may feel less pressure to offer courses in the Welsh Language.

Whilst participatory training is offered across all voice courses, more needs to be done to widen opportunities and access to such courses. At present these opportunities are only available in South Wales and places are limited. Such approaches to artists' training need to be encouraged.

4.1.9 Photography

There are 13 photography courses offered across Wales; courses are mostly located in South Wales, with some provision in the far North of the region. None of the photography courses offer skills development in participative practice, but are aimed at developing an artists' personal practice.

Within the field of photography there is more opportunity to study bilingually than in other art forms, although this may be because the majority of the courses are provided by FE Colleges which tend to recruit more locally than HE establishments. 15% (2 courses) are fully bilingual and are offered at Coleg Llandrillo Cymru and Coleg Sir Gar. At the University of Glamorgan, it is worth noting that, students can complete work in English or Welsh even if there is no formal Welsh Language provision within the course.



Figure 6:
Map showing provision of formal photography courses throughout Wales.

More needs to be done within photography training to provide Welsh Language opportunities, and to develop opportunities for artists to develop skills within participatory settings.

4.1.10 Theatre

There are 52 theatre courses offered across Wales at different levels (this includes Musical Theatre, Performance Studies, and Performance Arts, but does not include specialist courses which are discussed at 4.1.14). The concentration of courses is focused in South East Wales, although there are still opportunities for early career artists to study across the country. Of the 52 courses, 29% (15 courses) offer training in participatory or educational settings and the majority of these modules are optional.

Theatre and Drama are one of the more developed art forms when offering participative training options. However, there is also a huge variety both within and across institutions. Some courses offer only one module in training for participatory practice, whilst other courses have created a variety of modules for those wishing to pursue this route. Opinion is divided amongst theatre course leaders about the best way to train early career artists. Some course leaders believe that it is not possible to offer theatre students work placements, whilst other course leaders are keen to ensure that students have the opportunity to undertake work experience in a variety of settings. Greater

¹³ www.googlemaps.co.uk

dialogue needs to be developed to allow universities and colleges to share knowledge and develop participative experiences for early career artists.



Figure 7:
Map showing location of general drama courses across Wales

Whilst some drama courses offer opportunities to develop skills in participatory settings, Music Theatre courses across Wales are yet to offer this on any courses. Focus is on developing personal practice. This may be because courses are slow to change and the popularity of musical theatre is a relatively new development.

Although there is a wide range of drama and theatre courses, there is a lack of Welsh Language Provision. Aberystwyth University (BA Drama) and University of Glamorgan (BA Drama and Theatre) offer their programmes in either Welsh or English. Both of these courses also offer opportunities to undertake participative training. Only 4 (8%) theatre courses are partly or wholly bilingual.

Whilst participatory training is offered across some drama courses, more needs to be done to widen opportunities and access to such courses. At present, participative skills training is only available at some institutions across Wales. There is no holistic approach and participatory skills training is dependent upon the interests of course leaders. More needs to be done to encourage and develop courses that offer artists training in participative settings.

4.1.11 Writing

Formal creative writing courses, in terms of training for participative practice, have not developed adequate opportunities for early career artists. There is a limited range of courses- there are ten university courses, both undergraduate and postgraduate

(offered at Aberystwyth University, Bangor University, Cardiff University, University of Wales in Newport, University of Wales Trinity Saint David's, and University of Wales in Cardiff) – and none offer training in participative practice. Cardiff University's MA in Creative Writing does offer students an opportunity to develop teaching skills but this is within the university environment only. Writing courses tend to focus on the “practical as well as the academic study of writing” such as developing writing and editing skills, and developing an understanding of historical texts and various genres. Courses do not develop an artist's participative practice; there is a sense that developing participative skills is not relevant to the creative writer and that students should be prepared for a career as a published writer, or for a career within publishing itself.

Welsh Language provision is poor and Welsh language artists are let down through the lack of either Welsh Language, or bilingual, opportunities to develop their practice. All creative writing courses offered throughout the Welsh universities are offered in English only.

Much needs to be done to change attitudes and develop courses that reflect the needs of the sector. A more joined up approach to training and the employment opportunities that are available to early career writers needs to be considered.

4.1.12 Illustration and Animation

There are 9 illustration, animation, and associated courses offered across Wales. With the exception of a BA in Digital Illustration offered at the University of Wales Trinity Saint David's, all courses are offered in the South East of Wales.

None of the courses offer specific modules for artists to develop skills in participative training, but focus on developing an artists' personal practice and preparing them for careers within a commercial setting. Although none of the courses offer specific modules in participative training Swansea Metropolitan University does offer a unique experience for students engaged on art courses. It has created a residency scheme which enables early career artists to work within the wider community within an educational setting. Students are mentored throughout the projects which last between 3 and 5 days. Although this scheme provides valuable experience to early career artists, the opportunity is not open to all students but is run as a competition to students in their second, third, or postgraduate years.

None of the course providers offer opportunities to study in Welsh although it is worth noting that the University of Glamorgan allows students to complete work in English or Welsh even if there is no formal Welsh Language provision within the course.

Illustration and animation courses are not set up to allow early career artists to consider a career in participative arts. Course leaders feel that their students are “being prepared for industry”; participative arts are not viewed as part of ‘industry’. Much needs to be done to change attitudes at this level to allow the development of relevant training. A more joined up approach to training, and the employment opportunities that are available to early career artists, needs to be considered. Relevant skills development needs to be done alongside the integration of Welsh Language provision.

4.1.13 Music Technology

Of the 17 Music Technology and Sound Technology courses offered across Wales, almost 12% (2 courses) offer optional modules in Music and Society (Bridgend College, and Coleg Glan Hafren). It is perhaps surprising that only 2 courses offer such skills training given the growing use of music technology within participative arts activities, particularly amongst young people.

Within the field of Music and Sound Technology there is more opportunity to study bilingually than in other art forms, although this may be because the majority of the courses are provided by FE Colleges which tend to recruit more locally than HE establishments. Bilingual and Welsh language courses are offered at 23% of Technology courses (4 courses). This includes Coleg Llandrillo Cymru (which offers 2 courses), Coleg Harlech, and the University of Glamorgan. It is also worth noting that students at the University of Glamorgan may hand in written work in English or Welsh, regardless of language provision on the course. A partly bilingual programme is offered at Pembrokeshire College. Such provision needs to be encouraged to widen access to Welsh Language courses.

Training for participative arts is often seen as irrelevant to early career artists within this field; it is expected that students will want to develop a career within commercial businesses rather than participative arts. More needs to be done to change attitudes at an institutional level in order to develop courses that will provide artists with the appropriate skills.

4.1.14 Specialist courses

In recent years a range of more specialist courses has been developed. These courses have been aimed at artists who wish to develop their skills in specific participatory settings. Courses are offered at both undergraduate and postgraduate level, although the majority of undergraduate programmes are joint honours degrees rather than fully developed programmes of study. All courses focus on specific settings and are largely based on using arts in Healthcare or Educational settings. Such courses include:

MA Arts and Health at Glamorgan University

MA Art Psychotherapy at University of Wales, Newport

MA Music Therapy at University of Wales, Newport

MA Drama and Education: Context and practice at University of Wales Trinity Saint David's

BA Counselling and Drama (joint honours) at Swansea Metropolitan University

BA Drama and Educational Studies (joint honours) at Swansea Metropolitan University

BA Drama and Psychology at (joint honours) Swansea Metropolitan University

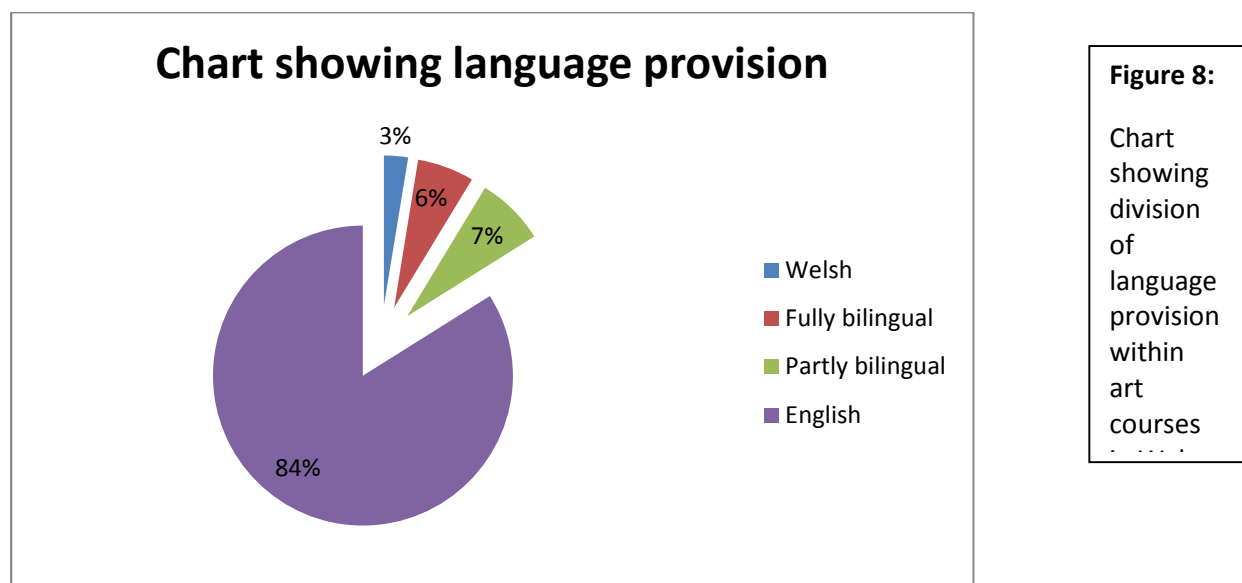
BA Creative and Therapeutic Arts at University of Wales, Newport

Due to the nature of the programmes, all courses offer students training in participative work, subject to the settings which the course focuses on. The majority of specialist courses take place within South Wales, and Welsh language provision is poor. Many Universities in South Wales claim that they recruit less than 50% of their students from Wales, with even less students recruited from First Language Welsh backgrounds. This may go some way to suggest why Welsh language provision is so low. Whilst all courses

are offered in English only, it is worth noting that students at Glamorgan University may complete work in either English or Welsh even where courses are not offered in Welsh.

4.2 Welsh Language Provision

Overall, Welsh language within arts training is poor. Only 18% of courses offer any sort of Welsh language provision. 8 courses (less than 3%) are offered in Welsh, and 19 courses (6%) are offered fully bilingually. A further 23 courses (8%) are partly bilingual, although this ranges from offering students opportunities to complete written work in Welsh, offering some modules in Welsh, or opportunities to develop and perform work in either English or Welsh.



The figure drops significantly when considering Welsh language provision alongside opportunities to develop skills in participatory settings. Less than 2 % (5) of all art courses offer participative training totally bilingually; this equates to 10% of the participative training that is currently on offer.

More Welsh language opportunities are available at FE colleges rather than universities; this may be because FE colleges tend to recruit students more locally than universities. Many colleges recruit 90% of their students from Wales, whilst the average recruitment of Welsh students for universities is between 30-40%, but can be as little as 10%.

Fully bilingual courses are more frequently found in North Wales (12 courses), although opportunities to undertake fully bilingual and partly bilingual courses are found across Wales. What constitutes a 'partly bilingual' course also varies across Wales; in South East Wales this may be the opportunity to undertake written work in Welsh or English, whilst in South West Wales, this may include the opportunity to study some modules in Welsh during a course. There is very little provision for First Language Welsh students in South East Wales, although interest in providing opportunities for Welsh language students does appear to be growing. It is worth noting that University of Glamorgan allows students to complete all written work in either English or Welsh, regardless of the language in which the course is run in. Although interest may be growing in offering

Welsh programmes, little has been done to develop courses; funding cuts within education are likely to have hampered the development of Welsh language opportunities.

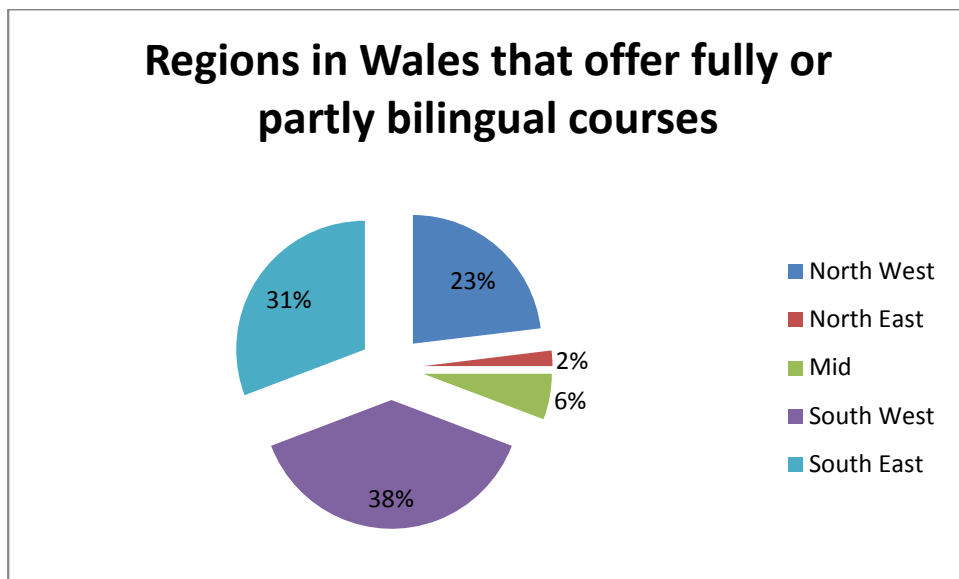


Figure 9: Chart showing areas of Wales that offer bilingual elements in art courses

Whilst fully bilingual courses are largely based in North Wales, there are some opportunities to study partly bilingually the South of the region. 69% of partly or wholly bilingual courses are offered in the South of the area, however, this is likely due to the fact that this area is more densely populated with a greater number of the courses on offer.

4.3 Geographical considerations

Access to arts training varies across Wales and, although arts courses are offered across Wales, the majority of art programmes are based in South West Wales; this is probably due to the larger number of urban centres in this area of Wales.

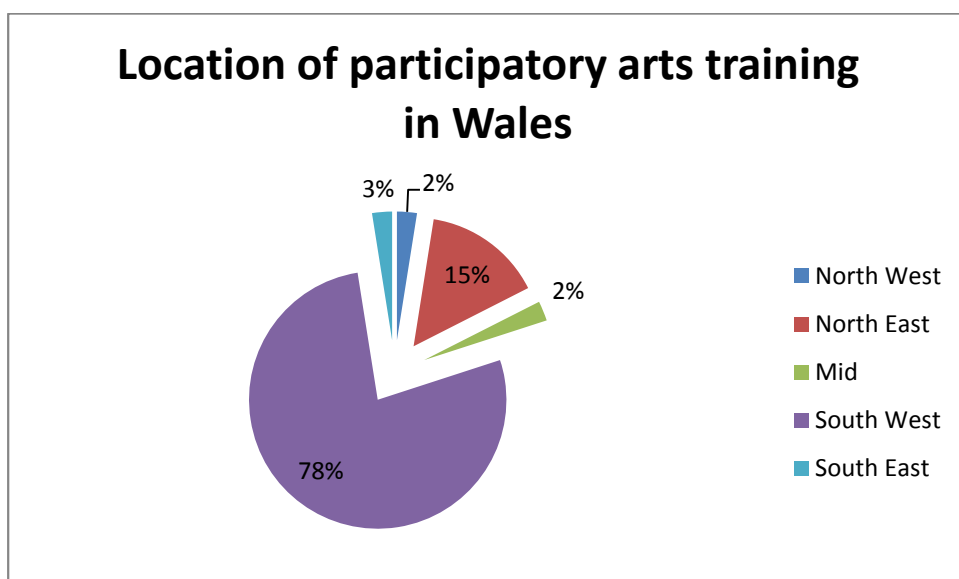


Figure 10: Chart showing areas of Wales where participatory arts training is offered.

When assessing the development of courses and modules aimed at developing an artist’s skills in participatory settings, the concentration is again seen in South West Wales. 78 % of participatory skills development is offered in South West Wales (this represents 31 out of 40 opportunities); a further 15% of opportunities are offered in the North East of Wales (representing 6 out of 40 opportunities), with other opportunities scattered across the region.

Work needs to be done to widen opportunities to participative skills training across Wales.

4.5 Formal Education: Overview

Since 2008, Art Council Wales has recognised that “there is a need for better resources and specialist routes... for the nurturing of... young artists and creators” but these routes have not been developed sufficiently¹⁵. Overall, training for artists looking to develop skills in participative settings is poor, especially for those studying outside of South Wales. It is surprising that opportunities to develop such skills are low because colleges and universities often suggest ‘community arts’ as a career option for early career artists. The majority of training providers are suggesting career options without providing early career artists with the necessary skills, or experience, to work successfully in this sector.

Participative skills training is better developed in the performance arts, however, opportunities actually remain low. Almost 38% of courses that offer modules specific to developing skills in participative settings are offered as part of theatre and drama courses. The high figure may be artificially inflated as there are more drama courses offered in Wales than any other art form.

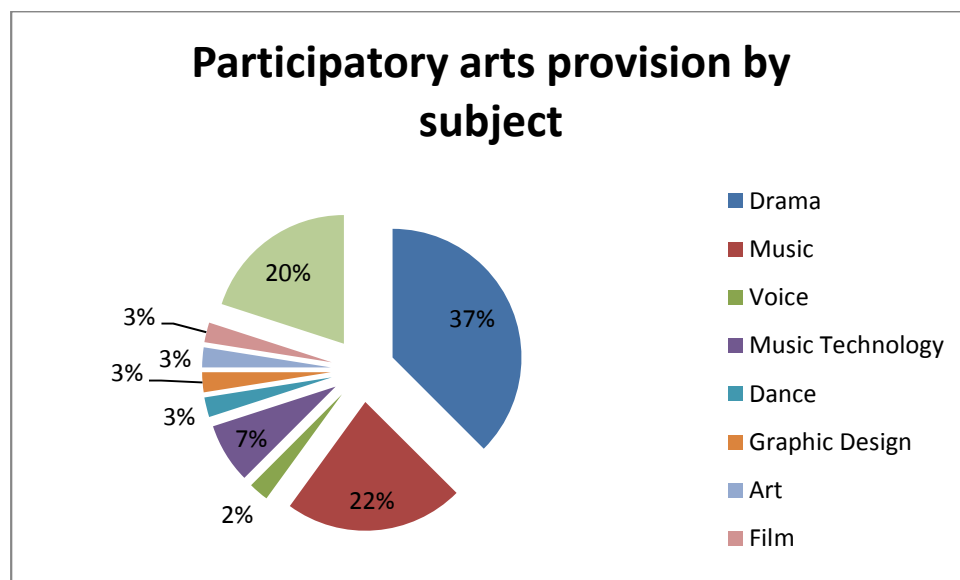


Figure 11:
Chart showing the provision of participatory arts training provision by art form

Other performing arts that have developed greater opportunities for training in participative settings include music and dance. 23% of opportunities to develop skills in participative settings are offered within Music based programmes, and the one dance

¹⁵ Arts Council Wales (2008b) p12

degree programme available in Wales offers participatory training. A further 20% of opportunities are offered on specialist courses which focus on participatory skills training in specific settings. Within Wales there are no formal opportunities for artists to develop these skills within craft based courses, or within the field of visual arts.

Whilst performing arts are leading the way in terms of developing participative skills, much more needs to be done. There are only 40 formal courses across Wales which offer training in participatory settings. Decisions to offer participative training are not cohesive across educational institutions and opportunities vary widely, even within the same institution. Decisions to offer training in participative arts appears to depend on the interests of individual course leaders. Students are more likely to be offered participatory skills training if course leaders have undertaken some participatory arts throughout their career. Where course leaders have undertaken work within business, the focus is much more likely to be upon developing business and commercial skills.

In the worst case scenarios, courses leaders view participative work as irrelevant to student development. Several course leaders claimed that modules in participatory work were not offered because they were “preparing students for industry”, and that their “focus is on preparing artists for a professional career”¹⁶; the suggestion being that community, or participative, arts is not a professional career. These are not isolated views. Other course leaders suggested that participatory artists “need to like people. They need to be aware of peoples’ ambitions and frustrations. They need to ‘wow’ the audience and be easy to work with and be inspiring”. Tutors felt that these skills “cannot be taught”¹⁷; there was no sense that educational institutions were responsible for providing skills or experience in participatory settings. Clearly much needs to be done to change attitudes at an institutional level if they are to provide training for future participatory artists. There needs to be greater dialogue between educational providers and art organisations to discuss skills that artists need, and the best way to prepare early career artists for their future careers.

Some tutors had a more positive attitude towards participatory arts but claimed that time constraints stopped them offering such training as it would hinder the students’ development of their personal practice. Suggestions of specialist courses or postgraduate training were popular, although most institutions do not offer such programmes, nor do institutions seem to be thinking of developing courses within this area. Funding cuts are playing a large role in stopping the development of new courses. With staff cuts within institutions, and fears surrounding the increase in university fees, many universities do not have the capacity to develop new training.

Where participative skills are offered as part of an arts course, course leaders often feel very strongly that early career artists need to be given as varied an experience as possible. Tutors suggested that most artists, “...unless they’re at the very top of the tree, will take on some outreach work so they need it [participatory skills and experience]. They should do it”¹⁸. Tutors wanted “to help all students to become ‘useful’. If they [artists] want to earn a living they need to be useful. They need their specialist skills

¹⁶ Interview with tutor

¹⁷ Interview with tutor

¹⁸ Interview with tutor

with other skills [participatory skills] as well. It is not ‘dumbing down’. It is giving them extra skills”¹⁹. Where participatory arts training is taking place dialogue between various art forms, as well as educational providers, needs to be created in order to share knowledge and experience.

College and university courses are often very slow to change and develop, but opportunities for training in participatory settings needs to be developed, especially given the growth of participatory arts. The majority of courses in all art forms have seen a rise in student applications, and early career artists need to be given opportunities to develop their skills before completing their studies, rather than facing a skills shortage when seeking employment.

It is also important that Welsh language provision is increased. Interest in providing Welsh language opportunities amongst educational providers appears to be increasing, although the pace of change is slow and very few courses are offered fully bilingually. Welsh language development may be difficult in the face of financial cuts, but it is important that students have an opportunity to train in Welsh.

5. Current Provision: Informal Training Opportunities

Once artists have completed their initial training, any Continuous Professional Development is largely dependent upon ad hoc training devised by organisations and artists. Due to the nature of this training, it is harder to assess opportunities for artists in Wales. This section aims to suggest some training that has taken place, but it is by no means expected that this is an exhaustive list of participative training opportunities.

As seen in formal training settings, more training is offered in South Wales than across the rest of the region. Whilst more training is offered in South Wales, training in participative settings is still behind training opportunities that are available in other parts of the UK. During the life of the research training was offered throughout the UK (mostly in London) on developing Facilitation skills (offered by Artswork), Improvisation in Youth Theatre (offered by Big Foot), and how to deliver dance in social inclusion settings (Dance United)²⁰.

5.1 Ad Hoc Training

Examples below show training that was offered during the 3 months of August-October 2011:

Caerphilly Council offered a 4 week (1 day a week, 10am-4pm, Thursday, October 2011) ‘Introduction to Community Arts Scheme’²¹. This training was offered free to artists of any art form; artists were also asked to fill in an application form for shortlisting. There is clearly a call for training in participative skills, particularly where artists can learn from different art forms. Effective delivery techniques were addressed during the course, although more focus was placed on legal and administrative duties of artists such as equality and child protection issues, preparing risk assessments, legislation, and

¹⁹ Interview with tutor

²⁰ www.artshub.co.uk

²¹ www.artscouncilofwales.org.uk/about-us/jobs/free-community-arts-training-scheme

current arts policies. The course was offered in English only (although it was stated that all the applicants were first language English speakers), with invited Welsh speakers and a section on understanding bilingual arts practice.

Crest Nicholson (South West) Ltd and the Vales of Glamorgan Council advertised for an artist(s) to develop art work in Penarth. Although the focus of this project was not specifically for training artists, the project did offer mentoring opportunities for early career regional artists as well as some community engagement activity.²² Whilst this project is not specifically focused on training in participative settings, it is a good example of private businesses supporting early career regional artists and encouraging community engagement through the arts.

Harlech College offered a specialist 'Arts and Health' course²³. This is a 12 week course (1 day a week), offering 12 credits at OCN level 3. The course offers artists an opportunity to develop specific skills for using a variety of art and art therapies to support health and wellbeing. The development of this course suggests that artists are keen to develop skills within Health settings.

Welsh National Opera and Arts Connection offered a free community arts training day at Glyndwr University. This was not art form specific, but was aimed at enhancing artists' skills in community settings regardless of their career stage. There is clearly demand for such a course within North Wales, as places had to be booked in advance. The course was offered in English only.

Ad hoc training is a valuable tool in developing the skills of artists, regardless of their career stage and art form. Unfortunately opportunities can be difficult to find, as advertising is limited. Very few opportunities are offered through the medium of Welsh. Most ad hoc courses run in English although advertisements are usually offered bilingually and few state which language(s) the courses will be offered in.

5.2 Artist Experience

Artists also take up opportunities to undertake informal learning through organisations and individuals. Many artists have not undertaken formal training for their participatory practice, although interest in Continuous Professional Development is high.

Currently artists often learn whilst 'on the job', although mentoring opportunities are highly valued. 9 artist case studies were undertaken with artists from different art forms, and 7 artists had valued an apprenticeship or input from a mentor. Artists value these experiences because they are able to develop their skills by being "in the deep end", as well as having an organisation or individual to support their development²⁴.

Artists also value practical training courses from art organisations such as Community Music Wales. Demand for such courses is high as artists acknowledge that these

²² www.artscouncilofwales.org.uk/about-us/jobs/penarth-heights

²³ www.artswales.org.uk/about-us/jobs/artsinhealth-2011

²⁴ Interviews with artists

organisations are able to tailor training to the needs of the sector. However, very few art organisations in Wales offer regular training courses to participatory artists.

5.3 National Occupational Standards.

Whilst Dance provision is lagging behind other art forms in Wales in terms of formal provision, the development of the National Occupational Standards has led the way for establishing standards for dance within participatory settings.

The National Occupational Standards (NOS) for Dance Leadership was developed and published in February 2011²⁵. Whilst there is no formal body enforcing such standards, they have been developed alongside dance practitioners. The NOS for Dance Leadership ensures that practitioners make the distinction between dance coaching, instructing, and leading, and ensures that practitioners can communicate with participants, partners and funders. Other art forms are yet to develop NOS within their own art form and they should certainly make use of this document when developing 'best practice' within participatory settings.

Many of the other National Occupational Standards focus on administrative duties as well as developing an audience or buyer for artwork. Even the National Occupational Standards for Community Arts is, rather misleadingly perhaps, aimed at administrative staff developing community work rather than artists working in the community. Apart from the NOS in Dance Leadership, there are no other guidelines for artists working in participatory settings. Given the growth and development of participatory arts it is surprising that clear standards, which are useful to both artists and employers, have not been set. To ensure consistent quality within participatory arts more needs to be done to develop occupational standards across art-forms.

5.4 Informal Provision: Overview

Informal training provision for participatory artists in Wales is clearly valuable, and is an area of training that should be developed. These opportunities provide artists, both early and late career, with valuable knowledge and skills. More needs to be done to widen access to such courses both geographically and linguistically.

The location and language of ad hoc training provision is largely dependent on the organisations or individuals providing the training; as the majority of courses take place in South Wales, it seems accepted practice to offer courses in English only (although this may also be because of the costs involved in offering bilingual training).

Training such as this appears to be much in demand. These opportunities offer artists a chance to develop skills which they have not gained through their initial training. Due to the nature of the training, however, there is no joined up approach and organisations are often working without collaboration or dialogue. Further improvement in the delivery of such training includes developing access particularly in mid and north Wales. Increasing opportunities to develop skills in participatory settings is vital to the development of the sector. Whilst legal issues are important to participatory practice,

²⁵ www.ccskills.org.uk

participatory training needs to offer artists a wider a deeper skills base to enable them to successfully run participatory projects.

Conclusions

Whilst some efforts have been made to develop skills and training opportunities for artists, there is no holistic or coherent approach to suggest the recognition of a participatory arts sector. Developing skills in participatory arts is often seen as not relevant, or as less important, and training providers seem reluctant to change courses. Dialogue between institutions, and art organisations, should be developed to enable early career artists to be offered relevant training and to allow institutions to develop knowledge.

Ad hoc training, as well as limited organisational training, is currently the only option for many artists wanting to close their own skills gap. Opportunities for artists to develop skills are important, although such opportunities are not offered regularly enough or to a wide enough audience across Wales. Demand for such training is high with many being over-subscribed. This is likely to continue if the participatory arts are not granted equal importance during artists' formal training.

Appendices.

Appendix 1: Interview for course leaders.

Training Provider Survey.



ArtWorks: Developing Practice in Participatory Settings.

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

Name of institution/ training provider:

Name of person and role:

Please answer the following questions about at least one of the creative arts courses you provide (additional charts are added at the end of this survey, should you wish to complete this information for additional courses):

Name of course and level of course (if the course is not accredited, please state).	
How long have you offered this course?	
What is the length of the course?	
Is it (please delete those that don't apply):	Full time only Part time only Full time and part time study available
What language is the course taught in (please delete those that don't apply)?	English only Welsh only Totally bilingual Partly bilingual (please explain which parts are bilingual)
Does this course offer any training in participatory arts (please simply delete what doesn't apply)?	Yes / No If yes, what training is offered? What is the structure of the training in participatory arts? Is it a core or an optional module?
How many hours per week are students taught?	

How many hours of self-directed study are expected?	
Cost of course	
Are any grants or bursaries available?	
Does the course include any of the following (please describe):	Projects Work placements Practical activity Competitions Mentoring On the job training
How many places do you have on the course?	
Is the course usually (please delete what doesn't apply) :	Over-subscribed Full Undersubscribed
How many students do you have on the course for 2011-2012?	
Has the demand for the course gone up or down over the last 3 years (please delete those that don't apply)?	Gone up a lot Gone up a bit Not changed Gone down a bit Gone down a lot
What percentage of students have come from Wales over the last 3 years?	
Do you have any plans to change the course? How?	

What skills does an artist need to practice in participative work?

To what extent does your course equip them with these skills?

What constitutes quality in training for participative work?

One of the long term aims of this research is to develop a Wales-wide network for participatory arts. It will incorporate training providers, artists, commissioners and other organisations.

Would you like to join this network? Yes [] No []

If yes please leave the following details:

Organisation address:

Organisation email:

Organisation telephone number:

Organisation website:

With your permission, this interview may be quoted from as part of the research report. You will not be named.

I give permission for the factual information to go into an online directory []

I give permission for this document to be used []

I do NOT give permission for this document to be used []

Please feel free to add any comments regarding arts training in Wales and/or comments on this survey.

Appendix 2: List of Partners

Organisation/Individual	Name
Welsh National Opera	Rhian Hutchings (Project Lead)
Community Dance Wales	Jen Angharad
Community Music Wales	Hannah Jenkins
Head 4 Arts	Kate Strudwick
National Dance Company Wales	Roy Campbell-Moore
Sherman Cymru	Phil Mackenzie
Streetwise Opera	Sarah Crompton
Hamish Fyfe	Hamish Fyfe (From University of Glamorgan)

Appendix 3: List of formal courses offered at universities and colleges throughout Wales.

Name of Institution	Course Level	Course Name	Language	Course Code	Minimum Entry Requirements	Pattern of Study	Teaching in Participative Practice?	Cost per year for full time study (2012)
Aberystwyth University	Undergraduate	Drama BA	English/Welsh	W400/W401	260-300 UCAS points	Full time (3years)	Yes	£9,000
	Undergraduate	English and Creative Writing BA	English	QW38	260-300 UCAS points	Full time (3years)	None	£9,000
	Undergraduate	Film and Television Studies BA	English/Welsh	W620/W621	260-300 UCAS points	Full time (3years)	None	£9,000
	Undergraduate	Fine Art BA	English	W100	240 UCAS points including 40 points from AS/A Level in Art based subject	Full time (3years)	None	£9,000
	Undergraduate	Performance Studies (joint honours only)	English	n/a	260-300 UCAS points	Full time (3years)	None	£9,000
	Postgraduate	Creative Writing MA	English	Contact University	BA degree	Full time (1 year) or part time (2 years)	None	£3,550
	Postgraduate	Film Studies MA	English	Contact University	BA degree in relevant subject	Full time (1 year)	None	£3,550
	Postgraduate	Fine Art MA	English	Contact University	BA degree	Full time (1 year)	None	£3,550
	Postgraduate	Practising Theatre and performance MA	English	Contact University	BA degree	Full time (1 year)	None	£3,550

	Lifelong learning	Variety of courses including poetry, art, writing, glazing etc.	English	Contact University	None	Part time	None	£1,175
Bangor University	Undergraduate	Creative and professional writing BA	English	W890	260-300 UCAS points	Full time (3 years)	None	£9,000
	Undergraduate	English and Song writing BA	English	Q3W8	280-300 UCAS points	Full time (3 years)	None	£9,000
	Undergraduate	Film Studies	English	W620	260- 300 UCAS points	Full time (3 years)	None	£9,000
	Undergraduate	Fine Art BA	English	Contact University	portfolio and/or life experience	Part Time (6-10 years)	None	contact university
	Undergraduate	Music BA/ BMus	English/ Welsh	BA: W300 BMUS: W302	280- 300 UCAS points	full time (3 years) and part time	Yes	£9,000
	Undergraduate	Theatre and performance (joint honours only)	English	n/a	280-300 UCAS points	Full time (3 years)	Yes	£9,000
	Postgraduate	MA/Diploma Creative practice	English	Contact University	Degree	Full time (1 year) and part time (2 years)	None	£3,550
	Postgraduate	MA/ Diploma Film and Media Studies	English	Contact University	Degree	Full time (1 year) and part time (2 years)	None	£3,550
	Postgraduate	MA/Diploma Performance (subject to validation).	English	Contact University	Degree	Full time (1 year) and part time (2 years)	None	£3,550

	Postgraduate	MA/Diploma Music	English	Contact University	Degree	Full time (1 year) and part time (2 years)	Yes	£3,550
	Postgraduate	MA/Diploma Performance (Music)	English	Contact University	Degree	Full time (1 year) and part time (2 years)	None	£3,550
Cardiff University	Undergraduate	Music BA/ BMus	English	BA: W300	300 UCAS points (including B in Music)	Full time (3 years)	None	£9,000
	Postgraduate	Composition (MMus/MPhil/PhD)	English	Contact University	Degree	Full time (1 year) and part time (2 years)	None	£4700 for MA
	Postgraduate	Performance studies (music) MA/MMus/PhD	English	Contact University	Degree	Full time (1 year) and part time (2 years)	None	£4700 for MA
Glyndwr University	Undergraduate	Design: Applied arts BA	English	W201	240 UCAS points	Full time (3 years), Part time 5-6 years)	None	Average fee of £6,643
	Undergraduate	Design: Creative Media BA	English	W212	240 UCAS points	Full time (3 years), Part time 5-6 years)	None	Average fee of £6,643
	Undergraduate	Digital Media	English	Apply direct to university	240 UCAS points	Part time (4 years)	None	Average fee of £6,643
	Undergraduate	Fine Art	English	W000	240 UCAS points	Full time (3 years), Part time 5-6 years)	None	Average fee of £6,643
	Undergraduate	Music Technology BSc	English	J931	240 UCAS points	Full time (3 years), Part time 5 years)	None	Average fee of £6,643

	Undergraduate	Theatre, Television and Performance BA	English/ Opportunity for Welsh language productions	WP43	240 UCAS points	Full time (3 years), Part time 6 years)	Yes	Average fee of £6,643
	Postgraduate	MA Arts Practice	English	Contact University	Degree	Full time (1 year), Part time (2 years)	None	£3,600
	Postgraduate	MA Design Practice	English	Contact University	Degree	Full time (1 year), Part time (2 years)	None	£3,600
	Postgraduate	MA Creative Media	English	Contact University	Degree	Full time (1 year), Part time (2 years)	None	£3,600
Royal Welsh College of Music and Drama	Undergraduate	BMus Music	English	Use CUKAS (not UCAS). Institution code R59. Course code 300F	Minimum 2 A Levels at grade C (including Music), plus audition/ interview and equivalent to grade 8 music (actual offer normally higher than minimum grades listed)	Full time (4 years)	Yes	£9,000
	Undergraduate	BMus Jazz	English	Use CUKAS (not UCAS). Institution code R59. Course code 310F	Minimum 2 A Level at grade C (including Music), plus audition/ interview and equivalent to grade 8 music (actual offer normally higher than minimum grades listed)	Full time (4 years)	Yes	£9,000
	Undergraduate	Acting BA	English	Use CUKAS (not UCAS). Institution code R59. Course code 200F	Minimum 2 A Level at grade C (including Music), plus audition/ interview and equivalent to grade 8 music (actual offer normally	Full time (3 years)	None	£9,000

					higher than minimum grades listed)			
	Postgraduate	Music MA/MMus/PGDip	English	Contact University	Relevant degree	Normally 2 years full time	Yes	£7,900 for non-vocal training or £8,400 for vocal training (full time)
	Postgraduate	Jazz MA	English	Contact University	Relevant degree	Normally full time (2 years)	Yes	£7,900 for non-vocal training or £8,400 for vocal training (full time)
	Postgraduate	Music performance MA/MMus/PGDip	English	Contact University	Relevant degree	Normally full time (2 years)	None	£7,900 for non-vocal training or £8,400 for vocal training (full time)
	Postgraduate	Orchestral performance MA/MMus/PGDip	English	Contact University	Relevant degree	Normally full time (2 years)	None	£7,900 for full time study of £4,200 for part time study
	Postgraduate	Repetiteurship MA/MMus/PGDip	English	Contact University	Relevant degree	Normally full time (2 years)	None	£8,400 for full time study or £4,450 part time
	Postgraduate	Composition MA/MMus/PGDip	English	Contact University	Relevant degree	Normally full time (2 years)	None	£7,900 for full time study or £4,200 for part time study
	Postgraduate	MA Opera Performance	English	Use CUKAS (not UCAS). Institution code R59. Course Code 725F	Relevant degree	Full time (2 years)	Yes	£8300 (£16,600 for whole course)
	Postgraduate	MA Acting for Stage, Screen and Radio	English	Contact University	Relevant degree		None	£8,400

	Postgraduate	MA Musical Theatre	English	Use CUKAS (not UCAS). Institution code R59. Course code 704F	Relevant degree	Normally full time (2 years)	None	£11,500
Swansea Metropolitan University	Undergraduate	BA Fine Art (3D and Sculptural Practice)	English	W130	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 years), Part time (6 years)	A competition	£8,750
	Undergraduate	BA Fine Art (combined Media)	English	W100	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 years), Part time (6 years)	A competition	£8,750
	Undergraduate	BA Fine Art (Painting and Drawing)	English	W101	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 years), Part time (6 years)	A competition	£8,750
	Undergraduate	BA General Illustration	English	W220	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 years), Part time (6 years)	A competition	£8,750
	Undergraduate	BA Photography in the Arts (Can include a foundation year)	English	W643/ W640	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 or 4 years), Part time (6 or 8 years)	A competition	£8,750

	Undergraduate	BA Surface Pattern Design (Contemporary Applied Arts)	English	W790	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 years), Part time (6 years)	A competition	£8,750
	Undergraduate	BA Surface Pattern Design (Textiles for Interiors)	English	W235	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 years), Part time (6 years)	A competition	£8,750
	Undergraduate	BA Surface Pattern Design (Textiles for Fashion)	English	W234	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 years), Part time (6 years)	A competition	£8,750
	Undergraduate	BA Video (can include a foundation year)	English	W610/ W601	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 or 4 years), Part time (6 or 8 years)	A competition	£8,500
	Undergraduate	BA Video Arts	English	W611	Interview, 2 A levels (including 1 relevant subject), GCSE English Language/ Welsh at grade C plus 4 other GCSEs	Full time (3 years), Part time (6 years)	A Competition	£8,500
	Entry Level	Diploma in Foundation Studies: Art and Design	English	Contact University	High level of drawing, painting, or other art skills	Full time (1 year)/ part time (2 years)	None	Free (studio fee of £70)
	Undergraduate	BA Performing Arts	English	W400	180 UCAS points, 3 GCSEs grades A-C. Interview.	Full time (3 years), Part time (6 years)	A competition	£8,500

	Undergraduate	BA Counselling and Drama (joint honours)	English	BW94	180 UCAS points	Full time only (3 years)	Yes	£8,500
	Undergraduate	BA Drama and Educational Studies (joint honours)	English	WX43	180 UCAS points	Full time only (3 years)	Yes	£8,500
	Undergraduate	BA Drama and Psychology (joint honours)	English	WC84	180 UCAS points	Full time only (3 years)	Yes	£8,500
University of Glamorgan	Undergraduate	BA Animation	English	W615	Interview and portfolio, 280 UCAS points (including an 'A' in A level art and design related subject. 5 GCSEs at grade C or above including Mathematics and English Language	Full time (3 years)	None	£9,000
	Undergraduate	BA Computer Animation	English	WW26	Interview and portfolio, 300 UCAS points (including an 'A' in A level art and design subject). 5 GCSEs at grade C or above including Mathematics and English Language	Full time (3 years)	None	£9,000
	Undergraduate	BA Drama (Theatre and Media)	English/Welsh	W403/W404	Interview and 280 UCAS points (including 'B' in relevant subject). 5 GCSEs at grade C or above including Mathematics and English Language	Full time (3 years)	Yes	£9,000

	Undergraduate	BA Film and Video	English. Some chance to work in Welsh	P300	320 UCAS points (including 'B' in relevant subject). 5 GCSEs at grade C or above including Mathematics and English Language	Full time (3 years)	None	£9,000
	Undergraduate	BA Performance and Media	English	W400		Full time (3 years)	Yes	£9,000
	Undergraduate	BA Photography	English	PW36	May require interview and portfolio. 300 UCAS points. 5 GCSEs at grade C or above including Mathematics and English Language	Full time (3 years)	None	£9,000
	Undergraduate	BA Popular Music	English / Welsh	W300/ W340	300 UCAS points (with an A level in relevant subject). 5 GCSEs at grade C or above including Mathematics and English Language. Audition	Full time (3 years)	None	£9,000
	Undergraduate	BSC Music Technology	English/ Welsh	J931/ J937	320 UCAS points and 5 GCSEs including Mathematics and English Language. Interview	Full time (3 years)	None	£9,000
	Undergraduate	BA Art Practice	English	W990	260 UCAS points and 5 GCSEs at grade C or above including Mathematics and English Language	Full time (3 years), part time (6 years)	None	£9,000

	Postgraduate	MA Animation	English	Contact University	Good degree in relevant subject or professional qualification, or HND/HNC and experience. Interview and portfolio.	Full time (1 year), Part time (2 years)	None	£3,732
	Postgraduate	MA Drama	English	Contact University	Good degree and/or experience. Interview.	Full time (1 year), Part time (2 years)	Yes	£3,732
	Postgraduate	MA Moving Image	English	Contact University	2:1 degree or equivalent diploma or experience. Interview and portfolio	Full time (1 year), Part time (2 years)	None	£3,732
	Postgraduate	MA Art Practice	English	Contact University	2:2 degree, or above, in relevant subject, or experience with practical work. Interview and portfolio	Full time (1 year), Part time (2 years)	None	£3,732
	Postgraduate	MA Arts and Health	English	Contact University	2:1 degree in relevant subject or other appropriate qualification. Interview and portfolio	Part time only (2 years)	yes	£3,732
University of Wales, Newport	Undergraduate	BA Applied Drama	English	W490	260 UCAS points or relevant experience	Full time (3 years), Part time (6 years)	yes	£3,732
	Undergraduate	BA Creative and Therapeutic Arts	English	WX93	220 UCAS points	Full time only (3 years)	Yes	£9,250
	Undergraduate	BA Creative Writing (joint honours only)	English	Contact University	260 UCAS points	Full time (3 years), part time (6 years)	None	£9,250

	Undergraduate	BA Film and Video	English	W620	Typical offer 240-260 UCAS points. Interview	Full time (3 years), part time (6 years)	None	£9,250
	Undergraduate	BA Animation	English	W615	Typical offer 240-260 UCAS points. Interview	Full time (3 years), part time (6 years)	None	£9,250
	Undergraduate	BA Performing Arts	English	W000	Typical offer 240-260 UCAS points. Interview	Full time (3 years), Part time (6 years)	Yes	£9,250
	Undergraduate	BA Creative Sounds and Music	English	Contact University	Typical offer 240-260 UCAS points. Interview	Full time 3 years	Yes	£9,250
	Entry Level	Foundation Studies (art, design and media)	English	Contact University	5 GCSEs grade C or above	Full time (1 year)	None	£9,250
	Undergraduate	BA Photographic Art	English	W641	Interview required. Typical offer 240-260 UCAS points	Full time (3 years), Part time (6 years)	None	£9,250
	Postgraduate	MA/MFA Animation	English	Contact University	Relevant degree. Experience will be considered	MA Minimum 1 year full time/ 2 years part time. MFA minimum 2 years full time/3 years part time	None	MA: £9,250 MFA: £10,730
	Postgraduate	MA Art Psychotherapy (subject to validation)	English	Contact University	Relevant degree and mature attitude	Part time only (3 years)	Yes	£9,250
	Postgraduate	MA/MFA Creative Music Business	English	Contact University	Relevant degree	MA Minimum 1 year full time/ 2 years part time. MFA minimum 2 years full time/3 years part time	None	MA: £9,250 MFA: £10,730
	Postgraduate	MA/MFA Creative Music Practice	English	Contact University	Relevant degree	MA: 1 year full time/ 2 years part time. MFA: 2 years full time/3 years part time	None	MA: £9,250 MFA: £10,730

	Postgraduate	MA/MFA Film	English	Contact University	Relevant degree	MA Minimum 1 year full time/ 2 years part time. MFA minimum 2 years full time/3 years part time	None	MA: £9,250 MFA: £10,730
	Postgraduate	MA Music Therapy	English	Contact University	Relevant degree	MA Minimum 1 year full time/ 2 years part time. MFA minimum 2 years full time/3 years part time	Yes	MA: £9,250
	Postgraduate	MA Script writing for screen, media and stage	English	Contact University	Relevant degree	1 year full time/ 2 years part time	None	MA: £9,250
University of Wales, Trinity St. David's	Undergraduate	BA Creative Writing	English	W801	Entry on merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA Acting	English	W410	Entry on merit. Interview and audition	Full time (3 years)	None	Not available
	Undergraduate	BA 3D Designer Maker	bilingual setting	WW27	Entry on merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA Art and Design: multidisciplinary	English	W000	Entry on merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA Ceramics and Jewellery	bilingual setting	JW37	Entry on merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA Digital Illustration	English	W221	Entry on merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA Fine Art: Contemporary Practice	bilingual setting	W100	Entry on Merit. Interview	Full Time (3 years), Part time available	None	Not available

	Undergraduate	BA Fine Art: Painting, Drawing and Printmaking	bilingual setting	W101	Entry on merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA Fine Art: Sculpture	bilingual setting	W130	Entry merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA Graphic Communication	bilingual setting	W290	Entry on merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA photography	English	W640	Entry on merit. Interview	Full Time (3 years), Part time available	None	Not available
	Undergraduate	BA Textiles: Art, design, craft	English	W232	Entry on merit	Full Time (3 years), Part time available	None	Not available
	Postgraduate	MA Design (also offer PG Dip/ PG Cert)	English/ Welsh	Contact University	Relevant degree	Full time (1 year), part time (2 years)	None	Not available
	Postgraduate	MA Fine Art (also offer PG Dip/ PG Cert)	English/ Welsh	Contact University	Relevant degree	Full time (1 year) part time (2 years)	None	Not available
	Postgraduate	MA Applied Arts	English	Contact University	Relevant degree	Full time (1 year), part time (2 years)	None	Not available
	Postgraduate	MA Drama and Education: Context and Practice	English	Contact University	Relevant degree	Full time (1 year), part time (2 years)	Yes	Not available
	Postgraduate	MA Theatre and Society	English	Contact University	Relevant degree	Full time (1 year), part time (2 years)	None	Not available

UWIC	Undergraduate	BA Ceramics	English	W232	Contact university	Full time (3 years)	None	£9,000
	Undergraduate	BA Dance (Contemporary)	English	W500	Good level of dance practice and knowledge, 5 GCSEs grades A-C including English Language, 240 UCAS points or other relevant qualifications. Audition.	Full time (3 years), Part time (up to 8 years)	Yes	£9,000
	Undergraduate	BA English and Creative Writing	English	QW38	260 UCAS points, 5 GCSEs grades A-C including English Language	Full time (3 years)	None	£9,000
	Undergraduate	BA English and Drama	English	QW34	260 UCAS points	Full time (3 years)	Yes	£9,000
	Undergraduate	BA Fine Art	English	W100	300 UCAS points	Full time (3 years)	None	£9,000
	Undergraduate	BA Graphic Communication	English	W210	Portfolio and interview	Full time (3 years)	None	£9,000
	Postgraduate	MDes/MA Communication (art and design)	English	Contact University	Good, relevant, BA or equivalent	MA: Full time (1 year), Part time (2 years)	None	Not available
	Postgraduate	MA/PgD/PgC Creative Writing	English	Contact University	Relevant degree (2:1 or above), Interview	Full time (1 year), Part time (2 years)	None	Not available
	Postgraduate	MFA/MA/MPhil Fine Art (art and design)	English	Contact University	Relevant degree (2:1 or above), Interview	Full time (1 year), Part time (2 years)	None	Not available

	Postgraduate	Ceramics	English	Contact University	Relevant degree (2:1 or above), Interview	Full time (1 year), Part time (2 years)	Yes	Not available
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Name of Institution	Course Level	Course Name	Language	Minimum Entry Requirements	Pattern of Study	Teaching in Participative Practice?	Cost per year from 2012 (for full year, unless otherwise stated)
Barry College, Barry (merging with Coleg Glan Hafren)	BTEC Level one	Introductory Diploma in Art and Design	English	GCSEs grades F-G (ideally English and Maths), informal interview and portfolio	Full time (1 year)	None	Full time course free plus £15 registration fee
	BTEC Level 2	First Diploma in Art and Design	English	4 GCSEs grades D+E (ideally English and Maths) or equivalent. Informal interview	Full time (1 year)	None	Full time course free plus £15 registration fee
	BTEC Level 3	National Diploma in Graphic Design/ Multimedia	English	4 GCSEs grades A*-C or equivalent. Informal interview and portfolio	Full time (2 years), part time (3 years)	None	Full time course free plus £15 registration fee
	BTEC Level 3	National Extended Diploma in Art and Design	English	4 GCSEs grades A*-C or equivalent. Informal interview and portfolio	Full time (2 years)	None	Full time course free plus £15 registration fee
	WJEC Level 3	Foundation Diploma Art and Design	English	4 GCSEs grades A*-C or equivalent. Informal interview and portfolio	Full time (1 year), part time (2 years)	None	Full time course free plus £15 registration fee
	Foundation Degree (Level 4)	Contemporary Textile Practice	English	2 A levels or equivalent. Informal interview	Full time (2 years), part time (3-4 years)	None	£3375 per year for full time students/ part time students pay £195 per 10

							credits
	Foundation Degree (Level 4)	Graphic Communication	English	2 A levels or equivalent. Informal interview	Full time (2 years), part time (3-4 years)	None	£3375 per year for full time students/ part time students pay £195 per 10 credits
	Foundation Degree (Level 4)	Ceramics	English	2 A levels or equivalent. Informal interview	Full time (2 years), part time (3-4 years)	None	£3375 per year for full time students/ part time students pay £195 per 10 credits
Bridgend College	BTEC Level 1	Creative Media Production	English	Basic numeracy and literacy	Full time (1 year)	None	Full time course free
	BTEC Level 2	Creative Media Production	English	Basic numeracy and literacy equivalent to GCSEs grades C/D	Full time (1 year)	None	Full time course free
	BTEC Level 3	Extended Diploma. Creative Media Production	English	4 GCSEs grades C or above/ BTEC in art subject/ other relevant experience.	Full time (2 years)	None	Full time course free
	BTEC Level 2	Art and Design	English	Basic literacy and numeracy, 4 GCSEs grades D-G/ BTEC Foundation/ Work related experience/ other equivalent qualifications	Full time (1 year)	None	Full time course free
	BTEC Level 3	Extended Diploma. Art and Design (interactive media)	English	4 GCSEs grades C or above including English and Maths plus one art and design or technology subject/ equivalent/BTEC level 2	Full time (2 years)	None	Full time course free

	BTEC Level 3	Extended Diploma. Art and Design (photography)	English	4 GCSEs grades C or above including English and Maths plus one art and design or technology subject/ equivalent/BTEC level 2	Full time (2 years)	None	Full time course free
	WJEC level 3/4	Diploma in Foundation Studies. Art and Design	English	1 A level/ BTEC Level 3/ Equivalent. Portfolio and interview required	Full time (1 year)	None	Full time course free
	Undergraduate	BA Photographic Practice	English	2 A levels grades C or above (one to be in and arts subject)/ BTEC National Diploma with merit/ BTEC Diploma in Foundation Studies/ Portfolio and experience.	Full time (3 years), part time (up to 6 years)	None	£3375 for full time study or £661 for part time study
	Foundation Degree	Creative Industries- Film and Video	English	2 A levels grades C or above (one to be in and arts subject)/ BTEC National Diploma with merit/ BTEC Diploma in Foundation Studies/ Portfolio and experience.	Full time (2 years)	None	£3,375
	HND	Design For Interactive Media	English	4 GCSEs grade C or above (including English, maths, and 1 art/design/technology subject)/ Merit in BTEC national diploma/ BTEC diploma in Foundation Studies	Full time (2 years)	None	Not available
	HNC	Design For Interactive Media	English	Recent and relevant experience. Interview and portfolio	Part time (2 years)	None	£661, plus one off registration fee of £165
	Foundation Degree	Creative Industries (Drama)	English	1 A level/ BTEC National Diploma (5 merits)/ other qualifications	Full time (2 years)	None	£3,375

	BTEC Level 2	Performing Arts (acting)	English	2 GCSEs grades D or above/GNVQ foundation. Relevant experience useful. Audition	Full time (1 year)	None	Full time course free
	BTEC Level 2	Performing Arts (Music)	English	2 GCSEs grades D or above/GNVQ foundation. Relevant experience useful. Audition	Full time (1 year)	None	Full time course free
	BTEC Level 3	Extended Diploma. Performing Arts (acting)	English	4 GCSEs grades C or above/ Level 2 BTEC/ First Diploma. Audition and interview	Full time (2 years)	Yes	Full time course free
	BTEC Level 3	Extended Diploma. Performing Arts (Musical Theatre)	English	4 GCSEs grades C or above/ Level 2 BTEC/ First Diploma. Audition and interview	Full time (2 years)	None	Full time course free
	BTEC Level 3	Extended Diploma. Music	English	4 GCSEs grades C or above including music (or other music qualification)/ related level 2 or first diploma/ related experience	Full time (2 years)	None	Full time course free
	BTEC Level 3	Extended Diploma. Music Technology	English	4 GCSEs grades C or above including music (or other music qualification)/ related level 2 or first diploma/ related experience	Full time (2 years)	Yes	Full time course free
Coleg Ceredigion. Aberystwyth Campus	BTEC Level 3	Extended Diploma in Art and Design	English	4 GCSEs grades C or above	Full time (2 years)	None	Full time course free
	BTEC Level 3	Diploma in Art and Design	English	Portfolio and interview	Full time (1 year)	None	Full time course free
	BTEC Level 3	Subsidiary Diploma in Art and Design	English	3 GCSEs grades C or above or equivalent. Interview	Full time (1 year)	None	Full time course free

	BTEC Level 2	Extended Certificate in Theatre, Film and Visual Art	English	Interview	Full time (1 year)	None	Full time course free
	BTEC Level 3	Subsidiary Diploma in Performing Arts	English	Relevant level 2 qualification/ 3 GCSEs grade C or above/ relevant experience	Full time (1 year)	None	Full time course free
	BTEC Level 3	Extended Diploma in Performing Arts	English	BTEC in relevant subject/ 4 GCSEs grades C or above/ relevant experience	Full time (2 years)	None	Full time course free
	BTEC Level 3	Diploma in Creative Media Production (Television and Film)	English	Level 2 qualification/ range of GCSEs grade C or above. Interview	Full time (2 years)	None	Full time course free
	BTEC level 3	Subsidiary Diploma in Creative Media Production (Television and Film)	English	Level 2 qualification/ range of GCSEs grade C or above. Interview	Full time (1 year)	None	Full time course free
Coleg Glan Hafren (Merging with Barry College to become Cardiff and Vale College)	Level 2	Art and Design	English	3 GCSEs grades C-D or level 1 qualification. Portfolio	Full time (1 year)	None	One off £15 registration fee
	BTEC	Extended Diploma. Art and Design	English	4 GCSEs grades A-C including English, Maths, Science and Design Technology subject/ Level 2 course	Full time (2 years)	None	One off £15 registration fee
	BTEC Level 1	Creative and Media	English	3 GCSEs grades A-F including English Language/ NVQ level 1. Interview and assessment. Portfolio	Full time (1 year)	None	One off £15 registration fee

	BTEC	Extended Diploma. Film and Media	English	4 GCSEs grades A-C including English Language/ BTEC level 2 in Media. Interview and portfolio	Full time (2 years)	None	One off £15 registration fee
	Foundation Degree	Film and Media	English	Interview and portfolio	2 years full time	None	£3,295
	Extended Diploma	Graphic Design	English	4 GCSEs grades A-C/ BTEC level 2 graphic design. Interview and portfolio	Full time (2 years)	Yes	One off £15 registration fee
	Extended Diploma	Interactive media	English	4 GCSEs grades A-C including Maths/ BTEC level 2 in relevant subject. Interview	Full time (2 years)	None	One off £15 registration fee
	Extended Diploma	Music Technology	English	Four GCSEs grades A-C including English Language and Maths/ BTEC Level 2 qualification. Interview and audition. Do NOT need to be able to sing or play an instrument	Full time (2 years)	Yes	One off £15 registration fee (plus one off £50 studio fee)
	BTEC Diploma	Performing Arts	English	3 GCSEs grades C-D including English Language. Interview and auditions	Full time (1 year)	None	One off £15 registration fee
	Extended Diploma	Performing Arts	English	4 GCSEs grades A-C including English Language/ BTEC level 2 in performing arts. Interview and audition	Full time (2 years)	None	One off £15 registration fee (plus one off £50 studio fee)
	Extended Diploma	Photography	English	5 GCSEs grades A-C including English Language/ BTEC level 2 in photography. Interview and portfolio	Full time (2 years)	None	One off £15 registration fee (plus one off £50 studio fee)

	Extended Diploma	Pop Music	English	4 GCSEs grades A-C including English Language. Interview, assessment and audition	Full time (2 years)	Yes	One off £15 registration fee (plus one off £50 studio fee)
	Foundation Degree	Pop Music	English	BTEC level 3 in music or related field.	Full time (2 years)	None	£3,295
Coleg Gwent	OCN Wales	Art, Craft and Design	English	No formal requirements	Part time (1 year)	None	Not available
	BTEC National Diploma	Art and Design	English	5 GCSEs grades A-C including Maths and English or Welsh	Full time	None	Full time course free
	Foundation Diploma	Art and Design	English	A Levels, including an art based subject. Interview and portfolio	Full Time	None	Full time course free
	BTEC National Diploma	Fine Art	English	5 GCSEs grades A-C including 1 art based subject	Full time (2 years)	None	Full time course free
	BTEC First Diploma (level2)	Creative Media	English	4 GCSEs grades D or above, including art related subject at grade C or above	Full Time	None	Full time course free
	BTEC National Diploma (level 3)	Creative Media Production	English	5 GCSEs at grade C or above, including English. Interview	Full time	None	Full time course free
	BTEC Extended Diploma	Interactive Media	English	5 GCSEs grade C or above, including English. Interview	Full time	None	Full time course free
	BTEC Extended Diploma	Graphic Design	English	5 GCSEs grades C or above including 1 art based subject.	Full time	None	Full time course free
	BTEC First Diploma (level 2)	Performing Arts	English	4 GCSEs grades D or above, experience of acting. Interview and audition	Full time	None	Full time course free

	BTEC National Diploma (level 3)	Performing Arts (Acting)	English	5 GCSEs grades c or above/ level 2 diploma in related subject. Audition and interview	Full time	None	Full time course free
	BTEC First Diploma (level 2)	Music	English	4 GCSEs grades D or above. Interview and audition.	Full time	None	Full time course free
	BTEC National Diploma (level 3)	Music	English	5 GCSEs grades c or above/ level 2 diploma in related subject. Audition and interview	Full time	None	Full time course free
	BTEC National Diploma (level 3)	Music Theatre	English	5 GCSEs grades c or above/ level 2 diploma in related subject. Audition and interview	Full time	None	Full time course free
	BTEC National Diploma (level 3)	Music Technology	English	5 GCSEs grades c or above/ level 2 diploma in related subject. Audition and interview	Full Time	None	Full time course free
Coleg Harlech	Foundation Certificate	Music Technology	English/ Welsh	No formal qualifications required	Full Time (1 year), Part time (2 years)	None	
	BTEC Subsidiary Diploma	Performing Arts	English	No formal qualifications required	full time (1 year)	None	£240
	BTEC Certificate	Performance	English	No formal qualifications required	Full time (3 months)	None	£150
	BTEC Extended Certificate	Performance	English	No formal qualifications required	Full time (1 year)	None	£240
	BTEC Certificate	Performing Arts (acting)	English	Contact College	Full time (3 months)	None	£150
	BTEC Certificate	Performing Arts (performance)	English	Contact College	Full time (1 year)	None	£240
	BTEC Certificate	Performing Arts (dance)	English	Contact College	Full time (1 year)	None	£240
	BTEC Certificate	Performing Arts (physical theatre)	English	Contact College	Full time (1 year)	None	£240
	BTEC Certificate	Performing Arts (musical	English	Contact College	Full time (1	None	£240

		theatre)			year)		
Coleg Llandrillo Cymru	Foundation Degree	Art and Design	Bilingual	Minimum 120 UCAS points (including A level Art)/ Diploma in Art and Design. Interview and portfolio	Full time (2 years), part time (3 years)	Yes	Not available
	HND/HNC	Photography	Bilingual	A level Art/ Access course/ Diploma	Full time (2 years) (or HNC part time over 2 years)	None	Not available
	BTEC Level 2 Diploma	Art and Design	Bilingual	BTEC Level 1, literacy and numeracy equivalent to 4 GCSEs grades D-G, relevant work experience.	Full time (1 year)	None	Not available
	BTEC Level 2 Diploma	Music (Music Technology)	Bilingual	2 GCSEs grades C or above/ Introductory Diploma with Merit	Full time (1 year)	None	Not available
	BTEC Level 2 Diploma	Performing Arts	Bilingual	2 GCSEs grades A-C and some skill or experience. Interview and audition	Full time (1 year)	None	Not available
	Advanced Applied (Single and Double award) course	Applied Art and Design	Bilingual	5 GCSEs grades A-C (including Art), portfolio/ other relevant qualifications	Full time (1 or 2 years)	None	Not available
	BTEC level 3 extended diploma	Art and Design	Bilingual	5 GCSEs grades C or above (including Art subject at grade B)/ BTEC first diploma in Design (distinction)	Full time (2 years)	None	Not available
	BTEC level 3 extended diploma	Music (Music Technology)	Bilingual	5 GCSEs (including Maths or Science at grade C)/ BTEC level 2 in relevant subject. Ability to read music preferred.	Full time (2 years)	None	Not available
	BTEC level 3 extended diploma	Performing Arts	Bilingual	5 GCSEs grades A-C. Interview and audition	Full time (2 years)	None	Not available

	Diploma in Foundation Studies	Art Design and Media (level 3/4)	Bilingual	5 GCSEs grades A-C/ 1 A level and 3 GCSEs grades A-C. Entry can be negotiated if practical work is of a high standard. Interview and portfolio	Full time (1 year), Part time (2 years)	None	Not available
Coleg Menai	Diploma	Art and Design	English	2 GCSEs grades A*-C (preferably including Art and English/Welsh)	Full time (1 year)	None	£100 studio fee
	Diploma in Foundation Studies	Art and Design	English	5 GCSEs (although most students are post A level)	36 weeks	None	£100 studio fee
	Extended Diploma	Art and Design	English	4 GCSEs A*-C	full time (2 years)	None	£100 studio fee
	Diploma	Performing Arts	English	Practical ability. Audition	Full time (1 year)	None	Full time courses free
	BTEC Level 2 diploma	Music	English	Musical ability	Full time (1 year)	None	Full time courses free
	Extended Diploma	Music	English	4 GCSEs A*-C	Full time (2 years)	Yes	Full time courses free
	Extended Diploma	Performing Arts	English	4 GCSEs A*-C	Full time (2 years)	Yes	Full time courses free
	Diploma	Creative Media Productions	English	2 GCSEs A*-D	Full time (1 year)	None	Full time courses free
	Extended Diploma	Media Productions (film and television)	English	4 GCSEs A*-C (Media Studies at grade B is desirable). Portfolio	Full time (2 years)	None	Full time courses free
	Foundation degree	Art and Design	English		Full time (2 years)	None	£3,290
	BA Degree	Fine Art	Bilingual	A levels/ other suitable qualification/ mature student with relevant experience	2 years full time	None	£3290

Coleg Morgannwg	National Diploma	Performing Arts and Welsh Baccalaureate	English	BTEC First Diploma/ 4 GCSEs grades A*-C/ Equivalent qualifications. Interview	2 years full time	None	Full time courses free
	National Diploma	Creative Media Production (television and film) and Welsh Baccalaureate	English	BTEC First Diploma/ 4 GCSEs grades A*-C/ Equivalent qualifications. Interview	2 years full time	None	Full time courses free
	First Certificate	Music	English	No formal requirements. Need enthusiasm for music, literacy and numeracy, good education supported by 4 GCSEs grades D-E or equivalent, relevant experience	1 year part time	None	Full time courses free
	First Diploma	Music and Welsh Baccalaureate	English	BTEC Foundation Certificate/ 4 GCSEs grades A*-C/ Equivalent qualifications. Interview	2 years full time	None	Full time courses free
	National Diploma	Music Technology and Welsh Baccalaureate	English	BTEC First Diploma (merit)/ 4 GCSEs grades A*-C/ Equivalent qualifications. Interview	2 years full time	None	Full time courses free
	BTEC Certificate	Fine Art (level 3)	English	No formal qualifications required	1 year part time	None	Full time courses free
	BTEC Certificate	Photography (level 2)	English	No formal qualifications required	1 year part time	None	Full time courses free
	BTEC National Diploma	Art and Design and Welsh Baccalaureate	English	BTEC first diploma in relative subject (merit)/ 4 GCSEs grades A*-C. Interview and portfolio	2 years full time	None	Full time courses free

	First Diploma	Art and Design and Welsh Baccalaureate	English	4 GCSEs grades D or above (plus Art GCSE at grade A8-C)/ relevant work experience/ related level 1 or 2 qualification. Portfolio and interview	1 year full time	None	Full time courses free
Coleg Sir Gar	Specialist diploma'	Art, Design and Technology	Bilingual units available	4 GCSEs grades C or above (including 1 arts based subject)/ First diploma/other relevant qualification	Full time 2 years. Part time flexible	None	Not available
	BTEC level 1 Diploma	Visual Arts	Bilingual units available		Full time one year.	None	Not available
	Diploma in Foundation Studies	Art and Design	English	5 GCSEs A*-C and 1 A level/ equivalent qualifications	Full time one year.	None	Course free, but studio fee of £120
	Entry Level	Drawing and Painting	Bilingual units available	No entry requirements	Part time 6 months	None	Not available
	First Diploma	Art and Design	Bilingual units available	2 GCSEs grades D or above/ relevant level 1 qualification/ other equivalent qualifications	Full time one year.	None	Not available
	Entry Level	Advanced photography	Bilingual units available	portfolio/beginners certificate	part time 20 weeks	None	Not available
	Undergraduate	BA Art and Design: Multidisciplinary	English	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available
	Undergraduate	BA Ceramics and Jewellery	English	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available
	Undergraduate	BA Digital Illustration	Bilingual units available	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available

	Undergraduate	BA Fine Art: Sculpture	English	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available
	Undergraduate	BA Fine Art: Contemporary Practice	Bilingual units available	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available
	Undergraduate	BA Fine Art: Painting, Drawing and Print Making	English	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available
	Undergraduate	BA Graphic Communication	Bilingual units available	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available
	Undergraduate	BA Photography	English	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available
	Undergraduate	BA Textiles: Art, Design, Craft	English	160 UCAS points. Interview and portfolio	Full time 3 years. Part time available	None	Not available
	Entry Level	Creative Music Producer	Bilingual units available	No formal requirements. Proven interest in Music	Full time 2 years. Part time flexible	None	Not available
	Extended Diploma	Music technology and certificate in Music (level 3)	Bilingual units available	4 GCSEs Grades C or above (music GCSE favourable). Need a proven track record in making music (any genre)	Full time 2 years.	None	Not available
	Diploma	Performing Arts (acting). Level 2	English	BTEC level 1/ numeracy and literacy with good education equivalent to 4 GCSEs grades D-G/ relevant work experience/other related qualification. Audition and interview	Full time 1 year	None	Not available
	Extended Diploma	Performing Arts (performance) Level 3	English	4 GCSEs grades A*- C or equivalent	Full time 2 years.	Yes	Not available
	Extended Diploma	Performing Arts (dance).	English	4 GCSEs grades A*- C or equivalent	Full time 2 years	None	Not available

		Level 3					
	Subsidiary Diploma	Performing Arts (dance). Level 3	English	4 GCSEs grades A*-C/ First Certificate or Diploma in relevant subject. Appropriate or relevant experience	Full time 1 year. Part time 2 years	None	Not available
Deeside	Entry level	Art and Design	English	No formal qualifications needed. Interview	Full time 1 year	None	Full time courses free but will have to pay £15 registration fee
	Level 1	Art, Design and Media	English	4 GCSEs grades E or above. Interview	Full time 1 year	None	Full time courses free but will have to pay £15 registration fee
	Level 2	Art and Design	English	4 GCSEs grades A*-C/ relevant level 1 qualification. Interview	Full time 1 year	None	Full time courses free but will have to pay £15 registration fee
	Level 3	Art and Design	English	5 GCSEs grades A*-C/ relevant level 2 qualification. Interview	Full time 2 years	None	Full time courses free but will have to pay £15 registration fee
	Level 3/4	Foundation Studies. Art and Design	English	1 A level and or 5 GCSEs grades A*-C (preferable to have Art A level or equivalent). Portfolio	Full time 1 year	None	£10 registration fee
	Level 2	BTEC First Diploma in Creative Media Production	English	4 GCSEs grades D or above.	Full time 1 year	None	Full time courses free but will have to pay £15 registration fee

	Level 3	Media Production	English	5 GCSEs grades A*-C/ relevant level 2 qualification	Full time 2 years	None	Full time courses free but will have to pay £15 registration fee
Merthyr Tydfil College	Foundation Degree (level 4)	Art Practice	English	200 UCAS points. Interview and portfolio	Full time 2 years	None	Not available
	BTEC level 2 Diploma	Art and Design	English	No formal qualifications required. Formal interview including numeracy and literacy test	Full time 1 year	None	Not available
	BTEC National Diploma (level 3)	Art and Design	English	4 GCSEs grades C or above/ BTEC first diploma. Interview	Full time 2 years (can undertake part time study and gain a National Certificate)	None	Not available
	BTEC Foundation Diploma (level 3)	Art and Design	English	2 A levels/ 1 A level and 3 GCSEs grades C or above/ other relevant qualifications and experience. Portfolio and interview	Full time 1 year	None	Not available
	BTEC National Diploma (level 3)	Performing Arts (Technical Theatre)	English	4 GCSEs grades C or above/ BTEC first diploma. Interview	Full time 2 years	Yes	Not available
	BTEC Extended Diploma (Level 3)	Performing Arts (Acting)	English	4 GCSEs grades C or above/ BTEC first diploma. Interview	Full time 2 years (can undertake part time study if wish for a National Certificate)	None	Not available
	BTEC Extended Diploma (Level 2)	Performing Arts (Acting)	English	No formal qualifications required.	Part time 1 year	None	Not available

	Foundation Degree (level 4)	Creative Industries (Performing Arts/ Drama)	English/ Welsh	BTEC level 3/ A Level grade A-C/ Relevant experience. Formal interview and workshop session	Full time 2 years	Yes	Not available
	BTEC Subsidiary Diploma (level 3)	Performing Arts (Acting/Dance /Music)	English	4 GCSEs grades C or above/ other relevant qualification	Part time 1-2 years	None	Not available
	BTEC National Diploma (level 3)	Film and Television and WBQ	English	4 GCSEs grades C or above/ other equivalent qualifications/ relevant work experience	Full time 2 years	Yes	Not available
	BTEC Extended Diploma (level 3)	Music	English	BTEC First Diploma in performing arts/ 4 GCSEs grades C or above/ relevant experience and employment	Full time 2 years	None	Not available
	Foundation Degree (level 4)	Creative Industries (Popular Music)	English	BTEC level 3/ A Level grade A-C/ Relevant experience. Formal interview and workshop session	Full time 2 years	Yes	Not available
	Foundation Degree (level 4)	Creative Industries (Film and Video)	English	BTEC level 3/ A Level grade A-C/ Relevant experience. Formal interview and workshop session	Full time 2 years	None	Not available
Neath Port Talbot College	BTEC Diploma (level2)	Art and Design with Welsh Baccalaureate Intermediate	English	2 GCSEs grades C or above/ Level 1 qualification. Interview	Full time 1 year	None	Not available
	BTEC Extended Diploma (Level 3)	Art and Design	English	5 GCSEs grades C or above (including Maths and English/ Welsh)/ BTEC first Diploma at Merit or above. Portfolio and interview	Full time 2 years	None	Not available
	BTEC Diploma (level2)	Performing Arts (performance) with Welsh Baccalaureate Intermediate	English	2 GCSEs grades C or above/ Level 1 qualification. Interview	Full time 1 year	None	Not available

	BTEC Extended Diploma (Level 3)	Performing Arts	English	5 GCSEs grades A-C (including Maths/English/Welsh)/ First Diploma in related subject at merit or above	Full time 2 years	None	Not available
	BTEC Extended Diploma (Level 3)	Music	English	5 GCSEs grades A-C (including Maths/English/Welsh)/ First Diploma in related subject at merit or above	Full time 2 years	None	Not available
	Combined Diploma (Level 3)	Music Technology and Production	English	5 GCSEs grades A-C (including Maths/English/Welsh)/ First Diploma in related subject at merit or above	Full time 2 years	None	Not available
	BTEC (level 1)	Creative Arts with Welsh Baccalaureate Foundation	English	No specific entry requirements other than good standard of general education. Informal interview	Full time 1 year	None	Not available
	BTEC Diploma (level2)	Media and Welsh Baccalaureate Intermediate	English	2 GCSEs grades C or above/ Level 1 qualification. Interview	Full time 1 year	None	Not available
	BTEC Extended Diploma (Level 3)	Creative Media Production	English	5 GCSEs grades A-C (including Maths/English/Welsh)/ First Diploma in related subject at merit or above	Full time 2 years	None	Not available
	Foundation Degree (level 4)	Popular Music	English	2 A levels at grade C or above plus 5 GCSEs at grade C or above/ equivalent qualifications. Audition	Full time 2 years	Yes	Not available
Pembrokeshire College	Diploma (level 2)	Performing Arts (acting)	English	2 GCSEs grades D or above plus and interest in the subject. Interview with online basic skills test	Full time 1 year	None	Full time course is free but are equipment costs
	Extended Diploma (Level 3)	Performing Arts	English	5 GCSEs grades C or above/ First diploma with merit and 1 GCSE grade C or above. Interview	Full time 2 years	None	Full time course is free but are equipmen

							t costs
	Diploma (level 2)	Music	English	2 GCSEs grades D or above plus and interest in the subject. Interview with online basic skills test (vocal/instrumental experience would be an advantage)	Full time 1 year	None	Full time course is free. Studio fee £20
	National Diploma (level 3)	Computers and Design (interactive Media)	English	5 GCSEs grades C or above (preferably including English, Art, and IT)/ First diploma with merit and 1 GCSE grade C or above. Interview and portfolio	Full time 2 years	None	Full time course is free but are equipment costs. Annual Studio fee of £60
	Extended Diploma (Level 3)	Creative Media Production	English	5 GCSEs grades C or above (including English)/ First diploma with merit plus 1 GCSE. Interview	Full time 2 years	None	Full time course is free but there are equipment costs.
	Extended Diploma (Level 3)	Music Technology	English	5 GCSEs grades C or above (including English)/ First diploma with merit plus 1 GCSE. Interview	Full time 2 years	None	Full time course is free. Studio fee £30
	Diploma (level 2)	Art and Design	English	2 GCSEs grades D or above (including Art). Interview with online basic skills test. Portfolio	Full time 1 year	None	Full time course is free but are equipment costs. Annual Studio fee of £60
	Extended Diploma (Level 3)	Computers and Design (interactive Media)	English	5 GCSEs grades C or above. Portfolio and interview	Full time 2 years	None	Full time course is free but are equipment costs.

							Annual Studio fee of £60
	Extended Diploma (Level 3)	Fashion and Textiles	English	5 GCSEs grades C or above (including English and Art/textiles)/ Level 2 art and design with Merit and 1 GCSE. Interview and portfolio.	Full time 2 years	None	Full time course is free but are equipment costs. Annual Studio fee of £60
	Extended Diploma (Level 3)	Graphic Design	English	5 GCSEs grades C or above (including English. Preferably also include Maths, Art and IT)/ First Diploma with Merit plus 1 GCSE. Interview and portfolio	Full time 2 years	None	Full time course is free but are equipment costs. Annual Studio fee of £60
	BTEC Foundation Diploma (level 3)	Art and Design	English	5 GCSEs grades C or above and A level Art/ equivalent qualifications. Interview and portfolio	Full time 1 year	None	Full time course is free but are equipment costs. Annual Studio fee of £60
St David's Catholic College	Level 3	Applied Art and Design	English	Minimum 5 GCSEs grade C or above (including art and design)	Full time 2 years	None	£4750 for equivalent of 3 A Levels
	BTEC Subsidiary (level 3)	Music Technology	English	Minimum 5 GCSEs grade C or above	Full time 2 years	None	£4750 for equivalent of 3 A Levels
	BTEC Subsidiary (level 3)	Performing Arts (acting)	English	Minimum 5 GCSEs grade C or above (including English and Drama, if studied). Audition	Full time 2 years	None	£4750 for equivalent of 3 A Levels

	BTEC Subsidiary (level 3)	Performing Arts (Musical Theatre)	English	Minimum 5 GCSEs grade C or above (including English, Drama and Music, if studied). Audition	Full time 2 years	None	£4750 for equivalent of 3 A Levels
Yale College	BTEC Diploma (level 1)	Art, Design and Media	English	Entry level certificate/ 4 GCSEs grades E or above. Interest in the subject. Interview and portfolio	Full time 2 years	None	No fees except £20 registration fee
	BTEC Diploma (level 2)	Art and Design	English	BTEC level 1 (in art subject)/ 4 GCSEs grades D or above (including Art)/ relevant work experience. Interview and portfolio	Full time 1 year	None	No fees except £20 registration fee
	BTEC Diploma (level 2)	Performing Arts (performance)	English	No formal requirements. Interest in the subject. Performing experience is an advantage. Interview and audition	Full time 1 year	None	No fees except £20 registration fee
	BTEC Diploma (level 2)	Music	English	4 GCSEs grades D or above/ equivalent qualifications/ relevant experience. Musical ability.	Full time 1 year	None	No fees except £20 registration fee
	BTEC Extended Diploma (level 3)	Performing Arts	English	4 GCSEs grades A-C (including English Language)/ equivalent qualifications. Audition	Full time 2 years	None	No fees except £20 registration fee
	BTEC Extended Diploma (level 3)	Music Technology	English	5 GCSEs grades A-C (including Maths and English. Prefer also Music and I.T.)	Full time 2 years	None	No fees except £20 registration fee
	WJEC Diploma	Art Foundation Studies	English	5 GCSEs grades C or above (including English Language and Art). Most students also have A levels / equivalent qualifications. Interview and portfolio	Full time 1 year	None	No fees except £20 registration fee

	Entry level	Introduction to Digital Photography	English	No formal requirements.	Part time 3 months (1 evening week)	None	£55
	Entry level	Intermediate Photography	English	No formal requirements.	Part time 2 months (1 evening a week)	None	£55
	Level 3	Extending Skills in Art and Design	English	No formal requirements	Part time 3 months (1 evening week)	None	£55
	BTEC Level 2 Specialist Unit	Photography	English	No formal requirements	Part time 1 year (1 evening a week)	None	No fees except £20 registration fee
	Entry level	Creative Crafts	English	No formal requirements	Part time 2 months (1 evening a week)	None	Not available
	BTEC Certificate	Photography	English	No formal requirements	Part time 1 year (1 evening a week)	None	£240
Ysgol Gyfun Garth Olwg	BTEC level 2	Performing Arts (Dance)	Welsh				
	BTEC Level 3	Performing Arts (Dance)	Welsh				

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Art Council Wales (2010) *Arts in Wales 2010. Attitudes, attendance, and participations. Volume 1. Overall report of survey findings. June 2010*

Art Council Wales (2008a) *Hand in Hand. Arts based activities and regeneration.* March 2008

Art Council Wales (2008b) *Art Council of Wales Artform Strategies 2008-2013.* November 2008

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Jackson, A. (2007). *Evaluation report to the Arts Council of Wales. Evaluation of inclusion through the arts. April 2007.*

James, S and Thomas, A. (2008) *What Works? A Toolkit of Participative Techniques to Evaluate Generic Learning Outcomes.* Welsh Assembly Government.

Welsh Assemble Government (November 2006) *A Dual Approach to the Strategic Development of the Arts in Wales.*

Online Resources

www.artscouncilofwales.org.uk/about-us/jobs

accessed throughout 2011

www.artshub.co.uk

accessed throughout 2011

www.ccskills.org.uk

accessed 18/8/11

Wales.gov.uk/topics/cultureandsport/?lang=eng

accessed 26/8/11

www.googlemaps.co.uk

accessed throughout 2011



ArtWorks Cymru.

Artist on-line survey report

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.

Eleanor Sellers

February 2012

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

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Artist online survey report

Summary

Artists involved in participatory arts projects across Wales were invited to complete an online survey. English and Welsh speaking artists from different art forms were invited to complete the survey. The survey provides baseline data for the research project; it also enabled artists to apply to attend a consultation session where participatory arts practice would be discussed.

In total 116 artists completed the survey. 107 artists completed the survey through the medium of English, and 9 artists completed the survey through the medium of Welsh. Due to the low numbers of artists responding through the medium of Welsh it is not possible to draw conclusions on the difference between English and Welsh practice.

Findings

○ **Over half of participatory artists working in Wales have not had formal training.**

54% of all respondents report that they have not had formal training. Of artists that have undertaken formal training 23% have completed PGCEs or teaching certificates (which are not directly related to participatory practice) and 31% have undertaken training through university degree schemes or college courses. Age is not a factor in participation in training. 64% of artists who had undertaken training completed formal training over 5 years ago (60% of those artists completed the training over 10 years).

46% of artists have undertaken other training during their careers. Examples of artists' training include:

- "Tutor's Certificate in Community Music validated by RWCMD [Royal Welsh College of Music and Drama]"
- "...a wide range of professional development courses and conferences UK based and International"
- "Community Music Wales Community Music Tutor's Course"
- "Community Dance Apprenticeship"
- "Creative facilitation training"
- "1 day on how to run a workshop"
- "Working in criminal justice settings"

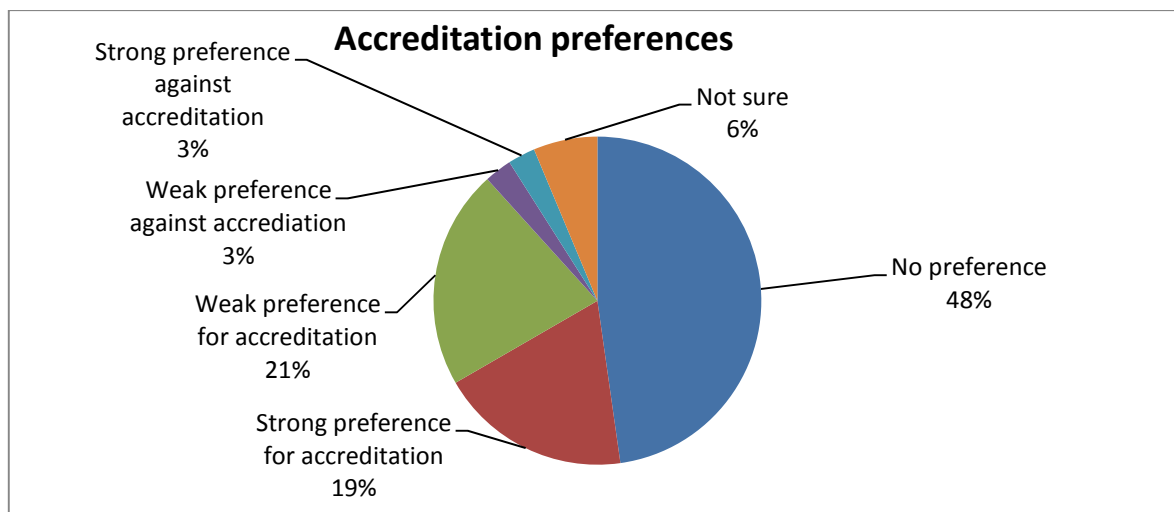
The depth of training that artists receive varies greatly; ranging from one off workshops, to attendance at conferences, to apprenticeships, to informal learning on the job.

○ **Participatory artists are interested in Continuous Professional Development.**

99% of all artists surveyed are interested in professional development and 62% would be willing to pay for training. A significant minority of artists who completed the survey would not be willing to pay for training (38%). The very high interest in Continuous Professional Development suggests that artists are not able to access suitable training.

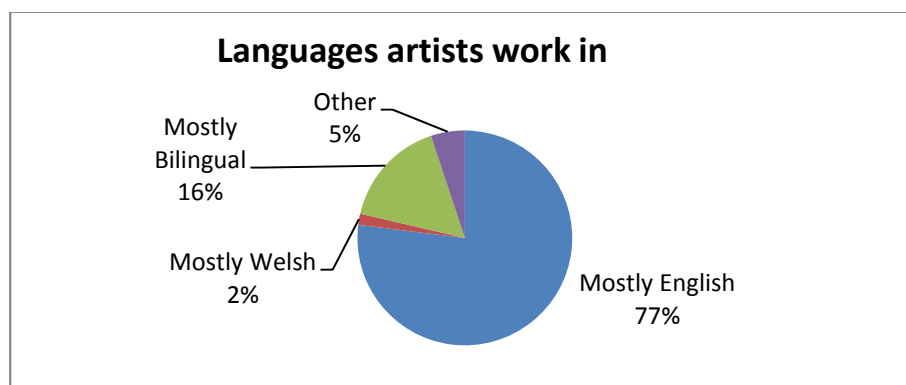
- **Almost half of participatory artists have no preference whether training is accredited.**

48% of artists have no preference whether training is accredited; however, 41% of artists have either a strong preference or a weak preference for accreditation.



- **The majority of respondents undertake their participatory practice in English.**

77% of all respondents work in English rather than in Welsh, or bilingually. The response rate from Welsh language artists was low; however, 78% of Welsh language artists work bilingually, rather than in Welsh. The evidence suggests that Welsh language participatory arts in particular, but also bilingual practice, needs more support to develop.

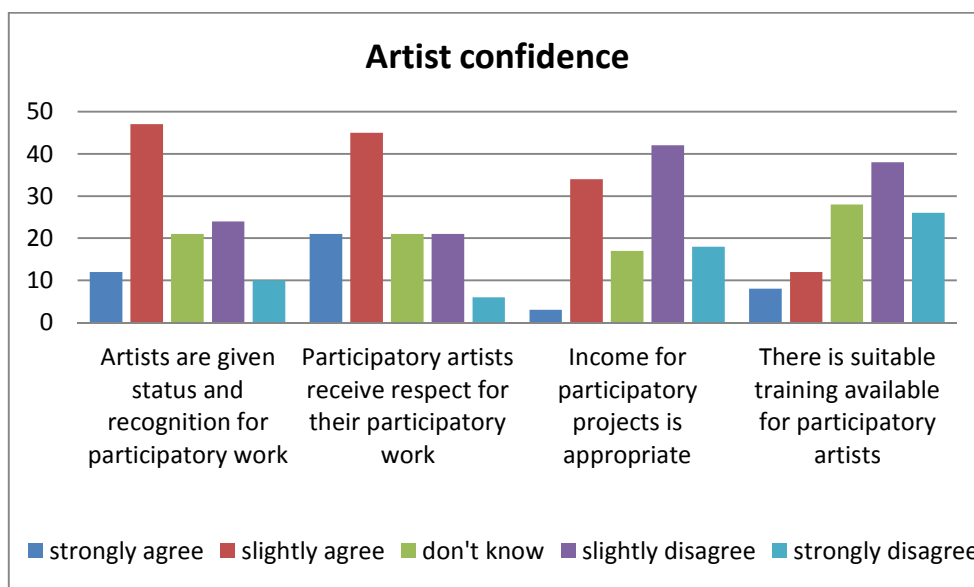


- **The majority of participatory artists who completed the survey feel that they are given some respect for their participatory work**

58% of artists either strongly or slightly agree that they are given respect for their participatory work. Only 19%, however, strongly agree that they are given respect for their participatory work. Almost one quarter (24%) of artists either strongly or slightly disagree that they are given respect for their participatory work. 52% of all artists surveyed also strongly agree or slightly agree that they are given recognition and status for their participatory work.

- **Confidence within the sector is not high.**

The majority of artists responded that they strongly or slightly disagree that they are given appropriate income (53%), or training (56%). Whilst the majority of artists responded that they are given status and recognition for their work, a significant minority (30%) responded that they either strongly or slightly disagree that they are given status and recognition for their participatory work, and a further 18% responded that they don't know.



○ **There is great variation as to how connected artists feel to a participatory arts network.**

48% of artists either strongly disagree or slightly disagree that they feel connected to a wider arts network. 45% of artists either slightly or strongly agree that they feel connected to a wider arts network, although only 12% of artists feel strongly connected. Evidence of connection to a wider participatory art network due to art form, or geography, is difficult to measure as many artists work in a variety of art forms, as well as travelling across Wales and the UK, in order to undertake work.

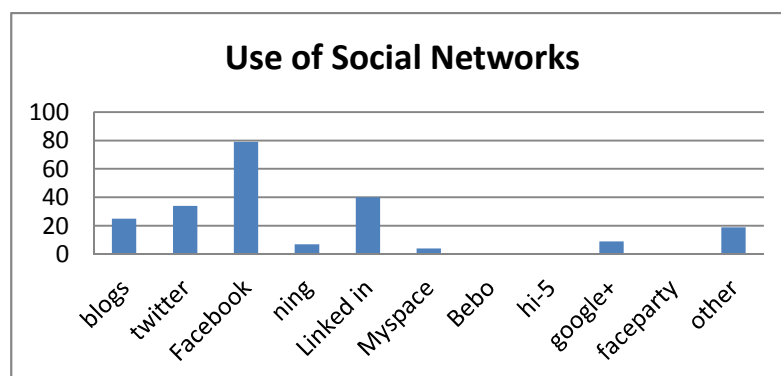
There is some evidence to suggest that participatory artists based in South Wales feel more connected than artists working primarily in other areas of Wales (20 artists who specified that they worked primarily in South Wales do feel connected to a wider participatory arts network and 5 do not feel connected. In contrast, 5 artists who work in other areas of Wales do feel connected to a wider arts network but 13 do not feel connected to a wider participatory arts network).

○ **Artists feel it is important to be connected to a wider participatory arts network**

90% of artists agree that connection to a wider participatory arts network is important, and 94% responded that they would like to join the ArtWorks Cymru network once established.

The majority of artists (99%) are already part of online social networks and professional bodies. Facebook is popular amongst participatory artists of all ages, whilst twitter is

particularly amongst male participatory artists. Female participatory artists are more likely to be members of professional bodies as well as other online networks.



Female participatory artists are also more likely to be members of multiple professional networks; however, female respondents are slightly less likely to feel connected to a wider participatory arts network than their male counterparts (56% of male respondents feel strongly or slightly connected to a wider arts network whilst, 43% of female respondents feel either strongly or slightly connected).

It is important to note that there is a minority of artists who do not currently use social networks. Issues surrounding the use of social networks include:

- "...find them very threatening".
- "Training issue"

- **Artists responded that quality participatory projects require a variety of skills from the artists and support from organisations or funders.**

Responses from artists focused on the additional skills, attributes, and knowledge that artists require over and above their artistic skills. Skills such as flexibility, communication skills, and teaching/tutoring skills recur frequently. Personal attributes such as empathy, a desire to work with the community, and confidence, are also seen to be important. Knowledge that is required to create a quality project includes an in-depth knowledge of the art form, knowledge of the participants/communities that are involved, and experience of working within participatory settings. Artists also believe that their skills need to be recognised, and that organisations are needed to support artists in creating participatory projects.

Examples of responses include:

- "Professionalism, knowledge, teaching skills, community awareness, inclusivity, artistic repertoire, recommendation from organisations such as VAW, BVSNW etc."
- "The ability to communicate effectively..."
- "Skill, knowledge and confidence in what you do. Good people skills, Organisational ability, Openness to feedback and then striving to do it better next time"
- "Well planned, well presented delivery and performance. Ability to work with all ages and abilities[sic]. Recognising these different groups and adjusting the workshops to suit.

Flexibility and responsive attitude. Bright , fun, educational. Understanding the needs of the client and making sure its [sic] an outstanding event.”

- “...resources that help create trust and respect within a group of people who are then best placed to learn and express themselves and help the group as a whole grow and develop.”
- “In my opinion I value the 'quality' of a participative arts project by the ability of the facilitators not to impose but to work with the group through the following stages. Engaging the group, Exploring with the group Paths for the group to progress within the project, Ownership by the group”
- “Knowledge, skill, experience, structure and awareness of who you are working with and what they want- on behalf of the provider. The right space, the right setting, support when extra people needed, fair pay and conditions from the employer”
- “gallent gael eu integreiddio yn fwy trwyadl i strategaeth gelfyddydol genedlaethol” / it could be integrated more thoroughly in to a national arts strategy.
- “Gall fod yn llawer gwell”/ it could be much better
- “Group interaction /opportunity for self expression in a safe environment/participant has control and ownership of content of said participative art”
- “Time”
- Quality of delivery, thought and attention to the project details, realistic aims and objectives, ability to consider all needs and abilities as a whole, time, time and more time. And a realistic budget.

What is clear is that understanding quality in participative practice is complex; artists feel a variety of skills as well as support from organisations are required to create quality participative work.

Conclusions.

The evidence from the on-line survey suggests that participatory artists would welcome a network that would enable them to feel connected to a wider network.

Responses from participatory artists suggest that the sector needs further support and development in order to build confidence amongst practitioners. Developing training and educating employers about adequate income is particularly important to artists.

Understanding quality participative practice is complex. Artists believe that developing quality projects requires a wide selection of skills and competencies. Key skills include the ability to communicate with a wide range of people, enabling participants to feel ownership of projects, and the ability to flexible. Artists also feel that projects need to be adequately resourced in terms of time, materials, and support.

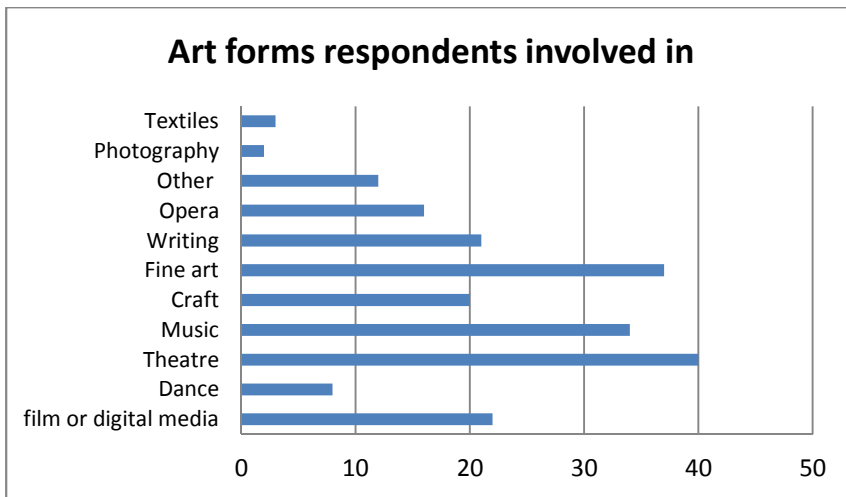
Appendix 1: Methodology

The survey was posted on-line between November 2011 and January 2012 using Survey Monkey (<http://www.surveymonkey.com>). The survey could be answered in either Welsh or English. In total 127 artists started the survey through the medium of English, and 107 completed the survey (which represents a completion rate of 80%). In total 9 artists started the survey through the medium of Welsh and 8 completed it (89% completion rate). Due to the low numbers of artists responding through the medium of Welsh it is not possible to draw conclusions on the difference between English and Welsh practice.

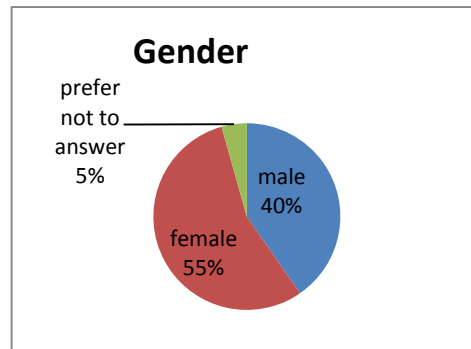
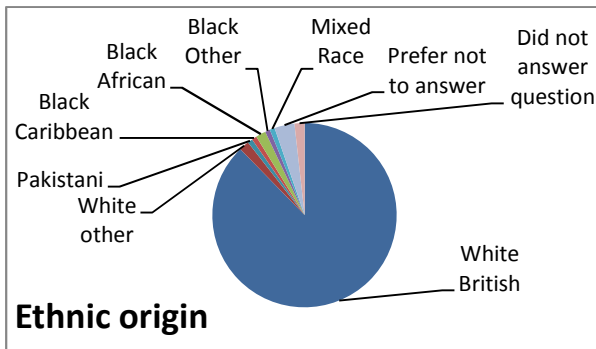
Appendix 2: Baseline data

A wide mix of artists from different art forms were captured through the on-line survey. It is important to note that many artists work in more than one art form. Examples of artists that undertook participatory work in other art forms includes:

- “graffiti, animation
- “workshops with marginalised groups using theatre arts techniques. This is an art form which often is not recognised as so. The focus of the workshop can be skill based, socially based, educational or just fun.”
- “Jewellery - Silver, glass, aluminium”



The majority of respondents were White British (87%) and female (55%). Almost half of respondents were mid-career artists (49%); a further 39% were late-career artists, and a further 12% were early-career artists.





ArtWorks Cymru.

Artist Consultation Report.

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.

Eleanor Sellers

February 2012

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Summary.

Following completion of an online survey, a selection of artists was invited to attend consultations in various parts of Wales. In total 52 artists attended 4 consultations across 3 locations in Wales (Galeri in Caernarfon, Catrin Finch Centre in Wrexham, Aberystwyth Art Centre, and a further 2 consultations took place in the Wales Millennium Centre in Cardiff). The consultations asked artists to consider their participatory practice by asking them about the development of their career, and by inviting discussion on key topics. The consultation sessions lasted for four hours.

The findings here are not expected to demonstrate the opinions of all participatory artists in Wales, however, the findings do give some insight into the concerns and experiences of some of those artists.

Key findings

- Inspirational individuals have a profound effect on participatory artists.
- Artists would welcome more opportunities to work with larger organisations, with challenging participants, and to continue their learning. They also expressed a desire to share learning across art forms.
- Many artists feel isolated, and although they recognise this is partly due to the nature of the job (particularly for freelance artists), they would welcome more opportunities to network and share learning. Artists in North Wales, in particular, feel very isolated and express frustration that “everything happens in Cardiff”.
- Competition for jobs hinders the development of a culture where learning is shared. Artists fear that by sharing skills, and knowledge, other artists may take valuable jobs away from them. Cuts in funding, and funding opportunities, have increased competition and fear.
- Artists feel it is important to reflect on their participatory practice but time pressures mean there is not always the opportunity to think and reflect; freelance artists in particular feel that they do not have time to reflect.
- The need to acquire a Criminal Records Bureau checks for each individual project is an issue that artists feel hinders the development of their practice. Artists are frustrated by the expense, and the lack of co-ordination, within the CRB system.
- Artists recognise that inspirational projects are important for both artist and participant. Of particular value to artists is the effect that a project can have on participants, and the energy that develops within a group. Artists recognise that passion and skill is needed to enable this to happen.
- Artists felt that the majority of their learning had been done ‘on-the-job’, where they had developed a “tool kit” to enable them to work with participants. Key skills included the

development of interpersonal skills, project management skills, and a confidence in what they do.

- Artists believe that quality projects require skilled artists and adequate resources. These skilled artists need to support participants, and work collaboratively with them, to ensure that participants grow and develop within the project.
- Participants need to feel ownership of a project and artists need to be able to step back in order for that to happen.
- Artists feel that commissioners are 'speaking a different language' and would like more support from organisations or umbrella bodies in 'interpreting' the priorities of commissioners and funders.

Consultation findings

Career development

Artists were asked to consider five key experiences that had shaped their participatory career. Artists were then asked what, if anything, they would change about those experiences.

The evidence collected during this part of the consultation suggests that artists value a wide range of experiences during the development of their participatory practice. Artists suggested that they were continually learning and developing their practice.

During this part of the session, and during subsequent discussions about the information shared, artists felt that it was very important for artists, particularly at the beginning of their careers, to have a supportive organisation, or individual, to engage in their learning and development.

- **An artist's family, their childhood memories, and their personal lives, have a huge impact on an artists' development.** Perhaps unsurprisingly artists report that their families and friends have had a huge impact on their careers. Responses relating to family, friends, and personal history included:
 - "Childhood! Rural, pastoral bliss- but also isolation. A lot of time alone wandering through woods and fields. Made it difficult to know how to relate to other kids once I got to school. Always internalising, creating my own world."
 - "Where I grew up- getting elephants up mount Kilimanjaro- steel, docks, aggression, space, making your own play"
 - "Weekly visits to large art department in Jarrolds, NORWHICH where I was able to purchase individual coloured crayons/pencils with pocket money"
 - "Meeting the lady with the red hat! She made me realise that following my dance training was the right choice- despite her telling me it wasn't!" I wouldn't change anything "except perhaps meeting the lady again to share my choices".
 - "Leaving teaching career... I should have left earlier".
 - "Reading Virginia Woolf's Room of One's Own... wish I'd read it sooner!"

- “Moving back to Wales, having family and setting up my own business... [It’s] not that I think I should not have necessarily [moved] but more planning prior to it- more planning, strategy, advice generally would have been welcome in career”.
- “Sister”

Due to the personal nature of these experiences, it was recognised that many events were outside the control of the individual. However, some artists expressed a wish that they had “been braver”, or, “had more confidence at a younger age”.

- **Inspirational individuals are significant in the development of a participative career.**

The inspirational individual may have been met as a mentor, collaborator, or lecturer, but these individuals offered artists new ways of thinking and new opportunities for the artist. Examples include:

- “Scott Clarke. Release technique tutor- offered a new way of movement... Maybe [I should have] stuck with the course in London- follow release technique, more training with Scott Clarke.”
- “University tutors. Esra Caldwell- inspiring. Rita Marcalo- made me think in different way... [I would like] the opportunity to work more with both people.”
- “At sixteen working with a performer who told me I should go to drama school because I discovered, for the first time, I could do something well, having left school with nothing”
- “Working with Theatr Iolo in Cardiff and Arts Education company at the time, under the guidance of Kevin and Glenys”
- “Meeting and working alongside an absolutely fabulous artist who taught me and grew me and became a friend... [I] should have worked and seen how other people worked to observe other ways of working”

Artists find it rewarding to work with other inspirational artists as they develop their participatory career. Artists often implied that they did not realise the importance of the individual during the actual experience because they were “not paying enough attention” at the time. Artists would welcome more opportunities to work with inspirational individuals.

- **Formal training and university courses remain prominent** for artists. PGCEs remain popular and valuable; although they are not specifically aimed at developing an artist’s participative practice, PGCEs are felt to be useful in the development of understanding group dynamics and how people learn. Subject related degrees, such as Fine Art or Music, also remain significant as individuals develop their skills. The majority of artists would not change anything about these formal courses.

Examples include:

- “Formal teaching training helped me to understand children of all ages and how to work with them in different places/ spaces/ events etc, and understanding their needs”
- “No formal teaching training. Self-taught and have trained PGCE students. After 11 years now thinking to formalise my teaching to open more job opportunities”

- “Being offered training for DST- moving in to film/ digital media as a result, gaining a degree”
- “School, University, Drama School, Teacher training. Projects. Courses. Tutors. Ideology.”
- “Achieving a place at Music college- Cardiff”
- “Training as an art and drama teacher BUT realising I wasn't cut out for working in formal education”

The evidence suggests that undertaking formal education and training is valuable as it not only enables the artist to develop their own practice, but also opens up new ways of thinking, as well as, more job opportunities.

- **Continuous Professional Development is highly valued**, although many artists feel that there is not enough relevant training on offer in Wales. Artists want more opportunities to undertake Continuous Professional Development, and many also want these opportunities to be practically based. Artists also reported that they wanted more connections between art forms. Due to the ad hoc nature of CPD the depth and quality of experiences varied greatly, however, almost all artists reported that they wanted more CPD opportunities in order to continue learning. Examples include:
 - “Training for one week only with Curis Jounstow, and his experience of creating theatre in prisons. [I would want]... more of an opportunity to work with him in a prison”
 - “Taking part in the Helfa Gelf arts tour- sharing my work to the public, speaking about my work, meeting other artists... It would be great, helpful, inspirational to have an artists’ network for my local area”
 - “Training in improvisation and acting techniques with a director at the RWCMD and then going on to teach acting students and using the same exercises etc with teenagers.”
 - “Finding time to take courses while working as tutor is always a problem, working with other artists who stretch you and work in different ways is always relevant to CPD”
 - “Arts training wales- an organisation that connected me with the people who could help (I wouldn't have closed in down)”

Artists in all areas of Wales reported that some CPD opportunities had a significant impact on their career. Artists in North Wales were more likely to suggest that future CPD opportunities could also be used as a way of building connections across art forms, and developing network; this reinforces the evidence that they feel isolated.

- **Observation, although recognised as important, is reported less frequently** by artists. The evidence suggests that observation has a less profound impact on the development of participative careers. Artists in South Wales are more likely to report observations as significant, and are more likely to report observing large scale projects and large arts organisations. Artists acknowledge that observation is important for developing different approaches in participatory settings, although time constraints are a limiting factor. Artists would like more opportunity to undertake observation outside of their own skills set, and art form, in order to widen their skills. Examples of responses included:

- “Simply looking and listening to as much good work as possible and discussing it afterwards... [I would like the] ability to work with artists outside UK”
 - “Young musicians, actors, designers of NYOW and NYTW (previously worked in dance sector)”
 - “Media 4- learning on the job to teach film making workshops. Observation at one session, teach one session. Very formal teaching. Product is important. [Should have] Attended more writing workshops”
 - “In order to be the best observe the rest. Never lost energy on the contest. Learning is to pay attention, at all costs”
- **The opportunity to work with larger organisations, and inspirational individuals, is highly valued by artists.** The experience of working with others on inspirational projects is reported most frequently by artists. This frequency is seen all across Wales which suggests that these experiences are particularly meaningful for participatory artists. The opportunity to work with others is reported most frequently by artists in South Wales. Examples of responses include:
 - “Opportunity to work with other artforms when a school bought me in as a visual artist to complement the residency with London Cont. Dance theatre- LCDT, then hired me to work with the dancers and musicians in schools... led to 9 years of regular exciting projects all over the UK”
 - “National Theatre Wales. - opened up a whole new way of thinking. INSPIRATION. ENERGY, ANYTHING IS POSSIBLE, LISTENING, SHARING.... [but] Work stress. Falling standards, larger groups, lack of resources”
 - “Making digital stories with Katrina Kirkwood with a group of Nepalese men and women near Cwmbran- and in particular the sharing of these stories with ‘local valleys woman”
 - “Meeting different people on different projects from different backgrounds. Bounce ideas and creating new ones... Wouldn't change this, but would like more, and others should have the same chance.”
 - “Surf Tailz- WNO MAX. Moving in to a mixed arts project for the first time. Learning as I went. Experiencing is as important as the product”
 - “Working as a Artist in Residence in schools and communities engagement... Interacted more with other artists at the residency”
 - **Challenging experiences with participants is frequently reported as a key experience.** However, many artists reported that more training which would equip them to work with specific groups, rather than learning skills on the job, may have been valuable. Artists also express a desire to have more opportunities to work in challenging situations, and they feel that participatory artists should have the opportunity to undertake similar experiences. Some examples include:
 - “Working with people. Sort of found my groove working with people in vulnerable situations- refugees, community situations, and currently with elderly- using own experience to seek to involve people in creative activity, find ways of allowing expression”
 - “Working with masks with troubled and pissed off teenagers- seeing how it started to interest and excite them with a desire to develop skills and make a piece of theatre”

- “Having to deliver an Art Class to 56 children who don't speak English- Forcing myself out of my comfort zone.... Perhaps I would have benefitted from some teaching experience? Maybe.”
- “Meeting different people on different projects from different backgrounds. Bounce ideas and creating new ones... Wouldn't change this, but would like more, and others should have the same chance.”
- “Being given the chance to work with children and different groups from an early age with support”
- “Just after leaving college at the tender age of 22- touring old people's homes and psychiatric hospitals performing to and interacting with old people ravaged by dementia- seeing and experimenting what theatre and music could do- how theatre could calm people and (illegible)”
- “A single day of training on how to lead a workshop- then in at the deep end- and it was. Social workers losing jobs, youngsters being marched out, being besieged by youths with machetes. [Would make the change of] Longer training process, feedback, mentoring- should have happened. But- it was much more fun the other way”

Discussion Session

Artists were invited to split in to small groups, if necessary, and to discuss key questions which related to their participative practice. Sessions were facilitated to ensure that groups remained focused.

How do we share learning?

Artists involved in the consultation process were open about various methods that can, and have been, employed to share learning. Some of the more common responses include:

- Informal chatting- can do it more formally online (good to chat outside of own media/ art form/ practice).
- Self-publish and push online- create opportunities for others to learn
- Collaboration: asking questions
- Observation
- Need trust
- Formal groups are helpful in some instances.
- Need more opportunities- there aren't enough
- Publications important to learn from- exemplary practice.
- Investment in training.
- Organisations
- Teaching
- Role playing
- Individuals

Artists often responded that they felt they had a **“personal responsibility to share learning”** with others: “if you do participative work you need to share learning: it goes alongside it”, however, it was acknowledged that knowledge sharing was largely done within similar groups (“theatre groups share with to other theatre groups- but what are other people doing?”). The level and depth of sharing varied considerably depending on art form. Artists involved in the performance arts, particularly theatre, seemed more satisfied with how learning was shared, than artists involved in other art forms. Fine Art practitioners in particular felt that there was nowhere that learning could be shared because the “visual arts organisations have gone from Wales (engage is an organisation specifically for museum and gallery education).

Artists from Wrexham and Caernarfon (North Wales) felt that they were “reinventing the wheel as individuals, because we’re not sharing”; artists felt that the remote location led to isolation which hinders sharing. An artist in Caernarfon exclaimed that “I’ve never been asked about how I do what I do”, whilst an artist in Wrexham also exclaimed that **“I don’t think we do share learning”**. Although artists in South Wales felt less isolated, artists attending the Cardiff consultation also felt that the sector had faced erosion. Key organisations, and online networks, had lost funding which led to a loss of knowledge: “Those organisations had all sorts of information, whether you believed it or not, ... [National Community Arts] had all sorts of information, whether or not you took in on board, it was a mine of information”.

Artists attending the consultations would welcome more opportunities to share learning, particularly across different art forms. The majority of artists attending the consultation sessions found that the meeting itself was a useful sharing, and networking, exercise. Artists wanted to develop opportunities to aid early career artists, particularly in a practical way: artists largely agreed that to develop skills individuals had to ‘do’ the job rather than just undertaking ‘academic learning’. Artists in Aberystwyth were particularly keen to create opportunities for others to learn and suggested that voluntary assistants would enable early career artists to develop their skills in a safe environment. Participatory artists also wanted to continue their own learning, and to tell others about how and what participative artists do. Issues of trust were frequently mentioned as a hindrance in sharing learning. Artists felt that there were **no safe online ‘spaces’ to share** the learning; “Lots of ‘spaces’ are competitive and have other agendas. There isn’t a forum”. Artists in Aberystwyth expressed a strong desire to be open, but also acknowledged that “people are guarded because of job opportunities” and competition.

Overall, the evidence suggests that artists want to share their learning, and in fact, many feel they should share their learning. However, there are several barriers to the development of a sharing culture such as trust and opportunity. Artists would welcome more opportunities to share learning online, at conferences, and during artist led sessions.

What makes certain experiences inspirational?

Initially the artists involved in the consultation process were dismissive of this question, because inspiration is “individual”, however, when they were then asked to consider explaining their own inspirational experiences there was a very enthusiastic discussion.

Some answers included:

- Opening doors within self and others: seeing the process.
- Taking people out of comfort zone (“to do something they didn’t think they could”).
- Making a difference to a person/situation
- People owning the process is inspirational but it does require a framework.
- Passion, excitement, joy. Energy. Connection
- Freedom to explore
- That moment when you forget time
- ‘On a roll’
- Magic. New, different, haven’t thought of before
- Perceptual shift
- Fresh
- In-breath. Surprise
- Shared-it stops being about the individual.
- Bravery/ trust/ courage
- Facilitating- allowing it to happen
- Is complex
- Idea theft...
- Emotional impact on artist/ facilitator/ participants/ audience
- Unexpected outcome
- Barriers dissolve
- Everyone firing on all cylinders

The artists at the consultation sessions agreed that it was “really **hard to define [quality]**. I can think of so many examples, but trying to think of the qualities for it... There are lots of tensions: elements of simple and complex, light and dark, but when it happens it sends a tingle down your spine and changes the atmosphere”.

Using physical changes as a way to describe inspirational experiences was a recurring method. Artists frequently used examples of projects they had been part of where participants had seemed inspired. One artist mentioned that it’s “when you see a teenager slumped in a chair, and then they sit up and get involved”; another artist felt that “for me it’s also when the participant becomes more vulnerable and the barriers come down. They sort of melt- they become softer”. Artists felt that **projects should have an emotional and physical impact upon participants**, and many artists agreed that it was “very inspirational when you emotionally affect others”. The impact on the participants would be seen in a change in their behaviour or attitude and many artists monitor these changes in behaviour as a method of assessing engagement.

All consultation groups acknowledged that participants should be inspired, and discussed what this might mean for participants. The notion that **participants should feel ownership of a project** was a recurring theme, and was felt to be particularly important. Many artists also felt that seeing participants “take control of the process and do it themselves” was inspiring for them as artists. Artists recognised that they would “need to engage [participants] first” but ultimately an inspiring participatory project was “when people take control of processes and do it themselves”. The ability to **facilitate, rather than teach**, was thought to be important when undertaking participatory arts because participatory arts should be “inspiring and enabling”

rather than about telling participants what to do, or “closing down possibilities”. By engaging with participants, and developing their skills, artists felt that they should be able to take a “step back”. Artists recognised that this approach still required a framework and a flexible plan; although this approach was felt to be a key strategy, artists agreed that it was difficult to share this strategy with early-career artists.

During discussions at all consultations it was agreed that it was **important for artists to be inspired**, as well as participants, during their participatory practice. Artists in both Wrexham and Caernarfon (North Wales) believed that they would feel more inspired by “belonging to something” and having more “connection with other creative people”. Artists in North Wales in particular felt that they needed somewhere to meet, and an organisation to belong to, “especially up here”. Artists frequently expressed a feeling of being on the periphery of the sector, and wanted to feel more connected to a wider network of artists. Although artists in South Wales expressed less need for further networks, artists still felt that professional isolation could hinder the development of inspirational practice: “You need find it [inspirational practice] all the time. Is hard to give it all the time when you’re working alone and isolated”. Artists in South Wales were more concerned with seeing work from other artists that inspired them, rather than connecting to an organisation..

Artists felt that one of the most valuable resources for creating an inspirational experience for participants was having **sufficient time planned in to the project**. Whilst artists disagreed about whether inspirational projects “can be structured, formed and timetabled”, or whether “it can’t be planned”, all agreed that sufficient time enabled them to provide the space to explore and create a more meaningful process and a better end product.

During discussions artists felt that participatory arts experiences should be inspirational for both participant and artist. Artists responded that inspirational projects were developed by enabling artists to feel ownership of a project, and by allowing time for emotional change. The lack of time was felt, by some artists, to have a huge impact on the quality of participatory arts projects; artists would like to see commissioners and funders budget for more time within projects to ensure that both the process and the product are inspirational for all involved. As well as ensuring that their own participative projects were inspirational, artists also wanted to see more inspirational work from other artists across the UK, and to develop more connections within Wales.

What lessons have you learned?

Artists in all consultations felt that they had learnt a great deal during their participative careers. Lessons learnt ranged from developing a ‘tool-kit’ for working with participants, to developing confidence. Examples of artist responses are listed below:

- Keep learning
- Do it wrong first!
- Share and develop group mentality
- Communication
- Lecture less!
- Participate in what you’re doing

- Be a leader and keep things on track
- People skills
- Don't let bad experiences bring you down- "Bad experiences are an opportunity like good ones"
- Acceptance: temper expectations, but always strive for more
- Be confident in own skills/ value your skills and experience
- Plan- but be flexible.
- "Get out of the way!"
- Take risks

Artists from across Wales agree that it is very important to "**keep learning**" as they progress in their career. Learning experiences mentioned during discussions focused on learning that happen whilst engaged on projects, or when observing other projects, rather than undertaking formal learning. Artists also felt that "you learn more when it goes wrong", because you can assess why things did or don't work. To enable artists to learn from their mistakes it was felt that there needed to be a safe 'space' in which participatory artists could learn and develop their craft, and make mistakes. Most artists felt that their learning had been done "on the job" or "as you go" and many felt that support from individuals or organisations was particularly helpful. Suggestions such as creating more **mentoring opportunities** to enable early career artists to develop a 'tool kit' were particularly popular.

Late career artists felt the 'tool kit' that they had developed had become "embedded" and was difficult to measure and share. However, all artists agreed that they had developed a **wide range of personal skills and knowledge** during their participative careers. Artists felt that sensitivity, acceptance, and trust were particularly important personal skills to have when working with participants. Leadership skills were needed to keep a project on track, although "the degree of leadership varies hugely depending on the group". Artists also felt that whilst the participatory arts are not about teaching it is useful to have some teaching knowledge; this enables artists to understand how groups learn and to develop skills in managing group dynamics.

Artists in Cardiff also responded that artists need to balance the ability to "**take risks- BUT sometimes you have to play it safe. It's both**". Artists felt that whilst risk taking was important, the participatory project still had to be safe, valuable, and "fit for purpose": "the language of application is to 'take risks', but you need to know that the plug fits the socket!".

Many artists felt that it was important to learn how to "**be confident with your ideas and skills**" and to value those skills and expertise. Artists in Cardiff focused on the confidence of the individual artist which develops with years of experience. Artists in Caernarfon, however, felt less confident that commissioners valued their skills: "They like your work but don't want to pay you". Artists in Aberystwyth felt that "vocalising" their practice at conferences, or events, was an important method of developing confidence within the sector and of "getting respect" for participatory artists.

All artists responded that they had developed new skills whilst working as a participatory artist. The majority of these skills were learnt whilst 'on the job' or through supportive learning relationships. Participatory art practitioners develop a 'tool kit' of personal skills, workshop

based skills, and project management skills throughout their career. Artists find it difficult to communicate the complex skills that are needed.

Do you reflect on your practice and how?

Artists in all consultations felt that reflection was a key part of learning and development. Artists used both internal reflection, and sought feedback from peers, friends, and employers. Examples of artist responses are listed below:

- Solicit feedback
- Rely on sub-conscious, rather than reflect consciously
- Creative process is part of reflection
- During a project: monitoring as needed (regularly/constantly)
- After a project
- Keeping a blog throughout the process
- Evaluation forms: depending on project- distance travelled- before and after.
- Product
- Feedback
- Peer discussion
- Networking
- Personal reflection
- Reviews
- Observation/ comparisons/ good examples
- On-going
- Do you go back to what you've recorded/written? Not really

Artists believe it is **hugely important to review and reflect** upon their participatory practice because “even if you do it wrong, you reflect to make it better”. Although the ability to reflect upon practice is viewed as very important by artists this may be an ideal, rather than a reality for some artists. Artists frequently commented that time constraints hindered meaningful reflection of their practice: “I had a chance to reflect when I was travelling, but as a freelancer it’s reactionary- you need the money”. Other artists agreed that they “**don’t have time to think**” and would welcome more opportunity to have “space away from the coal face” to consider their practice.

For some artists it was the “totally **personal reflection**” that was the most important way of learning from a project because this allowed artists to consider ‘who they were’ as an artist, as well as to consolidate what they have learnt. For other artists it was important to discuss an experience with another artist because this could provide useful feedback, and new ways of looking at things. Whilst **peer learning** was felt to be useful in many ways, artists felt that feedback was rarely given from colleagues within a project “because it’s not the done thing”. Many artists would welcome the opportunity to give and receive feedback from colleagues and employers as a way to aid learning and increase communication within the sector. Not only are artists interested in personal reflection to aid development, but artists are also interested in

formal evaluation and monitoring. In the absence of feedback from others, evaluation documentation is often found to be helpful when reviewing the success of a project.

Artist felt that **seeing the work of inspirational artists**, was hugely important when understanding how to review their own work. Seeing other people enabled artists to make comparisons with their own practice, and to learn from good examples. One artist felt that observing was useful but further support was more helpful: “[a practitioner] was good at working with the children, but at the end he was also very good at analysing and saying why he did things. For me it had a huge impact on my practice”. The ability of one artist to communicate their own practice can help the reflection of another.

Artists would welcome more time to reflect on their own practice, as well as developing a culture of feedback from colleagues and employers. Artists feel it is useful to undertake personal reflection, but also to make use of other tools such as formal project evaluation, and seeing other people’s work. Artists feel that it is not possible to “measure or assess” the learning that has developed through reflection, but believe that the process is invaluable.

Other Issues

During the discussion sessions, other issues were raised which remain important for the consideration of participative practice.

- **Training is not consistent**

Artists feel that suitable training and Continuous Professional Development is difficult to access. Where training is offered, it is “hit and miss”. Most artists who attended the consultation sessions had little, or no, formal training that was directly related to their participative career; many felt that they were “thrown in the deep end” and had developed their participative skills on the job. Artists express concern that they sometimes have to undertake the role of a social worker when they are in a project; this is a role for which many artists have no training, or preparation, for.

- **Funding remains an issue.**

Artists expressed concern that funding had been reduced severely. The current funding situation means that artists are not able to create long term, or multi art form, projects. Artists would like to “stay somewhere and see some longevity”. Artists are particularly frustrated by short-term projects that are expected to deliver ‘longer term’ outcomes such as seeing change in the community.

- **Artists would like there to be a consideration of after care for both artists and participants.**

During the lifetime of a participatory project artists and participants often forge a strong relationship: “At that moment that project is everything. At the end of the project there is a big come down”

- This can be damaging to artists and participants
- There is concern about what happens when the artist has to move on? This can be demoralising for those left behind. Can something be built in to projects?
- Used to be organisations that would support it

“We’re responsible for taking them to the top of a mountain, sometimes you have to take them down again”

- **Artists are frustrated by the Criminal Records Bureau checks.**

The issue of gaining CRB certificates was one that was raised at all consultation session. Artists do want a system that will help protect participants, although they remain frustrated at need to apply for a separate CRB checks for individual projects/employers. Artists feel that the additional checks are needless- because they do not add to the protection of participants- as well as costly. Freelance artists are particularly disadvantaged as they cannot gain a CRB certificate unless they are already employed on a project. Artists are interested in developing a single ‘passport’ for artists that would work in a similar way to a CRB check.

Creative sessions.

Artists were invited to use the session to create something in response to a key question. The aim of this was as a method of aiding thinking; it was not indeed that artists should create a piece of art, nor was it an art workshop. Artists did not have to create an item if they did not want to.

What are your key beliefs? Galeri, Caernarfon.

Artists in Caernarfon did not want to go through the creative session, but opted to undertake a short dance workshop which was led the facilitator. The facilitator asked artists to create shapes and movements that reflected the artists beliefs. Artists were then asked to explain their shapes and movement.

Artists in Caernarfon reported 4 key beliefs that were important when creating good participative projects :

- Artist must be skilled.
Artists felt they had to be strong, whilst also striving to create a safe environment for participants. Artists also recognise the need to be flexible and the need to “always have something up your sleeve”
- Artists must support participants.
A supportive atmosphere for participants had to be created in order that participants were safe explore during a session. Participants had to be able “trust” the artist in order to feel that they could rely on someone with expertise. The experience also had to be “fun”
- Artists need to be collaborative.
Artists need to “communicate” with those involved in the project, as well trust their colleagues. A “sense of humour”, an ability to “accept offers” of help, and an ability to “build rapport” were also thought to be important when developing collaborations
- Artists must supply good materials.

Artists felt very strongly that good quality materials should be provided to all participants, regardless of skill level. "If you want a quality process and a quality product you need quality materials".

Consider your journey or process. Catrin Finch Centre, Wrexham

- Journeys are not straight forward
Artists felt that their personal journeys had not been straight forward but had been full of false starts and meanderings. Artists felt that this life experience had enabled them to deliver better participatory projects.
- Artists have an impact on participants
One artist felt it was necessary to 'unlock' the creativity of participants during their participative process; this had to be done with skill and care to ensure the wellbeing of the participant. Another artist felt that a participative art process was about the effect that they had on others, and how the impact of the participatory project led to the participant exploring new options and possibilities.



Image showing an artists's creation.

The centre represents the artist.
The concentric circles, like ripples, represent those who have been affected by the artists participatory work.

- Connections
Artists need to develop connections and partnerships with a variety of groups. Not only do artists need to ensure that they develop connections within their own field to ensure the development of their practice but they also need to make connections with their participants to ensure a successful project. Artists also need to try and make connections with finders, commissioners and other organisations.

What skills do you need to work with commissioners? What support do you need? Wales Millennium Centre, Cardiff.

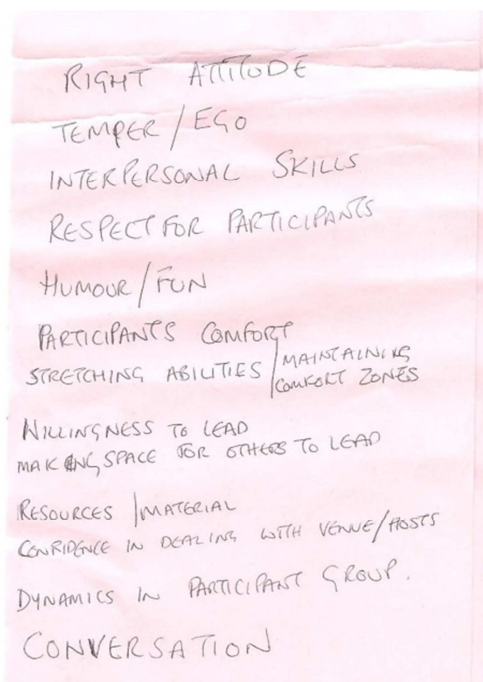
- De-mystify language.
Artists feel that commissioners and artists are not speaking the same language, and would like more support to develop an understanding of that language. Artists

understand the need for the different approach, because the primary concerns of commissioners and an artists are different. Artists feel that it would be beneficial to have support from artists who understand the commissioners.

- **Challenge the commissioner**
 “I want to be able to challenge the commissioners and be able to ask questions”. Artists would like to be able to ask questions about how and why commissioners fund artists, in order to make them more accountable. By understanding the way that commissioners choose artists, and ask questions about those decisions, artists feel that they would be able to improve their own funding applications.
- **Change focus and attitude**
 Artists would like funders and commissioners to change their focus from outcome to process. Whilst artists recognise that outcomes are important, they feel frustrated by undertaking short term projects with the expectations of delivering long term change. Artists would also like to see more time for exploration to be included in the planning and budgeting stage of a project, to ensure that the process is not cut short for participants. Artists would welcome the support of art organisations in facilitating this change.
- **Change when funding bids come out.**
 Funding bids, and opportunities, often come out too late. Artists feel that they often miss out on opportunities because they have committed to work elsewhere. Some artists feel that the short notice shows that commissioners do not understand how freelance artists work.

“Why can’t commissioners just be artists?”

How do you ensure quality? Wales Millennium Centre, Cardiff.



- **Participatory practice requires a framework.**
 Artists feel that there needs to be space within a project to allow for a satisfying project. This space needs to allow the participants to explore creatively. A framework needs to be developed to ensure that the project is safe and fun.
- **Artists need a complex set of skills and attributes**
 Artists believe that ensuring a quality participative experience starts with ensuring that a skilled artist is leading the project. This set of skills includes developing interpersonal skills, having a sense of humour, an ability to lead, and a belief in the value of the work.
- **Participant ownership**
 Artists agreed that a quality participatory experience leads to empowerment and transformation of the participant. This is done by building up skills of the participants, and ‘opening their eyes’ to new experiences.

How do you work with participants? Aberystwyth Arts Centre, Aberystwyth.

- **Inclusion**
Artists felt that projects should be inclusive regardless of skill, ability, health, or wealth. Artists here also felt that they had to be humble about their skills, and were keen to remember that not all participants are engaged in all projects. Whilst artists strive to include all, they needed to be aware of those that were not included.
- **Creating the right environment**
Artists wanted to ensure that the right environment was created. This ensured creating a safe environment that enabled participants to explore and 'play' creatively. Artists also believed that participatory arts projects enabled artists to 'open windows' for participants that enabled them to create new things. When working with participants it was also important to be positive and to enable them to grow and develop, within the framework of the project.
- **Context**
Artists here believed that it was very important to be aware of the context of the project, and the back ground of the projects participants. It was also important to be aware of the context of the funders, to ensure that there was an understanding of the aims and objectives of all those involved.
- **Respecting the participant**
Whilst participatory activities are generally done as group, artists recognised that it was important to adjust their approach when working with different groups and individuals. Every participant is different, and that had to be respected.

Conclusions

Although there are considerable differences in the approaches that individual artists take when working with participants, it is clear that there are definite similarities, across art forms, when assessing the skills and knowledge that artists believe are required to undertake good participatory work.

Artists believe that a complex set of skills are needed in order to deliver participatory projects. Whilst artists acknowledge that they should be a professional in their own art form, and active in that fields, they also believe that other skills are more important. Interpersonal skills are seen to be the most important skills to develop when working with participants. The ability to communicate with others, trust people, and be flexible, are seen to be key skills. artists also need to believe in the value of the work, and respect their participants. Whilst artists feel that all of these skills can be developed and improved, many feel that they can't be taught formally.

Artists seem to respond that their key learning experiences were not undertaken in a formal learning environment, but whilst working with other people or on projects. Artists seem to feel that the practical nature of the job requires artists to develop their skills by 'doing' the job. For this reason, apprenticeships and mentoring opportunities are popular, and many artists would like to see organisations offer more opportunities of this kind. Artists would also welcome more opportunities to continue their learning; mid and later career artists in particular feel that there is not enough suitable training. Artists would welcome the development of an online network,

and the establishment of conferences as a way to share learning and practice; although many agree that this would be useful, artists do have concerns as to how to establish this to ensure it is a 'safe', rather than competitive space.

Larger art organisations can also support artists in other ways. Artists would like organisations to be involved in the development of an online network. Artists would also like organisations to facilitate a change in attitude with commissioners and funders. Artists feel that it is very important that projects are required with adequate resources, both in terms of quality materials and time. Artists recognise that having an outcome, or end product, is important but they would like commissioners to place more emphasis on providing time for participants to explore creatively.

Artists find it difficult to communicate what a 'quality' project is, however artists across art forms agree that participants should feel ownership of the project. Artists also agree that they need to support and empower participants by giving them the freedom to explore; that freedom does, however, need to be established within a framework that allows artists and participants to work collaboratively.

Appendix 1: Methodology

A selection of participatory artists who had completed the online survey were invited to attend consultation sessions across Wales. In total 52 artists attended 4 consultation sessions in 3 locations across Wales (Galeri in Caernarfon, Catrin Finch Centre in Wrexham, Aberystwyth Art Centre, and a further 2 consultations took place in the Wales Millennium Centre in Cardiff. The consultation planned for Llandrindod Wells was cancelled due to lack of demand).

All consultations were offered bilingually, although no artist inputted in to the session through the medium of Welsh. Due the lack of Welsh language artist participants an additional, Welsh language, consultation will take place in March 2012

A quota was set prior to artist selection in order to enable a wide range of views were captured during the consultation sessions. The quota was made up of the following:

15 artists in each consultation day and will be made up of the following:

7 male, 7 female artists

2 artists will be from ethnic minorities (based on most recent published census figures¹)

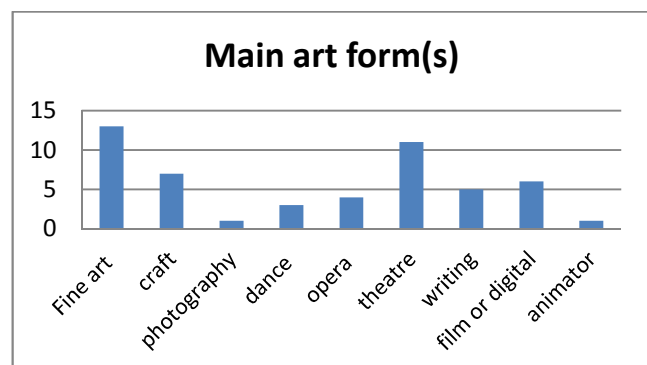
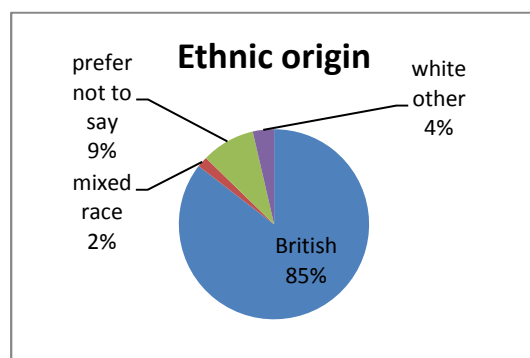
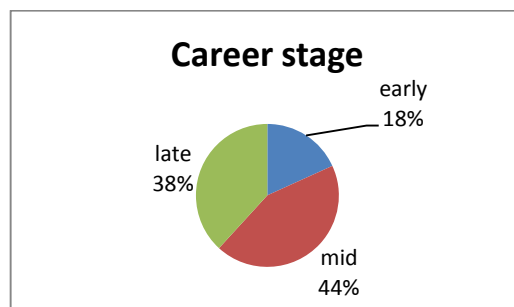
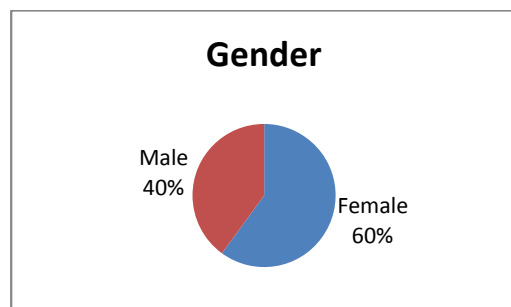
3 will be early- career artists (up to 3 years' experience in participatory arts)

6 artists will be mid-career (between 3-15 years' experience in participatory arts)

6 artists will be late career artists (over 15 years' experience in participatory arts)

All consultations to be run bilingually

Due to the response rate, and location preferences of artists, these quotas could not always be met in individual locations, however, the quotas were largely met over all. During the consultation, artists involved in Fine Art were over represented, although a large percentage of Fine Art artists completed the online survey.



¹ www.statistic.gov.uk/census2001/profiles/commentaries/ethnicity.asp accessed 19/8/11.

Appendix2: Artist consultation day timetable.

Artworks Cymru: Regional Consultation Session Content.

<p>Introduction</p>	<ul style="list-style-type: none"> • Introduction to the <i>Artworks Cymru</i> Partnership: How it was set up, what it aims to achieve and how it fits into the PHF's UK programme. • Health & Safety: Fire procedures, location of fire exits and toilets. • Research ethics: Check filming consent. Group consensus – what happens if a sensitive issue arises – preferred responses. Point out that participants can leave at any point during the consultation. Explain the intended use of the research and participant anonymity. • Bilingualism: Welsh/English communication preference and how both languages will be incorporated • Ease in: Centring exercise.
<p>Workshop 1: Training - Whole Group</p>	<p>Key consideration:</p> <ol style="list-style-type: none"> 1. Consider 5 experiences that you believe to have shaped your career 2. If you could change anything about those experiences, what would you change and how? <p>Process:</p> <ol style="list-style-type: none"> 1. Individual thinking time. 2. Pairs – share thinking. 3. Write key information on <i>post its</i> - 5 experiences [<i>orange post its</i>] - <i>Changes</i> [<i>yellow post its</i>]. Place on the wall chart - under headings:

	<p><i>Formal - CPD - Observation - Working with - Making.</i></p> <p>Then consider the information on the wall chart</p> <p>4. Group Discussion related to the information shared :</p> <ul style="list-style-type: none"> • How do you share learning about participative practice? • What makes certain experiences inspirational? • What lessons have you learned? • Do you reflect on your practice and how? – <i>Reflective / Reflexive</i>
<p>Workshop 2: 3 or 4 Groups</p>	<p>Creative exploration: Using your chosen tools of expression [<i>e.g. paper & pens or magazine images / words and glue to create a picture/map; plasticine to model; create a drama scene /song / dance / music piece to perform</i>], consider the following points:</p> <ul style="list-style-type: none"> • Your beliefs • Your journey / process • Ensuring quality • Context • Working with participants i.e. collaborative / facilitative / directive • Commissioning – skills / relationships / support

Summary & Close	<ul style="list-style-type: none">• Feedback: Presentation & feedback from the groups • Ease out: Centring exercise • What happens next? <p>Social networking information about <i>Facebook</i> and <i>Twitter</i> and how to submit additional feedback to Eleanor</p> <ul style="list-style-type: none">• Artist feedback: Evaluation form • Diolch yn Fawr / Thank you!
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ArtWorks Cymru

Artist case study report.

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.

Eleanor Sellers

February 2012

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

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Summary

Artists known for undertaking good quality participatory art projects were invited to complete an informal, semi-structured, interview. The case studies enable ArtWorks Cymru to develop a deeper insight into some of the participatory work that is taking place in Wales. Artists from different art forms were invited to take part in the case studies to enable to research to look at the diversity of practice. All interviews took place between October 2011 and January 2012; all were audio recorded and/or filmed, and lasted between 20 minutes and 1 hour 30 minutes. The interviews shown here are edited extracts taken from transcripts of each conversation.

Key Findings

- There is variation in how artists approach participatory projects, and context is very important in determining this.
- Although there is great variety in approach, artists across art form believe that similar skills are required to undertake participative work.
- Interpersonal skills are thought to be the most important skills. While these skills can be improved, many don't think that they can be learnt.
- The best way to learn and develop participative practice is by 'doing' it. Apprenticeships and mentoring are frequently mentioned.
- Artists think it is important to keep learning.
- Artists want to participants to feel ownership and empowerment through projects.
- Participatory artists are often motivated to meet people. They also hope to see some sort of impact on their participants.
- Both the process and the product are seen as important to participatory arts projects. The emphasis varies depending on the project and the context.
- Artists find it difficult to communicate what 'quality' is. Artists respond that a 'quality' project will be inclusive, and take the participants on a journey. They know this is working as the project will have energy.
- Reactions to a kite mark are mixed. Whilst some artists were not against the development of a kite mark, there is unease about how this would be implemented, and who would be implementing it.
- Most artists would welcome an online network, but are concerned as to what exactly it would deliver.

Extracts from interview with Cai Tomos; dance artist, choreographer, and community dance artist.

Summary

Cai Tomos feels that his participative work is a significant part of his practice. Cai's participatory practice is centred on the opportunity to work with people. Cai believes that developing skills for participatory work requires support from organisations/individuals that can help an artist develop their craft.

Motivation:

Cai: I guess I'm interested in people. **People centred work feels really important** to me. Um, I guess more and more recently [I've] become more interested in, perhaps, not just what the art is doing but about the relationship that happens as a kind of bi-product of us working through a particular art medium, which is for me at the moment, the most fascinating bit of it.

Researcher: Why is that relationship important?

Cai: Because it feels, that relationship feels, um, incredibly real, I guess. And sometimes, a part of, maybe a difficulty, sometimes, with theatre is that sometimes it hasn't felt as real as sometimes I've wanted it to feel. And working in the community context certainly gives me some of that realness, perhaps, back.

Key Skills and beliefs

Cai: [It's] about **tailoring the work to the specific context** and being able to read, I guess, the group that you're working with. That feels really important to wherever I am going, that I bear in mind the context of that community: language, people, culture. And that shapes where I meet them, meet people in the work. So **it's not about coming to the work with an agenda**. It's actually the opposite. It's about, it's about meeting whatever's there, I think as opposed to coming to something that's too fixed. It's to be more, more, fluid in how I work.

Developing skills

Cai: I think learning that skill of working well, certainly in a community context, is about practise! It feels that it is about **being able to tailor yourself**, your skills, to meet the different needs of different people. It means that you really have to work on the range that you have in terms of what you can offer people of all ages; and you only get that through really being able to play along the scale of the ages, and people, and um, diverse people, so that you don't pin yourself into one particular area.

Cai: I think learning the skills to work in that particular way, is through both **being in the deep end**, and through being able **to have some sort of apprenticeship**. It feels really important to be able to be under the wing of someone else, or an organisation, that can support you while you make those- I'm not going to call them mistakes, but while you make those- those kind of errors of how you work with a group, so that you learn your craft, and it *is* a craft, and you learn your craft in relationship to other people who have been doing it for years. But also that you have a chance of really practically trying out skills. It does feel like something that needs work, and constant kind of, constant refining.

Product or process?

Cai: Process or product feels like such a loaded question, um, which is fantastic because I've always grappled with it, and with the idea of quality as well. Um, **it's both**. It feels, certainly, it's both. In some particular projects, like the one I'm working on at the moment, the process feels really important; the relationship feels really important, and actually, the art that we do is a bi-product of the relationship somehow. We just happen to be dancing. It's actually about how meet as humans, how we meet as people. And I think it **varies to the context that you work in**,

it varies with the groups that you work in, where is the emphasis; is it on the product more, or on the process more; and **I think that shifts**, but both of course have importance and have meaning, but for me, **at the moment, I guess I'm more interested in process.**

Researcher: Do you get to decide, as an artist, whether the process or product is more important? Or is it already decided?

Cai: It feels that it's **largely already decided**. But I think, maybe within that, it shifts back and forth. It would be easy to say it's this, or it's this, but actually it feels that **it certainly is both.**

Quality

Cai: How I'm thinking about it today is that it constitutes **some kind of journey for the participant**. That it constitutes some kind of beginning, middle, and end; and through that process there is some sort of process of transformation through the art; **personal transformation through the art**. Um, that constitutes quality; whether that is visible or not to on the outside is very difficult to judge.

Researcher: So, if it's not necessarily visible, how do you know for yourself whether it's going well?

Cai: You know for yourself whether quality's been achieved by **what the participant discloses** or talks about. How you see, perhaps, how the art has made a little shift in that person, and the process of growth, both personally and artistically.

You can't have a forcing of something that I want to happen. With the older people group, when we've been sitting in a circle, doing our exercises, I feel **like I just get out the way**. They just take over and they fly with what's there. And it's so lovely when it happens. It's exactly what it should be.

Kite Mark

Cai: You learn your skills through such a wide variety of different places, and to formalise that could possibly take something away? Because it is a craft. I guess you learn from so many different people, you pick up this information from such a variety of places. It's so not linear.

Communication

Cai: Maybe what would be more useful [than an on-line network] is **communication between the separate parts**, maybe? Y' know how sometimes community dance can be over here, and more performance 'professional' work can be over here; And it's between those areas that I feel that there could be more communication. I feel that, certainly as a dance artist I feel that, it's really important that I that I visit all those different places within my arts practice so it's not separate. My performance work is not separate in one way from my work with a group. They inform each other.

Artists need to be able to take risks.

Cai: It was a real experience to not be seen by the same people that you'd normally get seen by, and still to make it work in that context, and still have that level of feedback, and it was amazing! It really flopped in some places, dramatically, and really worked in others. I think it was a really good thing to do, to experience. But when it did flop, it felt like it flopped dramatically. But I think it's part of being an artist; you have to do that. You have to risk that, otherwise there's no point making work.

Extracts from interview with anonymous artist; singer, song writer and creative writer.

Summary

This artist has been undertaking participatory projects for many years and has developed a wide range of delivering projects and delivering training. For this artist, there is no real distinction between the process and the product; they are both part of the same journey. This artist would like to see more artist sharing their practice through conferences and events.

Motivation

Artist: I'm telling you **I live and breathe it** [participatory arts]- there isn't really a moment in my life when I'm not either thinking about it or doing it, y' know, even when I'm asleep. That's quite sad really! I have a book by the bed in case something comes in to my head so I can write it down when I wake up. So I live and breathe it, I live and breathe it as a whole; so as an artist really, and I think being a community artist is integral to that

Product or process?

Artist: **Why should they be two different things?** Because a journey has a beginning, a middle, and an end, doesn't it? It's a transition point. It's a roundabout, isn't it, where you're going to go off on, on different ways. It's kind of not an end it's a new beginning; which is why we're having a book and cd *launch* [for a recent project]. We're not having an *end* event. We're launching for whatever you're going to do next. I think it's important, especially if you're directing a big community production, to think about the **legacy** of that project and have some sort of framework there.

Personally for me it's the journey. Professionally, if you want people to engage in that journey it's: at the beginning of the rainbow, they're more likely to want to cross the rainbow to have a look at the pot of gold at the end. And **the event can be something to work towards** at the end; and that can be a big thing, or a very small thing. So, it really, really, *really* **depends on the project**. I think whatever your outcome is going to be, I think, it needs to **support the community**. So the outcome is of the best quality that it can be, for them.

Kite marking

Artist: I mean, it would be **very nice, wouldn't it, it be recognised?** I know people who have worked for 30 years and still can't quite get it, and I've known some people who have come out of college and just, they just, know [clicks fingers]. They- it's just in them. So **how do you kite mark**, y' know, how can you kite mark that? And what kind of **ill ease** is that going to make within the arts community, y' know?

I *do* think it's quite important to make sure people understand the basics, but, erm, it would be quite nice to **have a bi-annual sharing and recognition**. Y' know, where we could go along and look at each other's stuff, 'cause it's quite isolating. Although, I said to you earlier about collaborating, that's because that's the way I work. But I don't know what people are doing in Scotland, or France, or ... Well, I do know 'cause I make it my point to know, but what I'm saying is, if you were just coming out of college, how would you know? How would you know who to contact, what to do?

Key skills and beliefs

Artist: [Artists need] a basic understanding of what **inclusion, participation, empowerment, community, longevity**- what those principles at the core of participation- actually are. That would be easy in terms of training new people wouldn't it? 'Cause if you were putting on a course, or something, great. But actually for ensuring that people who are out there already doing it have those, I suppose, the proof of the pudding is in the eating: I've never stopped working, and most of my clients that I work with are people I've worked with for a long time.

Developing skills

Artist: You could put on a **training course**, in fact I *have*: Art training for trainers. We had funding from ACW for that. And did a partner project with a special needs school, and trained nearly 60 members of staff in OCN level 2 and 3 OCN in art training. And that was *really* learning how to be a facilitator: How *do* you get people to join in? And then we had a further grant and we took a much smaller number, I think it was 10 people from that 60, and we trained them to train the trainers, so that I could be replaced. So that had 10 people who could run the arts training for trainers course. And that was brilliant, and that was 10 years ago, and as a result they've got all sorts happening.

I make a point of going to different people's workshops, just to see, to get that experience. But I didn't, I haven't always done that, that's quite a recent. I haven't had the time! To be honest you don't get the time just to go and **see what someone else is doing** [laughs]!! Because you're either applying for funding, trying to get partnerships, er, getting people on board with the project, delivering the project, evaluating the project, writing the after report, communicating through blogs and Facebook to the world, updating your website, and, ooh, maybe even writing your own stuff sometimes! And, and, performing your own work!

I went to a youth fellowship in the local church and I joined a drama club, and that's how I managed to gain access to the theatre group and everything. And there was one man in there who set up a committee- Well, he said right, shall we have a committee so you can all decide what you're gonna do? And we were like 12, y' know. And we were like, "yeah ok then". So I joined it, and I was on the committee for almost all my teens. So, that is literally who I am, because of that experience, y' know. So you *can* learn. That's where I learnt; through my **life experience**. You can informally learn things that set you up for life. People can say one line to you; that's the other thing, is, be careful what you say, be careful how you treat people, and what you say to people.

Networking

Artist: I would join it, but for me personally it would be nice, because we're so doing our own thing, almost; how great to physically, actually, meet each other! It would be nice to see faces, and *visit*, and go and *see*. I just think it would be great to have, y' know, a biannual thing- I understand it would be difficult to organise annually, and people can't always afford to come! - But where people are sharing the kinds of things that you said about, and, more besides.

Quality

Artist: It is about **journey**. It is being aware that you're moving somewhere else with this. The outcome is [also] of the **best quality that it can be**. So, if I show you some of the books; the end thing is not lots of paper stapled together, or ring-bound, it is actually a proper, professional, book. 'Cause, how exciting to be in a book, y' know, that looks like a book, and have a book launch, and be part of that. So, I think if you're going to have an end event, my personal feeling is, that it's important that that event will **have meaning** and be of quality for those people that have taken part

I don't mention the word quality [to participants], because very often people say "I'm not good enough". People have got a big downer on themselves, so then somebody like me comes along and says "right, we're going to paint how we feel today" y' know, 'cause that's one of my baselines; getting an idea of how people use the space. 'Cause if you give them a big canvas, some people will just paint in the corner, and, y' know, that's telling you a lot about, spatially where they're at. They might feel differently the next day. And they're like "Oh, oh, I couldn't, I'll ruin your canvas", "it's not my canvas, it's yours"; "it's a waste of your paints", "it's not my paint it's yours". And at the end "Wasn't it good fun!!". And they haven't painted- they might be 60 and they haven't painted- since they were 12, or 15.

And there's an age group as well, who wouldn't even *entertain* music technology because they didn't have a computer in school. We didn't have computers in school. Mate, when I was in school I thought I was big 'cause I had a digital watch, y' know [laughs]! And, taking music technology in to the old people's homes here, and they were like, "Ooh, no, dear. No dear." But actually, so blown away that they'd actually composed a piece of music so quickly on a computer. So it is about giving people choice, but it's **informed choice**. If you only give people what they choose, they will only choose from within their life experience. So you almost have to give them lots of choices so they know what to choose.

Extracts from interview with Kate Woolveridge; vocal animateur

Summary

Kate Woolveridge has undertaken a wide range of participatory projects with people of all ages, and regularly works with Welsh National Opera's MAX department. Kate Woolveridge believes that participatory arts are about enabling participants to explore and express themselves. Kate Woolveridge also believes that it is the journey, rather than the end product, that is the most important aspect of participatory arts.

Motivation

Kate: I had done a little bit for the max department years ago and I'd been interested in the education- I teach singing anyway- as well as being a member of Welsh National Opera chorus. So I'd sort of come to opera two ways if you like, as an artist in my own right and then also as a teacher, and so the max department seemed to combine those two things in an excellent way; of doing the best sort of singing, and basically **imparting all that love of opera** to the community, the wider community. Erm, what really interests me is that opera, as an art form, is simply about telling stories through voice. And of course there are so many ideas that opera is elitist and has nothing to do with real life. And if you get rid of all the rubbish that surrounds it, opera is exactly about real life. Erm, so, I was really interested in the beginning in how we told stories through our voices, and um, made opera accessible.

It's all about the process of the work, and **the journey** that we all go on when we start a project. So if you take, for example, erm, a junior school and we go in and we'll ask them what they think opera is; what their perceptions of an opera singer is, and normally you get a big fat person who sings very high. So you start with that, and then you explain what opera is all about- and the orchestra, and the story telling- which is essential. And then the kids will go on a journey with you, and explore what opera is, and they'll get rid of all of those perceptions that someone else has given them. And generally, during the process, you will find that they will grow- that sounds a really naff word- but they will actually grow as a performer. Everybody's allowed to **experiment and explore** a little bit. So it's about them [the participants] **growing in confidence** in themselves

Quality and process

Kate: For me, **it's all about process**. How do I know I'm in a good process? Well, it's about the **team** you put together in the beginning 'cause, in this this sort of work there will always be a team of people; a project manager, and an animateur or a singer, and a pianist. And that would be the minimum team. So it's always about how the team come together, and the **vision for the project**. What do we want to achieve? Having a really clear goal. And I've never known, yet, it to be about the end performance. Erm, the excellence is about clear goals, taking the participants on a journey that is structured and has clear aims. Keeping a **trusting environment** so that all those people- whether it be 80 year olds, or 6 year olds, feel that they're in an environment where they can explore their creativity. I've done one or two projects that haven't been as successful, but that's usually because that trusting environment hasn't been set up properly.

You usually find, if you've got a performance at the end, people will know it's been a great project because of the **energy**, the joy that radiates through the singing. I can only speak about singing projects, but from singing you *know* when somebody sings joy, with energy, with commitment, and it is so much about the team at the beginning and then the environment that is created in which the participants work.

Researcher: Thinking about having a vision, but having space to explore, how does that work in project? How do you have that space to explore as well as have a vision or an aim?

Kate: I can only talk about specific projects. So last summer we had the orchestra of Welsh National Opera, and they were performing in Saint David's Hall, with two schools who learnt some opera to sing, with the orchestra. And then you had 30 other schools who were going to go along and share that experience. So, the team got together, and the aims of the project were: for those children to understand what they were going to see; talk about what an orchestra was; think about what opera was; but also learn a little bit of the songs. So those were really clear goals. Now, within that we were enabling them to act out some of the stories, to write their own stories that were linked to our opera, to make orchestral noises- to become an orchestra. So **they were creating that world that we were offering**. We offered them the excellence at the end, and they were participants in that excellence in a fantastic venue, but along the journey they learnt all sorts of things and created their own world linked to that.

Key skills and beliefs

Kate: A passion for singing and a **passion** for those people to sing back to you. It's essential that you create an **environment that's safe and fun**, and, always talking in **positive language**. Things I've learnt over the years is never, ever, ever to criticise, or block, or stop. Within schools you have to have very clear parameters 'cause you often have to be the disciplinarian as well. It should be that the teachers get involved, but, usually if you're the focal point then it's you that's running the session. So I always make it clear that there are the rules, this is how we work in a structured way. Within that we're allowed to have lots of fun. What I hope I bring is **energy**, fun, passion for singing, and an idea of excellence from everybody. I want **everyone in the project to be the best they can be**, not from a stick, not because I've told them that they have to be, but because you've raised the game. Because they believe they can do something well.

Learning and developing skills

Kate: I think for anybody who is new coming into the field, the best way of learning the skills is to **take part**. I can only speak for the way that I learnt. I didn't go on any formalised training. Obviously I'm trained as a singer and I have some teaching certificates that say I can teach, but that means absolutely nothing. It was just **watching other people work**, sharing ideas, and actually doing it. The more you do with somebody perhaps guiding you, and giving you feedback that allows you, as a participatory artist, to be creative. And it's a never ending journey for us as artists because you will always find new ways of explaining, or opening up new worlds. You **can't go to schools and learn it**. You have to throw yourself in, have a go, think 'why did that work? Why didn't that work?' but maybe with a **mentor** or somebody who makes that safe for you as a young artist to have a go.

Response to kite-marking

Kate: **I'm not sure how you judge** the quality of a project. You can't judge it by the final outcome- in my world that would be a performance- because you don't know where it started from. So, going back to my dementia choir, you may come and listen to that choir and they wouldn't sound like a fantastic choir, but knowing the journey they've been on, watching the process every week, that would be obvious to everybody about what a worthy and useful project it is. How you judge that if you don't have somebody there every week? I don't know. How you give it stars, for eight out of ten this week because somebody sang better; you can't

judge that either. What is better? What is good singing? Nobody agrees on that. I don't know how you do that kite mark. I'm not sure what it's all about. I don't know how you would judge it.

Network

Kate: I think a network that enabled artists to -not advertise but- show what they do, or put a c.v. up there, or whatever, and projects they've done, that **might be quite useful**. I have found though, experience wise, it's mostly word of mouth that gets you these jobs, and you probably go back to the kite mark. You probably wouldn't employ anybody to do a really important project if you'd never seen their work. So, I suppose it's a way of **communicating what's going on** in that world.

Extracts from interview with Helen Woods; freelance composer and music animateur

Summary

Helen Woods enjoys the opportunity to work with other people, and sees participative arts as a collaborative process. Helen has created about 100 songs with participants, over the last 10 years; participants range from under-fives, to adults. Helen Woods thinks that constant re-evaluation is important in the development of good participatory practice, as well as a personal understanding of why you are doing the work.

Motivation

Helen: Well, being asked to go and do it, and, working freelance, there's [chuckles] the money [laughs]. Having an opportunity, as I've said, to write on your own, work on your own, is great, but I like **collaborating** and I love to collaborate with other artists and other art forms. But, it's also really lovely to get a fresh perspective, **fresh energy from different groups** that you work with; whether that be children, or adults, individuals, or huge groups. So, y' know, I've done work where it would be working with one adult and it's creating a song with them using experiences from their life. Erm, but I've also just finished a project working with 80 children, across 2 schools, and creating 1 song using their ideas. Which is an interesting thing to do, erm, and you get a really varied song out of that because they've all got very different ideas of what they want in there.

Quality

Helen: I think first of all [artists need] a **passion** for it. To feel totally engaged in what you're doing, and an **understanding of what and why you're doing something**. A belief that there is quality in this work; so that everyone knows the journey that work is taking and *why* we're doing it a certain way, and how that works. And a belief that it's good. I think is the starting point. But I think also, in terms of quality, it's saying that just because this may be people's first introduction to an art form- that you never compromise on that- that we're still trying to get the very **best that each of those people can do**. Yes, it might be all **inclusive**, but we want to get the best out of everyone that's there.

Researcher: How do you balance the between being inclusive and also getting the best out of people who've done it before? How do you balance that?

Helen: I think part of that also **depends on the project**. So, if you're working, erm, for instance in a group where they're playing instruments, and you've got some that 've only been playing for a short time, and others who've been for a lot longer, erm, you write someone who's been playing for longer a solo, so that everyone is working within their comfort zone but giving someone with more skill and more experience an opportunity to shine and to bring more to a project which actually will motivate those that are playing their 3 notes that they know.

Because, for most of the time, people want to work within their comfort zone and be pushed a little bit, but know that what they're producing is still good. So, if you've asked people to play beyond what they can do and it makes the instrument squeak, or their voice crack, or anything, because they weren't ready to do what you've asked them to, do they won't feel good about it, and nor will anyone else in that group. Whereas if you've pushed one person into doing a solo and it sounds amazing, the rest of the group will enjoy that as well, because they're part of that amazing sound.

Developing skills

Helen: I think anyone sort of coming up and doing this kind of work- that they want to include other people- it's first of all really **knowing what is it that I as an artist want to achieve** and what would I be satisfied with at the end of a project? That the end product is something that I'm as proud of, as if I'd done the work just by myself, so that as your working with other people you still have that pride in the work and that **respect** for the work, which means you're then respecting the people you're working with. So, I think **knowing what your strengths are** within that art form is quite important, so that you're kind of channelling things, you're very energised, and have a belief in it. Which then makes it a lot easier to energise other people if you have a belief in that work. And I think it's, **always evaluating** what you've done. Erm, I will always want to be going "that was great but how can I make it better?" And have that sort of attitude to my work, so that you're constantly re-evaluating what's quality? What's good? Has that engaged everyone? If it hasn't, what can I do in the future?

Researcher: Do you have that evaluation process at the end of a project? At the end of the day? Or do you do it constantly?

Helen: Constantly! I constantly am evaluating things. There are times where you're evaluating it when you going: "ok, we've gone off message a little bit, we've gone in to a new area. Am I going to go with this [laughs] or should I be re-steering it?". [I was] working with a group of children [and it] was meant to be about their local area. We ended up writing horror songs about the graveyard, and a little bit of that would feed in- it didn't become a whole horror song but it energised them at that particular point because we were working at Halloween. Instantly the level of energy rose because they were doing something they wanted to do. I think it's **having that ability to sort of go with things**.

When there feels like there might be chaos, it's having that knowledge that you can get it back. You can rein in chaos. Y' know, the moment that you ask 30 small children to find themselves an instrument you have mayhem. I've found, over the years, the best thing is to ask them to get an instrument "and whilst you're getting your instruments, please try and make as much noise as possible"! That way you're not setting yourself up to fail [laughs]. [it's] finding way of coping.

[You need to be] very, **open to change** and to adapt. You also have to be quite **organised** with what you're doing... You've got something in mind that you can do, and the more you do things, the less you actually have to prepare that. Erm, if 10 years ago you'd stuck me in front of 100 children, and said "could you entertain them for an hour", er, 10 years ago I would have planned for about, I don't know, a day and a half before doing that. Whereas *now*, I've got enough in there that's kind of over the years developed that you could do it now; so there's 100 children out there, do it. And you just do something.

Researcher: Do you think the best way to pick up the skills up is to just by doing it?

Helen: Yes, I think you can **learn by doing**. Erm, and I think if you're learning by doing *and* you're still practicing your own art as well, so it's not just about participatory work, it's about also your work and sort of bearing in mind: "What is good quality from my perspective?", before you take it out there.

Extracts from interview with Matt White; lecturer, fine arts practitioner and digital storyteller.

Summary

Matt White's participatory practice mainly involves making digital stories with a wide range of participants. He has made over 1000 stories during his participative practise. Matt White feels that developing trust is particularly important because he is working with personal stories.

Motivation

Matt: Erm, well there's lots of reasons [why I do my participative work]- beyond the obvious financial one, which is a big help- but I'm an artist, so I'm less really concerned with financial remuneration. What I get is the **opportunity to meet all sorts of different people**. And, not just meet them, but, because the process involves seeing them in a number of different settings, and situations, and I get to spend time with them, and they're often talking about things that are very personal, and very close to home; it means that I'm afforded the opportunity to really climb inside somebody's head for a little while ... So that's *one* of the things; which is meeting people. And, secondly I get **the opportunity to hear their stories**, which in *my* head I'm kind of building up this 'social history world view' from the sorts of people that I'm working with. And beyond *those* sorts of benefits- I mean it's, it's great to **see somebody who is genuinely empowered**, albeit temporarily. There's documented evidence of people moving out of difficult relationships partly because of the process of telling a story about it in the first place. That's just one example, but you come across these *extreme* examples of people, erm, who have changed their lives in a small way by taking on a project. So, for me, that gives me a great sense of fulfilment, I suppose, that I've done something to change the world in a small way. Erm, beyond that, er, I've also found that it **feeds my contemporary fine art practice** as a gallery based video artist, not in terms of *material*- in other words the stories themselves, I've never used those- but, the way in which I work feeds in to my own practice and my own thinking in a really, kind of, gentle, background kind of way, which I find brilliant. Erm, but it also gives me a kind of rounded view of an audience who I'm making my contemporary art work for. So as well as- I get a greater sense of the people who come in to a gallery, so I'm not kind of *stuck* in a high art world. I have the opportunity to be amongst lots of other people who might never go to an art gallery. So, lots of reasons.

Key skills and beliefs

Matt: On the one hand the **technical skills** that I've built up over the years in terms of, audio recording, video recording, working with stills, manipulating images, understanding the relationship between image and text in a narrative context, erm, those I would say are sort of practical skills. But I would say *more* importantly than that, are **interpersonal skills**; the ability to communicate thoughts, ideas, and to draw out stories from people in a comfortable relaxed, up-beat, hopefully enjoyable, way. So, afford people the opportunity to tell their own, sometimes difficult, stories in a comfortable environment. And I *seem* to be able to do that; to make people feel at ease, and to trigger, erm, areas of their memory which might of been left forgotten for a while, and to trigger little moments to try and draw stories out of people. And it's things that they maybe don't think are very important, and I give them the opportunity to make those small things a big deal, y' know, in terms of their story. So, erm, interpersonal skills, **communication skills**, and, **having a laugh** really. I guess that's what I'm, quite good at.

Developing skills

Matt: Obviously **technical skills is easy to learn** if you feel so moved and have a general understanding of things technical but, I suspect the interpersonal side of things is more something you're given, erm, rather than something you can learn. I think it's something we can all *improve*, erm, and I obviously **seek to improve** the way in which I relate to people given each new encounter; whether that's in a psychiatric hospital or a, erm, an enclave of religious women in South Germany, y' know. It's every time I meet a group of people, I think it probably adds to

the experience that I have and it changes, probably, the way that I deal with people in the next project, certainly in a small way, so, I don't know. It's **experience**, and what you've been given in terms of how you communicate. Y' know, I know *lots* of people who are very, very, good technically- brilliant technically- but just don't have the ability to move people, to make people move others, and to give people belief; y' know, that's a big, big, skill, so I think it's a tricky one. But thankfully, which means I keep getting this work [laughs]!

Quality

Matt: Quality in terms of the arts is a difficult **subjective** problem. Erm, I think there's too much, too many attempts to try and quantify and standardise art practice anyway; through education right from primary school up. It's impossible to standardise creativity really. And, for some reason, the powers that be feel that they need to continue to attempt to do it, even though overbearing evidence would suggest it's a *ridiculous* process. Erm, so in terms of quality, erm, in my projects, erm, again it's split in to two, I would say, in the same way as the way I work; technical and interpersonal. In terms of quality you have a technical quality outcome and a more sort of an anecdotal mark of quality, I suppose. In the end, if you're doing a good job people employ you, and people want to make more stories, so, the project itself is self-fulfilling in that way.

There's **quality of experience** from each person, and, I think I'm kind of experienced enough at working with people to know when people are enjoying themselves, when they've had a good time. I mean, various organisations I work with always have the kind of generic feedback forms, some of which are generic, but y' know, there's obviously room for particular comments about certain things, which are usually favourable. So in terms of that side of quality, it's something I'd **monitor all the time**, and would constantly change my approach in an appropriate way, not just for each group but also as each person that I'm working with works their way through the project. I'll kind of constantly monitor that to make sure they're enjoying themselves. Sometimes having a good time isn't *just* a mark of quality. Sometimes people have to have a difficult time in order to enjoy the project at the end. Erm, it's the sort of project that people don't understand the sort of things that they go through unless they actually go through the process.

In terms of **technical quality**, erm, I guess because I started doing digital stories with the BBC, I have this kind of project specific, inbuilt, desire to make things potentially broadcast quality, if they can be, erm, both in terms of the audio and the image. And I kind of believe that stories are such- so important to the world, and to each person- that I'll try and make them as good a quality as I possibly can. Erm, sometimes going to ridiculous lengths to record a decent audio; for instance, attempting to remove echoes from insides of small chapels by building soft dens out of table and chairs, or filling museum toilets with soft furnishings in an attempt to create a neutral, passive, sound for the story. But I **aim for the highest possible** really, given the acoustic situation and the images that I have available to help make the story with, if you know what I mean. And the proof is in the eating really, isn't it?

Process or product?

Matt: It depends on each person really. I'd say it's **predominantly process**. I'd say it's something like 80% process and 20% product, for me, that's kind of ok. But for some people the product is incredibly important. One of the best examples of that, I suppose, is working with a group of kids who find school a constraining thing, probably. They don't like school much, they don't like learning in a traditional way. But, I worked with a park ranger who'd organised to do a project based outdoors. So, we started the whole project outdoors to help generate ideas for stories, before moving indoors to work on technical stuff. And then we projected the stories in to the forest, where we began the process. And, for that, the product was incredibly important because their parents were invited, and we had a night time outdoor screening with hot chocolate and chestnuts, and all that stuff. And for some parents it's the first thing they've ever

seen their children *achieve* because they don't have the tangible evidence that school would normally give you in terms of report books, and marks, and grades, and that kind of thing. But what they could suddenly see is their kids had written something themselves, and produced something themselves, and there they were being projected in a big forest in the valleys. Erm, so in terms of that then the **product is important** for not only the young person- who probably looks at what they made now and cringes- but more importantly to the parents. But that product could only be a part of the process as well, so the things are **intermingled**. They gave up 4 days of their half term. They really enjoyed it. And it's 'cause they were given the opportunity to say something about something they liked doing, y' know. So, one of them- seemed like a minute and a half or something- told a story about how much he liked climbing trees. Erm, and it was terribly spelt, it was read, sort of, disjointedly, but it was a lovely little thing, y' know. And the whole point is, it was about them, **to explore things** about themselves without being bound down by rules really. I mean, I gave them rules. I mean, there's a lovely line in it where he goes, he's talking about climbing trees: "When I get to the top, when I get to the top, I climb to the top, I climb up all the branches to the top, until I get to the top, and that considers me a good climber". Y' know, completely wrong grammatically, but who cares?

I certainly don't deal with, I certainly don't bog the participants down with notions of a product, until the end. It's all about this building, **process of building blocks** towards the finished thing and I think that's important too 'cause thinking too much about the end result can end up stifling creativity as well, I think.

Kite mark

Matt: In a word no, erm, because it's a very, very, **difficult** thing to make subjective judgments about a project that you're not totally part of. And it would also **break down that level of trust** between me and the participants. And I suspect anybody who was coming to quantify a project probably wouldn't be there all the time, they would pop in and *observe* for an afternoon. And the projects that I run, anybody who's in the room, certainly at the first part of the process which we call a story circle, everybody has to take part. If you're not taking part you can't be in the room. And I've done that in prisons, in hospitals, wherever; that's the rules. Erm, and so, if you have somebody observing then that's not going to work. So I think it's unmanageable and impractical. I don't think it would happen. And I think that, far from being standardised, I think **good practice rises to the top**, really, because people who don't do a good job, don't get work again. I mean, I suppose you could argue it could be something for young people to aim at, some sort of qualification, but, y' know, I haven't got qualifications to do this, technically. I don't have anything on paper, apart from a couple of degrees, and that's it, y' know. I'm not a qualified digital story telling facilitator, it doesn't exist. I'm just somebody who happens to have a bunch of skills which are kind of handy to help people make stories in a particular way. So, it may be helpful to some practice, but it's not like plumbing, for instance. You can't have a British Standard of Creativity. It's just not going to work.

Developing trust and a social contract

Matt: I sort of don't feel that I *can* [use participant material in my personal practice]- if I did it would be fine, and I'm sure most people I've worked with would be happy to do that- because the process also involves a level of **trust** that's built up between you and them; which you can only really get by working with people quite a *bit* and spending time with them, erm, so there's a level of trust that's built between each other and obviously I wouldn't want to change that. I've kind of got a bit of **a social contract**, I suppose, with them. Although technically I could get them to sign a form, and whatever else, I sort of don't feel it's appropriate. I sort of don't feel it's in the spirit of the project. Having said that, if I found the right vehicle, erm, and I felt so moved to do so, and I was working on an idea where using some of those stories was *appropriate*, I would potentially think about doing that. I've seen examples where people have done that, [it's] really interesting, but also kind of difficult. So guess it's a sort of social contract, or a sort of contract that I don't feel I can't contravene unless there's a really good conceptual reason.

Extracts from interview with Phil Williams; Dance creator, choreographer, and performer.

Summary

Phil Williams has worked on a wide variety of community projects. Phil Williams' participatory work is an important part of his practice, as it was where he developed his love of dance. Phil Williams believes that participant ownership is particularly important, but recognises that a complex mix of skills are needed to enable participant ownership.

Motivation

Phil: This is how I started to become where I am today-how I started becoming a dancer- by doing workshops and participation weeks that were led by companies like National Dance Company of Wales, where they came in to my school and did workshops. And that really turned me on to dance, as it were. And suddenly I changed from wanting to be a sports scientist and a rugby player to being a dancer- kind of overnight really- because of those workshops. And I think when you go through that system of being a dancer, and teaching workshops, and **seeing what it does for young people**, and how it can change their lives, as it did mine, y' keep going. So that's the first and foremost reason why I do it.

I go to **open their eyes to the art form** and, I mean, I do work with aspects of the community which never *ever* go in to a dance studio or have the opportunity to because at the end of the day doing ballet especially, and other forms of dance, and other forms of activities, cost money. And, y' know, a lot of people don't have that. A way in is what I like to give to people 'cause it gives them something else in their lives.

Quality

Phil: Well, first and foremost, I think, all participations have to be **fun**. Erm, fun, and **safe**, and something that promotes the art form, but promotes the actual participants themselves; they're the key thing in this, and the **participants have to have complete ownership** over what they do. I go in as a facilitator. I go in and teach them, and help their imagination to go, and let them go places where they never dreamt of going before, but in a safe environment where they can do that. Y' know, through the medium of dance, or drama, or theatre, whatever it be, to make them comfortable and to express themselves in a different way.

Key Skills and beliefs

Phil: I think you have to be **open to anything**, and be **open to the people who are participating**, and to be able to feed off them, and be able to welcome them as part of a team. I'm **not a teacher** who stands at the front and tells them what to do. I don't dictate, or [say] anything that needs to be done. And to **listen to them**, and help them free things in their head and their bodies that they never thought they could. So, the ability to allow them to work hard, and play hard, and have fun within set boundaries but not to dictate. And to tell them that it, y' know, to have a sense of pride about what they do because everything is valid, and I'm there just to make it better [laughs]!

Learning skills

Phil: I think the more you *do* the easier it becomes. And I have been doing this for, ooh, wow; 13 years now I've been teaching workshops to, people. You do develop an innate skill. You have a massive **tool bag which you pick up along the way**. You know, you *do* make mistakes and hopefully you're working with people who can rectify those mistakes quickly, but along the way you learn not to. You learn how to get the best out of every single person that you work with; it's not just about one or two people in the group. It's about the whole group achieving, a massive thing together. And that's, that's, amazing. And you have to make every one of those people shine and, y' know, love that moment they have on stage. So, yeah, you keep, **you keep developing**.

Process or product

Phil: I think the product and participation values have **equal weight** because they teach people different things. The process is really important in terms of young people working in a team, working with different artists, and developing that knowledge of the arts. That's one thing, about process; how they go through that, and how they learn, and how they develop as a person, and as an artist. But then the performance is something else because people don't necessarily get the chance to do that performance. And it does give them something different; it gives them an enormous sense of pride, to say "I've achieved something". And, y' know, you've got Saint David's Hall packed out, not just with mums and dads but, y' know, public as well. To achieve that is incredible. So I think to go through the process and have a product at the end of a great production with massive production values, y know, you can't, you can't, buy that. It's something that very few get the chance to do, and I'm privileged to work with those people who can get chance to do it.

Researcher: How do you find the right balance when you get to a participatory project- between making sure they have a good process and making sure you have a good product at the end?

Phil: I think that almost comes from the initial start-up really. I mean, you can go and teach an hour and a half work shop with, y' know, a very little performance element at the end, but I think you have to give these people a **chance to first of all develop and then to show what they've developed** because I think that's the whole thing. Sometimes the performance might be 30 seconds long just in the studio, showing what they've done, but they have to get used to that performance element. And sometimes it might be a longer, y' know, one week/ two week and then a massive performance with huge production. But, I think they need a mixture of both, and then you have to have that evaluation. I think you have to have the rehearsal process, the performance process, and the evaluation; I think all that is important to young people as they develop, rather than feeling that they just participate in something, and then it's forgotten. I think there has to be a performance which you will remember.

So **there should be a performance with every part of participation** because that's what we do as artists. Y' know, otherwise we'd just dance around in a studio all day, and, y' know, the tax payer would get annoyed [laughs]! So, yeah, I think there has to be a balance between the two.

Extracts from interview with an anonymous artist; amateur and workshop leader

Summary

This artist works across the UK delivering music based workshops to vulnerable adults, as well as young people, and children. This artist is also involved in training other participatory artists. This artist believes that some skills can easily be taught, but interpersonal skills can't be taught. This artist would like funders to take more interest in the process of participatory projects, and to include sufficient time in a project. This artist also believes that the important of the process and the product varies hugely depending on the context.

Motivation

Artist: I think for me personally, almost in a selfish level, it is a very, very, **creative thing to do**, so, apart from all the altruistic **helping people**, it is actually incredibly creative. So as a singer, because I'm a singer, you know, if you go into a singing job you get given the music, you get pretty much told how to sing it and you stand there and do it; and it's a great challenge because you've got to do it but that's basically it, you don't have a creative input in the same way. Whereas when you go into a workshop with 12 disabled children, or whatever, *you* as an artist have to draw *all* your skills together to create something that's going to engage them. And the planning- what you choose to take to that workshop, how you put it together, how you make it

accessible, how you deliver it, how you then work in that space with whatever's thrown at you in the actual moment- it's a much more creative process, I think, than perhaps some of the performing side of things; it's even more creative than that, so for me, that's the draw.

Quality

Artist: For the children I work with, perhaps for special needs settings, it's perhaps very different to [other projects]. I mean, for them it would be **small changes over a long period of time**. So, you might notice somebody's said a word or you know. Umm, it is quality because the product has to be good, it has to be good enough to get those results. So perhaps it's not something you can measure. Perhaps there's **short term measures and long term measures**. So you've got to be able to see some changes in people, so perhaps that's where it is. You've got to see some changes or some benefits from what you've offered. Umm, so with a child it might be that they've increased their communication skills, or it might be that their teacher says they're now able to sit down and listen to a piece of music whereas before they only ran around.

I always want to have what I call my 'light bulb moment'. I want one **light bulb moment** in every workshop [laughs]. You need to have one moment where everybody, the *WHOLE* room, has a click [clicks fingers]: 'yes, we're doing this together'. Maybe it's halfway through, or, or, you're singing for 3 minutes, or 2 minutes, and it's just at the end everybody realises that this is what they're creating together. It's *that* moment. And after it everyone starts screaming and clapping, you know. It doesn't necessarily have to be a screaming clapping moment. It's a moment where you've had a little **achievement**.

There's lots of **praise and feedback** all the time, especially for working with vulnerable adults. So I would be saying all the way through 'Well, that was great. Can you see where that was going?' Perhaps a lot of quality, in the end, comes from the feedback from the people themselves, from the evaluation you get out of it. From children, from the teachers. A lot of it is just people telling you "well, that's led to this", so you know "oh good", you know. **You know it's done something**. Yeah, and that's really important. We do a lot of **evaluation** to be sure that what we're doing is working.

Skills and beliefs

Artist: I'd love to be able to say that everyone needs to believe that you want to help people, but I really don't think it comes from that. But, the best leaders **do believe in it**. I think in the traditional way they do believe in it, the best people they really do, and they come away from a workshop thinking far more than 'thank goodness that's my £90', y' know. It's much more than that.

The very first skill, for me, should be that they are **professionals in their field as an artist**, because I think without that there's a limit to what you can offer. So, unless you're out there working as a professional singer or whatever it is, I don't think you should really necessarily be doing it because I think you're delivering. I'm against a community guitarist who can play a few chords. I'm not saying they're not going to be any good, but that's one of my non-negotiables: that they're out there working in their field.

The next key skill is that 'people person skill', that, y' know, little bit of psychology. Without that, the best artist in the world won't make a good workshop leader, won't be a participatory motivator. So it's that **people skill**, and we call it a bit of reverse psychology. You can go into a room and create something with people who have all sorts of issues around authority, or anything, y' know, you've got to be that kind of person that can manage a room. And **step back** and become faceless, and not be 'you, the artist' but be 'you, facilitating the process'. So it's quite a subtle skill, but it's also quite a big box of skills.

The third one would be to have that **wide range of skills**. You know, you can walk in and be the musician, perhaps also the director, perhaps also a people person, you can perhaps do some composing, you can put a different hat on. So it's a big wide range of skills.

Developing skills

Artist: I would say the 'people relationship' thing can't be taught. But the stuff that can be taught: I think you can **shadow people**, and you can try it yourself over time but no matter how much you're trying it yourself over time, if you're not having the stimulus and the **input from training**, and actual **coaching**, and going on training courses, you don't - I mean, a lot of the stuff that I do, I've learnt from other people and I've made it my own, so it's really important. But you can learn absolutely, I mean, you can teach someone: here is an opera, how on earth do we find some accessible bits and how on earth can we find sign posts that would mean that someone could go to that opera, sit through 3 hours of it, and know it inside out without learning the entire thing. And that's a skill. You can teach someone how to do that. You can teach someone how to plan a 2 hour workshop and how to break it down in to ice breakers or warm ups, and useful skills, and when to move off that and when to change tack, and when to come back to that and when to have the break. You can teach all that. You can teach them good **ethical practises** like always start in a safe environment, how do you set up a safe environment? Um, what do you do when you have an unsafe environment? How can you still make that safe? All these different things you can teach. So I think **a lot can be taught** but I think that people skill, if that actual empathetic people skill isn't there and that ability to manage a room- 'cause that's not easy- if that's not there I think it's hard to learn. That's hard to learn. That's my experience anyway.

Process or product:

Artist: This is the question I've been asked, ever since I started doing work, or I've asked. Um, well it's **definitely both, and it does depend on the project**. So for example, with my special needs children it really, really, is the process because, at the end of the day, it doesn't really matter to them, um, what product they create. Having said that it does matter a bit, but the leaning there would be much more towards the process. But at the end of their 20 sessions with me, or whatever, if they can also go to the festival which I did with them last year, and have their little moment on the stage, which we did, and see that there's an audience going there, and for that audience to get something from what they're giving, and not just a pat on the back, you know, then that definitely does have a benefit. But it's very much not the whole thing. But with [vulnerable adults] I think it's very unconventional to say that the product is more important, but it almost, *almost*, is. For vulnerable adults sometimes it is that final product that they feel is the thing that they can showcase. And it is that final product that allows them to phone up their friends and family and they say: "come and see what I've been doing for the last 2 years", y' know? And without the product they can't do that; they can't invite people to a workshop and they wouldn't want to bring them to that environment, but if they can say "look, here's a cd we all did last year" or, "on the 25th of November we're going to be at this venue and we're going to perform what we've created". Um, that is a product that they can share, and that is really, really, important. But you **can't have a good product without a good process**, so I'd say, if you do chose the product you're automatically saying that there's a process involved. But it **has to be the right process**; you wouldn't just want to teach people and they don't have any input. So it's both.

I think it's very much dependant on the **goal and the aim of that organisation**; as a participatory artist you need to know that right from the beginning. And if somebody books you for a job and says "my aim is a fantastic little performance in three days' time" - which does happen- they might say "you've got 3 workshops in a school to create something and then we're all going to come together on day 4 and perform them". For me, that's a real waste of 3 days, because in 3 days, the only way you can create that fourth day performance is by rehearsing, rehearsing, rehearsing, by rote. That's the only way you can do it, unless you do something

that's really quite improvised, which is probably what I'd do but it is a bit more of a risk. So that for me, is a waste of 3 days because I don't want to work like that. I want to **work in an exploratory** way, with the group to create something. I don't like those very short term projects where you've *got* to have a performance at the end.

Researcher: Does that happen a lot? Or more than-

Artist: It does happen quite a lot, yeah, because funders like to see something. They like to say "great, you go in for 3 days and then we want to see what you've been doing". But we'd love to say to them "Well, come and see what we've been doing, come and see *how* we've been doing it. Come and see the whole process, come and see a whole afternoon of how we work together.

Planning workshops

Artist: So whatever you're central aim of the workshop is, everything goes backwards from that point. So, all my warm ups will be geared to that point, and my finisher will be geared around whether that was the finish, we'll finish on that. So, you're setting your workshop up to have that, especially for working with vulnerable adults who might only come to one workshop, and then they might have moved on. So you can't rely on them being there 10 weeks in a row. So you want each workshop to have a self-contained purpose as well as a long term purpose.

Extracts from interview with Sarah Harman; natural voice tutor, singer and song writer

Summary

Sarah Harman has been working in the participatory arts for over 20 years. Her participatory practice often involves working with disadvantaged sections of the community. She believes that participatory arts should empower the participants. Sarah Harman is also involved in training participatory artists

Motivation

Sarah: I think one of my main motivations, and there are 2 really, one is about, um, **helping people** to bring about change in their lives, and take more control over their lives. The people who really need to do that, and don't have the power in their own lives, is quite often those people in the disadvantaged groups. And then the other side is about **the creative impulse** for me really. I think creativity is a basic human need. And that, erm, quite often people who are struggling in the basics of their lives don't leave time for creativity, or they don't think they're creative. We've got a massive culture that says some people are born to be experts, some people have got talent, and some people are destined to be audiences and should never sing again-in Simon Cowell's words. Part of my work, is refuting that. I really do believe that everybody can sing, and/or be creative in some way. And that it's a human right to do that, and it enriches our lives, it **gives us more control and power**. It gives us time out from the hardships of life. It's a chance for people to reflect on their lives, to, erm, work with other people, make something.

Skills and beliefs

Sarah: One of the things I'm encouraging new comers in to the field to do is to find out what they believe, what their approach is, um, so that they can develop their practice to best reflect that belief. For *me*, I think, it is that commitment to um, the *need* for creativity; the human impulse for creativity. And the **belief that everybody can do it**, that it isn't limited to a few people. And also I think a belief that you don't *necessarily* have to have a high level of technical skill to enjoy participating, in my case singing/voice work. That actually you don't need much to be able to do it. Obviously you can take it up to a very extended, developed, level; but you don't *need* that to be able to do it.

I would **never sacrifice the wellbeing, and sense of wellbeing, of somebody** who's participating in a group to the quality of the product, if you like. That, when it comes down to it I would always sacrifice the quality of the product. Not that I make that decision very often, 'cause what you're doing is trying to help people to reach their potential, which is usually way higher than they thought it was.

In terms of the skills, I think, erm, for me, it's a quite **high level of technical skill**. Um, and I don't mean that I've got a degree in music, 'cause I haven't, but I have spent a lot of years working on techniques which work in this field. So, exploring what kinds of exercises and approaches are going to work to help people gain confidence, and do, rather than excluding them. So, that's some technical knowledge about how the body works, and what effects certain approaches have; finding exercises that I can explain with visual images that will enable people to understand how to do them. Um, the **choosing of material that's appropriate** to the skill level of the people in the group, erm, and that's a knowledge thing really, rather than a skill. Um, being able to, erm, break down a piece of music in to chunks, you know, teachable chunks; in the same way you would with any piece of learning. Y' know, give people small steps and build it up. General **teaching skills**: how to communicate, how to demystify, giving people things that they can actually do and building it up, and judging when people are ready to go on to the next stage. For me, [it's] quite important that you understand how groups work, and how people learn. Which is sort of background, um, **theoretical knowledge**.

And then I think there's a huge amount of **attitude** stuff in there, which is based on this belief that everybody can do it, and that I am *temporarily* in charge of the group, but actually that's a temporary contract that I've made with the group... And I think with that helps me to work in partnership with the group, if you like. So I do a lot of asking people how it's going. I'm **working in partnership** with them, on their own learning. I mostly work with adults, so you know, they're mostly quite aware of their own kind of needs, and when they're stuck.

Developing skills

Sarah: It is always really helpful if you can **put some theory to your practice**. But because it's a participatory- because it's about participation- there is *no way*, I think, there's no way of **doing it** without doing. And you have to be in an environment where you can make mistakes, and learn from your *own* practice because, y' know, you can go and be protected by somebody, and I really recommend that people **work alongside a more experienced artist** or erm, y' know. So I think I would say get your experience and your training as broadly as you can.

For me, learning is very important but I think *because* we're working on our own quite a lot, we're not getting that professional input as part of our day-to-day structure, it's really important to maintain some humility, I think, about the level of your skills. And we have a duty to *ourselves*, and the people that we're working with to do our job as well as we can. And I think that does mean: **go and watch other people work**, get some feedback, **ask for feedback** on what you've done, take notice of the feedback, go to other workshops. Y' know, if you're offered training and learning, if you can, take the opportunities, because even though it takes time out of the paid work, it can really make your work better. And also, you know, those kind of **networking**, keeping in touch with people, will always give you positive benefits, which might be even getting more work, but also they give you new ideas, new ways of looking at things. I remember when I first started I was working with this woman who was a visual artist, and she worked completely differently from me. At that point I was doing drama stuff, and for me, you walk in to a room and you call out and everybody comes and joins you, and it's a very loud and proactive process, getting people engaged. And she would just go in to a room, get all the materials out on the table- she wouldn't say anything- and she'd start making things herself, and then gradually the children would just all go over. She would engage with them in a completely different, and it was really useful for me because it was *so* different. And I couldn't do it, I actually couldn't work in that way 'cause I was too impatient- and it didn't work with drama

stuff anyway- but it was really helpful just to watch her. And just experiences like that, I think, can be, can be, really powerful.

So, you know, just **working collaboratively**, sharing ideas. And, I think, being a member of organisations, umbrella bodies, so in my case you know, sound sense, the national community music association, the natural voice practitioners network, erm, you know, **being part of organisations** that you have something in common with, and some similarities, helps you to keep up to the latest ideas, and what other people are doing, and that can be really powerful, I think.

Kite Marking

Sarah: I think, the question for me would be: **Who would set it?** Who would be *doing* the kite mark? Because I've got very *strong* ideas about, kind of, about what's good participatory work, and what isn't. I think it might be possible to agree it in the sector, and if that was the case, I guess, I would welcome it. I think, the thing is, that there are so many people doing such specific smaller chunks of an overall job; it's not like a *job* that you can kind of define. Erm, so it would have to be a really **flexible set of competencies** that you know people had, so that you could enable people to come in who, who are the most amazing creative people and break all the rules that anybody would ever have said, and yet produce the most amazing results. So, I think, **I'm not against it**, and I would be interested in helping look at how that might be, but I guess **it wouldn't be my priority**. And I have to say, when they tried to develop an NVQ in Community Arts, I think it was, when I was working at Community Music Wales we tested some of those, it actually was really difficult getting people to sign up to it. Because you're actually talking about creative people who aren't that interested in academic structures. You'd have to make it so it was really practically based, and could be judged on peoples *doing* of the job, rather than a lot passing exam, I think.

You'd have to get recognition for it, I think, because actually people who employ, me or contract me, to do work tend to hear about me through the networks, and reputation, and - certainly at the moment- they wouldn't know if the qualification I have was any good or not. If you're gonna set up a kite mark **you'd have to promote what the kite mark was**. And I think it'd be really important to work in partnership with organisations like Sound Sense who have been thinking about codes of practice. And they've got a code of practice that their members sign up to. And the Natural Voice Practitioners Network has got a code of practice that it's members sign up to, which is about a certain level, certain standard, or practice.

Quality

Sarah: For me, the priority is **supporting the people in the group to develop** at their own pace, in the way that they want to. And to help them to reach their potential, if you like. You want somebody who doesn't use any jargon or, if they did use jargon explained it, was really clear in their communication, really listened and engaged with what was going on in the group, and was very aware of the pace at which people needed to go in order to learn. So, **enough challenge**, but not giving them so much challenge in the beginning that they just can't cope. So, an awareness of the speed and the way in which the people are learning. And I think that that **real sense of partnership** with the group. So, definitely leading, clear leadership, but in a way that is, erm, responding and working with the people in the group. Other than the things I said earlier about the skills that you need, I think it's much easier to describe a bad workshop, actually, it's interesting.

Researcher: You could tell me about what isn't good?

Sarah: Well, the worst workshop I ever went to [the facilitator] wasn't modelling good vocal practice. He was making mistakes, he wasn't prepared, he didn't have the background in the style of music. So that for me was just epitomising a lack of preparedness- a lack of real

knowledge, and skills, and understanding of the art form- because it's not just about the notes, it's about how you sing it. [There was] no acknowledgment of who was in the room, he didn't even ask if anybody had got any experience at the beginning, which I would always do. And then to argue with [a participant] when she started contributing, erm, her own feelings about it. Erm, all of those things made it the worst workshop I've ever been in, I think. He wasn't being authentic with them, with the medium he was using, and he was teaching badly. So, the opposite of that!

Network

Sarah: I'm a member of several networks and they serve me well actually. They do help me keep up with best practice. So, I'm pretty much in favour of networks. Erm, I think it would need to **be clear what it was about**. I think my question would be, *how* would it be useful, how would it be useful across art form. I think it would need to demonstrate why it would be useful to be talking about issues of participation across art form, and I think it could probably do that, and if it did that it would be useful. And I think some practical help, erm, like, training days, or skills sharing days, or discussion on particular issues. Something that's actually **adding value** 'cause people are really busy and, obviously if you're working freelance, you can't take time out of work- paid work- so something that would give people an immediate reason to be there I think, and then maybe other stuff would follow on from that.

I think you'd have to think about the balance between the organisations involved and the individuals involved, erm, because there's a sort of power differential there. But there might be some value in bringing people together. I think you'd have to be careful it didn't become kind of competitive bid to get in with the people who might offer you work, it would have to be something outside of that, but yeah, I think it's a strong enough idea to think about.

Ownership

Sarah: I think what I haven't mentioned, and I don't know where it ought to have gone, is something about ownership. If you're setting up projects, I think one of the key elements of success is that the people in the **group feel like they own it**. And, erm, I think that's what makes participatory arts work different from say a class. What I try and foster- and I know other people doing that as well-, is a sense of ownership of the group. So people have a say in the decisions that are being made in the group. And you might be the expert but actually it's quite a lot of dialogue about 'is this alright?', 'Would you like to do that?', 'How did that go?', 'What would you like to do that next term?', 'Shall we do this?', 'We need to decide this'. So ownership of the decision making processes, which is part of the key to, I think, a successful and a quality participatory group.

Extracts from interview with Terry Chinn; artist designer on participation projects

Summary

Terry Chinn works on both small and large scale participatory projects. Terry Chinn believes that having space to explore, and time to 'play', is particularly important in participative projects. He believes that the importance of the process and product varies according to each project, but Terry Chinn also believes that this is largely decided by the funder or commissioner.

Motivation

Terry: Well, because I'm from South Wales, and there's a big tradition of the amateur movement, where there weren't professional artists. But, in the small town that I'm from we had a lot of theatre companies, opera companies, musical companies, erm, where your family would get involved. So you'd be in a performance, or watching your friends in a performance- or family- so

I've always grown up with that feeling: "Well, you're doing it", instead of just watching it. You're actually doing the work all the time.

Researcher: And why is that important to you?

Terry: **I just know the value of getting involved** in creative work. I grew up, erm, hated school, never went to school, but, erm, I spent my teenage years working in amateur theatre. So, I wouldn't be in school but I'd be working on say 3 or 4 musicals in a month and a performance every Thursday. And I had mentors. I had older mentors who were, sort of, guiding me. I see that value of work, for people engaged in creative work, even if they're not actually getting paid for it. I think erm, y' know it is of great value for them It gives them, y' know, a lot of things back in their lives

Key skills and beliefs

Terry: **Communication**, and a **belief that everyone can contribute**. Sometimes we're asked to work with people who've got difficulties and sometimes they wanted to hide their creativity, or they've got communication problems, or whatever. So, you have to manage that and try to dig quite deep sometimes to get that back out of people. It's going to be there but it's finding the right way of getting to it and finding how they can express it. Um, that could be very, very, simple things, er, usually have to keep it quite simple and then, er, we can build that up in to more complex things; especially if you're working with a group, things do become quite complex when you bring other people in to into a project and working on something. So, the belief is erm, everyone's got something to contribute.

Developing skills

Terry: Is it something you can learn? Up to a point, yes, yes you can. There are ways of training people to recognise what is needed to bring things out of other people. Um, I *do* think, though, that there needs to be something already there within you that motivates you to **want to do the work**. Unless you want to do it, it's not going to happen, you wouldn't persevere with it. So, I think that there are ways; in the same way you can be a good teacher- you can train people in to teaching, I think the really, really, good teachers are the ones who've got something in them. They're so motivated to become a teacher, um, you're half way there.

Process or product

Terry: I think that **every project is different**. And so, you can't really say one way or the other, erm, what's more important. Erm, it **depends on the agenda of the funder**. If the funder is asking you, or the person who's commissioned the work, err, that it's much more important to get a *fantastic* performance at the end of this because we've put a lot of money in it and it's the prestige of the company is resting on this, then, you feel sometimes that the process has to be cut short because the risk can't be taken with something not being, err, up to a certain performance standard 'cause it's on public display. Erm, so, I think a lot of that comes down to *who* is designing the project- as in, who's designing the scheme of work, or, who set the project up- and have they given enough resources to it? Have they given a period for the process to happen? And then take it on to another stage where the product can be refined, perhaps. Erm, a lot of the work I do can be one off performances, or one off exhibitions. Because they're one offs, you don't get a chance to do it again, to refine stuff. So it has to be done on energy and, er, some other things that would make it work! But, y' know, the **energy** is the main thing of those performances. Erm, so, yeah, it's a difficult question but I think that every performance, or every project has its own **context**, and you have to look at the context of the project.

Play

Terry: The **playful projects** that we do, there's an awful lot of play in it. Erm, 'cause **people relax** when there's a sense of play and when you're relaxed you can actually do really, really, good work. A lot of artists have to get in to that playful state, y' know. It's ok to be tense and sort of, very sort of, erm, rigid and you think: "ooh I'm really going to do a fantastic piece of work"

but it **has to flow** as well. So, usually part of a project is that we get people to relax and to get quite creative, erm, and the work does flow out of them.

Conclusions

These artists were chosen to undertake a case study in recognition of their skills at delivering participatory projects. Whilst artists in different art forms employ different specific techniques to engage participants, there is some similarity in the in what beliefs and skills are needed, as well as the best ways to develop them.

Artists responded that participatory artists needed to have technical skills within their own art form, but more importantly they needed to develop excellent inter-personal skills. These skills included the ability to communicate with others, the ability to manage a room, and to put people at ease. Participatory artists also need to build trust in order to create a safe environment that participants could creatively explore and 'play'.

Mentoring or apprenticeships were thought to be particularly useful tools for helping early career artists developing their skills. These tools were frequently mentioned because they were thought to provide a safe space for artists to hone their skills, make mistakes, and receive feedback. Many of the artists in the case studies had learnt their skills in a similar way, and thought that it was important to learn by 'doing' rather than undertaking academic learning.

As well as developing skills and knowledge, the artists from the case studies also thought it was important that participatory artists had the right attitudes and beliefs. It was very important to believe in the value of participatory work, as well as to believe that everyone can contribute. Artists responded that they wanted participants to feel ownership of a project, and that they wanted to share their skills with the participants in order to empower them.

Responses to developing a kite mark for participatory artists were mixed. Questions about kite marking with either met with hostility or with concern. Those artists that were not opposed to the idea of a kite mark were concerned about its development, and about the organisation that would be responsible for assessing artists. Responses to the development of an online network were much more positive. Many of the artists questioned, although experienced, still expressed feelings of isolation due to the nature of the job.

Artists would like to see more opportunities for networking, both online and face to face. They would also like to see funders and organisations take more interest in the 'process' of a participative project; artists would like sufficient time to be built in to projects to enable participants to explore and develop.