

Developing the Conversation

Beyond the Campus:
Higher education and the arts and
cultural sector
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- Susanne Burns
Associates Limited
- Project Director –
ArtWorks
- Doctor in Professional
Studies
- Extensive HE experience
- Boundary Crosser
between HE and the
arts and cultural sector?



A three year programme of pathfinder projects across the UK that will support the development of participatory arts practice, ‘seed’ models of working and achieve enhanced quality for participants.

The role of Higher Education within ArtWorks

- Initial Training of Artists
- Access to postgraduate opportunities and CPD
- Supply and demand issues – oversupply and market failure
- Employer developed solutions
- A collaborative system for professional talent and skills development
- Research and enquiry
- Quality issues, accreditation and validation

ArtWorks: What are our practical aims and objectives?

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

Aspired for Outcomes

- Artists are more confident and articulate about their work in participatory settings;
- Participants are benefitting from enhanced quality experiences of engaging with arts led activity;
- Artists, employers and participants share a better understanding of what constitutes quality and value in the work;
- Clear models of good practice are shared, disseminated and replicable;
- A more effective infrastructure for the training and development of artists at all stages of their careers has been developed across the UK;
- There is more partnership working across funding agencies, public bodies and policy makers.

A Collaborative Model

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

A Common Core

- Work as a 'cluster' that engages employers, artists and training providers and has HEI/ FE engagement/ Initial Training links
- Creates a community of practice/ networking opportunities
- Offers a range of CPD provision at different levels
- Generates cross art form learning
- Generates partner to partner learning
- Explores Methodology/ ies
- Maps provision within the cluster and signposts artists to opportunities
- Transfers next practice and have a commitment to research and evaluation
- Is capable of long term sustainability through partnership

..... a different emphasis

- Areas of enquiry and research
- Activity plans
- Development of codes and standards, training solutions, networks etc
- Exploration of generic and specific across artforms and settings
- Cross pathfinder learning and wider reach

A National Perspective

- Different scales and reach
- Meeting different needs and infrastructure
- Two national pathfinders – Wales and Scotland
- More ‘localised’ initiatives in North East and London
- Navigator offering access to 25,000 members in England, Wales and Scotland.
- Rich opportunity for cross pathfinder learning and culture change around the work that we are all committed to developing

The Pathfinders

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

Relationships and Modes of Interaction

- ArtWorks Scotland: Led by Creative Scotland – policy and funding body – HE partnerships are operational with a commissioning relationship at the heart of it.
- ArtWorks North East: Led by the University of Sunderland with 9 arts and cultural partners and informed by collegiate working and partnership development of programmes and solutions
- ArtWorks London: Led by Barbican Guildhall – a joint venture in itself between an arts and cultural venue and a conservatoire. Other external partners are operational and there is a commissioning relationship
- ArtWorks Cymru: Led by Welsh National Opera and comprising 6 main partners who work collegially. Relationships with HE are under development and a symposium is planned for late 2012
- ArtWorks Navigator: Led by the Foundation for Community Dance this is a consortia of the national member organisations and they have more than 30 partnerships with HEIs between them. A federal structure and mode of interaction.

“The artist ... works in the center of a network of cooperating people, all of whose work is essential to the final outcome. Wherever he depends on others a cooperative link exists”

Leadership

- Individual impact – change agents
- Position within overall institutional context and ability to influence
- Beyond the organisational boundaries
- Open systems working
- Different styles – links to organisational context and culture
- Alignment between individuals and institutions

Shared and Open Spaces

- ArtWorks North East: Critical Conversations and Focus Groups. Peer to Peer learning
- ArtWorks London: Connected Conversations and Laboratories.
- ArtWorks Wales: Action Research projects with learning groups
- ArtWorks Scotland: Networks and facilitated spaces
- ArtWorks Navigator: Laboratories

Emerging Issues and Challenges

- What collaborative systems work most effectively to address the needs of partners and the artists and employers?
- To what extent does the strategic intent of the host/ lead organisation and the partners match and align with the strategic intent of the initiative and ultimately with the needs of the artist?
- Are there different levels of understanding of skills, knowledge and understanding required of an artist between those involved in delivery (the demand side of the equation) and those in HE (the supply side of the equation)?
- How can we genuinely develop a better conversation between the HE sector and the arts and cultural sector that will generate more aligned understanding and better provision for artists and employers?

Different lenses.....

- Map and Territory?
- The connection between theory and practice?
- The academic and the practitioner ...?
- Practice based research?
- Different forms of research ... are they really different?
- Varifocal lenses?

Getting involved

- Register for our monthly enewsletter:
www.phf.org.uk
- Join our ning site:
<http://www.artworksphf.org.uk/>
- Share your research and case studies
- Attend our emerging programme of events, seminars and conferences