

Developing a Foundation for Quality Guidance for arts organisations and artists in Scotland working in participatory settings

A report commissioned by Creative Scotland

Rachel Blanche
September 2014

This report has been researched and prepared
for Creative Scotland by

Rachel Blanche,
Blanche Policy Solutions

With specialist advice from
Lucy Mason,

blanchepolicysolutions 

TABLE OF CONTENTS

| | |
|---|------------|
| List of Figures | 5 |
| Executive Summary | 7 |
| CHAPTER ONE: ABOUT THIS STUDY | 23 |
| Circumstances and Purpose of this work | 23 |
| Methodological approaches taken | 24 |
| CHAPTER TWO: IMPORTANT CONTEXT AND NUANCES | 29 |
| What do we mean by ‘participatory arts’? | 29 |
| Nuances in understanding quality | 35 |
| Purpose for developing a quality framework for participatory arts | 40 |
| CHAPTER THREE: QUALITY CONCEPTS AND QUALITY IMPROVEMENT | 43 |
| Defining quality | 43 |
| How can quality be achieved? | 44 |
| Continuous quality improvement | 47 |
| Perspectives on quality from participatory arts contexts | 49 |
| Recognising different lenses on quality | |
| CHAPTER FOUR: ARTICULATING QUALITY PRINCIPLES FOR PARTICIPATORY ARTS | 57 |
| Aspirational objectives for participatory arts | 57 |
| Articulating quality principles | 58 |
| Approaches to measuring quality against principles | 69 |
| CHAPTER FIVE: KEY QUALITY CONDITIONS AND HOW STAKEHOLDERS INFLUENCE THEM | 73 |
| Quality conditions | 73 |
| External stakeholders and their role in enabling quality | 80 |
| Evidence from the sector on the realities of partnership working | 84 |
| CHAPTER SIX: SUPPORTING THE SECTOR THROUGH A QUALITY FRAMEWORK | 89 |
| The need for ‘scaffolding’ | 89 |
| What kind of support do artists need? | 90 |
| A cross-artform approach or sector-specific? | 95 |
| Existing resources and models | 96 |
| Existing frameworks and tools of potential interest to Creative Scotland | 98 |
| CHAPTER SEVEN: QUALITY AND CREATIVE SCOTLAND | 105 |
| Review of Quality Framework (2009) in context of current perspectives | 105 |
| Specialist Advisers and artistic quality | 109 |
| Quality criteria inherent in funding programmes | 110 |
| Foundations of the Online Creativity Portal | 112 |
| Youth Arts Strategy | 114 |
| CHAPTER EIGHT: KEY LEARNING POINTS AND RECOMMENDATIONS | 117 |
| A. The nature, components and format of a quality framework | 117 |
| B. Engaging the sector in a quality process | 127 |
| C. Summary of proposed next steps for Creative Scotland | 132 |
| D. Moving forward: what else is happening | 132 |
| BIBLIOGRAPHY | 135 |

LIST OF APPENDICES

- Appendix 1: Artistic Vibrancy Self-Reflection Tool (Australia Council for the Arts)
- Appendix 2: Infographic depicting Artist-Partner views on quality (Artworks Scotland)
- Appendix 3. HMIE's *How Good is Our Community Learning and Development?* Framework
- Appendix 4. Use of resources to inform this study
- Appendix 5. Full dataset and assessment of quality frameworks and resources (*electronic only*)

LIST OF FIGURES

| | |
|---|-----|
| Figure 1: Nature of source materials informing this study (n=102) | 26 |
| Figure 2: Focus of source materials informing this study (n=102) | 26 |
| Figure 3: Participatory Settings worked in by % Artists | 31 |
| Figure 4: Level of engagement on participatory arts spectrum | 32 |
| Figure 5: Brown's Five Modes of Arts Participation | 33 |
| Figure 6: Locus of this Study on a combined Audience Involvement Spectrum | 34 |
| Figure 7: Gradual, Incremental and Breakthrough Quality Improvements | 48 |
| Figure 8: Quality Lenses in Participatory Arts | 53 |
| Figure 9: Summary of Quality Principles | 59 |
| Figure 10: Evidence For Principle 1. Artistic Distinction | 60 |
| Figure 11: Evidence For Principle 2. Authenticity And Social Relevance | 61 |
| Figure 12: Evidence For Principle 3. Inspiring And Engaging | 62 |
| Figure 13: Evidence For Principle 4. Participant-Centred | 63 |
| Figure 14: Evidence For Principle 5. Purposeful, Active And Hands-On | 64 |
| Figure 15: Evidence For Principle 6. Progression For Participants (And Legacy) | 65 |
| Figure 16: Evidence For Principle 7. Participant Ownership | 66 |
| Figure 17: Evidence For Principle 8. Suitably Situated And Resourced | 67 |
| Figure 18: Evidence For Principle 9. Properly Planned, Evaluated And Safe | 68 |
| Figure 19: Occurrence of Essential and Important Factors, from Artists' viewpoint | 78 |
| Figure 20: Decision Makers who Impact the Quality of Participatory Arts Experiences | 82 |
| Figure 21: Support needs for artist confidence, by career stage | 95 |
| Figure 22: Excerpt from Helix Arts' Dialogic Participatory Practice Conversations | 101 |
| Figure 23: ACE Self Evaluation Framework sample page: Quality of Experience | 102 |
| Figure 24: A Quality Improvement 'Escalator' in Constant Upward Motion | 120 |
| Figure 25: Integrated Quality System Model | 126 |
| Figure 26: How a Quality Framework might Interface with the Sector | 131 |

The purpose of this study

This study has been commissioned to provide a foundation for a quality framework for the participatory arts in Scotland, rationalising, synthesising and condensing learning from the body of knowledge extant in the fields of arts, culture and education (and emerging from the Artworks programme), which can inform the development of a guidance toolkit at a later stage. There is currently no commonly used reference point for quality in participatory settings, to aid staff within Creative Scotland and the sector for funding this work or planning organisational developments. Once this is developed it will feed into a new framework and guidance on Quality for the arts in Scotland, based on solid foundations of knowledge and best practice.

Creative Scotland's focus on quality in participatory arts settings represents a significant development. Participatory arts are becoming more prevalent and subject to greater demand (Kay 2012), which is evidenced by recent reporting by the Institute for Research in the Social Science (IRISS) that social care employers are reliant on commissioning artists to deliver activities with people who use services (Pattoni 2013).

A number of investigations have found gaps in recognition and support for participatory arts and a lack of a framework for strengthening practice and capturing outcomes (Schwarz 2014, Lowe 2011, Siedel et al 2010, Lord et al 2012). Creative Scotland is in a unique position to facilitate developments in this sector in the interests of managing quality in its funded activities. Through its development of a new quality framework for participatory arts, Creative Scotland can lead the way in a new, informed understanding of quality and how best to foster it.

Definitions and nuances

When using the term “participatory arts” this report references:

- Artists from across artforms working with participants in a range of societal settings
- Where the creative control exercised by the participant extends to co-creation or inventive arts participation

There are many nuances that have developed through previous thinking and reporting on this subject, and it is the intention of this report to build on what has gone before. Thanks to the identification of a number of challenges in addressing quality by researchers such as Seidel et al in the US, and the fruitful work of the Artworks pathfinders to investigate more

deeply participatory arts work and notions of quality, this study is able to draw on many important insights and to build on established findings. One of the most significant of these is a move towards a more holistic understanding of quality.

When used in the arts sector, the term “quality” is commonly perceived as meaning something fit for purpose, meeting specifications and stakeholder expectations, achieving the very best results and outcomes, and quality is also applied to how an organisation is managed, how services or projects are run, and those who deliver the work (Schwarz 2014 p8).

In terms of what quality is *not*, according to the British Chartered Quality Institute (CQI):

- Quality is not perfection, a standard, a procedure, a measure or an adjective.
- No amount of inspection changes the quality of a product or service.
- Quality does not exist in isolation

Holistic understanding of quality

Thinking continues to develop to produce a more holistic view of the “qualities” that make up quality, acknowledging both processes and the final product as important. This more holistic approach is exemplified by Matarasso’s Five Phases of Participatory Arts, which embody both planning and output in a holistic view of an arts project, from *conception* through *contracting*, *working*, *creation*, and *completion* (Matarasso 2013).

To take a holistic view of quality means acknowledging the influence of each phase of a project on ultimate quality and not just the creative/participatory phase. This correlates strongly with evidence from beyond the arts sector that quality can only be ‘*built in*’ during early planning stages.

Matarasso stresses that *it is possible to identify the characteristics, the objective qualities*, that need to be in place to ensure a good participatory arts process (Matarasso 2013 p9), underlining the importance of underpinning *principles*. And even though it can never be absolutely guaranteed in advance that the final project or showcase will be an artistic success, the evidence shows that “a good quality process can form a reliable precondition for creating good art” (Matarasso 2013 p9), meaning that there are quality *conditions* that can be planned for.

Crucial distinctions and conditions

The view of the Chartered Quality Institute is that *when someone is assigned responsibility for quality, this means giving a person the right to cause things to happen. With this right should be delegated the authority to control the processes* which deliver the output, the quality of which the person is responsible for (CQI 2013b).

This is an important statement as it has been recognised by several recent studies (Seidel et al 2010, Dean 2012, Pheby 2012), and contended in this one, that there are many aspects of a participatory arts project that are outside the artist’s control.

The quality of anything, while influenced by many groups, has to be *first specified and then built in*. It cannot be assured, audited, or tested into the entity (Marino 2007, p35). This strengthens the rationale for the focus to be on providing conditions for quality to occur, and recognising where responsibility can reasonably be placed.

Quality can only be “built in” during the development process” (Baker 2007, cited in Marino 2007 p21). In a participatory arts context, this would equate to the planning, resourcing and situating of a project and relates back to the significance of Matarasso’s *five phases* of participatory arts projects.

Crucially *once quality has been built in, subsequent “deployment, operation, and maintenance processes must not degrade it”* (Marino 2007 p21). This statement underlines the potential impact that, in a participatory arts context, external factors controlled by hosts, partners and other stakeholders can have on the delivery of quality work.

In summarising key factors in a study undertaken on successful quality management approaches, the Chartered Quality Institute notes that in almost every case, quality hinges on these key elements:

- the **objectives** which the organisation is trying to achieve
- **the resources required to ensure that processes can function**
- **the factors that can influence how (well) the processes operate**
- the processes themselves
- the outcomes of the processes (CQI 2013a)

Defined principles are considered essential to establish a common understanding of what is desired before being able to judge whether quality has been achieved (Marino 2007). With respect to participatory arts, the need for a quality framework based on clearly defined principles is equally pertinent. This is what has been missing from historic quality frameworks devised by the Scottish Arts Council and inherited by Creative Scotland. It is interesting to note that in an industrial context, such specification is deemed critical to any contract. Yet historically in an arts council context, artists have been asked to deliver quality participatory arts work without a defined set of principles against which the quality is characterised or measured. Therefore, *determining the aspirational values for and desired features of funded participatory arts work has to be central to any quality framework developed*.

Continuous Quality Improvement

The approach to ‘quality assurance’ has evolved into a contemporary concept of ‘quality improvement’ as expectations change and what was considered good practice previously is no longer appropriate for changing times. Continuous Quality Improvement forms the basis of HMIE’s *How Good Is Our ...* framework and has been recommended by previous researchers (Bamford 2010; Schwarz 2014) as the *most appropriate approach for quality development* in educational and participatory arts settings.

Diversity of need and purpose

The findings from Artworks' artist consultations reinforce the reality that each project has a unique set of requirements, context and content and, as such, needs to be developed individually and assessed according to its specific context and objectives. It is therefore *counterproductive to adopt a formulaic approach to establishing quality* or seek to replicate processes from other contexts or settings (Salamon 2013 p17).

Ideas about what constitutes quality can and should *vary across settings*, depending on the purposes and values of the programme and its community (Seidel et al 2010 p45). The task, then, is to produce a common framework for evaluating and assessing quality that accords with diversity of need and purpose across genres and settings. The approach must be a holistic one that enables different 'qualities' of each piece of work to be acknowledged, as well as recognising that experiences and expectations of quality will vary according to different stakeholders in the project. This leads into the vital concept of 'lenses' of quality.

Incorporating different lenses on quality for a holistic view

Siedel et al, in their education study on participatory arts, realised that respondents were approaching the question from a variety of different stakeholder perspectives, and commenting on different elements of quality. Predominant dimensions of quality were characterised as different 'lenses' through which to view quality: *student learning, teacher pedagogy, community dynamics, and environment* (Seidel et al 2010).

Likewise Bamford, writing for the Scottish Arts Council in 2010 also in an education context, drew out concepts of quality from the perspectives of: *The Consumer; The Commissioner or Partner; and the Professional Artist* (Bamford 2010). For the purposes of this study, these perspectives have been conflated and characterised as *participant experience, artist intentions and practice, the commissioner or partner's intentions, setting/group dynamic, and project facilities*.

Figure 8: Quality Lenses in Participatory Arts



Each lens helps to bring focus on a number of particular, observable elements that give a holistic indication of quality arts learning experiences. Seidel et al emphasise that that the quality of any of these elements cannot stand alone; they all contribute to the quality of the experience. Chapter Three of this report captures research from Artworks and other studies on what quality might look like from each of these perspectives.

Establishing quality principles for participatory arts

It is vital to be clear about the purpose of establishing quality principles in order to know whether the work has met its purpose and how it can be further improved. *Any quality principles need to stem from what is trying to be achieved*, which makes it important to have recognised *purpose, objectives* and *aspirational values* for doing the work. Good practice would be for project aims, objectives and desired outcomes to be agreed by all project partners at the very outset during the *Conception* phase.

Principles should be intended as list as “guidelines rather than regulations, to meet “practitioners’ aspirations to do their best and not just ... to regularize their work” (Schwarz 2014, p23 citing White 2010).

Aside from reflecting aspirational values, quality principles tend to be built upon recognised good practice. To be effective, a quality framework needs to articulate what high quality work ‘looks like’ i.e. its characteristics.

There exists *a general consensus on the elements that characterise quality* participatory arts experiences (Schwarz 2014, p27). Schwarz’s paper presents in some detail the quality approaches taken in quality frameworks constructed in recent years by sector agencies including Arts Council England. Many of the same frameworks also informed this research study.

A useful launching point for this investigation was a comprehensive study from 2012 by the National Foundation for Educational Research (NFER) for Arts Council England (ACE), which gathered an extremely large dataset to capture perspectives on what constitutes quality in

an educational arts setting (Lord et al 2012). Indeed, the list of seven quality principles on arts education generated by the report has since been incorporated by ACE into its Priorities for 2011-2015.

This research has found that the seven quality principles defined by NFER in the context of arts education are consistent with concepts of quality in the participatory arts more broadly, requiring only minimal nuancing as demonstrated in Figure 9 overleaf. This study has identified two additional quality considerations (items 8 and 9 below), based on evidence and insights from stakeholders in participatory arts work.

Figure 9: Summary of Quality Principles

| NFER Principles adopted by ACE <i>... in context of children, young people and arts education</i> | Common quality principles synthesised through this research <i>... in context of participatory arts</i> |
|--|---|
| 1. Striving for Excellence | 1. Artistic distinction and professionalism |
| 2. Emphasising authenticity | 2. Authenticity and social relevance |
| 3. Being inspiring and engaging | 3. Inspiring, engaging |
| 4. Ensuring a positive child-centred experience | 4. Participant-centred |
| 5. Actively involving children and young people | 5. Purposeful, active and hands-on |
| 6. Providing a sense of personal progression | 6. Progression for participants |
| 7. Developing a sense of ownership and belonging | 7. Participant ownership |
| | 8. Suitably situated and resourced |
| | 9. Properly planned, evaluated and safe |
| Lord et al (2012); ACE (undated) | |

Chapter Four of this report maps out in some detail the nine quality principles that emerged from, and indeed correlated across, the 30 different frameworks and studies we looked at, showing how evidence collated synthesises into the themes. The full dataset and assessment of the frameworks and resources reviewed has been made available in Appendix 5 (*available in electronic copy only*).

Approaches to Measuring Quality against Principles

While there are generally recognised principles of what represents quality participatory arts work, unfortunately there *there is no existing single framework for understanding and introducing measures for quality*, as concluded in the Artworks Evaluation Literature Review. The problem seems to centre on identifying appropriate indicators for quality that may be measured.

Nevertheless by looking at existing frameworks and literature, it is possible to identify distinct approaches that have been used to date in measuring quality. Three useful approaches are provided by:

| | |
|--|---|
| Lowe (2011) in his <i>Audit of Participatory Arts Practice for Artworks</i> | Proposing that excellence in participatory arts can be measured and understood through a series of indicators relating to: <i>Elements of excellence in the participatory process</i> <i>Excellence in the work produced/product</i> <i>Excellence in the impact of the work</i> Capturing evidence from satisfaction of Artists, Users/Participants, Critics/Audience |
| Bamford (2010) developing the Creativity Portal for SAC | Recommends that quality assessment of arts and education partnerships include measurement of: <i>Levels of risk taking</i> <i>Partnerships</i> <i>Levels of shared and collaborative planning;</i> <i>Detailed reflection and evaluation practices;</i> <i>Awareness of and reaction to local contexts</i> <i>Opportunities for presentation/publication and public communication</i> <i>Professional development provisions</i> |
| HMIE framework for <i>How Good Is Our Community Learning and Development?</i> (HMIE 2006a) | The key indicators developed by HMIE are structured as follows: <i>What key outcomes have we achieved?</i> <i>How well do we meet the needs of our stakeholders?</i> <i>How good is our delivery of key processes?</i> <i>How good is our management?</i> <i>How good is our leadership?</i> <i>What is our capacity for improvement?</i> HMIE guidance outlines extensive performance outcomes and measures for each of these indicators. |

It is necessary to develop indicators specific to participatory arts practice and settings, engaging the sector as far as possible. Artworks reports that artists believe new ways of evaluating and measuring participatory arts practice and projects are needed, to define what constitutes success (Salamon 2013a p5).

Arts Council England is currently working with the arts and cultural sector to develop a set of metrics which will allow it to measure the “value and impact” of its funding investments with regard to its goals for excellence and work “by, with and for children and young people” (ACE 2014).

Enabling Pre-Conditions for Quality to Occur

If quality can only be planned for and 'built in' early in the process, *the only feasible way to manage quality is to focus attention on fulfilling the conditions* required for quality to occur.

Three studies in particular offer useful insights into the conditions for quality in participatory arts: Lowe's Audit of Practice for Artworks (2011), Dean's Peer-to-Peer Networks study for Artworks Scotland (2012) and Salamon's Artist Labs Report for Artworks (2013). Chapter Five of this report presents the key findings from these important pieces of research, and synthesises them into what might be considered a list of preconditions for quality participatory arts work.

The Artworks Scotland research signals that the value of reflection time is a critical element, alongside the importance of buy in and trust between all partners (Dean 2012). As evidenced by Lowe's findings, there are key *processes* that need to be in place (Lowe 2011) that are seen as essential and important to support quality.

Partnerships and stakeholder dedication emerge as a crucial theme in Dean's study with "having 'buy in' and trust between all partners/participants", "feeling valued" by each other, "shared processes of working together across planning and evaluation" and clear and realistic expectations all being *essential* preconditions. The same factors also arise in HMIE's understanding of conditions for quality (HMIE 2007b).

Drawing these sources together, *key quality conditions* may be understood as:
(*in no order of importance*)

- **Sufficient resources, including fit for purpose environment**
- **Sufficient time, for planning, building relationships and implementing project**
- **Designed and resourced for participants' needs and support**
- **Opportunities to reflect, adapt, evaluate**
- **Realistic aims**
- **Understanding of artist and partner roles**
- **Buy-in and Trust by all parties**
- **Clear and realistic expectations**
- **Democratic decision-making (artist-partner-participant)**

While several of these conditions may seem plainly obvious (for instance having sufficient time, resources and appropriate content), *the significant insight gained by Artworks and through this research is that these preconditions for quality are NOT always in place* for participatory arts projects, meaning that expectations of quality outputs and outcomes are heavily undermined. When Dean's study investigated how often these quality factors occur from artists' point of view, it found that *many of the essential and important factors occur only sometimes, and many happen rarely* (Dean 2012, pp27-28), indicating that there is much more that can be done to enable quality in participatory arts.

Further research by Artworks Scotland investigating partners' perceptions of how often quality conditions are in place revealed a significant disconnect with the perceptions of artists, underlining the importance of clear expectations and strong communication in partnerships. If we value the view of the Chartered Institute of Quality that "*when someone is assigned responsibility for quality ... with this right should be delegated the authority to control the processes which deliver the output*" (CQI 2013b) then it is clear that [these findings highlight a significant issue that must be resolved if a quality framework is to be meaningful and effective](#). Key to this is engaging external stakeholders in participatory arts work (namely partners and commissioners/co-funders) in recognising overarching quality principles and enabling quality conditions.

The results of Dean's research revealing divergent artist and partner perspectives assume still greater significance once we appreciate the influence that partners in participatory arts projects can have over the delivery of such work.

Stakeholder Theory and the Interconnectedness of Decision Makers

The significance of stakeholders, particularly Partners, has been outlined by Seidel et al (2010) in terms of the *interconnectedness of decision makers* and the impacts that they have on whether quality outcomes are possible.

Seidel et al characterise three groups of decision makers who are able to influence the quality of arts learning experiences:

[Those in the "room"](#) *meaning participants, artists and occasionally others, such as carers, support aides, parents*

[Those just outside the room](#) *i.e. people who may interact with those in the outer-most circle and who may visit the room in which arts learning experiences occur, like supervisors, programme administrators, arts coordinators, parents, mentors, evaluators, and site liaisons.*

[Those furthest from the room](#) *the official who may rarely, if ever, enter the room, yet have significant control over decisions relating to the work (like funders, arts coordinators, committee or board members, representatives from local government)*

(Seidel et al 2010, p61)

The findings of Seidel et al's research is [that those just outside the room and those even further away who may never, or only rarely, enter the room, have powerful influences on the likelihood that those in the room will have a high quality arts learning experience](#). Their decisions are also critical to whether that quality can be achieved and sustained consistently over time and across settings (Seidel et al 2010 p62).

This brings us back to an important insight gained from a global view of quality (true for industry or the arts), that: [once quality has been built in, subsequent "deployment, operation, and maintenance processes must not degrade it"](#) (Marino 2007 p21).

Artworks has done a great deal to investigate the realities of working with partners in participatory arts settings from the point of view of artists. Key findings from artist focus groups include:

- Stakeholders influencing outcomes in ways that practitioners (who are typically less prescriptively goal centred) find unsatisfactory
- Stakeholders often enforcing content control where practitioners don't believe this is suitable (Pheby, 2012).

Results from artist consultations by ArtWorks Scotland highlight similar problems in partnership working in participatory arts, specifically:

- Under-developed relationships between artists and host/commissioners;
- Unrealistic commissioner expectations; and
- The absence of a common language across different sectors/stakeholders (Consilium 2012a).

Likewise, recent research undertaken by the Institute for Research in Innovation and Social Services (IRISS) brings together learning points for both artists and social care practitioners developing and delivering participatory arts projects (this is outlined in Chapter Five).

The challenge of creating a meaningful dialogue among partners is profound, and it doesn't happen without intentionality and serious effort (Seidel et al 2010, p69). The goal for a Creative Scotland quality framework should be to achieve alignment between all stakeholders on what constitutes quality, what quality experiences look like and how best to create these experiences in a specific setting.

Supporting the Sector in Delivering Quality

For artists and other stakeholders to engage meaningfully with a quality framework, it will require 'scaffolding' and supporting resources. A balance of *contextual* (setting) and *personal* (skills) support is needed (Killick 2012).

A review of research across the participatory arts sector by Artworks generates valuable insights into what artists feel would enhance their practice and capacity to achieve quality; these are outlined in detail in Chapter Six of this report.

Key artist support needs highlighted from sector consultations are:

- ☑ Guidance on what is being aimed for
- ☑ Resources and tools for delivery
- ☑ Self-reflection tools
- ☑ Peer review and support
- ☑ Mentoring
- ☑ Networks
- ☑ Training and CPD

The findings from a range of Artworks consultations are that there would be great value in facilitating *cross artform* dialogue around issues of quality and good practice. But it is

equally important to recognise the *need for specialist knowledge* and experience for work in certain settings (i.e. dementia, people with mental health issues), as highlighted by artists and commissioners and reported by Taylor (2012).

As Schwarz comments in her 2014 Artworks review, there is no shortage of existing guidance out there to be accessed (Schwarz 2014 p10). A list of useful resources and reviews of sector support is given in Chapter Six. Useful models highlighted by this study for Creative Scotland are:

- | | |
|--|--|
| <i>Frameworks for Continuous Quality Improvement</i> | <ul style="list-style-type: none">• HMIE: How Good Is Our Community Learning and Development? (2007)• Youth Music: Do, Review, Improve... (2013) |
| <i>Self-Reflection Tools</i> | <ul style="list-style-type: none">• Artistic Vibrancy Self-Reflection Tool (Australia Council For The Arts) (2009)• Helix Arts Quality Framework (2012)• Arts Council Of England Self-Evaluation Framework (2006)• Practical Tools For Reflection (Seidel et al 2010) |
| <i>Managing Partnerships</i> | <ul style="list-style-type: none">• Three Circles Of Decision Makers: A Tool For Analysing Alignment and Misalignment across Levels Of Decision Makers (Seidel et al 2010) |

Quality and Creative Scotland

This study provides a brief overview of quality approaches manifest across Creative Scotland at present, in order to map areas of strength – and gaps – against the holistic view of quality developed through this study. Specifically, it examines:

- ☐ The SAC Quality Framework 2009 in the context of current understanding of quality
- ☐ Notions of Artistic Quality inherent in the Specialist Advisor evaluation system
- ☐ Quality criteria stated in Creative Scotland funding programmes
- ☐ Work to develop the Online Creativity Portal
- ☐ Notions of quality in the Youth Arts Strategy 2013

The existing **Quality Framework** from 2009 outlines what an effective and strategic organisation looks like, but does not offer guidance on what might constitute a quality piece of work. Internal documentation from Scottish Arts Council during the drafting of the 2009 Quality Framework demonstrates that many key principles associated with quality in arts education/participatory arts did actually underpin the framework; however, this was not articulated within the actual document. *It is vital that quality principles be communicated to the sector.*

The primary mechanism used by SAC to evaluate artistic quality was the evaluation of funded work by Specialist Advisers. This **Artistic Evaluation framework** offers a useful paradigm for what might be considered quality indicators for public engagement/

education/participatory work. It aligns reasonably closely with more recently conceived principles of quality work with participants including *engagement*, *participant-centred*, *participant ownership*, etc. The Artistic Evaluation Framework may be viewed differently in light of insights from this study that many criteria for quality used in this system *may be outside the direct control of the artist*, underlining the future importance of recognising partner responsibility for quality outputs.

Consultation with Creative Scotland staff overseeing the Public Engagement programme confirms that development of a formal quality framework for participatory arts would help to define and capture important elements for work, and to define fair and achievable measures underpinning the work (Scott 2013). Any quality framework for participatory arts is seen as useful for developing a common language for and understanding of what Creative Scotland means by quality and seeks from projects (Petrie 2014).

The Youth Music Initiative programme relates closely to participatory arts through music education. The intended outcomes for Creative Scotland's **Access to Music Making fund** resonate with key principles identified for participatory arts and the funding criteria map across to several key characteristics of quality in participatory projects.

The development of the **Online Creativity Portal** is based on quality principles that align broadly with generic principles for participatory arts identified in this study. Elements of the Creativity Portal mirror Seidel's Lenses of Quality (2012), and the thinking contained in an internal document drafted in Creative Scotland in April 2011, entitled *Quality in Creative Learning with an Artist*, could provide a useful platform for laying a new quality framework for the participatory arts.

Creative Scotland's recent **Youth Arts Strategy** (2013) aligns very closely with key quality themes and conditions highlighted through this research: recognising the needs of artists, focusing on conditions for quality, providing a range of support tools including networks and information, and creating a framework for CQI through self-reflection. The only thing missing from the formula are explicit guidelines about what quality youth arts is.

In summary, various elements of the quality themes and principles identified through the research for this report are visible in existing Creative Scotland approaches to establishing quality work in the arts. However, *the overriding factor that appears to be missing from all of the apparatus reviewed is clear and detailed guidance for the sector and for applicants on what constitutes "high artistic quality"* and what it is that Creative Scotland would like to aim for, in whatever context (arts education, youth music, public engagement, etc.). This could be expressed through a statement of formal Principles that would overarch all development and funding routes for participatory arts (or indeed, other areas of Creative Scotland's work).

Key Learning Points and Recommendations

The requirement for this study is to generate key learning points and recommendations for Creative Scotland "addressing the optimum nature, components and format of a robust and relevant quality framework," including measures needed to ensure that a toolkit functions

properly, can be easily understood and used, and is valued (Creative Scotland brief August 2013).

The key learning points and recommendations generated by the study may be summarised as follows:

A. THE NATURE, COMPONENTS AND FORMAT OF A QUALITY FRAMEWORK

| Key learning points | Recommendations |
|---|--|
| Be clear and transparent about the purpose of a quality framework | <ol style="list-style-type: none"> 1. Focus the Quality Framework as a development tool. Align it to funding streams, but in a manner than enables artists to access funding for professional development, project development and networks as well as for delivering projects. 2. Publish the outputs of this research and related useful materials to enhance transparency. |
| Any framework should focus on Continuous Quality Improvement | <ol style="list-style-type: none"> 3. To achieve CQI, Creative Scotland needs to foster a system that supports honest evaluation and freedom to acknowledge things that don't go right first time, as part of an important learning process. Artists need to feel that they can highlight negative issues without prejudice. 4. Enthuse the sector to embrace a CQI approach for themselves, aided by resources and leadership from Creative Scotland. 5. Work with the sector to identify constructive and non-constrictive modes of evaluation to aid a process of CQI. Purposeful evaluation geared at CQI will include self-reflection but also ways to record impacts and outcomes for participants. |
| Base everything on agreed Principles | <ol style="list-style-type: none"> 6. Develop a set of guiding principles/aspirations for quality participatory work, and identify indicators for what success looks like against each of the principles, so that all parties to projects know what is being aimed for, why and how. 7. Engage with practitioners to develop and test the quality principles and develop success indicators through a series of workshops or roundtables, fine-tuning if needed the list generated by this study and rationalising it within different settings. |
| Focus management approach on facilitating optimum quality conditions | <ol style="list-style-type: none"> 8. Set the focus on ensuring that conditions for quality are in place, recognising the impact of these conditions on likely outcomes, and recognising that the responsibility for quality is shared by partners as well as the artist. 9. Provide guidance for artists and partners on building constructive partnerships for quality, identifying optimum conditions for quality experiences and outcomes from all stakeholder perspectives, and setting realistic aims and expectations for projects. |
| Recognise Stakeholder responsibilities for quality | <ol style="list-style-type: none"> 10. Recognise partner's roles and influences in the delivery of participatory arts projects for quality product and outcomes. Funders and partners together need to help fulfil the conditions that enable the artist to reach for high quality experiences. 11. Create mechanisms to foster understanding between project partners/stakeholders to articulate shared aims (Principles), understand any varying expectations, and identify mutual benefits for the project. |
| Avoid a prescriptive | <ol style="list-style-type: none"> 12. Don't prescribe: allow flexibility for principles to be applied as |

| | |
|-----------------|--|
| approach | appropriate in different projects and different settings, and with different emphasis. |
|-----------------|--|

B. ENGAGING THE SECTOR IN A QUALITY PROCESS

| Key learning points | Recommendations |
|---|--|
| Engage the sector to make sure QF is valued, understood and used | <p>13. Establish a forum or body to represent artists working in participatory arts settings, with which to engage. Utilise precedents formed by Artworks Scotland and build on their experience as basis for developing a more permanent and cohesive platform for participatory artists</p> <p>14. Practitioners and partners who have already engaged in discussions around quality through Artworks Scotland be further mobilised as sector advocates or champions for quality and a culture of CQI.</p> <p>15. Documented data should be sourced from the sector for the purpose for collective learning, to build a critical mass of understanding from which themes can be pulled out, which can then be used to inform evolving concepts of quality (Lowe 2013).</p> |
| Provide support for the sector for CQI | <p>16. Scaffolding is needed for a quality framework to support artist needs outlined above. This can draw together existing resources but new materials will need to be produced that relate directly to the quality principles underpinning the new framework.</p> <p>17. This research should inform work with the sector to produce toolkits most fit for purpose.</p> <p>18. Promote existing Creative Scotland CPD and mentoring funding opportunities to the participatory arts sector, and broaden the promotion and scope of existing mentoring programmes like the FST's.</p> <p>19. Support knowledge-sharing among practitioners in participatory arts. Gather evidence of best practice through reflection/evaluation of Creative Scotland-funded projects and share this (anonymising the material).</p> |

Figure 26 in Chapter Eight depicts how a Quality Framework/Creative Scotland might interface with a diverse participatory arts sector, illustrating gaps in sector networks and highlighting a missing layer needed at an intermediate level.

Proposed next steps for Creative Scotland

1. Creative Scotland devises a preliminary Quality Framework for Participatory Arts, articulating clear principles and purpose, to engage with the sector for rationalisation and testing.
2. Creative Scotland facilitates the formation of a cross-artform, cross-setting platform through which to engage people working in participatory arts, continuing the pattern of sector engagement which Artworks Scotland has begun to establish.

3. Creative Scotland generates and engages with a wider community of *people interested in quality in participatory arts*, enabling all stakeholder groups to engage in this conversation. It will be important that participant and partner perspectives are included.

This report notes ongoing activities to develop thinking around quality and frameworks going forward from this point - at *Artworks Scotland*, *Artworks Cymru* and *Artworks London*, at *Arts Council of England* and work being taken forward by *Helix Arts* - and recommends that Creative Scotland engage with the continued learning and insights emerging from these endeavours.

And finally, [in answer to the original research questions posed by Creative Scotland](#), a summary of key learning points and recommendations is arranged below to provide direct answers to the questions posed for this study by Creative Scotland.

[1. What do we know about quality from the work that has already been undertaken and what gaps are there in our knowledge?](#)

A great deal has been investigated in recent years concerning quality in participatory arts, providing a rich foundation for building a new, informed approach to enabling and managing quality. Useful evidence from this research is presented in this report concerning defining quality concepts, challenges in addressing quality, ethical dimensions of quality, dangers of instrumentalising participatory art, and so on (see Chapter Three).

A shift has occurred in the form of a focus on Continuous Quality Improvement rather than quality assurance or quality control, recognising the futility of setting benchmarks that become outdated as (hopefully) standards and expectations rise. The most prominent CQI approach is that currently employed by HMIE; it is also already filtering into some other CS contexts (i.e. Youth Arts Strategy). The main gaps in Creative Scotland's existing quality approach are apparent from the old Quality Framework which is mainly process-driven and is lacking components that now recognised in a holistic view of quality. These include qualities of the product itself and the quality of experience for participants and other stakeholders.

[2. Is there a consensus on language, factors, conditions and or indicators for quality?](#)

There are a number of terms related to 'quality' which need to be distinguished. Move away from ideas of quality control or quality assurance (not appropriate for a developmental quality framework) towards a concept of quality management and CQI. The term 'quality' itself has some limitations and a more useful approach is consider the variety of 'qualities' that are inherent in good practice participatory arts work.

There is general consensus in the literature and from sector consultations on what constitute the preeminent 'qualities' of quality participatory arts. These are presented in this report and should form the basis of a set of aspirational principles for work in the sector.

Recognised conditions for quality are consistently cited by the sector (both through Artworks consultations of artists, participants and partners and from academic literature

from the UK and US). The importance of these basic conditions to overall quality outcomes is underlined by global insights on *building in* quality gained from international bodies like the Chartered Institute for Quality. However, it is evident from Artworks Scotland research that most of the time these conditions are *not* currently in place, and also that artist and partner perceptions of the fulfilment of very fundamental quality factors are misaligned.

3. Could the guidance be relevant to partner organisations (for example the prison service or youth sector) and employers as well as the cultural sector and to what extent is the information we have relevant to partners?

This study has highlighted the crucial role of partner organisations as commissioners, collaborators and hosts for participatory arts work, based on *stakeholder theory* and the *interconnectedness of decision makers* (Seidel et al 2010). It will be of paramount importance to engage partners in the quality process, and guidance developed by Creative Scotland will certainly be relevant.

A framework will be needed to foster constructive partnerships between artists and other stakeholders based on clear lines of communication on key issues such as aims, intended outcomes and expectations. Dedicated resources for this purpose will be required. Tools developed by Seidel et al (2010) can be used as a starting point.

4. How simple and generic could we keep the guidance while achieving the outcomes we want?

In order to be relevant across a diverse participatory arts 'sector', the quality framework will need to be founded upon generic principles that guide what everyone should aim for through this kind of work. Overarching quality principles are already recognised in the sector, and have already influenced ACE's approach to work with children and young people (Lord et al 2012; ACE 2013).

5. Should guidance be for arts organisations and individual artists, or should there be two separate tools which dovetail or relate to each other?

While the quality principles should be simple and generic, to allow for different settings and scales of organisation, the ideal would be for setting-specific guidance and examples to be provided. Some guidance will be needed to illustrate 'what quality looks like' against each of the principles, as a reference point for artists working in different contexts on what is being aimed for.

Beyond this, it will be necessary to 'scaffold' the quality framework with tools and resources designed to support practitioners in adopting practices encouraged under a process of continuous quality improvement: i.e. peer review and mentoring, self-reflection and development.

6. What steps are needed to develop the guidance?

Using principles developed from this study, agree with the sector an overarching vision for what people working in participatory arts should aspire to, to form basis for a quality

framework. Engage artists to help develop sector-specific indicators to clarify and illustrate good practice across each of the principles.

7. What steps would we need to take to make sure that the tool was valued, understood and used both within Creative Scotland and the sector?

A Quality Framework has to be seen as a development tool for the benefit of participants, artists and other stakeholders. Guidance needs to be produced on what is intended from a process of CQI, and what is needed from all stakeholders to enable it to happen. Toolkits and other supporting resources will be required to help artists to engage with and benefit from the process, particularly a new focus on conditions and developing constructive partnership relations.

CHAPTER ONE: ABOUT THIS STUDY **1**

CIRCUMSTANCES AND PURPOSE OF THE WORK

At this point in time in the formative years of Creative Scotland, its remit and programmes, there exists no common reference point for officers or for the sector for defining and assessing Quality in the delivery of projects and learning experiences within the arts and creative industries.

Creative Scotland is preparing to develop a new framework and guidance on Quality for the participatory arts in Scotland, based on solid foundations of knowledge and best practice. An impediment to this is that there currently exists no commonly used reference point for quality in participatory settings, to aid staff within Creative Scotland and the sector for funding this work or planning organisational developments. This study was therefore commissioned to provide a foundation for a quality framework by rationalising, synthesising and condensing learning from the body of knowledge extant in the fields of arts, culture and education (and emerging from the Artworks programme), which can inform the development of a guidance toolkit at a later stage.

This report is intended to provide a “useful stepping stone to developing a framework which supports quality both in terms of organisational practices and project planning and development” (Creative Scotland brief, August 2013).

The overarching tasks of the study are to:

- Rationalise and connect the learning from a number of pre-existing documents, reports, digitised content, and current initiatives on quality;
- Identify gaps in knowledge; and
- Report condensed information about quality in relation to work in participatory settings.

Pursuant with Creative Scotland's brief for this work, the report makes recommendations on the nature, components and format of a quality framework and next steps to its development.

Timing

This work was scheduled by Creative Scotland to take place during October 2013 - February 2014. The study was undertaken during a period of increased attention to concepts of quality, and a focus on participatory arts practice in particular. The substantial Artworks programme, funded for 2011-2014 by the Paul Hamlyn Foundation and consisting of regional pathfinders exploring aspects of quality, has been of enormous value in gathering evidence and data and advancing thinking around quality in the participatory arts.

In January 2014 Artworks published a paper capturing key findings and perspectives on quality from Artworks research through its various Pathfinders (Schwarz 2014). The focus of that paper, entitled *Quality: because we all want to do better*, overlaps significantly with the brief for this study; however this report goes further in nuancing the optimum approach to managing quality and makes specific recommendations for Creative Scotland.

Arts Council of England (ACE) is also currently undertaking parallel thinking on quality. Based on research commissioned in 2012 from the National Foundation of Education Research (Lord et al 2012), ACE has developed a set of quality principles for work with children and young people. ACE is undertaking ongoing consultations with sector to develop a robust quality framework. This includes consultancy by Helix Arts to establish a peer review network for participatory arts activity with children and young people which is due to report in July 2014.

This study for Creative Scotland is able to draw on knowledge and developments so far in this field, and contextualises it within the scope of Creative Scotland's remit and objectives.

Key Research Questions

The key research questions for this study presented by Creative Scotland were:

1. What do we know about quality from the work that has already been undertaken and what gaps are there in our knowledge?
2. Is there a consensus on language, factors, conditions and or indicators for quality?
3. Could the guidance be relevant to partner organisations (for example the prison service or youth sector) and employers as well as the cultural sector and to what extent is the information we have relevant to partners?
4. How simple and generic could we keep the guidance while achieving the outcomes we want?
5. Should guidance be for arts organisations and individual artists, or should there be two separate tools which dovetail or relate to each other?
6. What steps are needed to develop the guidance?
7. What steps would we need to take to make sure that the tool was valued, understood and used both within Creative Scotland and the sector?)

METHODOLOGICAL APPROACHES TAKEN

The approach and methodology for this study is focused by the research questions above and the required outputs stated by Creative Scotland. Step-by-step, the research approach has been to:

Establish and collate the **body of knowledge** through web research for relevant materials to contribute to the study. Relevant national/international schemes are identified and profiled for comparison and inspiration.

Validate the sources, assessing the context, relevance and rigour of each source to ensure that the study is based on valid materials. To ensure the integrity of material cited in this report, it:

- Cites only material from professional agency, academic or accredited press sources;
- Fully references all data included in the report.

A detailed **Content Analysis** of relevant quality frameworks and structures is undertaken. Resources are reviewed to identify themes, topics, and create a list of **variables** that reveal a set of generic quality principles applicable to the participatory arts. A **database** has been created to organize the data collected effectively and format it by category (See Appendix 5 – in *electronic copy only*).

Literature is **segmented and synthesised** according to key variables to identify common approaches to ensuring and assessing quality.

The dataset is **evaluated** to distinguish important **learning issues** and **best practice**.

Finally, Creative Scotland's existing approach to quality is evaluated against the findings to **highlight gaps or weaknesses** in the current approach and to identify areas for development.

Desk Research

The literature reviewed for this study may be distinguished as:

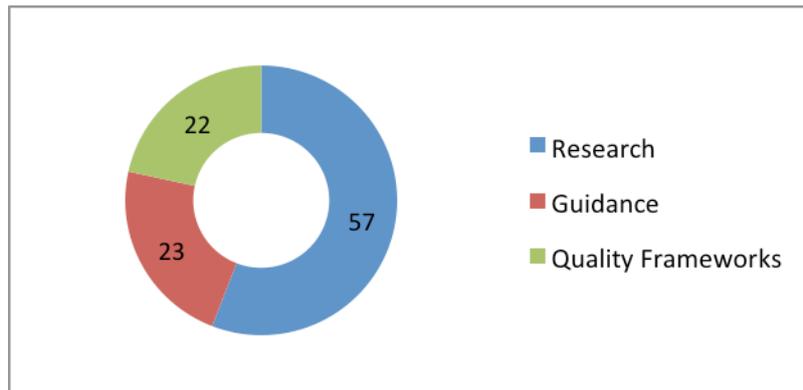
RESEARCH Studies identifying, capturing and developing understandings of quality from a variety of perspectives and contexts within participatory arts and beyond. These include the many Artworks research publications and discussion papers, and seminal studies cited extensively in this report like Seidel et al (2010) *The Qualities of Quality* and Lord et al (2012) *Research and Consultation to Understand the Principles of Quality*.

GUIDANCE Documents, tools and resources provided by agencies concerning quality concepts, evaluation of quality, working in the participatory arts. Key sources include the *Chartered Institute for Quality* and guidance and

support materials developed from within the sector.

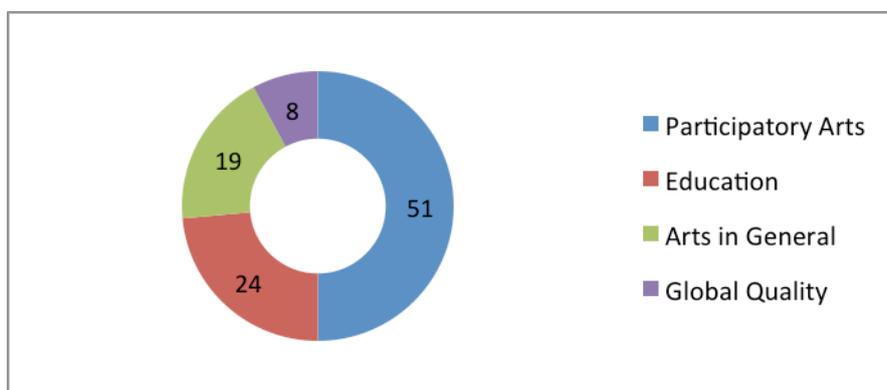
QUALITY FRAMEWORKS Frameworks and quality assurance mechanisms, including codes of practice, standards and competency frameworks.

Figure 1: Nature of source materials informing this study (n=102)



As can be seen in Figure 2 below, within the body of literature accessed and reviewed for this study, the majority of resources (51) are specific to Participatory Arts work and settings, although some specific sector approaches (17) are also found that relate to Community Arts, Music, Dance and Theatre. Reports, studies and frameworks relating specifically to arts education contribute in large measure to this study (24). A small number of texts (8) developing 'global' definitions of quality were able to provide some profound insights for this study. These issued mainly from the Chartered Institute of Quality and the American Quality Institute.

Figure 2: Focus of source materials informing this study (n=102)



Within the dataset on Participatory Arts, the majority of sources (39) are generic regarding setting and artform. However, the dataset includes some studies and frameworks focused on particular settings and target groups which are therefore represented in this study.

These may be distinguished as: Healthcare settings (2); Community settings (3); Youth Arts (2); Young People at Risk (1); Adults (1); Prison settings (1) and Social Services (1).

Appendix 4 contains a full list of resources accessed and how they feed into this study.

Consultative Interviews

In addition to extensive desk research, a number of interviews were undertaken internally at Creative Scotland to explore how quality considerations for participatory arts filter across the organisation, and to gather further perspectives for the study. Key contacts were made externally to engage with ongoing Artworks research and relevant consultancy work on quality and peer review being undertaken for Arts Council England.

| | | |
|--|---|------------------|
| <i>Interviews within Creative Scotland</i> | ☒ Joan Parr, Portfolio Manager for Education, Learning and Young People | 21 October 2013 |
| | ☒ Chrissie Ruckley, Development Officer | 21 October 2013 |
| | ☒ Sambrooke Scott, Portfolio Manager for Audience Development, Participation and Equalities | 31 October 2013 |
| | ☒ Colin Bradie, Project Manager Youth Arts | 6 January 2014 |
| | ☒ Sharon May, Development Officer Youth Arts | 6 January 2014 |
| | ☒ Anne Petrie, Development Officer Public Art | 6 January 2014 |
| | ☒ Jaine Lumsden, Acting Portfolio Manager Theatre, Talent Development and Own Art | 6 January 2014 |
| <i>External interviews</i> | ☒ Toby Lowe, Helix Arts and Artworks NE member | 13 November 2013 |
| | ☒ Dr Fiona Dean, Artworks Scotland researcher | 15 January 2014 |

The following chapter establishes context for this study, and highlights important nuances that must be acknowledged when considering concepts of quality.

CHAPTER TWO: IMPORTANT CONTEXT AND NUANCES

2

This section of the report establishes context for this study, including what can be understood as “participatory arts”, the scope of activities that can be considered within this topic, the parameters of what this study focuses on, and important issues and challenges around dealing with this subject that have been articulated by previous writers.

Key points: this study focuses only on inventive participatory arts where participants are engaged in a minimum of co-creation with an artist, or as creators themselves, as opposed to passive engagement or as material for an artists’ work. It is important to recognise a holistic view of quality, as exemplified by Matarasso’s Five Phases of Participatory Arts, as fundamental to appreciating the processes involved in delivering quality.

WHAT DO WE MEAN BY “PARTICIPATORY ARTS”?

Terminology

The remit of this study on quality is focused on participatory arts specifically. To establish the parameters of this study on this subject we need to consider first of all, what forms of participation are considered relevant to this research and to recognise the range of settings in which participatory arts work takes place.

The definition of “art in participatory settings” used by the Paul Hamlyn Foundation is: “artists working with participants in different places”. The examples given include “schools, community spaces, prisons, health settings.” (Lowe 2011, p62)

When employing the term “participatory arts”, as we do in this report for simplicity, it is important to note that artists undertaking work in this field do not appear to be in the habit of using this term. Practitioner and commentator Toby Lowe reports that of the artists he interviewed for his *Audit of Practice of “Arts in Participatory Settings”* for Artworks Northeast, only some used the phrase “participatory arts”, and none actually employed the Paul Hamlyn Foundation’s form of words “arts in participatory settings”. In fact Lowe’s respondents used a total of 23 different terms in describing the work they undertake in this field, including “community work” and “engagement” (Lowe 2011, p54).

Furthermore, the term “participatory arts” is not widely used outside the UK and many international case studies noted by Artworks refer instead to “community arts practice” (Tiller 2012, p8).

It is also important to note that there are particular terms which have been popular in the recent past, but which artists seem to be **deliberately moving away from**:

- “Outreach” – at least one organisation in Lowe’s study stated that they are deliberately “moving away from outreach” because of its connotations, being seen “as a journey that organisations have reached the end of”; outreach is seen by one of Lowe’s respondents as “slightly colonial” (Lowe 2011, p55).
- “Creative practitioner” – Two organisations have consciously stopped using this phrase which is strongly associated now with the Creative Partnerships programme (Lowe 2011 p55).

Scale of participatory arts work and where it occurs

According to a research report on *Artists Working in Participatory Settings* commissioned by the Paul Hamlyn Foundation for Artworks in 2010, an estimated 200,000- 250,000 artists in the UK “regularly engage in work that requires them to facilitate the learning and creativity of others” (Burns 2010 cited in Schwarz 2013a, p4).

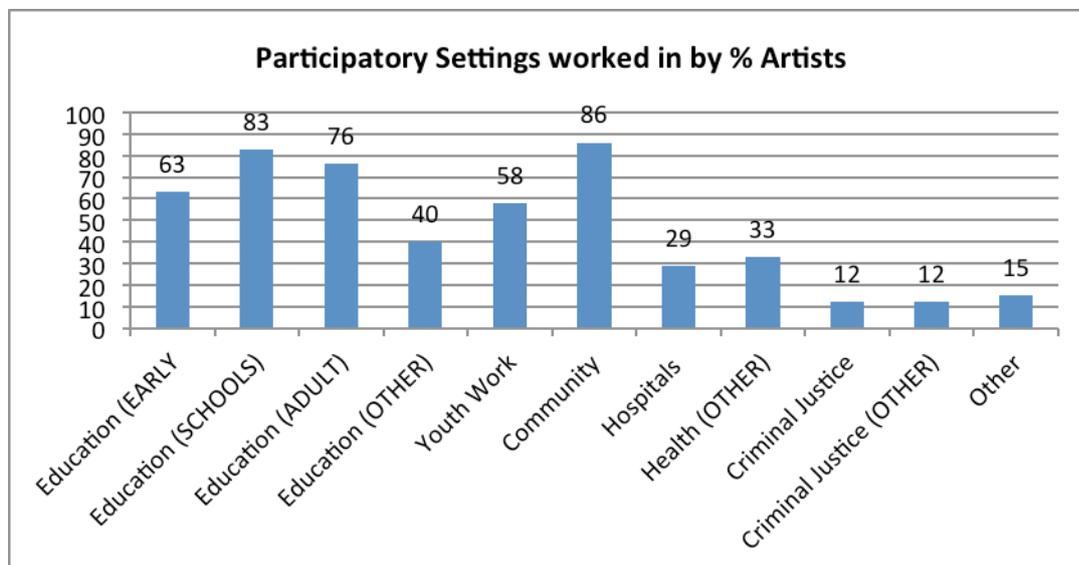
This practice takes place in a myriad of sectors which have been recorded as follows by Artworks:

| | | |
|------------------|--|---|
| ARTS | COMMUNITY (which can be geographic) | CULTURAL i.e. gender, ethnicity, disability |
| CRIMINAL JUSTICE | EDUCATION (across the lifelong learning continuum) | ECONOMIC/ |
| ENVIRONMENT | HEALTH AND WELLBEING | EMPLOYMENT |
| HOUSING | LIBRARIES | HERITAGE |
| MUSEUMS | REFUGEES | MEDIA |
| SOCIAL CARE | SPORT | REGENERATION |
| | | YOUTH |

(Schwarz 2013a, pp19-20)

Figure 3 below shows the participatory settings worked in by artists, as recorded in research for Artworks in 2012. It shows that participatory arts work happens predominantly in education and community settings, with a much lower proportion of artists working in criminal justice and healthcare contexts.

Figure 3: Participatory Settings worked in by % Artists



(Consilium 2012 p15)

In terms of the *types of settings* registered by Artworks, these cover every conceivable format:

- Formal, non-formal and informal;
- Open to anyone, for target groups or for closed groups (both institutional and non-institutional);
- Inside and Outside;
- Rural or Urban;
- Real or Virtual (Schwarz 2013a, pp19-20).

Spectrum of participant engagement, and how this study is focused

It is also necessary to make a distinction between different levels of participant engagement in arts work. Leading commentator Toby Lowe of Helix Arts distinguishes several forms of participatory art work:

Art Making

Activity whose primary purpose is to enable artists and participants to work together to produce new artwork, or for artists to work with other people to develop their skills and talent so that they can make their own art

Engagement and outreach

Activity whose primary purpose is to stimulate people's interest in the arts and their desire to make their own art

Providing space and creating communities of practice

The provision of space for people to undertake creative activity and the possibility of meeting like-minded people

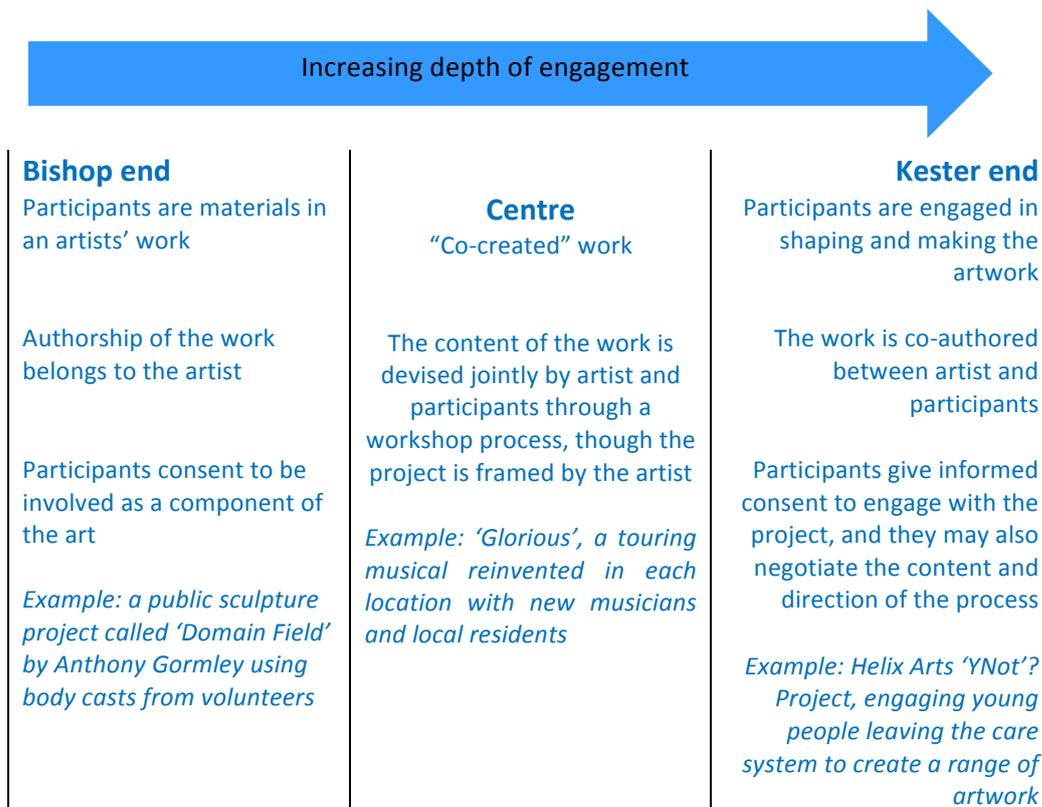
Progression opportunities

Activities focused on enabling participants to pursue further creative activity after their involvement with a particular project or programme

(LOWE 2011, pp14-15)

Levels of engagement in participatory arts may be viewed on a continuum, with opposite ends characterised by theories associated with Kester (2004) and Bishop (2006), as presented by Lowe (2012) as a preface to Helix Arts’ Quality Framework. This continuum is demonstrated in Figure 4.

Figure 4: Level of engagement on participatory arts spectrum

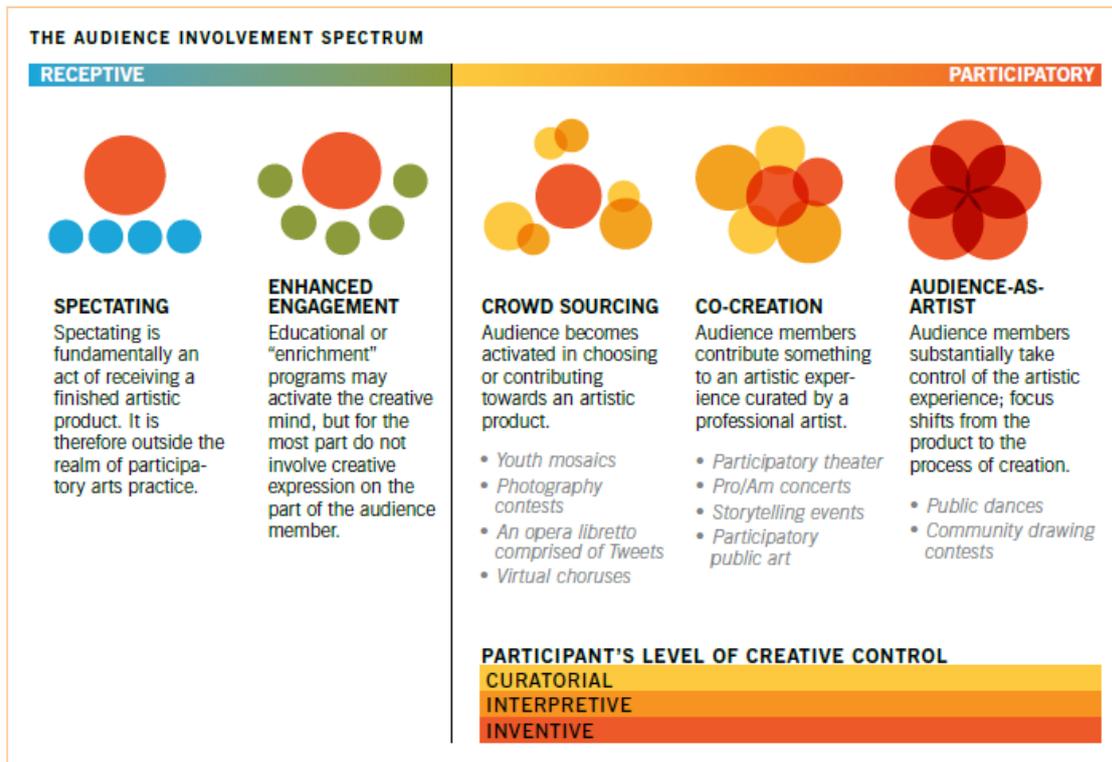


(Lowe 2012 pp3-5)

The nuances of these levels of engagement in terms of the amount of creative control exercised by the participant are expanded further by Brown (2011) who presents five modes of arts participation, from *Spectatorship*, *Enhanced Engagement* and *Crowd Sourcing*, *Co-Creation* through to *Co-Creation* and the *Audience-as-Artist*.

/Figure 5: Brown’s Five Modes of Arts Participation (diagram reproduced from Brown 2011)

Figure 5: Brown’s Five Modes of Arts Participation (diagram reproduced from Brown 2011)



The diagram overleaf synthesises all of these modes and indicates the remit of this study, which is concerned only with participatory arts as co-creation between participants and artists and inventive arts participation (or the participants as artists).

/ Figure 6: Locus of this Study on a combined Audience Involvement

