



Philip Barker
CENTRE for
CREATIVE LEARNING



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Circle

Welcome



Roles

Law

**a
click**

...mouse and
click to go
somewhere
you can

Principles



Law OF Two Feet

IF you Find yourself
in a Situation where
you are neither
learning nor contributing,
use your two Feet
and go somewhere
you can.

Whatever
happens is the
only thing
that could
happen

Whoever
comes are
the right
people

**When
its over
its over**



What is an Artist in the 21st Century?

What collectively do we need to change to support and sustain these roles?

AGENDA WALL



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CREATIVE LEARNING

Breakout
Room O

The title of the
topic:
Convenor's
name

Breakout
Room A

Breakout
Room B

Breakout
Room C

Breakout
Room D

Breakout
Room E

Breakout
Room F

Breakout
Room G

Breakout
Room H

Breakout
Room I

Session 1
12.45

Do we start with the
artist or the
community to
create work that is
genuinely relevant
to both? Convenor's
name: Stuart Bruce

What might be the
role and where is
the voice of the
community in
shaping the training
of artists? Nick

How do we train the
next generation of
artists differently so
that they become
Artistic Citizens/
Artists in
Society? Jonathan
Vaughan

Ada Jusic... I am
interested in
co-creation, how to
work respectfully in
communities but also
getting participants
who don't perceive
themselves as
creative to participate
in a way that's fun,
meaningful and
productive for them.

Who
determines
what an artist
is? Anne Marie
Nugnes

What's the value of
art for society? &
How does society
value artists? Megan
Clark
Bagnall

Session 2
14.15

Who holds the 'power'
in training artists? Who
is 'in charge'? Is it
dominated by one
particular group and is
this detrimental to
developing artists that
are best equipped in
work with
communities? Jan
Ford.

Defining 'radical'
change against the
backdrop of
Pandemic, Protest
and Brexit. Esme
Allman

As part of connected
curriculum and 'real
world learning', how
can education
establishments forge
better links and
partnerships with
community
organisations to
better prepare future
artists? Anne Marie
Nugnes

How do we develop
creativity in artists
during their training
and into practice
through
professional
development? Nick

Victoria: How should
we train artists to have
a toolkit that provides
a way to be involved in
local communities
working on social
justice issues as a
freelance portfolio
career?

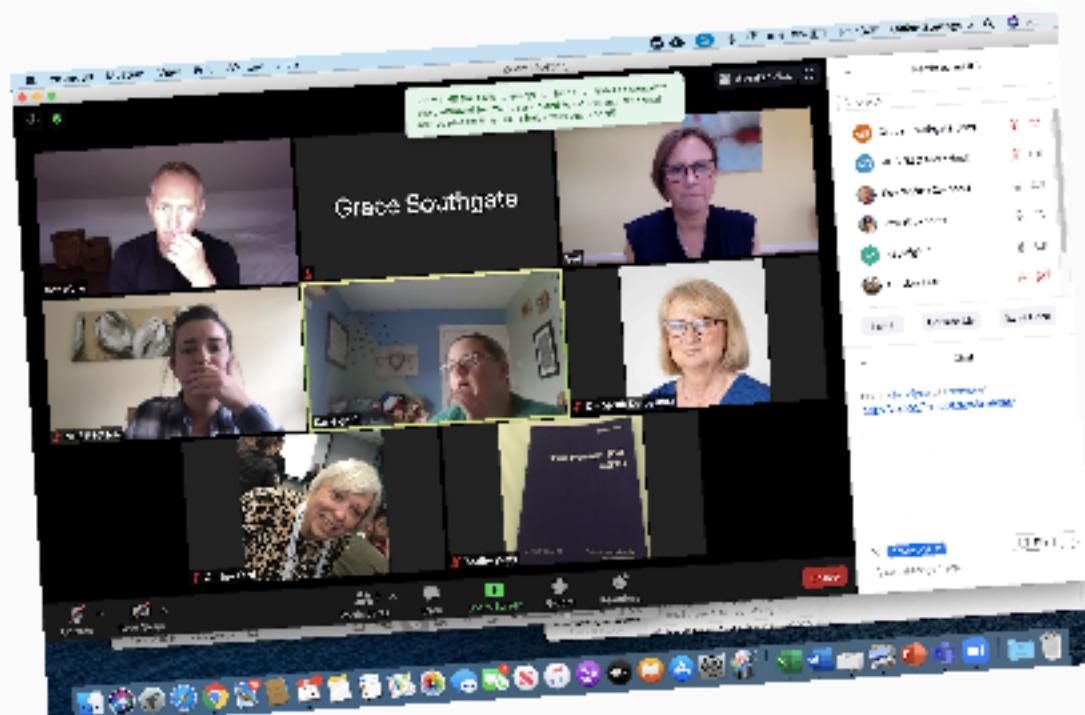
How do we prepare
artists to work with
people who might be
facing challenging
circumstances
(physical, mental
health, social
conditions)



NEWS WALL



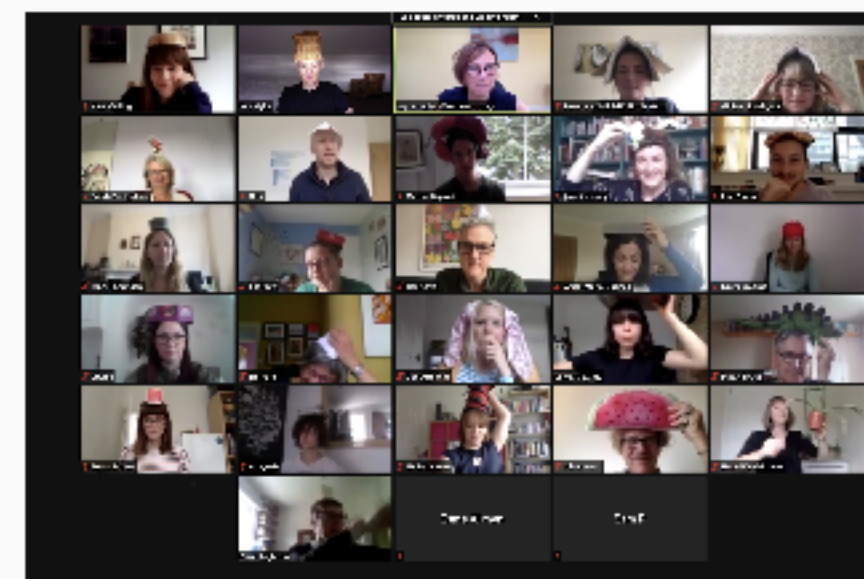
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Suggested Reading:
https://ukadia.ac.uk/wp-content/uploads/2013/11/Inclusive_Practices_Inclusive_Pedagogies.pdf - Talks a lot about putting participatory practice at the heart of widening participation in HEIs

great videos,
do take the
time to check
some of them
out

<https://www.leapfurther.org/PhilipBarkerCatalyst>



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shared in
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Key Points

Session 1 Room A

Do we start with the artist or the community to create work that is genuinely relevant to both? Convenor's name: Stuart Bruce

Training artistic leaders to suitably equip the workforce to engage with the community.

Tension between the commercial imperative of an arts company whilst trying to be responsive to community ideas or needs.

Digital opens up new possibilities for community engagement, reach and collaboration.

Giving a stake to people - where does that begin? Forced or organic?

Partnerships give opportunity to bring together different stakeholders - cultural and community - share information and skills.

Arts organisations / artists need to be diverse and open to a varied practice to be able to respond.

Embedding local people in the organisation can bring a community perspective into the artistic thinking.

Arts organisations need to be open enough to be able to respond to ideas that are different to their own.

Engaging community organisations of all levels enables a tiered approach for the right people to be linked with the right artists and or cultural organisations

Next Steps

Create awareness during training of a more community rooted role and practice.

Consulting / embedding local people in company's planning or artistic visioning

Convenor : Nick Ponsillo

Participants : Mezze; Anne; Phil

**Session 1
Room B**

**Mezze;
Nick;
Anne; Phil**

you can add
some extra
postits or text
boxes...use the
tools on the
left (Kev)

Key Points

What might be the
role and where is
the voice of the
community in
shaping the training
of artists? Nick

artists getting to
appreciate the
dynamic between
themselves and
their audiences;
who is the art for?

how could local
communities
become involved in
the practical
training of artists;
governance and
co-design of artist
training?

Creating a better
connection with the
community;
involvement at the
heart of training

Shifting the focus
from money; it
doesn't need to cost
money to have
meaningful
involvement of
community voice in
institutions

Is there a
disconnect between
the language of
holistic
training/creative
entrepreneurship?

**Let
communities
have control**

Next Steps

Guidelines for the
involvement of
community
members in the
co-design of artist
programmes

Development of
guidelines for the
involvement for of
community members
in the training of
artists (similar to
involvement of people
with lived experience
in health training)

follow the money -
in reality how much
money is going
from funders to
support community
practice? how do
we get what's
needed?

**Specific
pathways in
community
based practice
and/or holistic
careers**

Convenor :Jonathan Vaughan

Participants : Jonathan Vaughan, Kate Catling Josh Slater

Session 1 Room C

Key Points

How do we train the next generation of artists differently so that they become Artistic Citizens/ Artists in Society?

How do we train the next generation of artists differently so that they become Artistic Citizens/ Artists in Society?:Jonathan Vaughan

Introduce role models who combine artistry with citizenship,.

Start at beginning - work with early years

Make this all part of secondary and primary education.

Redefine what success looks like for an artist

Not just studying in an introspective way.

Power of individuals to affect change in communities.

Learning how to collaborate.

Change the cycle of funding so that it can find it's way to the coal face.

Giving agency of creativity and communities.

Lead by example

Work experience could be about changing communities not just about career building.

What does an ideal student/artist look like?

Community networking is critical.

What are the skills we need and how do we understand best practice better.

Micro changes to counter lack of movement at a national level.

Give students autonomy over their own portfolio careers

Change students' career expectations so that they are empowered to curate and have autonomy over their own career trajectory.

Entrepreneur skills, outreach skills, artist development, learning and participation.

Next Steps

Convenor :ada jusic

Participants :ada jusic julia fortier louise balhatchet liv mclennan Kate Catling

Key Points

Session 1 Room D

you can add
some extra
postits or text
boxes...use the
tools on the
left (Kev)

Ada Jusic... I am
interested in
co-creation , how to
work respectfully in
communities but also
getting participants
who don't perceive
themselves as
creative to participate
in a way that's fun,
meaningful and
productive for them.

Value - the artists
work is not free but
participants work
and time is not free
either. Funds
required to make
this work happen.

How we structure co
creation and how we
teach -Engaging
people into things
they don't know exist
-Don't rush to provide
solutions solutions to
people without fully
understanding their
situation

place, where is a safe
place? What does that
look like?- Model
public health -
co-development
What's the starting
place, how do you
approach
communities, who has
to be at the table?
How do we get to that
beginning stage?

valuing what people
bring into the room,
not saying no, ice
breakers, bringing
out the playful
aspects. set ground
rules emphasising
kindness and
having fun

<https://www.presenci.org/aboutus>

Co-creativity, arts,
dementia:
<https://www.emerald.com/insight/content/doi/10.1108/QAOA-02-2018-0008/full/html>

Co-creation
framework from
public
health:<https://researchinvolvement.biomedcentral.com/articles/10.1186/s40900-018-0136-9>

Collaboration and
value Communities
engagement is not
free either!Support to
participate
transportation/childca
re/food

Next Steps

There needs to be
some sort of
framework for co
creating that can be
a template for
people wishing to
engage in the
community

soft skills aren't soft!
and what do we
mean by those
skills? how do we
support people
developing them?

teaching at a
very early
level how to
listen to each
other

often pay
development time
How do we change
the perception of the
artists
work?Changing the
language about how
we perceive
arts/creativity/creative
professions Saying no
to roles that are
poorly

valuing what
people bring
to the room

Convenor :Anne Marie Nugnes

Participants :

Anne-Marie;
Phil

Session 1 Room E

Key Points

Who determines what an artist is and where they can be found or 'trained'?

Who gets to decide who can be a creative or creative?

Let us not assume that artists are trained only in Further education, higher education or conservatoire settings

HE is much more connected to community organisations, facilitating and funding projects and initiatives that support artists' development and community orgs needs.

Arts Council and other funders don't always value community based and social impact work as much as the art

Next Steps

Do we need systemic change to train 'creative entrepreneurs' rather than artists

We need to work with funders and arts bodies to define ethical frameworks for respecting communities and definitions of culture

Integrate Culture entrepreneurs into public facing roles (ie with the NHS, government/policy)

Who determines what an artist is? Anne Marie Nugnes

Convenor :Megan Clark Bagnall

Participants :

Session 1 Room F

Key Points

What's the value of art for society? & How does society value artists?" Megan Clark Bagnall

Hope - "I think we've all felt under valued at the moment in this situation" (Re covid) - everyone nodded in agreement.

VALUES FOR FUNDERS - Vs VALUE OF ART & IMPACT ON PARTICIPANTS.

"Are organisations only going to make changes for financial funding reasons not because they want to?" - Hope

VALUE & COMMUNICATION

"To what extent should cultural institutions continue to be tone deaf to a changing narrative?" - Victoria Stasiuk, Canada.

VALUE - TICK BOXES VS REAL VALUE IN THE ROOM.

Vicki Bustfield - "I had to argue why what I do is valuable" - talking about covid. Talking about loss of all freelance work. Need for community connection. The cultural world is how we connect yet it is still seen as unnecessary.

Laura's Producer role and emailing post conference. Cultural planning background. Richard Florida, The University of Toronto - about cultural and economic development. Art as a form of social inclusion, wellbeing

Hope Ward-Brown - Works in commercial theatre. Commercial value - wider reach - what is the value of wider reach and why is it stigmatised for commerciality?

Laura Broome - Value of artists, emerging artists, connecting artists to the wider world. Health & social care and the value of the arts for wellbeing

BOUNDARIES & VALUES - for artists

Vicki Busfield - Dancer, choreographer & producer - working in inclusive setting with older people & with/in the art establishment too.

Value - what does value mean? The impact on participants lives is what we (Laura & Megan) this value is. No the data collection on numbers and figures but the real impact.

VALUE - Quantity over quality is often pushed for. A project can lose value for participants when working in this way. More lasting change embedded when working with fewer participants.

Hamilton, US - Commercial & financial appetite for seeing something different.

Next Steps

THE VALUE OF TIME, Hope - "I think we are on the back foot when working on a project to project basis. How do you make lasting impact when working in a short time frame."

"It's important to look at it as a body of work" - Victoria "One of the principals of cultural planning is a round table discussion - listen to the changing narrative and what does that look like?"

Hope - what are the structures of paying artists for large organisations? A different pay structure is needed. A more custom/open approach.

Meg - talking about financial fragility for artists, the food chain, women and needing PAYE for stability for family life. COVID highlighting the fragility of the system.

VALUE - the best things that happen speak to people now and a wider reach for cultural change.

Colour Blind Casting - Victoria

Cultural Planning in Canada - Victoria Stasiuk. "I don't know if cultural planning will come back to what it was" - "It was a way to bring together art, arts organisations and integrate into local communities".

Convenor : Jan Ford

Participants :

Josh Slater,
Phil Cave,
Louise,

Next Steps

Session 2 Room A

Key Points

Who holds the 'power' in training artists? Who is 'in charge'? Is it dominated by one particular group and is this detrimental to developing artists that are best equipped to work with communities? Jan Ford.

Some shift in class backgrounds happening

How do we get those in 'power' to change structures?

We have created the 'grammar school' system in arts training!

Co-design courses with those who are likely to employ artists - Greater Manchester Combined Authority

Employers, emerging artists and training institutions combine to create training?? Get 'new' people round the table to design training and not replicate existing course structures.

There was optimism that things might change with ACE new Let's Create strat but usual suspects got the money. Diverse artists don't get opportunity to see themselves reflected on the stage

Same barriers - trying to get more diverse artists when they don't get the experience.

What are training institutions so 'conservative'? Worried about money so keep plowing the same field

Are academic systems and structures a barrier to diverse people?

How about training being driven by community need not the needs (EEEs) of academic institutions??

Test collaborative design and delivery of training

Does anyone ask artists what learning structures they want?

BGT - Diversity (dance group) - would not be seen as innovative for Arts Council. Complaints - white people - I voted so therefore I 'own' them.

Lack of representation in academia - are the constructs right and relevant to people from diverse backgrounds?

Proud parents -v- making the world a better place

Understanding the training ecology. Do we understand what is thriving and not? KEF agenda may help with collaboration and cross disciplinary work. Usability of research.

Exam boards are rigid, e.g. turning a tanker. Do not reflect cultural diversity even though the art form does

If we could persuade planning people in LAs to employ artists. No point of training people if there are no jobs. If there were community arts activists jobs in LAs then there would be career destinations

Not 'teaching at them', but 'learning with them'. Needs more investment.

Learning on the job? Different types of validation of learning perhaps

Why are young people not directed towards a portfolio career rather than just being a 'performer'? Why won't 'the grown ups' give up the 'power'??

Constructs young artists are learning in are dominated by white, middle class culture

Have to bring a lived experience to training

Convenor : Esme Allman

Participants : Esme Allman, Mezza Eade, Hope Ward-Brown, Megan Clark-Bagnall, Helen Barnett, Jen Scott, Jenni Parkinson, Ada Jusic

Key Points

**Session 2
Room B**

Defining 'radical' change against the backdrop of Pandemic, Protest and Brexit.

**value
artists**

**Radical
change
happens
at the top**

Understanding rural and urban communities and the differences between them.

in dance there has been change - international and diverse companies. Development in LGBTQ communities. Better representation.

Next Steps

Making radical arts through cups of tea and relationship building. Not making conventional art.

Radical Art needs to have a legacy and ensure that it's enabling and not just becoming something that is offered and not wanted/needed.- the radical thing is ensuring that change continues to happen.

widespread inclusion - involving the right people in the space and provide a space that people are able to question decisions. Give and take agency

Being open to allow people to say 'no' to change as well as yes. Listening

educate

Being radical without being 'shouty' whilst keeping aware that change is urgent

Who has missed out in order for me to be here? How does my art/practice respond to this notion?

www.soundcastle.co.uk
k Theory of Practice, working towards creative autonomy for communities.

Pandemic has highlighted lots of things that need to change - but will they? How can we keep up the momentum?

radical ripples - best change happens in small ways

Listening with acceptance and without judgement. Accepting everyone's lived experience alongside gained knowledge

Convenor :Anne Marie Nugnes

Participants :Anne Marie Nugnes, Louise Balhatchet, Laura Broome, Fiona, Sam, Jonathan

Key Points

Session 2 Room C

As part of connected curriculum and 'real world learning', how can education establishments forge better links and partnerships with community organisations to better prepare future artists? Anne Marie Nugnes

**what does s a
connected
curriculum
mean?**

**Vocational
training.**

**There isn't the
same quality
assurance for
teaching
methods**

Community partnerships often have the expectation that FEs/HEs come with large pots of money!

Connective curriculum - preparing people for the real world (care homes, hospital wards etc) not just performing in a music hall

**"Kite Mark"
national
qualifications
for music
educators.**

**Funding is an
issue at
grassroots
level**

we need courses that better prepare students to work in the community - weaving community work formally into courses - rather than as an after-thought

Good quality teacher training for instrumental teaching is an issue - we need a better framework

Next Steps

we should have bite-size chunks of learning at slower pace, at the same time as earning and learning the craft 'on the job'

we need technical vocational colleges for students to hone their skills and craft

Inclusive practice should be at the heart of any course and vocational based training

SHAPE is a good step in the right direction BUT there is diminishing interest in schools for arts subjects!

**"earn
while you
learn"**

we must establish the VALUE of arts right from an early age in the primary / early years curriculum

perhaps we need to work with employers to shape courses to meet the needs of the skills needed at the end of the course 'in the real world'

Key Points

**Session 2
Room D**

**How do we develop
creativity in artists
during their training
and into practice
through
professional
development? Nick**

**Concept of arts and
culture not in one
silo but away and
outside of the usual
place of learning**

**Attitudes often
developed and
reinforced through
traditional music
hub structures**

**Revolution rather
than evolution - is it
easier to start again
than maintain the
orchestral status
quo?**

**There are
pockets of
activity -
Manchester
Collective**

**start process
of developing
creativity early**

**Structures
work against
the
diversification
of musician
skills**

Next Steps

**constant dialogue
between
community and
organisation - open
to influence by
communities**

**developing agency -
in both musicians
and the people
musicians create
alongside**

**Collaborative
relationships
with
communities -
dialogue**

**Sustained learning
within other
organisations
outside of the
conservatoire
culture, learning
through personal
experience**

Convenor :

Participants :

Session 2
Room E

Key Points

Victoria: How should we train artists to have a toolkit that provides a way to be involved in local communities working on social justice issues as a freelance portfolio career ?

Next Steps

**Remember
the
Jamboard...**

Convenor :

Participants : Julia Fortier, Kate Catling, Liv McLennan

**Session 2
Room F**

Key Points

How do we prepare artists to work with people who might be facing challenging circumstances (physical, mental health, social conditions)

Partnership working - engaging the orgs we work with to support with specific training, guidance and expertise.

Responsibility of care for artists and participants

Relationship between valuing/paying artists for their expertise and the costs of getting that expertise (postgrad education, CPD, etc)

As a matter of course, asking partner orgs/funders to pay for or provide appropriate support for artists in high-need/complex settings

What training is already being given? What training needs to be done to work in this capacity?

Important to make the connection between valuing and training

The kind of preparation and support that organisations can provide, vs how free-lance practitioners must provide this for themselves

Evaluate projects robustly - what worked well, what didn't, involve all stakeholders and then put new systems/frameworks/s upport in place for future work

Social Prescribing - how can we make sure this is standardised, support arts orgs to do activity with potentially vulnerable people. Where is the quality assurance and no funding for it

Networks - sharing knowledge, models, good practice, research

How to support young practitioners (including those in education or training) -- some placements can be quite challenging. What kind of support and pre-placement training is provided

Kinds of support in challenging environments/complex needs: pre-training, mentorship, support from clinical staff partners, reflexive process debriefings, peer support groups

Next Steps

Cross-sectorally, leaders need to start discussion about this topic, identify key issues, develop an agenda

