

ArtWorks London

Case studies by Sarah B Davies for A New Direction and the Barbican

Examples from five London based arts organisations with protocols/programmes regarding the training and professional development of artists working in participatory settings.

These case studies provide a snapshot of good practice taking place within arts organisations in London regarding the training and professional development of artists working in participatory settings. They were commissioned by the Barbican, London ArtWorks partnership to help contribute to the discussion about how to most effectively support artists and practitioners working in these settings.

Around twenty arts organisations in London were asked if they wanted to discuss their practice with the researcher - Sarah B Davies - who then selected five diverse examples that could be written-up between November and December 2012. The text presented is the result of a phone conversation between Sarah and the organisation.

The essays are designed to help inform the debate in terms of what is currently available, what might constitute good practice and how this might be shared and built-upon strategically in the future.

ArtWorks London

Continuing Professional Development (CPD) Case study

Akademi – South Asian Dance UK

ArtWorks London interviewed Christina Christou, Education Director at Akademi, who explained the importance of quality artists' CPD to the company's participatory work and offered an insight into what a CPD network of arts organisations could offer the sector.

About Akademi

Akademi is a professional dance theatre based in the London Borough of Camden. It was founded in 1979 with the aim of taking South Asian dance into unusual spaces and to define South Asian dance in the context of British art and society. Today the company has a strong dance production side with a backbone of education work which inspires the performance programmes. Akademi is groundbreaking in jointly establishing a BA (Hons) degree programme with London Contemporary Dance School (LCDS) offering specialist training in South Asian dance, as part of its three-year degree programme, which was launched in September 2004.

The organisation has a broad definition of participation, due in part to the diversity of its funding base. It also expands its offer by developing programmes that respond to social trends and through considering how dance can work in different settings to meet different needs. Its main participants range from families, children and young people in education (from early years settings through to secondary school in addition to special schools) and those not in education employment or training (NEET), adults with onset dementia and learning support needs, and older adults. Akademi employs both international and UK based artists, (dancers, practitioners and choreographers) who are at the beginning of their career, mid-career and established. Artists can be employed through a number of programmes that combine CPD training with teaching and performing.

CPD and training for artists delivering participatory programmes

Akademi sees CPD for participatory practices as a core function to challenge and improve the quality of its work. For over 23 years company director Mira Kaushik has been driving the organisation's training and development offer as she realised many South Asian dancers from traditional and classical dance backgrounds needed a broader skill base to be able to widen and sustain their employment opportunities and profiles in the UK. The organisation is well tuned-in to wider sectors including health, local government and education, and uses demographic data of its participants to analyse needs which informs the nature of the CPD that is offered to those artists working in these settings. For example dance workshops for NEETs had to also prepare the young participants for work so the offer needed to take a creative approach to becoming work-ready for the job market- CV writing and interview techniques. Akademi also balances the needs of the participants and partners with those of its artists, which are identified during a self- assessment and a skills audit.

CPD is embedded and integrated into Akademi's work in a range of ways. The artists constantly receive both formal training and informal support which includes bespoke training as identified by the demands of the project, arts based skills, accreditation in developing community arts projects and live events, good practice training in safeguarding and working with challenging children, in addition to one to one briefings on how artists should conduct themselves in different contexts and settings. Young and emerging artists will also have the opportunity to receive mentoring, shadow workshop leaders and gain feedback on new work from established and experienced artists. Additionally, artists are trained as Arts Award assessors so that an accredited outcome can be

offered in their workshops for young people. Training is delivered both in-house by Akademi staff and leading established artists, and with a range of external partners, including Camden Council, Shape, Campaign for Learning and Jump Start Move. The organisation's links with higher education institutes, including University of Roehampton, Central School of Speech and Drama and London College of Fashion, adds academic rigour to the training and participation programmes offered. Additionally artists recently enrolled on a 6 month programme called Extend, funded by GLA and ACE, which offered accredited training to extend artists' skills and support them in the workplace.

Akademi also hosts open participatory workshops and specific programmes such as Choreogata and Daredevas that combine CPD with the chance of further employment in the company. In these forums artists at different levels of experience can present their work, micro-teach a workshop, meet other artists and gain vital feedback. The artists that Akademi employs are selected for their creativity, their appetite to explore participatory work, their ability to plan, reflect and adapt practice based on critical feedback, and their currency in dance practice.

The organisation believes that through the provision of CPD for artists working in participatory settings it has enhanced the enjoyment and achievement of its participants. Over 200 artists receive training per year and these skilled artists diversify the reach and status of the organisation's work. As a result, Akademi has developed many legacy materials, case studies and resources which it confidently shares to communicate models of good participatory practice with the wider sector.

Managing quality in the delivery of CPD

Christina Christou defines quality CPD as that which is bespoke and relevant to the artist and the participatory setting, led by recognised practitioners, has legislative strengths giving specialist knowledge on participants' different needs, provides a mix of theory and practice, and is a sustained ongoing offer that supports artists to put their learning into practice in different settings through action learning, shadowing and mentoring.

Rigorous evaluation, observation and feedback from participants and practitioners ensures the quality and currency of Akademi's CPD which informs the planning for future projects and programmes. Akademi has also achieved a Matrix Standard award— a quality benchmark which assesses their advice and support on employment and training. This is somewhat unique within the arts sector; the award is difficult to achieve and mainly offered to colleges, schools and private companies. It reflects the organisation's commitment to developing professional dancers as performers, producers and cultural leaders through quality CPD.

Christina was asked to think about what a new network of organisations that offered CPD in participation practice could offer artists and other sectors. Akademi had observed that in the current climate numbers of artists wanting CPD are increasing and their needs are broadening with many artists requesting mentoring by established artists. In her opinion there is also more work to be done for artists that are highly established and experienced who may need extra support and who could become cultural leaders and key influencers in the sector. She also felt that there needed to be more opportunities for practitioners to develop work in lab situations and to experiment with artists in different fields. The provision of time and space for artists to trial new processes is vital. Finally there is a need for greater understanding about how participation works in larger arts institutions and insight from commissioners of participation work so that artists and arts organisations can understand what drives participatory commissions and what CPD is needed. This would aid a wider discussion about the direction and security of future participation work.

Cardboard Citizens

ArtWorks London interviewed Tony McBride, Director of Projects at Cardboard Citizens, who explained how its participants are trained and engaged as practitioners for the company and gave an overview of the organisation's participatory CPD offer for its artists.

About Cardboard Citizens

Cardboard Citizens is a theatre and performing arts organisation based in the London Borough of Tower Hamlets. The organisation was developed over 20 years ago and works to transform the lives of homeless, marginalised and displaced people using theatre training workshops and performances as a means to develop skills and confidence and share experiences of homelessness with a wider public.

Cardboard Citizens adopts an ethical framework for participatory theatre and debate using a particular theatrical methodology called Forum Theatre or Theatre of the Oppressed, pioneered by Brazilian theatre-maker Augusto Boal, which can help facilitate change within individuals and communities experiencing oppression. The organisation works directly in participatory contexts with its members who include the ex-homeless, homeless, and young people not in education, employment or training (NEET) who are at high risk of homelessness. It also has over 20 years of delivering workshops for those in the theatre profession and is now formalising a CPD offer for external professionals, partners, practitioners and artists working in social sector contexts. Cardboard Citizens' core artists include a small staff team of internal practitioners (directors, facilitators and trainers) who have a mix of theatre and ex-homeless backgrounds, a number of freelance practitioners, some of whom have long relationships with the company, and a changing team of actors who are homeless/ex-homeless company members, trained and employed each year to tour with a theatre production and mentor other participants.

CPD and training for artists delivering participatory programmes

For some time Cardboard Citizens' CPD offer for its staff team of internal practitioners had been informal, based on a support system of coming together to discuss and challenge their practices. However the value of CPD has been recognised over the years and it has now become a more formalised process underpinned by appraisals and regular supervision, although the importance of informal gatherings and discussion are still recognised. Training includes safeguarding and gaining practical knowledge about working with participants with specific needs, such as those with autism or a learning disability. There are also company-wide training days supported by Broadway's Real People (HR Consultants) on performance management and personal development for instance, or individual training needs such as computer skills or the creation of budgets, which the internal practitioners attend. The internal practitioners will also take Arts Award training to be able to offer this to the young people they work with. Individual training or development opportunities can be identified and the organisation is committed to supporting the internal practitioners' training needs within the capabilities of its finances and programming. As a result the practitioners are operating confidently, skilfully and flexibly, offering a high level of quality support for its participants across a range of issues circumstances and needs.

Each year, Cardboard Citizens trains and recruits around four actors from its homeless membership who have attended its forum theatre workshops. These actors, who may have little or no experience of acting before becoming Cardboard Citizen members, go on a three month tour with the theatre production and for some this is their first time engaging with a professional work contract. The actors are offered a high level of support, receiving three days of CPD in addition to weekly meetings

with the organisation's Information, Advice and Guidance Manager who is in post specifically for the members. Their CPD includes boundaries and limitations, self protection, dealing with people suffering substance abuse, negotiation skills, and peer mentor training – the actors have the chance to engage with homeless audiences after the theatre production to provide information and support. Additionally both members and actors are offered Personal Employability and Reflection for Learning (PEARL) training; an optional accredited programme awarded by the Graded Qualifications Alliance established in partnership with the British Theatre Dance Association, Manchester College and the University of Exeter in 2004. It builds personal development and employability skills through the assessment of a set of core competencies and participation in the organisation's theatre programmes. The actors are also encouraged to organise their own meetings to discuss their experiences and identify any challenges, which is fed back to the organisation. This evaluation feeds into Cardboard Citizens' understanding of the actors' needs and those of its membership.

The organisation has just completed the design of its own competency framework. This will complement the existing appraisal and supervision process for internal practitioners and actors, providing an overview of the capabilities required to undertake participatory work effectively and a framework for CPD. Presently the internal practitioners need to maintain a number of qualities and competencies for the work they do, which include self motivation and the ability to motivate others, confidence, self protection and operating safely within boundaries. Additionally the actors possess competencies in empathy, social skills, self awareness, motivation and managing feelings, which form the basis of the PEARL accreditation. The training and support offered by the organisation ensures these competencies are built on and helps to guarantee the success of its work.

Managing quality in the delivery of CPD

For Tony McBride, a quality CPD and training programme for artists working in participatory contexts is defined by its ability to balance strategic preparation for this type of work - ensuring the necessary skills and qualities such as safeguarding, complaints management and quality communication are developed and in place - with a responsive training offer that can react to the needs and challenges that arise during the work; the more responsive it can be the better to ensure practices are fresh, dynamic and relevant. It should also value on the job training and advocate for artists and participants learning together at the same time. This should be an ongoing process of experiential learning; the practitioner should feel they are progressing whilst facilitating the progress of others. Feedback and evaluation on the training for practitioners, as well as the participants' experiences, will help ensure the quality of CPD. The use of accredited courses such as PEARL also helps organisations to assess the quality of the delivery of their arts programmes through participation.

However Tony is aware that as resources become challenged for arts organisations, CPD provision for artists may be the first cuts made. A network of practice and shared resources could help protect the provision of quality training and support. This network could help organisations access specialist advice and expertise through forming non-arts partnerships as well as encourage discussion and sharing of good practice between artists and practitioners working in participatory settings.

Sarah B Davies - December 2012

For more information about the PEARL accreditation, visit: <http://www.qqal.org/personal-achievement.html>

Entelechy Arts

ArtWorks London interviewed Rebecca Swift, Creative Producer at Entelechy, who provided an insight into the organisation's approach to embedded CPD for artists working in participatory settings and explained the concept of mutual learning and a unique induction process for new artists to the company.

About Entelechy Arts

Entelechy Arts is a multi-disciplinary participatory arts organisation based in the London Borough of Lewisham. It was established 21 years ago following a collaboration between theatre director David Slater and a clinical psychologist. The organisation aimed to work alongside people with learning disabilities through theatre and dance to uncover their stories and help them form new relationships with society. This aim still guides the organisation today although a broader arts offering has been developed that includes film, music and multi-sensory arts. Entelechy delivers an evolving arts programme that includes participatory, social, exploratory and performance strands and develops collaborative relationships with enabling organisations in fields such as the arts, social care, health, education and local government.

The company produces numerous high quality arts projects and large-scale performances that are developed by and with its participants. These include young people with long-term health conditions and complex disabilities, adults with profound and multiple disabilities and the elderly in, in addition to the families and supporters of all of these groups. Whilst based in South London, the work of the organisation explores locality in a number of global contexts, elevating high quality local work in Lewisham alongside high quality local work in Brazil or America. The sessional artists and associate artists Entelechy works with cross the boundaries of different arts disciplines and are experienced in a range of different ways. They are not necessarily skilled in participatory practices but maintain a flexible methodology, being able to respond to the moment and work confidently with uncertainty. Some of the artists are very well known in the arts world, while others may be experienced support workers or health workers who were also trained artists.

CPD and training for artists delivering participatory programmes

Entelechy sees its practice as a process of enquiry and investigation, "a university of thought", and the organisation has a long history of embedding CPD as a way of protecting and enhancing its research and development. The CPD is "structured in its lack of structure" - not a bolt-on programme of training but rather built in ongoing support for exploration that is specified in artists' contracts. Entelechy is invested in creating an environment with quality listening and quality interaction that enables its participants to develop their own sense of agency, and this prescribes the type of CPD needed for artists and the sort of structure for support. There is a range of CPD on offer: training workshops cover First Aid, risk and health and safety, whilst in 'salons' artists and Entelechy's Human Rights group (which includes artists, legal specialists, older peer mentors and volunteers) investigates rights and boundaries in their work through intellectual discussion and research, considering action points and further training needs. There are also a series of regular 'check – ins' to identify bespoke training needs and to talk about what was learned during a project.

An important and interesting area of CPD is the organisation's induction process for newly recruited artists. All artists, regardless of prior experience and knowledge, are asked to attend a session of 'Ambient Jam', a regular participatory programme run by Entelechy that incorporates improvisation, movement and music for adults with complex/profound disabilities, professional dancers, musicians and young volunteers. Through group improvisation the artists are offered important insights into a

range of participants' abilities and learn to respond quickly to different unpredictable moments, gaining and/or honing listening skills, risk-taking, moment by moment decision making, creating a sense of belonging and ensemble, and quality non verbal communication. This is a tremendous experience which prepares the artists for participatory work in a range of other settings and for continuous learning and personal development during the delivery of their work.

The notion that artists are learning and developing whilst they are delivering workshops which are intended to develop participants points to a concept that Entelechy refers to as 'mutual learning'. This also frames the CPD that is delivered with external training partners and Entelechy aims to create an environment for mutual training with partners, who include health providers, physiotherapy and speech therapy teams and specialists on autism, dementia, visual impairment in hospitals. Mutual learning recognises that someone can teach you as much as you can teach them and that there is a continuous opportunity for learning. As a result of the offer of experimentation and the level of CPD offered, artists regularly stay with the organisation to work on new projects, recognising that Entelechy allows them to grow, and develop new approaches.

Entelechy does not currently accredit its CPD for artists in participatory settings, although health training and first aid is certified. As it sees itself as a form of university with a difference, a laboratory for learning, it has considered exploring accreditation for its CPD. However, the organisation is cautious that accreditation may bring with it a potential risk of fixing its learning programmes into a more rigid framework, which may hinder the authentic learning that it currently provides.

Managing quality in the delivery of CPD

For Rebecca Swift, quality artists' CPD requires a practical induction that frames mutual learning and the letting-go of methodologies in favour of experimentation; establishing a safe space to take creative risks. It needs to include an ongoing human rights conversation and a constant dialogue with professionals in the health, education and social sectors. It should also support the coming together of artists of different disciplines, developing a curiosity of other approaches and methods and continual learning about their own practices through the understanding of others' work.

The quality of the arts aesthetic remains high due to the diversity of participants and artists brought together. This cross fertilisation of different disciplines fine tunes sensory language allowing for new inventions. The training Entelechy offers its artists enables them to create a good sense of ensemble and belonging within these groups and supports participants' in developing their own agency. 'Check-ins' and routine evaluation exploring the achievements, benefits and concerns helps Entelechy to assess the quality of the CPD they provide. Forums and arenas that promote discussion help to ensure that the CPD is relevant and effective.

Could a new network of CPD providers develop the notion of arenas and salons to assist collaborations between different artists, participants and expert practitioners from other sectors where experience can be shared, thinking joined up and mutual learning promoted?

Sarah B Davies
December 2012

Ovalhouse Theatre

ArtWorks London interviewed Stella Barnes, Director of Participation at Ovalhouse, who described the organisation's CPD offer for its artists that work in participatory settings and discusses how learning is distributed throughout the sector.

About Ovalhouse

Ovalhouse Theatre is based in the London Borough of Lambeth. Its work is divided into two main strands: the production of innovative theatre work and its Creative Youth programme, both of which are given equal priority and there is an even relationship between the two. Originally set up as a charitable mission in the 1930s the organisation's ethos was to represent the voices of those that are not supported in the mainstream. Today Ovalhouse maintains this ethos with a broadened understanding of whose voices it speaks for, which includes both its main beneficiaries of the Creative Youth programme, young Londoners, and its artists.

The Creative Youth team specialises in working with some of the most isolated and marginalised young people in south London. The different participatory settings this work pervades includes schools, Pupil Referral Units, youth services and youth justice departments, and community contexts. The artists that the Creative Youth team employs for its participatory work range from established artists/practitioners (actors, directors) that are experienced in participatory arts and also make their own work, emerging practitioners including exiled artists and those who have recently graduated from applied theatre or other arts degrees and have little or no experience in participatory settings, and young people who are either in training with Ovalhouse or have trained with the organisation and have gone on to become professional tutors.

CPD and training for artists delivering participatory programmes

Ovalhouse has a long tradition of arts and education and delivering the right CPD for artists is something the organisation has committed itself to. The training offered is responsive both to the artists' needs and interests as identified in reviews, and the areas of need within the organisation's programmes of work. A specialism of Ovalhouse is 'ethical leadership' and all artists and practitioners receive training in this which is delivered in a highly participatory way. As groups, the artists create their own understanding and values of ethical practice and develop their own manifesto which states how they will put these values into practice.

At entry level, young people between 16 and 25 are recruited to work in the company as Young Associates each year specialising in different aspects of theatre work such as stage management, workshop leading, directing producing or play-writing. They receive a mix of formal training and mentoring and informal on the job learning. A number of sessions cover basic information to become a confident practitioner: Risk assessment, health and safety, safeguarding, budgeting, workshop planning, first aid, evaluation, and workshop delivery training. They also work towards their Arts Award which recognises and accredits their development as artists and arts leaders and encourages reflection on their own work as they are training. They receive mentoring with a practicing artist so that the more theoretical training is employed in the contexts of the workshops they plan and deliver. These young people recognise the transferable skills they gain that can be used in the arts and beyond: communication skills, high level of understanding of working with young people and being a role model. Through this programme they become more independent and are more equipped to find further work.

The emerging artists and more experienced artists, or Advanced Skills artists that work with Ovalhouse are selected for their specific qualities and competencies which are relevant to the participatory contexts they will be working within. These include a toolbox of different arts skills and approaches, the ability to reflect and turn that into action, the ability to work collaboratively and the aptitude to mentor a young person. The artists are consulted with on their training needs which may include arts-specific training to top up their artistic strategies or training specific to the needs of the participants such as safe touch for children with autism or de-escalation for artists working in Pupil Referral Units. Some Ovalhouse's artists ask for more training in physical theatre which suits the needs of many participants who are not fluent in English.

All of the organisation's programmes are fundraised for and CPD is allocated within each budget. The training is delivered both in-house and collaboratively with other specialist organisations and charities within a framework for shared learning, for example a community drugs programme trained Ovalhouse in 'cycles of change' – a structured intervention often used within criminal justice contexts and rehabilitation of drug users that is related to Cognitive Behaviour Therapy - and in turn Ovalhouse trained them in drama skills. This has been incorporated simultaneously in each organisation and Ovalhouse now uses cycles of change as a way of relating drama work to real barriers to change and in goal setting for at-risk young people. The training delivered in-house is largely unaccredited, except for the Arts Award for young people which is accredited through Trinity College London, and the safeguarding and first aid training which is certified.

Managing quality in delivery of CPD

For Stella Barnes, quality CPD is defined by how well it responds to different needs and how empowering it is, either by giving artists more skills or enabling them to interrogate their work in new ways. Importantly it needs to be participatory in its delivery, mirroring the values of participatory art practice itself by involving the artists in their own learning and development as much as the artists involve participants in the development of their own creativity.

Feedback gained from participants and partners helps Ovalhouse assess the quality of the CPD they provide artists, demonstrating that the artists have successfully put into practice what they have learned. The organisation monitors their practices to ensure that the artist has been empowered to embed this training into their work.

However, Stella recognises that artists are not solely gaining training and development through the CPD offered by Ovalhouse; learning travels across pockets of the sector gained through the artists' work with a number of other arts organisations and in other participatory contexts too, which in turn comes back to Ovalhouse as those artists return. In recognition of this cycle of knowledge sharing, the organisation insists upon structured reflection on learning. This reflection consequently benefits a wider range of participants and arts organisations as the artists go again to work in other contexts, and the cycle continues. We are all learning all the time. Stella acknowledges it is often difficult to justify resourcing training for freelance artists but believes the sector on the whole has a responsibility for quality CPD, regardless if artists take that experience and knowledge to another organisation elsewhere. This is part of a natural dissemination of learning.

In a sector where its main core of workers are freelance and operating in a number of different contexts and organisations, could a new network of CPD providers build on this concept of a natural distribution of knowledge and experience to eventually influence the practices of the wider sector?

Sarah B Davies, December 2012

Spitalfields Music

ArtWorks London interviewed Clare Lovett, Acting Chief Executive & Programme Director for Learning & Participation at Spitalfields Music, who described the organisation's CPD for artists working in participatory settings and discussed the issues of accredited training.

About Spitalfields Music

Founded in 1976, Spitalfields Music produces live music experiences in Tower Hamlets and London's East End. There are two main aspects of the programme: the delivery of annual, seasonal music festivals in winter and summer time, and Learning and Participation programmes which are scheduled year round. Both are considered equally, forming the organisation's whole programme with commissioning constantly taking place across both areas of the programme.

Learning and Participation is split into 3 areas of work: schools; community; and professional development. Spitalfields Music's participants range from young children to over 80 years old. The work is largely based in Tower Hamlets and the organisation aims to "infect" its local area with a wide range of music and participation opportunities in a mix of different settings and key local institutions that people can connect with. This includes hospitals, libraries, schools, markets and locations that don't ordinarily have an arts focus, which increases the likelihood of meaningful conversations with the local community. The professional development strand works to increase the skills of both music specialists and non specialists, e.g. teachers, play workers and library workers. Centrally, the organisation works with its Associate Artists, supporting artists and young Trainee Music Leaders, Spitalfields Music's annual programme for training young emerging artists in creative music making in participatory contexts, who all benefit from this strand of work.

CPD and training for artists delivering participatory programmes

Spitalfields Music is committed to broadening the number of artists interested in participation work and offers on the job training, professional development and leadership experience to the artists it recruits, often building a long term relationship of support. Informal support includes regular meetings that focus on artists' career guidance and development at Spitalfields Music and beyond. This helps to challenge their own practice and aids the organisation in selecting the right artists for the right music projects through knowledge of their interests and strengths. The formal training includes an annual CPD weekend for the organisation's core artists, who are experienced performing artists with a specialism in participatory settings that work on a regular basis with the organisation. The CPD weekends were developed on realising that these mid career artists need reflection time, opportunities to build resilience in the current climate, and to network. These artists often work in isolation and there are few opportunities for professional development and training at their level of experience. Each year an invitation is sent out to these artists asking what they would like covered, enabling them to inform the content of these sessions. Much of this training is about reflecting on leadership styles. Spitalfields Music's intention is to open this opportunity to its Associate Artists – artists renowned in their field, ranging from The Sixteen to young local artists such as Mica Levi - which will offer them the chance to collaborate with other artists.

The organisation's Trainee Music Leaders are engaged in a different training programme. This annual scheme recruits a small amount of young emerging artists to work and train for one year at Spitalfields Music. They receive a core training package specific to their needs throughout the year, mentoring, and participate in at least 2 large scale projects within the Learning and Participation programme which puts their CPD into context and creates an opportunity for experiential learning. This year the focus was on engaging on Black, Asian and Minority Ethnic (BAME) young artists into

the Trainee Music Leader programme, as part of the organisation's commitment to diversifying the workforce and redressing the balance in arts leadership.

The artists that work with Spitalfields Music are recruited for a range of specific qualities and competencies which are relevant to the participatory contexts they will be working within. This includes being exceptional communicators and possessing a curiosity about working with other people. Regular conversations and dialogues with artists assess training needs which will support the qualities of the artists and develop their leadership capabilities. While it is difficult to track the impact the CPD has had on the more established artists' programme, evidence shows that many of the Trainee Music Leaders have gone on to become support artists within the organisation, leading workshops on the Learning and Participation programme or are networked into other institutions.

The overall CPD offer is delivered in different ways; training is delivered in-house, leadership development is delivered by Goldsmiths Community Music lecturers, and music education hub directors such as Karen Brock from Tower Hamlets Music Hub, and guest industry speakers are invited in to talk about the work they are doing. The organisation has found it difficult to find funding specifically for CPD and therefore it relies on core funds and in-kind support, although Youth Music allows CPD to be dedicated in its grants.

Currently training is unaccredited and the organisation has found some resistance to certain forms of accreditation from its artists, such as courses that provide artists with a qualification to work in schools. Artists seem to value experiential learning and practical on the job training over courses whose content may not be relevant and which can take a long time to complete. Spitalfields Music explored accrediting the Trainee Music Leaders programme with the University of Roehampton but found that the different cultures of a higher education institute and a small arts organisation made this difficult to navigate. The organisation has since decided to allocate £300 per year to each of the trainee leaders to use for their own CPD. They make a case for what to use that money for, which may or may not be accredited.

Managing quality in delivery of CPD

For Clare Lovett quality artists' CPD is a bespoke offer rather than a 'one size fits all' approach. In the current climate many artists feel the pressure to keep delivering without taking the time to think about their own practice and skills needs, therefore creating a space for still reflection is vital. Artists also gain a lot from interacting with other artists at different stages in their careers and a range of levels of interventions at early, mid and established stages are effective.

Clare was asked to consider how a new network of arts organisations providing CPD could together develop quality training and support. In her opinion both artists and arts organisations can learn a lot from understanding different arts practices and a cross art form approach to CPD would enable a wide range of perspectives on good practice. CPD could also explore links with other creative practices such as science technology and communication. Importantly for Clare the network would help protect participatory practices and create resilience through developing skilled leadership and reflection on practice in a climate that is impacting on the arts' finances and opportunities.

Sarah B Davies - December 2012