

Evaluation report on New Audiences Funding to support
capacity building initiatives linking the CreativePeople
Network and the Disability Arts Sector.

Work undertaken between July 2002 – October 2003

Sue Williams
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1 Introduction

This report tells the story of the work of the CreativePeople Disability Co-ordinator, over the period of the first year of a two-year project. It's' emphasis is to explore the process of developing a series of projects to increase the CreativePeople networks' ability to respond, and include disability organisations and disabled arts professionals. This report is an opportunity to identify the learning that has taken place in the course of this work; all outcomes positive and negative are seen as learning opportunities.

This work takes place in the context of a number of equality initiatives and legislation

This document has been structured in such a way that it reflects the creative process, which has been used to develop the work.

1.1 Aims and Objectives of the Report

This document sets out to recount the process through which, development work and a series of projects have been developed.

In addition to this function the report aims to: -

- To identify approaches that have proved successful in the context of CreativePeople and to consider why this was so.
- To identify approaches that have not worked in the context of CreativePeople and to explore why these interventions were unsuccessful.
- To provide opportunities for others in the sector to benefit from the experience.
- To record and map the development of the six projects.
- To explore the development/thought processes which are evident in inclusive development work?
- To recount the process through which the CreativePeople Disability Co-ordinator has developed a series of projects working with the CreativePeople network.

2 Context

2.1 CreativePeople Background

Professional development for the arts & crafts

Mission Statement

CreativePeople's mission statement is to create a national network that will support providers of information, advice and guidance on professional development in the arts and crafts by sharing information and expertise

Description of CreativePeople

The CreativePeople Network is a network of over 140 arts and cultural organisations, providing information, advice and guidance on professional development in the arts and crafts. The 140+ organisations are grouped either by geography, artform or interest. There are currently ten partnerships representing four English regions (London, South East, South West and North East), four artforms (crafts, dance, literature and visual arts) and two cross-sectoral partnerships (arts management, community arts).

The Arts Council initiated the network after a yearlong consultation with the arts sector and invested £1 million in a two-year pilot to address an identified need for improved provision for professional development within the arts and crafts.

The network is a virtual organisation and has unincorporated association status.

CreativePeople's Remit

The CreativePeople network is designed to add value to the work of their partner organisations, helping them to become stronger and better, which in turn helps arts and crafts professionals to become better at what they do.

CreativePeople achieves this by providing a mechanism for sharing information and best practice; lobbying for professional development in the arts and crafts; and providing sector intelligence.

CreativePeople does not provide specific training to arts and crafts professionals.

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Arts professionals working in the sector will benefit from CreativePeople's referral system, which ensures each individual is referred to appropriate high quality professional development easily and quickly.

CreativePeople's Achievements

CreativePeople's achievements during the pilot phase (2001-2003) include:

- The creation of a network consisting of over 100 diverse information, advice and guidance providers from across England to share information and practice
- The development of a website portal that allows partner organisations to share online information resources
- Developed a best practice guidelines in the delivery of information, advice and guidance
- Established a mechanism for collecting data on professional development in the arts and crafts that will help to identify current trends and future skill needs
- Developed a broader understanding of the different learning needs of individuals and the different needs of professionals working in the sector

The future of CreativePeople

The Arts Council continues to support CreativePeople and the development of an inclusive network serving the professional development needs of all professionals working in the sector.

CreativePeople has produced a development plan (from which the details in the profile are taken) covering the period 2003-2006, which is based upon four objectives:

- Network development
- Capacity building
- Advocacy

2.2 Structures within CreativePeople

CreativePeople is a virtual organisation; it is a complex weave of organisations working together in myriad ways. Central to the operation of the network is the Management Committee, (as of July 2003 it is referred to as the Partnership Group) and Project Manager. The Partnership Group is made up of a representative of each of the 10 hubs. A Chair and Vice Chair have been appointed and perform the traditional functions ascribed to those roles.

The individual hubs are made up of several partner organisations that meet regularly to develop and steer the work of the partnership.

Working groups have been established to carry out specific tasks, as of October 2003 there were 10 working groups (see appendix 1).

CreativePeople employs a full time Project Manager, who supports the network and the development of CreativePeople.

Arts Council England employs a fulltime Cultural Diversity Co-ordinator and a disability co-ordinator to work solely with the CreativePeople network.

2.3 Funding

New Audiences have provided a £50,000 capacity budget and £10,000 towards the costs of the Coach/Mentor Role.

3 Consultation Process and Establishment of the role of Disability Co-ordinator

3.1 Co-ordinator or Hub?

The Arts Council initiated a consultation process to establish the CreativePeople network; this process highlighted the need to develop a response that included Cultural Diversity and Disability.

The following outlines the process undertaken: -

- Approval from Council for the biggest single investment in professional development by the arts funding system
- Road shows – a series of **twenty-seven** consultation events over a 12-month period, discussing the ideas of a network/service/CPD within the arts. Each region organised a seminar for key organisations (as defined by the regional office) and the national office conducted a number of seminars for national organisations.
- Based on the feedback from the consultation road shows, the Arts Council developed a **two-stage open application process**, asking for groups (later to be called hubs) of organisations to come forward and suggest how the Arts Council's vision could be delivered
- The application pack highlighted the Arts Council's desire for groups of organisations to work together and outlined a stage two of the development process.
- Stage two was designed to further develop ideas that the Arts Council viewed as delivering the described vision
- The Arts Council selected ten applications for stage two development and awarded £5,000 to each application for further development work
- The Arts Council also noted that of the few applications from Black led and Disability led organisations, none had satisfied the selection criteria
- To address this imbalance and to ensure the development of an inclusive network, the Arts Council conducted another series of consultation meetings with the Cultural Diverse arts sector and the Disability Arts sector
- A findings paper was released to all participants, detailing the Arts Council's plan to create and fund two dedicated hubs; one for Cultural Diverse arts professionals/arts practice and one covering Disabled arts professionals/Disability arts

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- The findings paper generated a number of comments and additional consultation meetings were held
- Based on input from both sectors, the Arts Council decided to create two co-ordinator posts with the remit to help CreativePeople build an inclusive network/service

3.2 The Coach/Mentor Role

As part of the new audiences funding, the Co-ordinator role was supported by a Coach/Mentor role, there were two main reasons to develop this role:-

- To support the co-ordinator post, given the complex situations within which the co-ordinator would work and the competing agendas of the numerous factions involved in the work.
- To test the viability/usefulness of a coach or mentor for people working in the arts.

A coach was initially appointed to this role prior to the appointment of the Disability Co-ordinator. As a result of geographical location and access issues it was decided to end this coaching relationship (November 2002), in order to appoint someone more London based. The job description was changed and Sarah Scott a freelance consultant with experience in this field was appointed to the role of Mentor in January 2003. The title was changed from coach to mentor, as it was felt that the mentor brought specialist knowledge and expertise in the disability the sector to the role. Whereas it was felt that the term coach referred to a more generic support for the Co-ordinator role.

The mentor role has been successful element of the work undertaken so far, it functions well on many different levels. The key elements of the success of the role have been: -

- Choice the mentor was selected by the co-ordinator.
- Short regular meetings and regular email contact mean that the co-ordinator has consistent support.
- Agreement between mentee and mentor with regards to the remit of the job description
- The Mentor has experience of working within the arts funding system and the disability arts sector and understands the issues and complexities of

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both areas.

- Both the mentee and mentor understand the parameters of the relationship.
- Respect and trust – both ways!
- Commitment on both sides.

3.3 The value of the Mentor

The mentor role has been invaluable in providing essential functions to support the co-ordinator role and enhance its' effectiveness.

- Space to discuss the wider context of the work and its implications that in other circumstances would not arise with colleagues.
- Validation of assessment of the political landscape.
- Encouragement and support to deal with hostile and challenging situations.
- Objective comment on the work developed.

3.4 Issues

Although the mentor role has been hugely successful and has enhanced the Co-ordinators performance, it has been important to identify issues that can change the balance of the work and change the nature of the relationship.

- It has been important to maintain a relationship that doesn't replicate a line management scenario.
- The mentor needs to be able to distance themselves from the outputs of the co-ordinator, and invest themselves in the process rather than output. The success of the mentor should not be judged by the success of the mentee.
- Reporting back on the process can be difficult – and can challenge confidentiality issues.
- Meeting access requirements when both the mentee and mentor are disabled can be an issue – who should take responsibility?

3.5 The environment within which the work has taken place

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In order for the role to have a beneficial impact on the CreativePeople network it was important to acknowledge the environment and culture within which the work is to take place, and acknowledge: -

- What is fixed?
- What needs to change?
- How does change need to happen?

Given the complexity of CreativePeople and its' own aims and objectives it was clearly important to identify the context within which the work takes place prior to the development of any initiative.

These issues were initially identified as: -

- The subject of any work developed must relate to information, advice and guidance (IAG) and professional development.
- The role itself was not about providing information, but to support the development of a network, which includes disability organisation and disabled arts practitioners.
- Any work developed must involve working with the CreativePeople partners and hubs in order to be relevant or to have any long lasting value.
- The co-ordinator needed to be involved in the decision-making processes of CreativePeople in order to influence policy and effect change.
- The Co-ordinator needed to work directly with the disability sector and disability organisations in order to identify real and relevant strategies for the development of the network.

Overall Aims and Objectives

Based on the above “givens” the following aims and objectives were developed for year one: -

- To promote the value of CreativePeople and CPD to disabled people/disability organisations.
- To identify any barriers which prevent disability organisations becoming involved in and delivering services as part of the CreativePeople network.
- To identify ways in which CreativePeople can become more inclusive.

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- To identify additional funding sources to assist the work.
- To support disability organisations to become partners in CreativePeople.
- To identify strategies that will facilitate the development of knowledge and skills exchange between disability organisations and CreativePeople.
- To identify project partners who will participate in the work.

4 Definitions

4.1 Definition of Disability

The term disability has been defined by the Co-ordinator, it encapsulates the social model of disability (originally identified by Vic Finklestein), which is acknowledged and supported by the disability sector (both arts and no-arts)

Those included under this definition are: -

- Physical mobility impairments
- Hidden Impairments
- D/deaf hearing impaired
- Blind/visual impairments
- Survivors of the mental health system
- Older People

For the purposes of this report and the work referred to the term Disability is used in the context of the social model of disability. The social model specifically refers to discrimination experienced by individuals as the result of an impairment. For example a wheelchair user will face discrimination due to the lack of access to an IAG service. Someone who is a survivor of the mental health system may experience negative attitudes in a variety of contexts relating to professional development and employment. The underlying premise of this definition is that it is not the individual or their physical condition that is the problem but the lack of access in its broadest terms to the services of the CreativePeople network, it is hoped that by taking this approach access to services will be improved for a broader range of individuals than just disabled people.

This definition differs from those of the Disability Rights Commission (within the context of the DDA) and the World Health Organisation as it was felt that a broader definition needed to be applied to capture the diversity of disabled people.

In approaching this role it was also important to acknowledge that disability is a cross cutting issue that affects a diverse range of people regardless of cultural background, gender, sexuality and family background. This ethos has underpinned and influenced the development of this work.

4.2 Definition of Professional Development

The term professional development or continuous professional development (CPD) will be used frequently in this document. It is actually a term that is widely used and means different things to different people. For the purposes of this work a broad definition of professional development has been taken and describes any given activity or opportunity which supports practitioners to improve their practice. To quote Edward Birch Arts Council England's lead officer for CreativePeople and Head of the Former Employment Team: -

“...Before I get totally carried away discussing the merits of CPD, should I produce a definition of the development activity an arts professional can engage with? No. Any definition or list runs the risk of excluding an activity that some may think is essential to their own development. If we focus our attention on accredited learning programmes and short courses, we overlook learning opportunities such as practice-based research, mentoring schemes, peer group support and self-appraisal. Instead of defining the actual activity (this is something for the profession, individual and provider to discuss), it maybe more useful to highlight three or four possible outcomes of CPD. ***I consider any development activity that undertakes to enhance artistic or management practice, increase employability and facilitate personal development, as professional development...***”

4.3 Definition of Practitioner

The term practitioner has been defined by CreativePeople in this context to mean:-

“those performing, creating, supporting or managing across the arts, crafts and cultural sector. Includes, but is not limited to, artists and crafts workers of all sorts, their employers (in whatever sort of relationship) and facilitators”

(CreativePeople Development Plan July 2003)

5 Inspiration Motivation for the Work – What inspires the Work?

The role of the CreativePeople disability co-ordinator is a new one, created specifically to work with the network solely on disability issues. Given these restrictions there is still a lot of scope to interpret the role and give it a unique focus. Working with a network which consists of over 140 arts organisations is no small task and therefore requires a more creative approach to ensure that the work has value and endurance.

The prior knowledge and experience of the co-coordinator obviously has a strong influence on the way in which the subject is approached and perceived.

Key interests, knowledge and themes which have influenced the development of this role are:-

- A strong interest in the process of culture change, especially managing change across different cultures within one organisation.
- A consistent re-affirmation (experienced in different roles) that training and education (of disabled people), are fundamental to the inclusion of disabled people in the arts.
- A strong history and commitment to the disability arts sector and its development.
- Experience as an information, advice and guidance provider, and an understanding of how the process of IAG relates to disabled people.
- An interest in exploring new ways of working within a network.
- A commitment to inclusion and equality.

These issues have all informed the development of initiatives with the CreativePeople network, and specifically relates to how old issues have been given a new approach.

5.1 Materials – What resources are required before embarking on the work

Any work undertaken within the equalities sphere is challenging – that is the nature of the work. The process itself involves testing assumptions prejudices and working practices.

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Before embarking on this work it was key to identify the materials, qualities and structures required undertaking the role effectively. Again the layering of professional development issues within the already complex landscape of disability increases the need to identify what will make the initiatives work. This was exacerbated by the time limitation of the role and the need to have an impact on the CreativePeople network in a short period of time. (Initially the Co-ordinator was appointed for a fixed term of one year – with only a possibility of an extension).

Developing any initiative based on increasing inclusion of any group or issue requires a diverse range of resources or the development of resources prior to engaging in the subject.

The following were identified as essential to undertake the role (by the co-ordinator):-

- Knowledge of the disability arts sector and political landscape.
- An understanding of the difficulties that are likely to occur, and an acceptance that the role will be difficult
- An understanding of IAG and its' processes.
- A mentor and support structures for the role.

6 Research/Methodology

An action research methodology was adopted, due to the nature of the CreativePeople network (i.e. the pilot phase was focused on developing the provision of services) and the initial 1 year time limitation of the co-ordinator post, it was important to combine the collection of information and the development of initiatives. So that the projects could be tested with, and alongside the services provided by CreativePeople.

The initial consultation and research phase took place between August 2002 and December 2002.

This phase focused on identifying an approach/strategy which identified key stakeholders and partners who may benefit from the future outcomes of the work.

The key stakeholders were split into 3 broad groupings.

- Disability organisations and individuals
- Regional Arts Council disability link officers
- All CreativePeople hubs.

Discussions took place with all of the CreativePeople hubs leads, with the majority of the regional Arts Council Officers with responsibility for disability and with key disability arts organisations and companies.

7 Selecting the Medium/Format

Making Marks/Making it Real

The work undertaken in the first year has been divided into two areas:-

- The development of 6 projects which support the development of disability organisations to become involved in the CreativePeople network.
- The provision of information, advice and guidance to the CreativePeople network on how to build its' capacity to provide services and respond to the needs of disabled practitioners.

7.1 Work Directly with CreativePeople

Developing a strong relationship with network has been essential in trying to push forward any initiatives. The Co-ordinator has worked with the network in various ways to increase knowledge and understanding. This work should not be underestimated or undervalued, as frequently IAG is given a low status.

This work has included: -

- Input into the CreativePeople management Committee.
- Input into various CreativePeople working groups.
- The provision of information and guidance to hubs and hub partners, on a range of issues relating to access and inclusion.
- Participation in Network sharing days.
- Advice on the planning and access of events.

7.2 The Projects

Key Elements of the Projects

The portfolio of projects was designed to develop an interlocking strategy to increase the services and skills within the CreativePeople network.

They all operate on the principle that in some way they will need to develop links and partnerships with CreativePeople. As a result it is anticipated that knowledge and skills will be exchanged in the process of the work, and in turn will create a greater understanding of disability issues within the network.

The projects have been designed to work on an individual basis but also to add value to each other. It is anticipated that outcomes in some of the projects will be of value to the others, for example the Development Needs analysis project will have implications for all of the projects and to the practitioners attached to them.

7.3 Project 1 – Culturally Diverse Disabled arts Professionals

This is a joint funded project combining the work of the Cultural Diversity and Disability Co-ordinators, exploring access to professional development for culturally diverse disabled people. As it was acknowledge that neither the cultural diversity or disability sectors have a track record in this area.

Discussions with a number of disability organisations highlighted concerns that culturally diverse disabled practitioners were still not represented within the sector and that initiatives need to be developed to support culturally diverse disabled people.

Historically this issue had been explored and had resulted in either work being developed and dropped or desk based research, which have come to a halt and with no major initiatives directly supporting this work, as a result there is still no infrastructure for this work.

Culturally diverse disabled people experience different levels of discrimination due to the combined effects of disablism and racism. This is complicated by the fact that sometimes these may come from the very communities that should provide understanding and support. However often culturally diverse disabled people report an experience of disablism and negative attitudes from their own communities and racism from the disability movement/community. More specifically culturally diverse disabled people have found it difficult to participate in the arts due to a combination of these issues and a lack of expectation.

These issues are exacerbated when combined with barriers to arts professional development.

This project seeks to demystify some of these issues through, information for both the arts practitioner and the sector, whilst at the same time providing real opportunities to address some of the barriers which culturally diverse disabled people experience in accessing professional development opportunities.

This project will focus on the development of a network of culturally diverse disabled arts practitioners, which will support them to identify their development needs and to provide opportunities for access to information advice and guidance.

The emphasis of this work is to acknowledge the experience of the culturally diverse practitioner, acknowledging the individuals experience in its entirety without reducing the issues to just cultural diversity or disability.

Aims and Objectives

- To identify the barriers to professional development experienced by culturally diverse disabled people, through the process of action research.
- To establish a network of culturally diverse disabled arts practitioners, which provides *collective* opportunities for participants to identify their professional development needs and to identify ways of meeting them.
- To raise awareness amongst CreativePeople partners and the sector of the issues facing culturally diverse disabled people.
- To embed the project within the CreativePeople Network, to ensure the continuation of the work.
- To explore and identify further funding for the group.
- To provide a model of good practice.
- To identify ways to support the professional development of individual culturally diverse disabled arts practitioners.
- To appoint a culturally diverse disabled consultant to lead the work.
- To offer real opportunities for culturally diverse disabled practitioners to explore professional development.

Thought Processes

It was difficult to explore a response to these issues given that, it was difficult to anticipate what the issues might be for culturally diverse disabled people, again the additional layer of professional development made identifying a solution even more difficult.

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In deciding upon an approach the following issues/questions were identified:-

- The need to explore real opportunities that are of benefit to the practitioner.
- Should the work be based nationally or regionally?
- How do we effectively identify the professional development requirements of culturally diverse disabled people.
- What are the models of good practice that already exist in the sector?
- What organisations expertise exists, to support the development of this work.

Because of the complexities of the issues being addressed this project took considerably longer to establish. Difficulties arose identifying the type of activity, and then identifying the appropriate expertise and knowledge of the sector and also with the additional knowledge of professional development issues.

After considering the way in which other organisations worked it was decided that an empowering model should be developed.

Taking into to account all of these considerations it was decided to develop a network (based on the empowering model of FASED) of culturally diverse disabled practitioners, bringing together people who would be interested in developing links with other practitioners, and to identify and explore their professional development needs in relation to IAG and services provided by the CreativePeople network.

This process has turned out to be a difficult one, gaining information on what has happened, accessing appropriate skills and expertise has been problematic. In some ways this process itself has reflected and illustrated how little is known about this area of work and that the sector still has a long way to go in developing a response to these issues.

This was somewhat unexpected as there was an assumption that these issues were being addressed within the disability arts sector, the cultural diversity sector and the arts funding system.

7.4 Project 2 - Seminar Event/ Good Practice Profiling

Aims and Objectives

- To promote the professional development activities, which focus on and take into account the issues facing disabled people who work/wish to work in the arts and crafts sector.
- To bring together CreativePeople hubs and partners to profile and promote CPD initiatives in relation to disability.
- To develop links and communication between disability organisations and the sector as a whole.
- To disseminate good practice to the sector.
- To develop an overview of professional development work currently being undertaken by disability organisations.
- To highlight different approaches to professional development and disability.
- To strengthen the sector through increased communication and strengthened networks.
- To promote the value of CPD.

Background

Throughout the research consultation phase it became evident that professional development was at the core (and always had been) of the work and philosophy of disability arts organisations; the majority of disability arts organisation having to create opportunities for disabled practitioners to develop their practice. In the past many professional development opportunities were just not available to disabled practitioners, it was also essential for the operation of organisations to skill up and develop a pool of practising artists to support their own project work. Initial perception of the Co-ordinator role seemed to evolve around developing inclusive services for disabled practitioners, however, it became clear that many organisations were at the cutting edge of many activities, for example Full Circle Arts in the North West were the first arts organisation in the country to establish an accredited mentor training programme.

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As a result the idea emerged to profile and celebrate the professional development activities of disability arts organisations. But not only profile the work but to share it with partners within the CreativePeople network, providing new opportunities to share ideas, knowledge and information.

Two high quality conference/seminar days will take place in February/March 2004. At the time of writing this report a national networking day of disability organisations and those working in the field has just taken place to identify organisations and individuals who have exemplary practice to represent the sector at the events.

These events will be the first disability national events to focus solely on professional development.

Thought Processes

The key elements in the development of this work were:-

- Creating new connections/partnerships between the disability sector and the CreativePeople network.
- Presenting the disability sectors professional development work as an example of good practice.
- To raise awareness of the work being done by disability organisations and its context.
- To create interest in work based approaches to development.
- The emphasis must be on good practice and the event must be high quality in all aspects of its inception and delivery.
- To profile innovative work including small scale “off the wall” projects.

7.5 Project 3 –Development Needs Analysis – Models of Delivery

Aims and Objectives

- To research models of IAG which can be used when advising disabled arts professionals.
- To explore current models of DNA/ IAG within the CreativePeople network.
- To work with a group of disabled artists/arts professionals to test the proposed models.
- To disseminate the findings within the CreativePeople network via presentations at hub and management committee meetings

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- To develop an understanding of the IAG needs of disabled arts professionals.
- To develop an information resource for CreativePeople hubs.
- To develop the work in conjunction with disabled arts professionals from FASED (Freelance and Self Employed Disabled People in the Arts)
- To build the capacity of CreativePeople hubs to provide services to disabled arts professionals, through improved IAG provision.
- To develop improved networks, through which, CreativePeople will have access to specific disability knowledge and expertise.

Background

At the heart of the IAG services provided by the CreativePeople network is the Development Needs Analysis (DNA). The DNA is a process through which, an individual can identify the skills and knowledge they require to develop their practice/career. The DNA involves an in depth exploration of an individuals skills, knowledge, professional context and aspirations. All hubs (but not all partners) within the CreativePeople network offer a DNA service, each provider delivers a different model, which usually reflects the interest or the artform of the hub.

Through discussions with Equata, it was identified that some DNA models may not be suitable for use with disabled people. The DNA can be a difficult process for both the practitioner and the information provider. If the information provider has had little experience of providing IAG to disabled people they may have an emotional response to the life/work experiences of a disabled person. For the disabled practitioner they may have undergone intrusive questioning in other areas of their life and may find some approaches to questioning and exploring their past difficult or uncomfortable.

This project was devised to explore culturally appropriate ways of providing DNA's and IAG to disabled people, which increases the ability of the CreativePeople network to deliver its services sensitively and appropriately. Existing models of practice will be tested out on disabled practitioners, including established practitioners from FASED (Freelance and Self Employed Disabled People in the arts, a network of practitioners which supports the professional development needs of disabled arts professionals in the East Midlands) and emerging artists from Dorset.

Thought Processes

The Key elements in the development of this work were:-

- The importance of acknowledging that one generic model of DNA doesn't work for everyone.
- That the development of services within the CreativePeople network need to be more strategic than "pot luck" and that both practitioners and providers needed to make informed choices about the services they access and deliver.
- The process of "cultural access" influences the way in which people choose or choose not to access services.

7.6 Project 4 – Information, Advice and Guidance – Learning Disabled Arts professionals

- To identify a group of learning disabled arts practitioners, who wish to explore their professional development needs.
- To link the work to the CreativePeople network and to increase the capacity of IAG providers to deliver services to learning disabled practitioners.
- To draw attention to a different "voice" within the CreativePeople network.
- To raise awareness of the issues facing learning disabled arts professionals – within the arts funding system and throughout the arts sector.
- To identify resources which can be used to provide comprehensive IAG to learning disabled arts professionals.
- To work closely with 3 pre-identified CreativePeople Hubs to assist them to develop their skills and knowledge in the provision of services to learning disabled practitioners.
- To provide guidelines and models of practice and to disseminate to the CreativePeople network.

Thought Processes

- It was important to raise the issue of learning disability and professional development as this issue has been sorely neglected.
- It was important to link the work to CreativePeople hubs and to improve the knowledge of this issue at a local level.
- It is important to keep the area within which the work takes place small to ensure that some definitive outcomes are identified. This is a vast area and the work can be easily lost

7.7 Project 5 - Action Learning Sets

Aims and Objectives

- To support the professional development of 6 disabled arts professionals.
- To provide a supportive accessible space within which action learning can take place.
- To ensure that all participants' access requirements are within the group are met. And that the group, learning processes and materials are fully inclusive.
- To develop a set of guidelines and structures for the group which establish an action learning environment.

Action learning sets form a unique type of learning community. Members come together in a voluntary and supportive way and form a 'social contract' to co-operate and help each other learn. The contract is often established by the group and enshrined in the set's ground rules. These rules – often negotiated at the set's first meeting – form the social protocol by which the group will function

Many action learning sets are established from other learning situations. For example it is common for Action learning sets to be established as a result of a postgraduate course, or as a result of a training course. This format makes it difficult for disabled people to access, as the majority of people who participate in action learning sets have to fund their own attendance. This makes participation

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in action learning more difficult for disabled people to access as the personal cost of communication support or personal assistance can be prohibitive, but also an issue that disabled people have to plan for that others in the set do not.

This project will provide disabled arts professionals with an unprecedented opportunity to participate in action learning.

Thought Processes

- Action learning is an interesting way of working that hasn't made its way into the disability sector, yet provides the right ingredients to support a practitioner's development.
- Providing an action learning environment solely for disabled people seemed an interesting way of developing models of good practice that could be taken on by the disability sector.
- So many disabled people get stuck in their careers and find progression difficult – this seemed like an interesting way of exploring solutions to this problem.

7.8 Project 6 - Organisational Development

Aims and Objectives

- To increase the capacity of disability organisations to engage with the CreativePeople network and the wider skills agenda.
- To develop practical approaches, which support the developmental needs of disability organisations.
- To establish a national network of disability organisations specifically focussed on professional development

The historical context of the development of disability arts organisations still has a significant impact on the issues facing many disability arts organisations today. The decline of the Shape Network, the emergence of Disability Arts organisations, and their acknowledgement as legitimate organisations by the arts funding system has created momentum for Disability arts but at the same time has created many new challenges for disability arts organisations.

Many organisations did not survive the transformation from Shape/Artlink to Disability Arts Forum; others had to start from scratch, whilst a few have thrived.

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As the organisations continue to develop there are still issues relating to the size and capacity of disability organisations, at the same time there are still organisations who are not led by disabled people who want to embark on the change process to become a disability arts organisation. A large proportion of disability organisations are still unable to promote and profile their professional development work as they do not have the resources to do so, and are therefore restricted from engaging in the CreativePeople network

This project aims to employ a number of different approaches to increase the involvement of disability organisations within the CreativePeople network.

Organisations mentoring each other or working together on a specific piece of work, and the development of a network are all initiatives that will be developed to support disability organisations to become involved in CreativePeople.

Thought Processes

- Capacity is the biggest single issue affecting disability organisations participation in the CreativePeople Network
- New ways need to be found to support disability organisations involvement in the network – other than just becoming partners in a hub, which is daunting for some organisations.
- National networking of disability orgs in relation to CPD needs to be developed.

8 Issues Identified

8.1 Generic issues

- Lack of access to the physical environment, in relation to training/professional development opportunities and the provision of information, advice and guidance (IAG).
- Access to the learning environment for disabled people continues to be an excluding factor in relation to professional development activities.
- Access to information advice, which is culturally sensitive to the experiences and reality of disabled people, is not evident within CreativePeople. Current IAG practice tends to present a barrier for disabled people and in some cases has prevented the continued use of services.
- A large proportion of the organisations involved in the CreativePeople network have not been exposed to Disability Equality Training (DET), and more specifically DET within the context of a professional development agenda.
- There is a need to develop more opportunities for disabled arts managers/practitioners to progress in their chosen field once they have reached a specific level. There is lots of anecdotal evidence of disabled people not developing their careers for fear of not getting their support needs met by new employers. The associated difficulties of waiting for the provision of Access to Work Support acts as an additional barrier.
- Culturally Diverse Disabled People have increased barriers accessing professional development opportunities.
- Learning Disabled people are currently under represented as professional practitioners within the arts. There is still a lack of capacity within the CreativePeople network to provide appropriate and sensitive services to learning disabled people.
- The majority of disability organisations are running regional services on limited staffing.

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- There is still a dearth of professional development opportunities, for disabled people.
- There are very few opportunities, which support the development of professionalism for disabled people.
- Disabled practitioners need professional development support during further and higher education in order to ensure they are fully equipped to take up opportunities on the completion of their studies.
Example: The London Institute Careers Service provides mentoring for a number of its 2nd year disabled and culturally diverse undergraduate students.
- The disability sector has a low opinion of itself and the context it is often forced to work in.
- An Increase in the use of the diversity and social inclusion agenda by non-disabled led organisations has meant that some disability organisations are distrustful of the motives of non-disability led organisations developing disability initiatives.

8.2 CreativePeople Specific Issues

- The majority of hubs do not understand the term inclusion, particularly in the context of the hub partnerships.
- Disability organisations have a strong understanding of professional development and professional development initiatives. This stems largely from the historical need for disability organisations to develop opportunities specifically for disabled artists as there have been little or no opportunities available elsewhere.
- Strong understanding of the need and role of professional development from the disability arts sector.
- There is an absence of national networking taking place in relation to disability and professional development.

9 Stand Back – Critical Reflection

9.1 What has worked?

At this stage it is difficult to assess the full impact of the Co-ordinator, as the development process can take a number of years before any benefits are realised.

Key elements of the project, which have been successful, are: -

- The Disability Co-ordinator was employed by Arts Council England, which provided additional resources to develop the work. The Arts Council also provided branding when the CreativePeople network was still unknown within the sector.
- The dual CreativePeople/Arts Council identity of the Co-ordinator provided opportunities to switch identities and open doors that would normally have remained closed with a single identity.
- The development of a disability working group within the CreativePeople network, providing opportunities for the network to own the projects and associated development activities.
- Attaching some of the capacity building projects to specific hubs/partners, thus providing opportunities for the work continue beyond the life of the co-ordinator.
- Not adopting a disability equality training strategy – developing new ways of working and exploring non-traditional routes of exploring equality issues has prevented organisations from feeling confronted in area within which they already feel vulnerable.
- The support of “champions” from specific hubs.
- Acceptance of where organisations are in relation to disability issues, whilst pushing them to develop their skills knowledge and approach.
- Focussing the project work on IAG and tying it closely to the CreativePeople network.

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- Supporting disability organisations to negotiate disagreements in their hubs. A disability organisation had challenged other partners in its hub in relation to a funding bid that was on the surface not inclusive of disabled people, as a result the organisation felt marginalised. The co-ordinator supported the organisation through a difficult process (for all involved). The disagreement has now been rectified and the organisation have resumed their role within the partnership.
- Taking old issues and developing new approaches to them.
- The philosophy that things don't have to be an "all singing, all dancing" success and that value and learning comes from what doesn't work.
- The sharing of information and resources.
- The consultants appointed to the project lead roles have all understood the work and added a substantial amount of value to the work due to their knowledge and expertise in the field.

9.2 What hasn't worked/What has been difficult?

- There is a strong sense that CreativePeople do not feel that they have ownership of the Co-ordinator role, as the co-ordinator is employed by Arts Council England
- The CreativePeople Partnership group is still a difficult forum to have a broad discussion of the issues.
- There is general confusion and misunderstanding, about the CreativePeople network. The complexities of its function and structure have led to its' dismissal in certain quarters.
- The restructuring of the arts funding system has been disruptive to the work in a variety of ways.
- Competing with other initiatives/projects for Hub and hub partner time and resources. Organisations and individuals have had to choose how much or how little they participate in the work, rather than because they need to.
- The access requirements of the co-ordinator took a long time to be met.
- The vast amount of hidden work that goes into developing and negotiating to support the development of the work.

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- The network is vast and can be overwhelming for one individual.

9.3 What would be done differently?

- More discussion with the CreativePeople Management Group and Chair about the ways in which the Co-ordinator would operate within the network, and to establish a greater sense of their expectations/aspirations for the role. In retrospect the length of time it had taken to appoint the co-ordinator had meant that all involved were anxious for the work to progress quickly, and thus vital preliminary discussions were missed.
- Regular one to one meetings with the Chair to discuss the development of the work.
- The creation of more space at management group level to discuss their vision for disability in the network (this was done at the disability working group)

10 Conclusions/Recommendations

It is hard to measure the impact of the role at this stage, given that many of the aspirations for the work are long term and strategic. It is also clear at this stage that the aims and objectives of the work have been overambitious and reflect the long term strategy of the work. Overall the work has been successful in terms of the response from CreativePeople and the disability sector. However, some of the original aims and objectives have not been achieved because they were not achievable in the timescale and work programme.

10.1 Analysis

Aim

To promote the value of CreativePeople and CPD to disabled people/disability organisations.

The majority of disability organisations are now aware of the CreativePeople network this is the result of two factors

- Development work undertaken with the sector by the Disability Co-ordinator.
- The development of two national seminars profiling the professional development work of disability organisations.
- There is still skepticism from the disability sector about the value of Creativepeople and its ability or integrity in meeting the needs of disabled practitioners.

Aim

To identify any barriers which prevent disability organisations becoming involved in and delivering services as part of the CreativePeople network.

Prior knowledge and experience has provided a backdrop as to the issues, which may prevent disability organisations from engaging in the CreativePeople network. However the consultation process has provided additional detail as to why it may be difficult for disability organisations to become part of the network. Capacity is the overwhelming concern of disability organisations. It is also important to acknowledge that disability organisations work under a different ethos; equality and ethical philosophies are at the heart of their practice. In the past year there has been a move within the disability sector to develop ethical

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policies, which identify ways of working which are incongruent with an organisations aims and objectives.

This work has identified funding as a key element in including disability organisations in the network both in the kinds of funding that organisations receive and also in terms of the type and source of hub project funding. The ethical funding issue was an unexpected outcome of this work. Funding which marginalises and excludes disabled practitioners was also clearly a barrier for organisations. In the main disability organisations are happy to engage with the CreativePeople network. Only more involvement of disability organisations in the network will begin to highlight some of the more intricate issues that may exclude disability organisations from the network.

Aim

To identify ways in which CreativePeople can become more inclusive.

The co-ordinator has provided information, advice and guidance to the network on how to develop its services and this information is now filtering through the network in different ways. All management committee meetings and central events are now held in accessible venues, the CreativePeople Portal has been developed with accessibility at its forefront.

The beginning of the second year has seen a move to develop clearer monitoring structures within the network, these relate to:-

- Guidelines for providing access to the physical environment
- Guidelines for providing accessible information
- Monitoring of services delivered to disabled
- Evaluation of services delivered to disabled

This is an ongoing process, additional support will be given to partners to articulate where they feel their development needs in relation to access

Aim

To identify additional funding sources to assist the work.

To date no additional funding has been directed through the disability co-ordinator. Discussions with Regional arts council disability officers has led to increased funding for disability related professional development activities

Aim

To support disability organisations to become partners in CreativePeople.

Currently no new disability organisations have joined the CreativePeople network. This is directly a reflection of the capacity issues experienced by a number of organisations. It was felt that more development work needed to be initiated which would link disability organisations to the network . Year two will see the development of a network of disability organisations which supports them to begin to engage in CreativePeople

Aim

To identify strategies that will facilitate the development of knowledge and skills exchange between disability organisations and CreativePeople.

The six projects have provided some very real opportunities for CreativePeople partners and disability organisations to exchange skills and knowledge.

There is strong support and ownership of the project activities from within the disability working group

Early feedback indicates that the Development Needs Analysis Project is proving useful to a number of organisations.

Aim

To identify project partners who will participate in the work.

The development of partnerships has been a very successful element of the work; the projects have developed some very strong partnerships with a variety of organisations. The development of the disability working group is a prime example of this which brings together a strong mix of non-disabled led organisations and disability organisations. Opportunities to develop new partnerships in year two will be prioritised as a way of embedding the disability work within the network.

Recommendations

As a result of the work undertaken in year one the following recommendations have emerged:-

Generic

- There needs to be greater investment in the sustainability of the professional development work of disability organisations.
- There needs to be more support for learning disabled arts professionals to access professional development opportunities and IAG.
- There needs to be more initiatives developed to support culturally diverse disabled people to access professional development opportunities.
- Mentoring roles are essential in developing this type of work.
- More initiatives which increase the employment of disabled people in the arts are required.

CreativePeople

- There still needs to be more systems put in place which support the strategic development of the inclusion of disabled practitioners and disability organisations in the network.
- The development of a national network of disability organisations which feeds into CreativePeople
- Further discussion and research into the funding and inclusion issue.
- The continuation of the disability working group.
- An increase in the monitoring of the services provided by the network.
- Closer working between the co-ordinator and CreativePeople Management Committee to ensure that an exit strategy is in place.

Appendix 1

CreativePeople: working groups 14/10/03

Partnerships Group

Chair Kathryn Deane (CA)

VChr Ailsa Anderson (NCSP)

Ken Bartlett (WID)

Shahid Bashir (Cultural Diversity Coordinator)

Maria Balermipa/Nicola Hutcheson (CCAP)

Ursula Everett/Claire West (CC)

Madeline Hutchins (KS)

Su Jones (APD)

Cathi Marcus (ATW)

Paul Munden/Philippa Johnston (LT)

Padraig Naughton (AMX)

Mary Tennant (AWL)

Sue Williams (Disability Coordinator)

MG Deputies

tba (CA)

tba (CC)

Robert Marshall (AWL)

Jonathan Meth (LT)

Ian Bramley (WID)

Peter Sinclair (CCAP)

tba (NCSP)

Janet Summerton (KS)

Simon Zimmerman (AMX)

Jane Fear (Metier)

Cultural Diversity

Chair Shahid Bashir (Cultural Diversity Coordinator)

Ken Bartlett (WID)

John Dyer (Credibility)

Madeline Hutchins (KS)

Jonathan Meth (LT)

Duncan Sones

Creative Partnerships

Ailsa Anderson (NCSP)

Shahid Bashir (Cultural Diversity Coordinator)

Sue Williams (Disability Coordinator)

Ken Bartlett (WID)

Caglar Kimyoncu (CCAP)

Jonathan Meth (LT)

Paul Munden (LT)

Data collection

Chair Jane Fear (Metier)

Shahid Bashir (Cultural Diversity Coordinator)

Padraig Naughton (AMX)

Sue Williams (Disability Coordinator)

Jeremy Towns (CCAP)

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Disability

Chair Sue Williams (Disability Coordinator)

Sarah Bennet Day (CA)
Ken Bartlett (WID)
Ursula Everett (CC)
Sarah Godfrey (CCAP)
Moya Harris (Equata)
Madeline Hutchins (KS)
Robert Marshall (AWL)
Jonathan Meth (LT)
Margaret Sloane (AMX)

External relations

Chair Kathryn Deane (CA)

Shahid Bashir (Cultural Diversity Coordinator)
Philippa Johnston (LT)
Paul Munden (LT)
Chris Stenton (WID)
Sue Williams (Disability Coordinator)

Sector Skills Council

Kathryn Deane (CA)
Ailsa Anderson (NCSP)

Technology

Chair Paul Munden (LT)

Shahid Bashir (Cultural Diversity Coordinator)
Colin Crone (CC)
Gill Greaves (KMA)
Sheila Lawson (CCAP)
Jamie Ingram (KMA)
Richard Padwick (NCSP/APD)
Peter Sinclair (CCAP)
Nigel Skeels (CC)
Chris Stenton (WID)
Sue Williams (Disability Coordinator)

Training of advisers

Chair Ailsa Anderson (NCSP)

Ken Barlett (WiD)
Ursula Everett (CC)
Jane Fear (Metier)
Jonathan Meth (LT)
Duncan Sones
Artshape (AMX)

Appendix 2



CreativePeople Partners 9/09/03

All Ways Learning

Arts and Business South East
Arts Marketing Hampshire (on behalf of MAX, SAM and SMART)
Hampshire County Council
Kent County Council
Slough Borough Council
Arts Council England South East
University of Sussex
West Sussex County Council

APD network

ACAVA
a-n The Artists Information Company
Art Connections
Artech, Enterprise Business Solutions
Artsadmin
Artquest
Castlefield Gallery
CIDA
Cockpit Arts
Commissions East,
Crafts Council
Creative Skills
Cultural Enterprise, Chapter, Cardiff
CEO, Centre for Contemporary Arts
Design Trust
Education Through Art
Enterprise Centre for the Creative Arts, London College of Printing
Fabrica
Folly Gallery
Live Art Development Agency
Making Art Work
Midwest
New Work Network
NCSP
Public Arts
PVA Medialab
Site Gallery
Space Studios
Faculty of Art and Design, University of Hertfordshire
Yorkshire Artspace

Community Artists

Creative Exchange
Foundation for Community Dance
National Association of Writers in Education
National Network for Arts in Health
Sound Sense
Unit for the Arts and Offenders

Crafts Consortium

Applied Arts Scotland
Association for Contemporary Jewellery
Association of Guilds of Weavers, Spinners & Dyers
British Artist Blacksmiths Association
British Society of Enamellers: Glass on Metal Artists
British Toymakers Guild
Crafts Council
Designer Jewellers Group
Devon Guild of Craftsmen
Arts Council England East England
Arts Council England East Midlands
Embroiderers' Guild
Guild of Master Craftsmen Ltd
International Feltmakers Association
Lace Guild
Arts Council England London
Midland Potters Association
Arts Council England North West
Scottish Potters Association
Society of Designer Craftsmen
Somerset Guild of Craftsmen
Arts Council England South West
The Marquetry Society
The Society of Scribes & Illuminators
The Sussex Guild
University of Central England – School of Jewellery
Arts Council England West Midlands
Arts Council England Yorkshire

CreativeCapital

ArtQuest
BBC Education - 21st Century Classroom
Council for Dance Education & Training
Creative Industries Support Partnership Chocolate Factory /Haringey Arts
Council, Enfield Arts Partnership & Free Form Arts Trust
engage

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Half Moon Young People's Theatre
International Workshop Festival
Live Art CPD Network
 Live Art Development Agency
 ArtsAdmin
 New Work Network
Arts Council England London
London Disability Arts Forum
Platform3
Serious
Shape London
Showhow
Stratford Cultural Quarter
 Theatre Venture
 Children's Discovery Centre
 Circus Media
 East London Dance
 New Vic VI Form College
 Stratford Circus
 Theatre Royal Stratford East

Knowledge Services

Arts Intelligence - Arts Professional magazine
Arts Marketing Association
Arts Research Ltd - Arts Research Digest
Independent Theatre Council
National Rural Touring Forum
Northumbria University
SAM's Books for Arts Managers
Arts Council England South East
University of Sussex, Arts & Cultural Management Studies Unit

literaturetraining

Apples and Snakes
Federation of Worker Writers & Community Publishers
LAPIDUS
National Association for Literature Development
National Association for Writers in Education
Survivors' Poetry
Writernet

ArtsMatrix

Arnolfini Gallery, Bristol
Art Shape Limited
Creative Skills Consortium
Dartington College of Arts

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Devon Guild of Craftsmen
Equata
Folk South West
PVA
Arts Council England South West
Watershed Media Centre
Wren Trust, Devon

Northern Cultural Skills Partnership

Actors Centre North East
a-n The Artists Information Company
Arts Council England, North East
Business Link County Durham
Business Link Northumberland
Business Link Tees Valley
Business Link Tyne & Wear
City of Sunderland College
Cleveland College of Art and Design
Dance City
Darlington College of Technology
Gateshead College
Generator North East
Hartlepool College of Technology
International Centre for Cultural and Heritage Studies (ICCHS) – University of Newcastle
Isis Arts
Learning & Skills Council – County Durham
Learning & Skills Council – Northumberland
Learning & Skills Council – Tees Valley
Learning & Skills Council – Tyne & Wear
Live Theatre
MBR Promotions
Netskills – University of Newcastle
New Writing North
Newcastle College
North East Chamber of Commerce (NECC)
North East Museums Libraries and Archives
North Tyneside College
Northern Disability Arts Forum (NorDAF)
Northern Film and Media
Northern Print Studio
Northumberland College
Northumbria University – Northumbria Commercial Enterprises
One North East
Photo North
Project North East (PNE)

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School of Arts, Design, Media and Culture – University of Sunderland
Stockton Riverside College
Sunderland Business School – University of Sunderland
TEDCO (Tyneside Economic Development Company)
Teesside Business School – University of Teesside
The Forge
Tyneside Cinema
University of Durham – Foundation for SME Development
University of Newcastle – School of English Literature, Language and Linguistics

Work in Dance

Dance UK
Foundation for Community Dance
The Place Artist Development
Advisory group