

Artists' Support Programme

A Luminate pilot

Evaluation

June 2022

Contact:

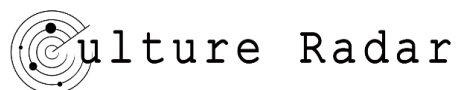
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Introduction

Background

Luminate provides training and support for artists involved in creative ageing practice. Hearing about the pressures that artists working in social care settings were experiencing during the pandemic, Luminate ran a series of activities to bring artists together in summer 2021. It knew that many of the artists it works with were feeling exhausted, and many said their confidence had been dented by an enforced gap both in their work and practice. With the arrival of a new COVID-19 variant at the end of 2021, there was ongoing uncertainty for these artists.

Luminate invited Nicola Naismith (an artist, research and mentor specialising in the support needs of creative practitioners working in participatory arts) to collaborate with its team to design and facilitate a pilot development and support programme for participatory artists. Peer learning was a key focus of the programme, and an introduction to coaching skills was included. The programme was advertised in December 2021 and ran until May 2022.

Luminate is undertaking strategic programme development for future planning, and it is intended learning from the pilot will inform this.

Aims and objectives of the pilot

Project Aims

Project aims	Anticipated outcomes
To support the wellbeing and confidence of artists during the pandemic	Artists report improvements in wellbeing and confidence
To explore the support needs of artists working in creative ageing contexts, with a particular focus on their needs during – and as we come out of – the pandemic	Collaborators have a better understanding of artists' support needs, to support future planning
To explore approaches to meeting the support needs of artists working in creative ageing contexts, both during the pandemic and beyond it	Collaborators have a better understanding of different approaches to supporting artists, to support future planning
To develop connections and peer support between participating artists	Artists make new connections and find ways to support each other
To inform the development of future Luminate artist development programmes	The planning of future programmes is enhanced by the learning from this project

Project objectives (SMART)	Expected outputs
To deliver online networking and discussion events for an identified group of artists with experience of working in creative ageing contexts	Deliver three events for 12 artists, and 4 shorter sessions each for 6 artists
To support the artists to plan and deliver future peer support after the structured programme ends	All artists to be offered bursary support to enable them to engage with up to 2 artist-led group sessions

Evaluation aims

Luminate engaged an independent researcher (Culture Radar) to evaluate the pilot and make recommendations based on its findings to help inform Luminate's future planning. Specifically, the evaluation was to:

- Measure the extent to which the programme had fulfilled its aims and objectives as outlined above.
- Provide feedback on the impact of the various activities and approaches in the pilot on participating artists' development and wellbeing.
- Incorporate learning around support and development from the pilot into recommendations for future planning.

Methodology and key outputs

The Artists' Support Programme Pilot took place between January and May 2022. The pilot was project managed by Luminate and delivered by independent facilitator and consultant Nicola Naismith. The pilot model included:

Design and recruitment	Programme designed in partnership with Nicola Naismith and advertised via Luminate's artist network in December 2021. The application process was light touch through an expression of interest form and achieved 12 applications from artists within Luminate's existing network.
Delivery	<p>Structured sessions were delivered online and led by Nicola Naismith:</p> <ul style="list-style-type: none">• Monday 17 January, 10am to 1pm – Introduction. The first full group session was an opportunity to share experiences, highlight interests and learn from each other.• Monday 31 January, 10am to 1pm – 2 x 1-hour small group discussion (6 artists taking part in each).• Monday 21 February, 10am to 1pm – The second full group session included an introduction to coaching techniques.• Monday 7 March – 2 x 1-hour small group discussion (6 artists taking part in each).• 21 March 2022, 10am to 1pm – The final full group session was led by the participating artists, with topics covering: Dealing with procrastination, motivation, wellbeing. <p>In between sessions the participants used Padlet and Miro boards to share information and resources.</p>
Surveys	A short baseline survey was completed by all participants at the outset of the programme to assess general perceptions of wellbeing, confidence, and peer learning.

	An end-of-pilot survey was completed by all participants following the full group session on 21 March 2022. Responses to both surveys were shared anonymously with Culture Radar to inform the participant perspective of the evaluation.
Interviews	<p>Culture Radar undertook in-depth interviews to inform the Luminate perspective of the evaluation with:</p> <ul style="list-style-type: none"> • Nicola Naismith (Wednesday 24 March 2022) • Anne Gallacher and Lottie Brook, Luminate (5 April 2022)
Artist-led peer group sessions	<ul style="list-style-type: none"> • Two follow up small group sessions took place in April and May, supported by a bursary from Luminate, with the format planned and led by the participating artists.

This report

This evaluation report draws together data from the participant surveys, and reflections from interviews conducted with Luminate and Nicola Naismith, to summarise outcomes and present key conclusions and recommendations for next steps.

Key learning

Confidence and wellbeing

It was an aim of the project to support the wellbeing and confidence of artists working in social care settings during the pandemic.

Participants completed a short baseline survey at the beginning and a completion survey at the end of the pilot. Both asked them to rate their level of confidence in relation to their creative ageing practice, and their physical and mental wellbeing (where 1 was low and 5 was high/excellent).

Comparing the results of both surveys shows a positive shift in terms of group member confidence and wellbeing:

Confidence	Wellbeing
Baseline survey: The majority (7) rated their <u>confidence</u> at '3' (medium) on the scale. 4 participants rated their confidence at '4' (good), and 1 rated their confidence at '2' (quite low) on the scale.	Baseline survey: The majority (7) rated their <u>wellbeing</u> at '3' (medium) on the scale. 1 rated their wellbeing at '4' (good), and the remaining 4 participants rated their wellbeing at '2' (quite low).
Completion survey: The majority (8) rated their <u>confidence</u> at '4' (good) on the scale, with 2 rating their confidence at '5' (high).	Completion survey: The majority (7) rated their <u>wellbeing</u> at '4' (good), followed by 4 who rated their wellbeing at '3' (medium) and 1 rating their wellbeing at '5' (excellent).

Overall, it is possible to say **the participants self-assessed an increase in their confidence** in their creative ageing practice over the course of the pilot.

Overall, it is possible to say **the participants self-assessed an improvement in their physical and mental wellbeing** over the course of the pilot.

Participants were also asked in the survey to share anything they had learned about their levels of confidence or wellbeing as a result of the pilot:

"Sharing and knowing that other people experience similar doubts and questions is a positive factor in increasing confidence as it makes you feel that you are not alone. Time needs to be invested in self and regular positive actions to feed and build confidence."

"Sharing our practices and interacting with other artists has highlighted for me that we often encounter the same challenges. Peer support is a great asset to my practice and building my confidence as a practitioner. It has also highlighted the importance of self-care as a practitioner and the benefits it has both for me as well as my clients."

In interview Luminate reflected that the participants' usual work contexts may have affected their starting levels in relation to wellbeing and confidence:

"Roughly half the group had been able to continue working through lockdown, pivoting to deliver things online, and had managed to keep their work with their groups going. They seemed exhausted from the constant innovation that had involved, and their energy levels seemed a bit lower at the start. The other half of the group do a lot of work in care home settings, which of course were closed to them when the pandemic hit. Their work had stopped. Their confidence seemed much lower at the start of the pilot, and they seemed to have more anxiety about re-entering the workplace as lockdown measures eased."

Luminate observed that despite the participants presenting a mix of confidence levels in their applications to the pilot, all had been involved in leading the final session, suggesting growing confidence. They also noted hearing participants in sessions specifically mention 'doing things differently' as a result of their experience of the pilot, with more than one noting *"I'm making more time for my myself..."*, which can be taken as a positive wellbeing outcome.

Commenting on whether she could discern a shift in confidence and/or wellbeing while working with the participant group, Naismith noted a change in the types of question participants brought to the sessions (which she felt became deeper and more complex through the pilot) which suggested to her a growing self-confidence across the group.

Specific support needs

It was an aim of the pilot to explore the specific support needs of artists working in creative ageing contexts, both during the pandemic and beyond it, with learning from the pilot being used to inform future planning.

Luminate noted that artists working in care homes must be skilled creative practitioners, and also expert facilitators who can afford to invest the necessary time to develop sensitive and caring creative experiences, appropriate to participant needs, in between face-to-face work with participants. This presents a complex mix of creative practice, professional development, wellbeing and livelihoods needs, which participants were able to explore during the pilot.

Another support need identified by Luminate in its design of the pilot was that of accessibility, in particular financial accessibility for the freelance artists it primarily works with. By offering bursaries to the artists to engage with the pilot (which included covering development time between group sessions) Luminate felt it had fulfilled a crucial, primary support need:

"Previously this has been a big challenge for Luminate. You host events that you think people need, but when you don't pay people to attend, the people that need to be there don't have the capacity and miss out... It's how you make it easy for them to engage."

Participants were asked to reflect on the peer group work and activities they had engaged in during the pilot, and to consider which topics or activities they had found most

beneficial, scoring their responses from of Least benefit, to Moderate and then Most benefit.

The three activities which scored highest in the participant completion survey, with either eleven or twelve of participants rating them of Most benefit, were:

- **Techniques for better work-life balance** (100%)
- **Reflection activities** (such as reflective writing, group reflections) (92%)
- **Techniques to help balance creative practice with creative facilitation in the workplace** (92%)

The next three highest scoring activities regarded as being of Moderate benefit were:

- **Assistance for re-entering the workplace** (post COVID-19) (83%)
- **Funding opportunities and sustaining practice** (75%)
- **Blended participation models** (67%)

When asked if there was a specific approach or technique participants found most beneficial from the pilot overall, most focused on the reflective activities and techniques employed, in particular: having dedicated time for self-reflection both alone and as part of a group; writing activities such as journaling; self-coaching and self-care awareness:

"Investing in reflection, taking the time to register and process my practice in between sessions. This has been really helpful – just taking a breath during a working day to acknowledge some of the good things that happen ... which has helped combat the feeling of being in a hamster wheel of keeping going to get everything done, which has left me feeling burnt out at times."

"The diarising of wellbeing activities. I loved the session introductions Nicola gave of 1 or 2 words to express where we are in the present moment. I am going to use this to help de clutter my brain, especially when feeling overwhelmed!"

This view was shared by Luminate and Naismith who noted that although participants had identified specific development topics in their expressions of interest, what they saw as being of most benefit overall was having time and space as a group, and individually, to reflect on their creative practice, and work-life balance. In interview Naismith noted that the reality of creative practice often means working in isolation, therefore facilitating purposeful reflection around "... what had been going well for them, what had not gone so well since the last session, what they could have done differently" provided much-needed perspective and positive focus:

"It held people where they were, they got the sense they were not 'in this' alone."

It has been Naismith's experience that the arts sector traditionally takes a reactive approach to artist professional development, which is at odds with how artists work, think and learn:

"As artists we never expect clients in our workshops to be fixed about what they want or need – we expect them to all have different needs, and we cater to them. So why do we expect artists needs to be fixed? They should have the same differentiation of opportunity as our clients."

COVID-19

The particular support needs of artists working in care home settings was highlighted by Luminate in interview. Knowing that participants in these settings may die (or, if they live with dementia that they will likely decline), puts a considerable emotional toll on these artists, a stress which Luminate had seen significantly intensified during the pandemic.

Luminate is aware that care homes are still recovering from COVID-19 and will be dealing with its repercussions for some time. It discussed with social care partners how support might be extended to its artists working in these settings, but (despite understanding and willingness from their social care partners) there is no available resource or wider support from the struggling health service for them.

In interview, Luminate expressed that being able to offer an ongoing programme of support for these artists which included reflection, professional development and supervision, as well as emotional support for the bereavement process, was a strong priority.

In their completion survey, some participants noted that lockdown had resulted in more open communication with colleagues in the workplace which was welcomed, and greater empathy and awareness of wellbeing between colleagues:

"Greater levels of both physical support and empathy. I hope this remains on a more regular basis."

"...I have also become more connected to my peers during the pandemic in Scotland and around the world. That's been a real silver lining."

For others, lockdown had allowed time to consider the relationship between their own individual art practice and their work as a creative facilitator:

"Talking like this with other arts practitioners, their own approaches, learning new ways of not ignoring our own creative work and putting all of our focus on users, much as they may need us, but on ourselves and how it's affected us all as artists."

Necessary adaptation to delivery with clients as a result of lockdown had resulted in feelings of being more open to change, as well as being able to connect with clients in a more direct way:

"During the pandemic at my workplace we couldn't deliver in person sessions, so we switched to individual welfare calls. This experience has been a great advantage for me as a facilitator as I got to know my clients on individual basis and that gives an opportunity to plan more person-based activities."

For some participants being able to share their lockdown experience with peers in the pilot cohort was a key benefit:

"... the timing of this programme and returning to work has been good for making me recognise that I hadn't 'lost it' in the intervening COVID period..."

"...It has made me feel much more connected to other creative facilitators and reassuring to know that many of my own challenges, both personally and in my professional practice, are common amongst us."

Approaches to support

It was an aim of the pilot to explore particular learning approaches to support and develop artists working in creative ageing settings – including peer-to-peer and coaching approaches.

Participants responded to what had been most beneficial about peer group sessions in the completion survey, ranking their experience from Least benefit to Most benefit. The benefits of peer group working which scored most highly (i.e., ranked highest by all twelve, or eleven out of the twelve participants) were:

- **Connecting with other professionals** (100%)
- **Reassurance that my experiences are shared by others** (100%)
- **Dedicated time to reflect and problem solve with peers** (100%)
- **Learning work-life balance techniques from peers** (92%)
- **A safe space to reflect on my creative practice with peers** (92%)

Luminate and Naismith felt the group was of a size that everyone could feel included, with the participants supported to set intentions and expectations at the start of the pilot, and group “check-ins” at each session on individual and group progress, which helped to establish trust:

“...if they’re working with a trusted group they’re committed to, they’re more likely to put the learning into practice.”

Group discussions and learning on specific topics and themes requested by the participants were facilitated through open spaces, working in pairs and in smaller groups, as well as ‘one-to-one’ with each other and Naismith. Combined, these approaches had the benefit of incrementally building a shared group experience where:

“...half formed thoughts are welcome, and everyone is encouraged to express doubt, in a safe space.”

This was expanded upon by participants who clarified through the survey that the opportunity to learn from other practitioners, and to feel connected to peers facing the same challenges was valuable:

“I think the main feeling of support came from the similar experiences we all shared despite us all working in a wide varieties of art forms and ways. I’ve always felt like I perhaps wasn’t coping with something and that was my fault or just me. It was so lovely to feel like I wasn’t alone in how I felt.”

“Firstly, an awareness of creative practices outside my own area and what work is being done. Secondly, and equally important was having a sounding board in a very safe and honest environment for the sharing of my thoughts, positive and negative, and hearing the musings of others in response or in addition.”

“Feeling connected to a community of creative practitioners across many different art forms, and with people right across Scotland.”

In addition, practitioners appreciated having what they described as a “...safe space to talk openly...” about their own creative practice, and a means of keeping in touch between group sessions:

"Re-establishing perspective on where I am with my practice – taking positive action to address difficulties and lack of confidence."

"Group empathy was strong. I felt supported and energised to go about my practice week as a result."

"Making a commitment to each other and holding each other to account to do something for our wellbeing."

In interview, Naismith noted two important points in relation to support approaches for artists working in creative ageing settings. The first is that these artists are most often learning their facilitation and delivery skills 'on the job', and therefore being able to draw on the learning of more experienced peers is both a benefit and resource. The second is that the standard professional development approach for artists tends to focus on "what training is available" rather than "the learning and support that's actually needed":

"It's through reflection and learning from peers that you discover what kind of support you actually need or is right for you. Do I need mentoring? Do I just need to go to a conference? Or is a bit of travel going to be the most helpful? You need to be able to reflect on your work experience to date, and what is going to develop the work next."

In the completion survey participants noted which of the activities they had been introduced to during the pilot they hoped to take forward as part of their ongoing development. Journaling, active listening and daily reflections were noted positively, with one participant also stating their desire to train as a coach. Most often mentioned across the group was the hope that the pilot peer group would continue to meet and continue to build confidence around their creative practice and self-care:

"...regular 'buddying' arrangement to continue check-ins. The need and value of accountability in self-care. To ensure that reflective practice is linked to practical actions and not to procrastination."

"It would be great to continue to have access to a support group such as this on a regular basis to engender support and gather ideas."

Suggestions going forward

It was an aim of the pilot to gather learning and information to inform the design and development of future artists development programmes by Luminate. Participants were asked to reflect on any improvements they might suggest, and Luminate was asked to consider what it might do again, or do differently, going forward. The following section summarises the key learning points.

In general, the response through the survey from participants was one of praise for a positive and well-balanced programme, with acknowledgement of how facilitation of the necessary online approach had worked:

"To be honest I can't think of any improvements, I feel I got a lot out of the programme and can't really think of anything I'd have liked done differently."

Where there were suggestions for improvement by participants, these were minor or tended to reflect individual preferences.

From Luminate's perspective, the duration of the pilot felt right in offering the participants enough time to reflect and absorb the subjects and topics they'd covered in sessions, with sufficient gaps between sessions to allow practice of the techniques and for learning to happen. Reflecting on how the pilot could develop however, there was interest in testing how a longer programme (more sessions over a longer timeframe) could provide deeper benefit. Some participants also felt a longer programme would have been helpful, to give more time to develop their relationship and cover *"more ground"*. In particular, one felt more sessions and a longer build-up to the final artist-led session would have been beneficial:

"The final session where we worked together to deliver was quite challenging, people weren't able to devote time and were unclear. I think if there had been a longer lead up people would have been able to invest more, find working together easier and have more cohesion in what they were wanting to share."

Participants articulated some practical suggestions around session and programme planning. For example, one would have liked more time to share professional expertise across the group:

"... I don't think there was enough sharing of the wealth of expertise in the room or enough support for some of the participants who were clearly needing additional support."

Another participant noted the strong, shared accountability across the group which they felt could have been strengthened by a 5–10–minutes of reflection at the end of each session:

"...it may be useful for a bullet point reminder of what the session was about and where we went with it... When you are in it, I found taking notes stopped me listening and I didn't want that... so a 'what we talked about today' and some key words etc. that could also be posted post session [to the Padlet] would be useful to reflect back on."

While the participants were introduced to coaching techniques as part of the pilot, they did not have the opportunity to try one-to-one coaching. Most found the introduction they had received to be of Moderate benefit, although 67% indicated they were *Very likely* and 33% were *Quite likely* to try coaching again in the future based on their experience. A suggestion to include one-to-one coaching opportunities in the future was made.

While the pilot was delivered online to accommodate COVID-19 restrictions, both participants and Luminate noted interest in trialling an in-person or hybrid model in future. For Luminate this looked like an online model to build a cost-effective and accessible national network of creative practitioners, complemented by regional "clusters" providing in-person opportunities for artists to mix more informally and establish local support and opportunities:

"Cake, tea and biscuits –the informal chats at the beginning and end of an in-person session are valuable. Zoom is good, it makes events accessible, but it can

be draining too, and that human exchange is lost. If the artists had more creative spaces to meet and work together in locally, that might mean they get more out of the sessions too."

One participant suggested more support for some participants "who were struggling" would have been beneficial:

"... some one-to-one time with a coach would have been good to explore issues you didn't feel comfortable sharing."

One participant noted communication barriers with Zoom (that messages and questions which "appeared at the top of the screen and then disappeared soon after") which they felt could have been managed differently.

Another noted that the coaching element had been short, and to them had felt quite pressured:

"I felt a little threatened by it and it felt a little out of context without any further follow up. I do see these skills as very valuable - but it felt very odd doing it by zoom. Perhaps this could have been designed simply as listening skills and action - rather than a coaching package?"

Positively, participants approached Luminate following the end of the programme about continuing to meet together on a regular basis, online. To facilitate this, Luminate purchased an additional Zoom licence for the artists to access, and they are now meeting online on a monthly basis.

Organisational learning

Reflecting on the survey responses and interviews undertaken, organisational strengths and opportunities for Luminate emerge. These are summarised below:

Strengths

- Luminate has a positive reputation and high levels of trust with its delivery partners and its funders. It is known to build good relationships with its artists, listening to and understanding their needs (for example, this pilot grew directly out of a Luminate programme run for artists in 2021).
- Luminate has established strong relationships with its care home partners, it understands the challenges of health and social care providers and works closely with them to design impactful projects.
- Luminate has a good relationship with the experts it brings in to work on projects (for example, Naismith felt she had been "...trusted to get on with her job" without micro-managing, was treated well as a freelancer (a good contract and fair payment) and enjoyed working with the Luminate team).
- Naismith reflected that Anne Gallacher's experience, coupled with the organisation's commitment to and understanding of the world it works in, translated into strong leadership for the organisation, partners and artists working in the sector.

- Through recent organisational development Luminate has been able to bring new project management skills into the organisation that reflect and support its shift to a year-round artist development programme.

Weaknesses

- While the organisation's experience and reputation are strong it has limited resources. Luminate is currently a team of four with one full time member of staff (the Director) and three part time roles. If the pilot programme is to be expanded to reach and benefit more people across Scotland, the team's capacity and skills will have to increase, prioritising project management, research and development:

"We know the demand for what we do is huge – we just don't have the capacity to deliver."

- Luminate recognises its artist networks are currently not representative of the diversity of the Scottish population. It must be able to attract, train and retain artists from diverse backgrounds into ongoing development initiatives if it is to engage in a deeper and more transformative way with a client base across care homes and community settings nationally.
- A success of the pilot has been being able to offer bursary places for freelance artists to access and benefit from the programme. Without appropriate funding however, an ongoing programme may fail to reach the diverse worker base that Luminate is keen to engage with, and that its clients would benefit from.
- A critical success of the pilot has been the expert facilitation provided by Naismith. Developing and growing the pilot into an ongoing, Scotland-wide programme to the same standard will require access to facilitators and coaches adept at working with and developing artists. This bank of known and tested facilitators does not currently exist.

Opportunities

- Luminate can explore how learning and elements from the pilot can be incorporated into its regular employment contracts with artists working in care homes, such as providing support for self-reflection, professional supervision and peer support. This will strengthen the development and wellbeing of its artists, and the quality of offer they can extend to Luminate's stakeholders:

"For example, we are contracting five new artists to work in Erskine care homes this year. Currently, paid essential training is built into their contract to ensure they have the practical knowledge to navigate working in social care settings. It would be fantastic to build in paid professional development and reflection for these artists as part of their contracts with us, so that this is something people expect in working with Luminate."

- Develop the pilot programme around a core learning and development offer including coaching and consultation, with a menu of learning routes and options to help artists develop their practice authentically and appropriately. This should include options for one-to-one coaching or action learning sets to support person-centred learning and self-sufficient peer learning networks.
- Bring past and present practitioner cohorts from an ongoing programme together to build a wider network of learning, experience and support across Scotland.
- Invest in the training and development of a network of skilled facilitators and coaches to be employed in the delivery of a scaled-up national programme. Facilitators will require high competency and understanding of participatory practice and delivering creative projects in challenging contexts.
- Extend the reach and impact of Luminate as an organisation that supports the development of creative ageing practice, and its capacity as a Fair Work employer of predominantly freelance workers in the sector.

Threats

- Without increased or sufficient long-term resource, Luminate may not be able to capitalise on the learning and potential gained through the pilot, resulting in a gap in much-needed support for artist practitioners in creative ageing settings.
- Without sufficient funding to provide ongoing bursary support, Luminate's ability to meet its Fair Work potential to increase opportunities for freelance and diverse practitioners in the arts and creative ageing sectors will decrease.
- The quality of Luminate's creative ageing programmes may suffer if the health and wellbeing of its artists worsens relative to the emotional demands placed on them working in care home and community settings.
- Luminate fails to fulfil its aims and purpose as a creative producing, and sector development and support organisation.

Conclusions and recommendations

From the data and responses evaluated, the pilot has **successfully fulfilled its original aims and objectives** on time and to budget. All sessions were delivered as expected, with participants reporting improvements in their wellbeing and confidence, and Luminate increasing its understanding of the support, learning and development needs of the artists it works with in creative ageing settings.

Overall, participants were positive about their experience of the pilot, with praise for its design and Luminate's project management of it. They were also **unanimous in feeling that peer group working and self-reflection were of significant benefit** – in particular connecting with peers, reassurance around working and creative practice, and having dedicated time to reflect, problem solve and learn from peers in a safe space were highly valued.

The pilot seems to have been **a particularly welcome, effective and responsive support for the participants' creative practice development** needs as they returned to workplace settings following COVID-19.

The pilot enabled Luminate to fully test and explore a model of support new to the organisation (incorporating bursaries), with **evidence suggesting this could be a particularly well-suited model for artists working in creative ageing settings**. It also suggests there is a significant opportunity for Luminate to extend the reach and impact of its work as a support and development organisation, and its capacity as a Fair Work employer of predominantly freelance workers in the sector.

Based on these findings, the priority recommendation for Luminate is to increase its resource and capacity to upscale the programme through securing long-term funding or investment.

This will enable Luminate to:

- **Increase organisational capacity to confidently expand the programme**, its reach and impact across Scotland, engaging more diverse practitioners. Priority should be given to securing increased project management, research and development skills for the organisation.
- **Establish a national peer network of artists to raise awareness and understanding of best practice in creative ageing settings**, leading workplace innovation and creative transformation nationally.
- **Establish regional peer-group clusters through which regular 'safe spaces' for artists are provided**, increasing health and wellbeing and continuous peer-learning and support.
- **Develop a core peer-learning and development offer around coaching and consultation**, with a menu of learning routes and options to help artists develop their practice authentically and appropriately. This should include options for one-to-one coaching or action learning sets to support person-centred learning and self-sufficient peer learning networks.
- **Continue to fund bursary / paid professional development for freelance artists** ensuring access to workforce skills and development opportunities for all and increasing the diversity of artists working in care settings.
- **Attract, train and retain a sufficient number of skilled, regionally based artist facilitators** to be employed in its programme delivery and peer group cluster support.

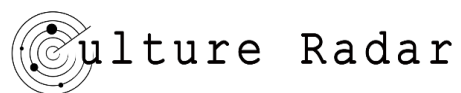
- **Include paid professional support as part of Luminare's standard contracts with artists employed to work in care home settings**, increasing workforce skills, health and wellbeing, fulfilment from creative practice, and support high quality creative provision in health and social care settings with partners.
- **Increase the job security of artists working in creative ageing settings by ensuring they are paid fairly and appropriately for their professional time** i.e., that practitioners are fairly remunerated both for face-to-face time with clients, and necessary preparation and development time.

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