

Project Art Works: Impact Analysis an inquiry into cultural engagement for people with complex needs

Report

by Nick Ewbank and Stephanie Mills

September 2015



projectart works



Project Art Works

Impact Analysis:
an inquiry into cultural engagement for people with complex needs

Contents

Chapter One Introduction	3
Chapter Two Methodology	9
Chapter Three Key Considerations: Issues of Evidence and Theoretical Background	15
Chapter Four Findings: Realm of Influence and Impact Impact on Participants Impact on the Wider World	23
Chapter Five Conclusions and Recommendations	57
References	63
Acknowledgements	65

Front Cover:
2014 - Tuesday Studios - Pier
Collaboration.

Left:
Detail of drawing.

Source of images:
Project Art Works archive.

Chapter One

Introduction

"The mark we make is indelibly us, despite ourselves."
Kate Adams, Co-Founder and Director, Project Art Works

"We can all learn from Project Art Works' mission to enrich the quality of life for people with severe intellectual impairments through art."
Alan Davey, Chief Executive, Arts Council England, 2012

"In valuing people who are the opposite of what the world values you change yourself."
Nick Candler, Chair, Project Art Works

"I feel that there is nothing more truly artistic than to love people."
Vincent van Gogh

Operating from Hastings since 1997, Project Art Works (PAW) has forged a national reputation for the exceptional quality of its creative work with people with intellectual disability, autism, neurological impairment and other complex needs. It is a pioneering organisation in terms of its highly sensitive and personalised approach to valorising individuals through art and its role in promoting positive change in attitudes to some of the most marginalised and vulnerable people in our society.

Nick Ewbank Associates (NEA) was commissioned to carry out a study into the approach, strategies, relationships and techniques that Project Art Works has evolved over time to deliver impact. Primary research was carried out by Nick Ewbank and Stephanie Mills between January and March 2015 and this report is the outcome of that investigative process. Undertaking the inquiry was, for the authors, an unusually rich and rewarding experience; they would both like to record their gratitude to the Project Art Works team and to all consultees for the privileged access they have been afforded into an exceptional organisation.

Project Art Works was founded in 1997 by two artists - Kate Adams and Jon Cole (1962 - 2007). Professor Andrew Kötting, the well-known artist, writer and film-maker, has known the organisation since its early days and, in the course of our inquiry, spoke to us of the vision and the personalities that lie behind it:

"Kate Adams and Jon Cole had a naïve vision: to have an artist-led organisation that provides a safe haven for adults with special needs - a sanctuary for ambitious creativity - a place that's inspiring and inspired - a place that takes itself and its users seriously and asks questions of them. It was a massive undertaking - if you'd listened to the bureaucrats you'd think it was destined to fail - in fact you'd never have bothered - but they pulled it off. They chucked everything in and something magical has emerged that has affected the lives of thousands of people. Kate's ability to articulate the complex issues around creativity and disability is key - it comes from her autobiographical experience, not from abstract theory, although she's conceptually and theoretically as advanced as any academic I've ever met. It's through doing it that you learn. It's vital and

Opposite Top:
1996 - Project Paul - Jon Cole and Kate Adams with M.

Opposite Bottom Row:
1999 - Project Craig - Polaroids - Downs View School - Kate and Bea, Detail Hands, Jon and Jamie.

Source of images:
Project Art Works archive.



potent - PAW's role is rare. There's a life-force that drives people to make things better - not as an ego trip, but because you care."

Professor Kötting refers above to PAW producing "something magical", and our analysis has certainly uncovered evidence of significant impact on people with complex needs, their wider support circles, mainstream cultural organisations and care providers. These layers of impact are described in detail in this report and, in a way that resists mechanistic categorisation, appear to add up to something more than the sum of their parts. But, as with any successful endeavour, the reality is that PAW's achievements are the result not of mystical processes, but of clarity of vision, hard work, commitment and drive. This report aims to analyse and describe PAW's processes and impacts, not as an exercise in atomisation and reductionism, but in an attempt to describe holistically a complex and unique organisation, and to draw out lessons that might be applied to other settings, within the cultural and social care sectors and beyond.

Kate Adams describes the genesis of the organisation:

"I had a child, Paul, who has profound intellectual disability. We conducted an intensive programme of therapy with him until he was six. I then did an MA in sequential illustration and editorial design, which I finished in 1992, and subsequently practiced as a visual artist. I shared a studio with a painter called Jon Cole - an amazing man. I taught for eight years at Hastings College, continued my studio practice and became interested in how art was taught in special schools. I saw an exhibition of batiks that Paul's class had made - and I thought there was something deeply wrong: all the children were totally different in terms of energy and ability, but all the batiks were identical. It wasn't right. I raised funding to do a project in special schools and Jon and I did two sets of intensive two week residencies in the schools working with upwards of 60 children in each school.

Our approach was heavily influenced by the sensory stimulation work I'd done with Paul as an infant. We used physical, sensory and high quality materials - paint, casting, etching and so on - and enabled the children with even the most severe physical and intellectual disabilities to engage - for example, by laying children in trays of warm sand so that whatever movement they made left a trace. This was then cast and became the work. We also enabled children to mark etching plates of zinc and copper - etching these with nitric acid on site. The bubbling and frothing caused huge excitement, although we made sure it was completely safe. Our purpose was to acknowledge the primacy of the mark. The mark we make is indelibly us, despite ourselves. That simple principle comes right through the organisation and its work to date.

This project and the continuum it provoked became a significant part of my practice as an artist and connected to an ongoing interest in research. During my MA I read HG Wells' A Short History of the World - and was struck by Wells' thesis on the development of human thought - the idea that a man encountering a rock had no reason not to assume that the rock had dreams and thoughts in the way he did - he may not have made a distinction between himself and the rock.¹ A lot of my work relates to scale - to microcosm and macrocosm. I made a history of the world in a box called the Record of the Rocks - it's about scale, managing complex and difficult human concerns but also acknowledging both their significance



Left:
1996 - Project Paul - Kate and Paul.

Image source:
Project Art Works archive.

1. One needs to have been an imaginative child oneself to realize again how important, significant, portentous or friendly, strangely shaped rocks, lumps of wood, exceptional trees or the like may have appeared to the men of the Old Stone Age, and how dream and fancy would create stories and legends about such things that would become credible as they told them. (Wells:1922).

and deep insignificance in the scale of things. There's also a link to trying to evidence people's presence - their trace at any given time - in the world through art. The schools residencies took place in 1996.

In 1997 Caroline Collier, then Director of the De La Warr Pavilion in Bexhill, offered us exhibition space on the top floor of the building to show the work from the residencies. We loosely formed an organisation, which we called Art Works - on the basis that art really works. The name was a reference to the way we'd made a connection to people who are hard to reach through art. This was 19 years ago now ... We became a charity in 2000."

In common with many cultural organisations that are also charities, PAW has a Board of Directors made up of voluntary Trustees. The first Chair of PAW's Board was Marion Purdey, whose son Edward is of a similar age to Kate Adams' son Paul and also has complex needs. In 2010 Marion Purdey stood down and was replaced by Nick Candler as Chair of the Board. Nick Candler is Chief Operating Officer of the successful catering company Prêt a Manger and has had a 25 year career as a Finance Director in the corporate sector. He sets out his perception of PAW's role:

"PAW's principles and values are based on seeking to change perceptions of people with complex needs. They do this through illustrating participants' capacities, wants and needs - and at the same time they give participants a route to vent their frustration and an outlet for communication. They also challenge the people they work with in the wider world to question their stereotypes of people with special needs. The art is extremely important - these are skilled artists and they take it very seriously.

It's also humbling - it forces you to be your best self: you can't be condescending or patronising. PAW is a high-end organisation - producing very impressive, genuine work with the highest integrity. In any market there is a flight to quality - if you're going to invest in anything in this field you'll invest in PAW. It's leading edge. Most people in society can't cope: we can't be that patient; that kind; that bothered. Confronting people's attitudes changes our perception of ourselves - we question our value system - you realise that, for example, walking around with the latest expensive watch on your wrist is really not what matters. The PAW artists are extraordinary - the patience you need to value people that others don't value changes everything. In valuing people who are the opposite of what the world values you change yourself."

These insights, perhaps all the more notable for coming not from an artist but from a successful businessman, hint at the power of the PAW approach to create a positive impact, not just on PAW's immediate circle of participants and their support networks, but on peer organisations, statutory bodies, and perhaps on society at large. Chapters 4 and 5 of this report attempt to evaluate this impact and make recommendations as to how it might be extended in the future.

"In Portrait III (Mute) 2004, Adams sets up a silent dialogue between Paul and the camera, an intense, reciprocal relationship. Paul's responsive, expressive physiognomy contrasts with the camera's stoic stare. In that brief exchange we approach the profound and infinite enigma of the 'other'. In Untitled (Night Fire), Adams locates us at the very interstices of the Paul's subjective gaze and the objective, imaginary world. In both works the camera becomes analogous to our conscious, psychological 'self' and to our physical, biological thresholds - eyes, ears, nose, mouth - those openings and apertures where the world floods in and where we seep out." (Clark, 2006)



Above:
Stills from film - Portrait III (mute) - Kate Adams - 2006.

Left:
Installation - The Argument for Days - Meta Gallery - Kate Adams - 2006.

Source of Images:
Kate Adams.



2. Due to the nature of the arch at PAW, the compact space and its restricted site, the insertion of an access lift is extremely challenging. This is regrettable given the ethos and values of the organisation. However, if a participant cannot access the upstairs area very often the group share lunch downstairs to ensure a sense of inclusion continues to operate outside of studio session times.

Left:
The Room And Everything In It - Exhibition - Dilston Grove - Project Art Works - 2013.

Image source:
Project Art Works archive.

Chapter Two

Methodology

The aim of NEA's three month Impact Analysis inquiry process was to start "close to home" - that is at PAW's studio base underneath the brick railway arches at Braybrook Terrace in the East Sussex coastal town of Hastings, and to then widen the capture of impact data through a series of structured interviews with a mutually agreed range of PAW staff, Trustees and key stakeholders. Stephanie Mills undertook observational, more impressionistic research and gathered testimonies from participants, artists, staff and carers within the studio domain in order to gauge evidence of impact more internal to the organisation, while Nick Ewbank conducted interviews with a more outwardly directed focus - or an 'outside looking-in' perspective of PAW's impact as an organisation within the town, the county, the region and beyond.

Research tools used were a combination of:

Ethnography

This process involved Stephanie Mills of NEA observing PAW studio sessions on seven different occasions. These included the Tuesday Studios, Wednesday Mentoring Studios, Creative Interventions on a Friday - for two sessions each - and family Art Breaks during the half-term school break on one day. The ethnography extended to the premises and organisation as a whole because of the way PAW configures and utilises its space to fully embrace participant access to its entirety, the only exception being wheelchair users, who are restricted to the ground floor level due to the absence of a lift to the upper floor.² Sometimes these studio sessions were captured by discreet, silent observation (with or without a note book according to participant sensitivity) - at other times more interaction was possible with participants, project artists, support workers and family members within the studio environment.

Another aspect of NEA's ethnography has been to review video footage of studio participants uploaded to the PAW website and Vimeo. PAW has also shared with NEA non-public archive footage of participants displaying behaviours described as challenging in order to demonstrate issues and circumstances relating to impact.

Image cards and word associations

A pack of 50 image cards was created by NEA specifically for this process. The varied images selected were not intended to connote specific things or emotions, or to have special significance - although a number were photos taken in Hastings and were thus familiar to many image card respondents. Drawing on previous experience, the cards were used to stimulate informal conversations with respondents and to allow for the capture of perceptions or impressions of PAW as an organisation, and related word associations. Respondents were initially asked to select three image cards that for them represent or symbolise PAW. They were then asked to ascribe a few words to each of the images selected and to talk briefly about why they had selected the cards. They were then asked to select a further three cards to

represent their concerns (including challenges to be overcome) and hopes for the future with regard to PAW and/or PAW participants. As before they were asked to describe why they had made their selection. The process was digitally recorded for subsequent transcription and photos were taken of respondents with their card selections. Word counts and word cloud analysis was undertaken from these transcripts.

PAW was keen for NEA to engage a number of selected participants in this process, with either a project artist, support worker or carer enlisted to help with communication and to reassure the enrolled participants. It was important to PAW to find ways to include the voices of participants - even those that do not use language to communicate - as they felt the research would not provide a rounded picture without their inclusion. A5 versions of the cards were printed for this purpose, along with two augmentative communication symbols - one a smiley, happy face, the other a sad face. The process was trialled - not altogether successfully - with four Tuesday Studios participants. It then became apparent that, with the appropriate briefing and support, participants who use language to communicate were willing to talk with NEA about their experience of coming to PAW and what that means for them, but generally felt more comfortable doing this without the images. In hindsight the cards may have been associated with 'trick questions' (or the notion of right and wrong answers) that made the initial participant respondents feel anxious. However, non-verbal participants were largely represented by the advocacy of those who know them well. Participant testimony was captured on digital recorder in order to allow for transcription of the conversations, many of which provided personally affirming evidence of PAW's impact on individuals with complex needs.

In total 21 respondents were involved in this process. The respondents were a combination of PAW staff, project artists, participants, support workers and carers (in some cases in a combination of these roles). Five of these respondents provided non-image associated testimony - and an additional two participants (from Creative Interventions) selected one card each, without any testimony. Overall 39 cards were repeatedly chosen from the pack of 50 images.

Desktop Research and Emerging Data Evaluation

NEA studied and analysed background information in the form of a range of PAW publications, grant fund applications, associated annual accounts and project funding reviews.

Caroline Sell, Evaluation Assistant at PAW has captured and processed testimony from parent carers and quantitative evaluation data from the three Inclusive Studios in parallel with the NEA Impact Analysis. It was agreed at the project inception that this data would be shared, but this has proved to be somewhat problematic due to different research programme timescales. Nonetheless, some of the findings are included in this report.



Opposite Left:
The six most selected image cards by PAW respondents to NEA process:

- 1
Circle of Hands by Charles McAlpine.
Image source: <http://tiny.cc/xxhcxx>
- 2
Tightrope walker.
Image source: <http://tiny.cc/x1hcxx>
- 3
Honey bees.
Image source: <http://tiny.cc/r4hcxx>
- 4
String social network.
Image source: Stephanie Mills.
- 5
Creation of Adam by Michelangelo.
Image source: <http://tiny.cc/a9hcxx>
- 6
Happy Time 3.
Image source: <http://tiny.cc/jficxx>



This Page Top:
Darryl Spencer - Tuesday Studios - 2009.

This Page Bottom:
Hand - Tuesday Studios - 2011.

Source of studio images:
Project Art Works archive.



Structured Interviews

NEA interviewed 19 people comprising key PAW staff, volunteers, Trustees, project artists, academics, journalists, carers, funders and current or former cultural partners. Interviewees were selected from a long-list drawn up by PAW as follows:

1. Kate Adams | Co-Founder and Director, Project Art Works | Artist and Parent Carer
2. David Rhodes | Programme Lead, Project Art Works
3. Caroline Sell | PAW Support Artist and Evaluation Assistant
4. Charlotte Moore | Writer and Parent Carer | Patron of Ambitious About Autism
5. Tim Corrigan | PAW Lead Artist on Projects and Production
6. Dr Peter Baker | Senior Lecturer, University of Kent | Former Consultant Clinical Psychologist, Sussex Partnership NHS Foundation Trust
7. Caroline Collier | Director of Partnerships and Programmes, Tate
8. Amanda King | Project Manager, Contemporary Visual Arts Network South East
9. Richard Lewis | Strategic Commissioning Manager, Learning Disability, Adult Social Care, East Sussex County Council.
10. Anthony Spira | Director, MK Gallery, Milton Keynes
11. Hedley Swain | Area Director, Arts Council England South East
12. Nick Candler | Chair of Project Art Works | Chief Operating Officer, Prêt A Manger
13. Rob Bell | Head of Social Justice, Paul Hamlyn Foundation
14. Matthew Williams | Executive, Sainsbury Family Charitable Trusts
15. Shona Illingworth | Artist | Lecturer in Fine Art at the University of Kent | Trustee of Project Art Works
16. Marion Purdey | Trustee of Project Art Works | Parent Carer
17. Prof. Andrew Kötting | Artist Film-Maker and Parent Carer | Professor of Time Based Media, University of the Creative Arts
18. Sally Staples | Cultural Strategy Manager, East Sussex County Council
19. Sarah Dunne | Volunteer at Project Art Works.

NEA formulated a series of linked questions in order to provide a consistent structure for the interviews. The questions related to perceptions of PAW and its orbits of impact and influence; respondent understanding of the organisation and its work; theoretical underpinnings relating to resilience, social capital / social and cultural networks; social care, personalisation, valorisation and challenging behaviour and broader issues regarding the future of the organisation.

The questions were as follows:

- How did you come to collaborate or be involved with PAW?
- How would you describe PAW's role, principles and values?
- What participants / communities come within the orbit of PAW's practice?
- How does PAW develop an understanding of the participants / communities with which it works?
- Describe the context (immediate, local, national) in which PAW's work takes place.
- What are key issues that currently impact on PAW's effectiveness?
- What methods of communication and engagement does PAW use with

its participants and how are these derived?

- (How) does PAW evaluate its practice and its impact?
- What qualities does PAW look for in its artists and how are they trained?
- (You've said that) PAW uses visual art and creative processes in its work - What roles do artistic techniques have to play in developing individual participants and their support circles?
- Does PAW's approach to personalisation have anything to teach us about the current Personalisation Agenda in social care?
- Resilience is defined as "*The capacity of an individual, community or system to adapt in order to sustain an acceptable level of function, structure, and identity*" What, if anything, can PAW teach us about developing / extending resilience in individuals and their communities?
- (You've said that) PAW uses art to create and support socially valued roles for its participants. What, if anything, can PAW's approach teach us about developing or extending cultural and social value within wider networks and communities?
- (You've mentioned) Describe PAW's approach to dealing with challenging behaviours. Does this approach have anything to teach us about strategies for dealing with social issues in a wider context?
- With which networks of peer organisations does PAW interact?
- How does (or might) PAW learn from others?
- Thinking about the future, how might PAW extend the impact and reach of its work?

There was a good response to requests for interviews. All interviews were conducted by Nick Ewbank in face-to-face settings and typically lasted between one and two hours. Due to time constraints not all interviewees addressed all questions. The interviews were captured long-hand and then transcribed and circulated for approval and sign-off by individual interviewees. NEA then undertook a synthesis of the findings into themes and extracted quotes to illustrate evidence of impact in Chapter 4 and elsewhere in this report. These findings then inform the recommendations in the concluding chapter.



Chapter Three

Key Considerations

3.1 Evidencing Impact

Through a non-directive, open use of media and scale, we open up the possibilities of exploration for participants in a way that exposes their potential, that excites them and that follows their innate interests. This often reveals hidden abilities - such as a facility with liquids and the viscosity of paint, an ability to consider colour and an intuitive sense of colour. This can open up a whole world of visual language, previously hidden, which in turn disrupts pre-conceptions about what an individual can and cannot do. This can have an immensely positive impact.

We have a real caution about interpretation - we try not to interpret people's behaviour and responses using our own frames of reference - we try to maintain a wholly open approach to the assessment of what may have taken place. We're often surprised by what happens in workshops and sometimes things take place that feel like micro-miracles of recognition, connection and materialization - that is, the making visible of an individual. Sometimes artists see themselves as a conduit for a message - and there are moments in workshops when you feel that very profoundly.

Kate Adams, PAW Co-Founder and Director.

3. See http://www.3ieimpact.org/media/filer_public/2012/04/20/principles-for-impact-evaluation.pdf

The International Initiative for Impact Evaluation defines rigorous impact evaluations³ as: *"analyses that measure the net change in outcomes for a particular group of people that can be attributed to a specific program using the best methodology available, feasible and appropriate to the evaluation question that is being investigated and to the specific context."*

As described in Chapter One, PAW has been impacting positively on the lives of people with complex needs and intellectual disability since 1997. PAW is a learning organisation, committed to evaluation and self-improvement, and it has honed its approach and its techniques over many years. Nevertheless, although it has influential supporters, strong funding streams and an excellent reputation for efficacy, it has tended to lack clear and compelling evidence of the measurable impact of its work on people's lives and the public good.

In our view there are three main reasons for this. The first is the sometimes elusive and occasionally sublime nature of PAW's impact on participants, as expressed eloquently by Kate Adams in the extract from interview testimony above. We return to this in 4.2 below. The other two reasons are: (a) inherent problems with evidence in the field of learning disabilities and (b) the sometimes contrasting views of PAW's role among its funders and stakeholders. The two latter issues are discussed below:

Left:
George - Art Breaks - 2014.

Image source:
Project Art Works archive.

3.1.1 The Challenge of Deriving Objective Evidence

Dr Peter Baker, Senior Lecturer in Intellectual Disability at the University of Kent's Tizard Centre, is Senior Editor of the International Journal of Positive Behavioural Support and is recognised as one of the champions of Positive Behavioural Support, the government's preferred behaviour management system for behaviours that challenge. He worked in the NHS for over 35 years, most of that time as a clinical psychologist in Sussex where he led one of the country's longest established specialist support and intervention services for people with intellectual disabilities who present challenging behaviour. He encountered PAW through his work in Sussex from 2005 onwards and continues to provide PAW with training in the techniques of Positive Behavioural Support. He knows the work of PAW well and appears able to judge it objectively alongside other services. He asserts:

"PAW is a powerful force of advocacy for individuals ... They are one of the most person-centred organisations I have come across. My general impression when I go to the studio is that people are always happy and engaged.... If you think about quality of life, you look at general levels of happiness - that's what PAW does."

But he goes on to say:

"The NHS has no agreed objective outcomes in terms of the energies it puts into people with learning disabilities - it's notoriously and universally difficult to capture. You either measure activity, which is easy, or impact, which is harder - you get into quality of life, which is highly subjective."

Dr Baker's point is that measuring the quantum of activity per se is simple to do but essentially banal - by measuring time spent or sessions run, we gain no sense of the quality of the intervention and whether a particular activity is positive, neutral or negative in terms of its impact. On the other hand, measuring changes to people's quality of life arising from a specific intervention and comparing this with a control group of similar individuals who do not receive the intervention offers the potential for much greater insight into efficacy and value for money. However without an agreed and widely applied methodology and set of metrics, such an approach is inherently problematic. The challenge of capturing impact is even greater when it comes to participants such as those with whom PAW typically works, many of whom may be non-verbal and/or face challenges in articulating and communicating their opinions clearly.

Dr Baker goes on to point out that:

"It's true that you can measure quality of life objectively but it waters it down - you can be accused of reductionism."

And yet this endeavour may be worth the risk of such as accusation. As Richard Lewis, Strategic Commissioning Manager for Learning Disability at East Sussex County Council, puts it:

"If we could quantify impact it would be really strong and we could use it to attract further funding from Europe and from Further Education."

Nick Candler, Chair of PAW's Board of Trustees agrees:

"We know it has worth. To convince others we need an evaluative framework that's agreed with funders. This might be better social care outcomes or it might be changed perceptions."

For this report we have endeavoured to capture and evaluate a sense of the subjective impact of PAW's work on participants, their support circles and others in the wider world. Within limited resources, we have attempted to be as rigorous as possible in our analysis, accepting the inherent challenges referred to above. We have attempted to control for any tendency to bias in the responses we have gathered by examining the same issues from multiple independent points of view.

This is a worthwhile endeavour. Our findings, which are discussed below, indicate that the value of participants' engagement in PAW is very considerable. As Dr Baker reflects:

"The thing that marks out most of the participants is the impoverished relationships that they have. But with PAW, it's an island of hope. It doesn't take much - the impact of just one positive relationship can be enormous. Although (PAW's input) is inevitably time limited, it has a disproportionately large impact."

In the Conclusions and Recommendations chapter we suggest piloting, validating and adopting an evaluative framework by which PAW's impact on participants might be quantified.

3.1.2 Complementary and Contrasting Views

In addition to the problem of the lack of agreed objective outcomes (which affects the arts sector as much as it does the social care sector), there is, in our view, a second reason why PAW has sometimes struggled to present clear and compelling evidence of its impact: the 'siloed' nature of the social care and the arts sectors, reflected in a lack of a common language and leading to a tendency for some to underestimate the importance of PAW's holistic approach. For PAW, art and social care are two sides of the same coin - neither aspect can exist without the other.

And yet, as Kate Adams puts it:

"The cultural and social contexts are quite different."

As far as Dr Peter Baker is concerned, PAW exemplify best practice in social care and *"happen to use the medium of art"*.

However, Anthony Spira, Director of MK Gallery, who has developed a productive working relationship with PAW over a number of years, expresses the cultural sector's reluctance to see art considered primarily as an instrument of social policy, or, in this case, merely as a tool to deliver social care:

"What's special about PAW is that Kate Adams is an artist first and foremost. All the other PAW artists are just as brilliant as her and they all share an intellectual, critical approach, which is crucial. They're almost uncompromising - they're anchored and rooted in the context. It's so difficult not to instrumentalise art in certain contexts - retaining a critical and culturally engaged standpoint is really important."

Their work is about furthering our understanding of creative processes. Some people with complex needs probably have a less mediated experience of the world than the rest of us - they don't have the same knowledge, experience, memory, social constructions, self awareness or self consciousness that others have - and that gives them a rawness, a directness, a more intuitive, some would say more honest, response to the people and the world around us."

PAW has a strong success rate in terms of securing funding from Trusts and Foundations across the UK, but overwhelmingly this is via Social Justice rather than art and culture programmes. The Social Justice sector seems to recognise the value of PAW's use of culture and art in improving life chances for people who have complex needs - could it be that the arts and cultural sector is inhibited from this recognition by its concerns regarding the possible instrumentalisation of the arts?

Caroline Collier, Director of Partnerships and Programmes at Tate, has known of Kate Adams and her work since before PAW was founded, and is able to articulate clearly the rare qualities that Kate Adams and her colleagues embody which arguably allow PAW to rise above the so-called 'intrinsic versus instrumental' debate within the arts:

"In the early 1990s Kate was practising as an artist: and there you have the strength of it - she's a very good artist. The fact that she has applied her brilliance and her intelligence to this area is less usual - she has brought her rigour as an artist.

... that's the secret of PAW - when a very good artist applies a strong practice-based approach, a theoretical research basis and a long-term personal collaboration with her son. So you have these three very intense, linked inquiries going on, underpinned by the intimacy and urgency of Kate's relationship with her son: the relationship is both deeply emotional and deeply creative. This combination of factors is hard to replicate."

Caroline Collier thus hints at an approach that conceptualises PAW's entire oeuvre - the creative processes, the artistic outputs, the social care aspects, the influencing of policy and the dissemination of best practice - as a unified whole, perhaps best summed up as 'life as art': the deployment of the aesthetic in practices directed towards the production of self.

This view seems to be echoed by Tim Corrigan, film-maker and PAW's Lead Artist on Projects and Production, who has worked alongside Kate Adams since the earliest days of the organisation. Tim Corrigan says:

"I see PAW's output as one piece of work - each project is informed by what's gone before and we always respond to the changing political climate. You can trace back a clear path through the work we've done over the years."

Matt Williams, Executive of the Monument Trust (one of the Sainsbury Family Charitable Trusts), which has given PAW considerable financial support over a number of years, is comfortable with some seeing aspects of PAW's work as instrumental, or as he puts it below, utilitarian, given the richness, depth and complexity of PAW's approach:

"They have a theory of artistic practice as a process - it's a modern, contemporary approach. For them the process of producing art is meaningful - they're interested in how their artists can best support the production process. The reason the quality of the art is so important to the development of the individuals with special needs is to do with the horizon of possibilities and the interior story of what they make of their lives. Some of it is utilitarian - for example, the In Transit project documents people's likes and sensory preferences in a way that could be captured in a report in a very boring way - and it uses the same techniques you'd use for a big show. They translate what might be seen as esoteric creative techniques - art PhD stuff, such as Beuysian theory of making meaning - into practical, intelligible, utilitarian (at least to a care planner) information - in my experience they're unique in doing this. Other people have tried to do similar things but it's been far more complex and far less successful."

Here, Matt Williams makes the key point that PAW is adept at providing what might be termed a translation service between the sometimes esoteric realm of art theory and the equally rarefied day-to-day world of the local authority care planner.

This points to one of the key findings of our study: that PAW is valued as much for its influence on professional practice as it is for its direct impact on participants. Indeed we received clear indications from interviewees that PAW should consider shifting its focus more onto the dissemination of its values and practices because of their potential to change the status quo. We amplify this point further on in this Report.

3.2 Theoretical Background

In developing our understanding of PAW's impact, we have found it useful to set our research in the context of the theory underpinning social capital and community resilience. In doing so we have drawn on our recent research on the social capital generated by De La Warr Pavilion (NEA, 2013) and for the AHRC's Cultural Value Project (NEA, 2014) which looked at the impacts of three cultural organisations (in Margate, Folkestone and Bexhill) on social capital, health and wellbeing within their local communities.

Because of the vulnerable nature of PAW's participants and the current challenging economic climate, NEA has added the concept of community resilience to the impact analysis mix.

This raises two interrelated key questions:

- To what extent does PAW contribute to the development of resilience within its participants and their community?
- What would be the impact on the participant and associated project artist community should PAW cease to exist?

In a report on community resilience commissioned by the UK Government Cabinet Office (Twigger-Ross et al. 2011:6) communities are defined by a combination of three interrelated elements:

- The spatial element;
- Social relations and structures such as networks; and
- Cognitive or psychological elements such as local or group identities and the creation of belonging / exclusion.

In PAW's case, the spatial element relates to its geographic location within Hastings - and the sense of place created within its home under the railway arch at Braybrook Terrace. Our research demonstrates that PAW's social relations with participants, families and carers are characterised by high degrees of empathy, trust and mutual respect. PAW's networks - and types of social capital - are described in part by the diagram of PAW's Realm of Influence and Impact in Chapter 4, but more specifically the network focus is on the group of people displaying cognitive impairment and complex needs.

The aforementioned report takes the definition of resilience from the National Strategic Framework for Community Resilience, which in turn has come from Edwards (2009:18) through research by Demos: *"The capacity of an individual, community or system to adapt in order to sustain an acceptable level of function, structure, and identity."* (Twigger-Ross et al. for Cabinet Office, 2011:5). This definition is applicable to PAW's individual participants, carers and enablers as well as collectively as an organisation.

The report cautions that *"resilience building is an ongoing process rather than a static outcome"* and that *"given the dynamic nature of both communities and the cycle of emergencies, it is more useful to discuss what processes and structures are in place to facilitate resilience than to ask if a community is resilient or not."* (Twigger-Ross et al. 2011:6) The research establishes that social networks will be called upon if there is to be some form of resilience and a key way in which these networks are conceptualised is through the concept of 'social capital'.

James Coleman and Robert Putnam provide a theory of social capital as a public good. Coleman defines social capital by its function: *"Like other forms of capital, social capital is productive, making possible the achievement of certain ends that in its absence would not be possible"* (1988:98). This is achieved by the actions of people operating within some form of social structure or network. Under this definition social capital depends on the goodwill of individual members whose social relations are underpinned by norms and characteristics such as trust, co-operation and tolerance (or sanctions). For Putnam (2000:134) *"the touchstone of social capital is the principle of generalised reciprocity"*. Thus the core thesis of social capital theory (Field 2008) is that *"relationships matter"*. People connect to one another through a series of networks within which members tend to share common values and interests with other members. To the extent that these networks constitute a resource that can be drawn on in other settings, they may be seen as forming a kind of capital.

Somewhat in contrast to Putnam's view, Pierre Bourdieu (1984) understands both cultural and social capital as privileged goods that enable an elite or dominant class to reproduce itself. PAW sets out to build cultural and social capital among marginalised individuals who tend to lack agency, thus posing a challenge to predominant conceptions of the role of culture in our society.



Left:
Tuesday Studios - Towner Gallery Visit - 2015.

Image source:
Project Art Works archive.

Chapter Four

Findings

4.1 Realm of Influence and Impact

“We work with a range of participants of all ages from children to people in their seventies. They tend to have complex needs, some of which are medically diagnosed, some of which are undiagnosed. They include people with autism, people with mild learning disabilities, people with complex needs who have little physical movement or speech: then it moves outwards from families and carers to support workers to the settings and institutions participants live in, and to other places they spend time - and then East Sussex County Council, social services, social workers - it goes on and on: art galleries, the Arts Council, our other funders, friends and patrons, the business world.”

David Rhodes, Programme Lead, PAW

In analysing our findings, we have devised a diagram (*see next page*) that illustrates the ripple effect of PAW’s realm of influence and impact, emanating from the organisations’ co-founders Kate Adams and Jon Cole. While initially the pool of participants was based in local schools, today the heart of the organisation is the PAW studio at Braybrook Terrace in Hastings where the core of participant activity takes place. This close-knit community then extends to encompass PAW ‘enablers’ - the Board of Trustees, staff and project artists - as well as participants’ families, support workers and care providers. This group demonstrates the characteristics of **‘bonding social capital’** within a network, characterised by strong ties among people from similar situations, and facing similar sets of circumstances and challenges, bonded with PAW enablers. The members of this network share an ethos and set of values, perhaps best characterised by Chair of the PAW Board, Nick Candler’s thesis: *“In valuing people who are the opposite of what the world values you change yourself”*. Research has found these ‘horizontal relationships’ (in this instance, between families, carers, participants and PAW enablers) are good for ‘getting by’ in life (Woolcock, 2001).

4. During the 1970s, sociologist Mark Granovetter set out to examine the most crucial social links that tie communities together. He differentiated between strong and weak ties - strong ties being based on family members, good friends and work colleagues; weak ties linking people who were just acquaintances. He demonstrated the paradox that weak ties, rather than strong ones, are the crucial ones binding social networks and providing opportunities to get ahead in life. He called these “bridges”, which, between social worlds have dramatic consequences, contributing to the “small world” phenomenon. He concluded weak links are often of greater importance than strong links because they act also as crucial ties that sew the network together; when eliminated, the network fragments into a number of isolated cliques. This fragmentation potentially reduces social resilience.

The next spheres of PAW influence and impact relate to cultural and partner organisations including galleries, arts centres and museums, arts networks, research partners and funders. This category of relationships relates to **‘bridging social capital’** typified by more distant ‘weak ties’⁴ between members of different social networks. These ties provide access to contacts, information and resources good for ‘getting on’ in life. In a sense, PAW itself serves as a bridge for participants and their carers even though we have included these groups within the ‘bonding’ category. Kate Adams in particular, is adept at providing ‘contacts, information and resources’ to families applying for personalised care funding. This is a service the organisation is keen to grow.

In Kate Adams’ view *“to be truly holistic in this instance means dealing with the whole person and the forces that impact on their life - such as social care funding, information about their rights, how to employ support staff, how to negotiate with social services and so on.”*

The furthest reaching sphere in the diagram relates to PAW's influence and/or impact on the wider social care context (for example with respect to issues such as personalisation in the social care agenda), on the wider cultural context (for example with reference to diversity, access and inclusion agendas), and on best practice and policy impact, both within the UK and beyond. This equates to 'linking social capital'. In research terms this is a strategic category in that it refers to connections with groups that have potentially greater power and influence. It is different from bonding and bridging in that these 'vertical ties' enable members of the network to leverage a far wider range of resources and support than are available within any one community. This grouping is perhaps where PAW is weakest in impact at present, although this may also be viewed as an opportunity - an aspect we address later in this report.

In order to tie this theoretical framework on types of social capital embedded within PAW's realm of influence and impact to the notion of building community resilience outlined in Chapter 3, we turn to the issue of governance and the processes and structures that are in place to facilitate this:

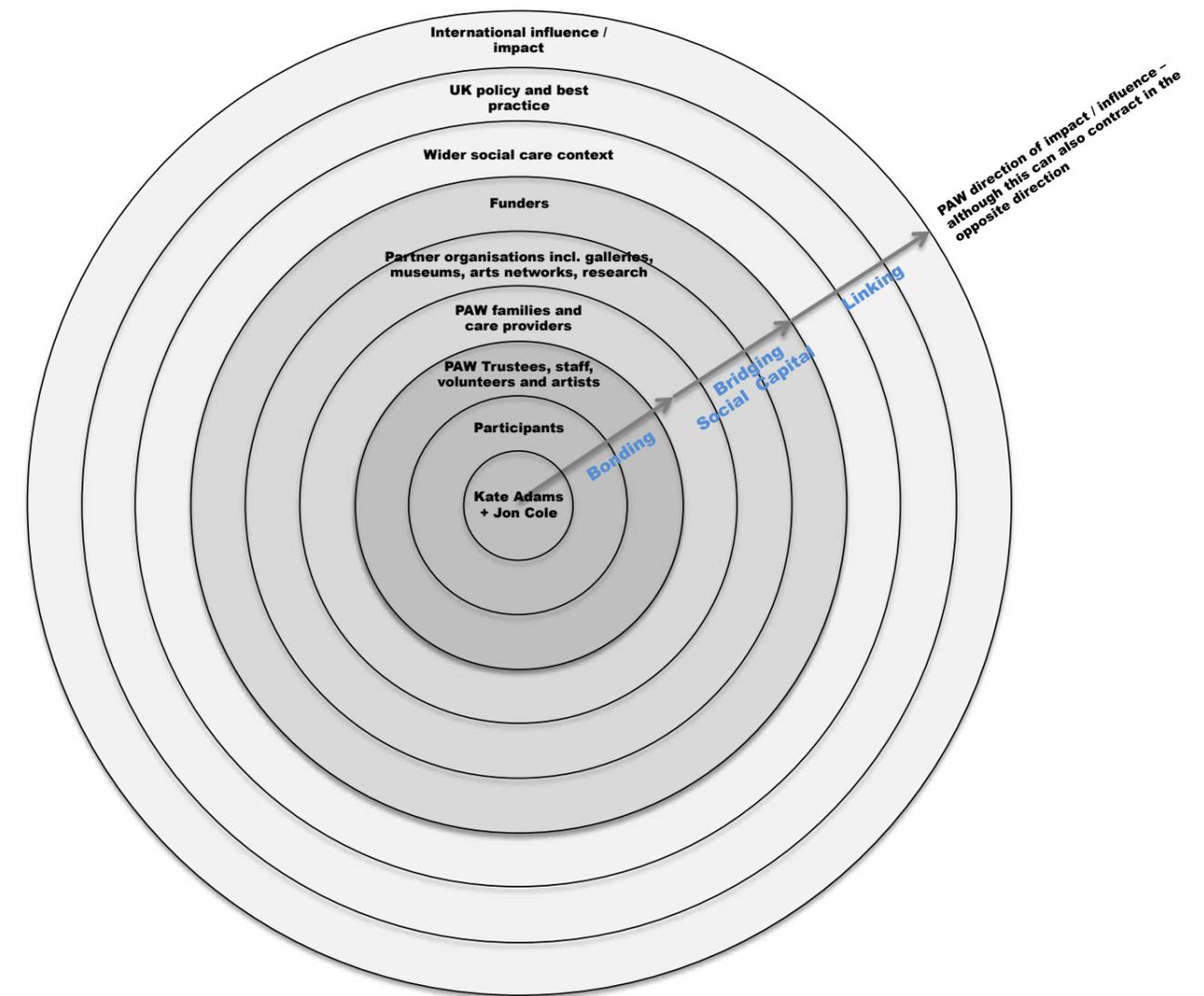
"What is clear from this discussion of governance structures is for community resilience to be improved there will need to be attention paid to the actors and institutions at different levels." (Twigger-Ross et al. for Cabinet Office, 2011:14)

This same report summarises a number of key characteristics ascribed to actors and governance structures in their research literature as follows:

- **Diversity of actors and structures in the governance structure:** greater diversity is likely to mean a wider range of resources to be drawn on.
- **Autonomy of actors and structures:** autonomous components are likely to be more resilient.
- **Interdependence of actors and structures:** resilience is higher where actors and structures are able to support each other.
- **Adaptability of actors and structures to learn from experience:** more adaptable actors and structures will increase resilience.
- **Collaboration between actors and institutions:** partnership working between sectors brings in a wide array of resources to draw on.

(Twigger-Ross et al. 2011:12-14)

In our view, PAW's access to the agents and institutions at different levels required to extend its impact and influence can best be achieved by strengthening its bridging and linking social capital. Furthermore, PAW's diversity, autonomy, adaptability and collaborative approach means it is in a position to make a contribution to community resilience that belies its relatively modest scale.



Above:
Diagram illustrating the ripple effect of PAW's realm of influence and impact as it relates to the three types of social capital.

Image source:
NEA.

4.2 Impact on Participants

The following section sets out our findings, which emerge from the gathering of qualitative data (comprising ethnography, image cards, interviews and participant testimony) and subsequent synthesis in respect of the impact of PAW's activities on participants.

4.2.1 A Safe and Welcoming Environment

"We use art and creativity to enable people to have more control over their lives."

David Rhodes, PAW Programme Lead

Two of the **'dimensions of social capital'** (Brook Lyndhurst, 2010:6-7) are **'norms and values'** (including the presence or absence of trust, reciprocity, co-operation, cohesion and inclusion) and **'place'** (including how the physical, spatial and demographic characteristics of a place affect social interaction). The following observations and testimonies, gathered during the course of our study, demonstrate ways in which PAW generates bonding social capital.

"Although quite central, these fine brick railway arches feel removed from their urban surroundings. Once inside, these disappear altogether except for the awareness of an occasional train nearby. Project Art Works spaces feel warm and welcoming, calm, light and creative. Safe. On the ground floor there is a studio space, storage and toilets. Upstairs, a beautiful vaulted space with open plan working, kitchen and meeting / lounging areas. Canvases are stored in wall racks, enticingly visible and an indicator of years of artistic productivity. In the rear yard is a decked space with a prefabricated pavilion - the Garden Studio."

Extract from NEA ethnography, Day One: 10h00 on 9th January 2015.

Over subsequent weeks of observation NEA came to appreciate how the PAW space fosters social interaction and inclusiveness. The upper floor is the main office space but it feels more like an open plan communal living room in that everyone is welcome to enter it and use it in an informal way. There are no cellular offices. Workstations are placed around the perimeter of the room with a large table in the centre of the room that is the social heart of the place. It's where everyone has their lunch or refreshments while also serving as a meeting table, waiting or gathering space and a working surface. Everyone brings their own lunch but PAW provides tea, coffee and biscuits for all comers and this is a highlight for participants.

Here is an extract from the testimony of Marion, a Tuesday Studios participant, facilitated by project artist Sara Dare:

Sara (artist)

It's giving you the chance to tell us - if you want to - about how you feel about coming here. Whether you like it or...

Marion (participant)

I do like it here. (Repeats) I do like it here!

NEA

And what do you like about it?

Marion

I come every Tuesday. I don't have any (other) appointments. (Laughs).



Opposite Top:
Panorama Project Art Works building
2015.

Opposite Middle and Bottom:
Panoramas Project Art Works office
2015

Source of images:
Stephanie Mills.

NEA

And what's nice about being here?

Marion

I like all the staff greeting me when I come in.

NEA

It's nice when people say hello when you arrive I think. What do you think of the coffee?

Marion

I like the coffee here. It's nice and hot. Steaming!

We observed project artists going to great lengths in the studio downstairs (and in the Garden Studio when used) to create the right settings for participants at each weekly studio session as well as for families during Art Breaks. Each participant has specific needs and preferences and these are meticulously observed, down to their choice of art supplies. This can be seen as a sign of care and respect for the participants, which overall seems to contribute to engendering trust.

Here is an extract from Eden Kötting's testimony in a session facilitated by her mother Leila McMillan on 11th February 2015:

NEA

And if you couldn't come here any more?

Eden

Not happy.

NEA

Not happy?

Eden

No.

NEA

No. You would miss it?

Eden

Yeah.

Leila

It's one of the few places where you come, where personally you don't have anyone supporting (you) in the space.

NEA

Hmm?

Leila

Because she's happy here. Whereas in a lot of other places she feels too vulnerable and unsure so she has somebody with her - don't you? You have somebody with you in every other thing, don't you?

Eden

Yeah.

At the end of each studio session (sometimes there are two sessions in one day), NEA observed how the project artists gather, clean and store the tools and materials, then clean the space (mopping the floor and even touching up the white paint on the walls when these have been marked), before switching over the layout in preparation for the next group of participants. The same loving care and attention to detail is applied to individual artworks and the archive. Works are named and indexed and carefully stored, often with the help of the participants. It appears that part of the enjoyment, identity and pride arising from PAW is the evidence of artworks that have been produced - stacked and racked - and very visible when you enter the building. This includes the array of the many beautiful

PAW publications that line bookshelves on the approach staircase. This all contributes to a distinctive and strong sense of place.

Here is an extract from a conversation with Simon (Bash) Bashford, the support worker for two of the regular Tuesday Studios participants, brothers George and Sam:

NEA

So, what in relation to this, what impact do you think PAW has on them coming here?

Bash

I think it just gives them quite a lot of substance to their week. You know, it's quite a nice sort of milestone in the week - a regular Tuesday thing. It's about what they're going to do - and they always know its PAW. There are not many things as set in relation to dates and times as PAW. One thing Sam is really connected to is Tuesday. You know, it's Tuesday - What are we going to do at PAW? George is quite familiar with days and dates so he schedules PAW into his mental diary.

Bash

I think it's very important for both of them to have some sort of structure - albeit looser for Sam because he is more in the moment than George - because George is very into more future events - and Sam struggles a bit with certain dates and times - like who's going to be where and whenever. It's quite a standard thing - but this is quite good because it provides a solid base in the week.

NEA

Do you think they enjoy it?

Bash

Oh yeah. There's never any reluctance to come - and they're happy to go when they go. They just accept it for what it is.

NEA

And what do you think they like about it?

Bash

I think it's the ability to splosh paints around and things like that. You know - there's a lot of freedom to express what you can't necessarily get at home. Sam does art at home - but it's mainly pencil on paper and George is more focussed around the TV and listening to music on his CD player, so this gives him an opportunity to be a bit more tactile - which is great for George who does need to be actively doing things. They do a lot of walking and exercise - and he does shopping and what have you - but it's just a nice addition to the week. I don't know what else to say really.

NEA

What about the people aspect?

Bash

Oh yes, it's good that they connect so intensely you know, with one person. Then they change during the day, which doesn't always affect them you know. That's really helpful, because, again they lead quite isolated lives - in comparison - although they still live at home, they won't sit around the dinner table and have a discussion voluntarily. They happen to take time (at PAW) and people talk to them.

4.2.2 Empathy and Reciprocity

“If the boundaries of the self are defined by what we feel, then those who cannot feel even for themselves shrink within their own boundaries, while those who feel for others are enlarged, and those who feel compassion for all beings must be boundless. They are not separate, not alone, not lonely, not vulnerable in the same way as those of us stranded in the islands of ourselves.”

Rebecca Solnit. *The Faraway Nearby* (2014:106-107)

“Participants in their own way, interacted with, and seemed very aware of - even empathetic with - their fellow participants and the supporting artists. For example, at one point when Charlie was crying and being comforted by (artist) Tony, Jonathan got up from his table and walked over to Charlie and gently rubbed her back. When tea was served, Jonathan also poured a cup of tea for Charlie first and carried it over to her work table - obviously mindful of the fact that she might have difficulty carrying the cup herself. Michelle cleared my tea cup while Charlie and Jonathan helped Eden up the stairs to have lunch.”

Extract from NEA ethnography captured in notes while observing the Wednesday Mentoring Studios on 14th January 2015.

PAW staff members are very patient and accommodating of participants, never seemingly displaying signs of irritation even when they are under pressure of their own workload or deadlines. For example, staff members often grant participants access to their computers (or the studio iPad) to play music, to research the latest films on cinema release or to search for images that satisfy their interests or that inform their next drawing or paintings. The energy in the room can be quite loud and disruptive with people dancing or moving around, but these activities are happily indulged by staff and artists dancing with participants or singing along with them. This is all respectfully and carefully managed by encouraging participants to accompany staff or artists on walks in the local park or to calm down at their respective work spaces in the studio. That said, the studio can at times be an equally energised space!

“‘Sunday Girl’ is playing (Rachel’s selection) - George starts dancing, Sam’s also leaping up and down. Everyone in the room is responding to the music in some way, including me. The atmosphere is contagious.”

Extract from NEA ethnography, Tuesday Studios on 20th January 2015

Testimony from support workers attests to PAW’s supportive and empathetic approach, and the impact it has on the development of characteristics such as reciprocity and trust in participants:

“Carl is quite a feisty character. When I started working with Carl he was very much insular. Very - you know, he knew what he was here to do. But anything from outside was met with aggression and quite challenging behaviour. By coming here he was allowed to express himself - to be left to his own devices. Sara (artist) giving Carl a (little direction) then letting him do what he wanted to do and being creative. Through coming here with him for about 6 months now I think - he’s probably been coming longer - he’s become a lot more receptive to instruction and you know, he’s got to know other people and accept other people and listen to other people, which has been really good. It’s a really relaxing environment and I feel like when we bring him here on Friday morning when we come, when I go

to his house to pick him up, he’s up and he’s ready, excited, packed - and when we get here - outside - he runs in. It doesn’t happen very often that he gets so engaged with somewhere.”

Extract from conversation during image card process with James Rowland, Carl Sexton’s Support Worker, 13th February 2015.

But behaviour can also be challenging, as these extracts from NEA ethnography notes taken on Friday 09th January 2015 attest. AG is a Creative Interventions participant and Mark Daniels is the artist who works with him. The first extract is observed upstairs:

“AG was having an off day too. He self harms - looking for sharp surfaces on which to bang his head - or literally pulling his hair out. Apparently AG had been making great progress before Christmas but after a long break, today he seemed reluctant to budge from the sofa upstairs. He kept his jacket on with the hood up. All he wanted was to be left to drink cups of tea - which he loves - biscuits too! His support worker FG was trying to cajole him to get downstairs and be productive. FG seemed tired having told me she had just worked a 108-hour week. Mark the artist was patient. Periodically all three would get up and go for a walk outside then come back to the sofa.”

Later Mark persuades AG to come down to the studio:

“Mark put on some jazz music (Miles Davis - Kind of Blue?) - not loud, calming rather. By lying casually on the floor alongside AG, gradually Mark began to communicate more with him - and to eventually enrol him in the creative process. AG sat on the chair behind me, still with his hood up, and he began choosing colours of paint for Mark to apply to the surface of the projected image. He later asked for the brush to be thrown at the papered wall surface. This made a loud impact noise and the paint splattered. This is a process that AG greatly enjoys. It is part of his creative participative process with Mark. They were making progress. I did not seem to be in the way and at no time did I feel threatened or ill at ease. Mark seems very empathetic with his participants. There was no rebuke, signs of frustration or control.”

And earlier FG, AG’s support worker had observed:

“(AG) had a session here a couple of weeks ago and he shared it with another person and apparently he interacted with her - amazingly, and for me that’s such a big, big step and it’s all because of the project. They actually, like, pass things to each other. I know it’s a tiny thing but with AG that’s a huge step.”

“The aspect I see with AG because there’s something about PAW he loves - not today, but ordinarily. I don’t know, it might be they way he and Mark interact or something. It really lightens him.”

Extracts from image card transcript with FG on 09th January 2015.

4.2.3 Social Activity / Sociability / Social Connectedness

Robert Putnam, in his book 'Bowling Alone' (Putnam, 2000:326), says that, of all the domains he has researched on the consequences of social capital, none is as important as a link between social connectedness and health and wellbeing. These findings are corroborated by one of England's largest studies on ageing (Banks, Nazroo and Steptoe, 2012) which found that socially isolated people, compared with those with good social networks, have a reduced life expectancy of some seven years. Furthermore, in the last twenty years, research evidence on the impact of cultural engagement, creative endeavour and aesthetic appreciation on the health and wellbeing of individuals and communities has gathered significant momentum (Wikstrom, 2004; Clift et al., 2009; White, 2009; Gordon-Nesbitt, 2015).

Testimony from PAW participants and their carers reveals that sociability and friendships (or at the very least personal connections with people within PAW) are a vital - if not the most important - reason they value coming to PAW. Those participants not living at home with family are potentially at risk of social isolation and PAW seems to go some way towards ameliorating this tendency.

"There's something about making connection isn't there? There's something particular about a human connection. And that says something about PAW - it's about people and I remember quite distinctly the first workshop that I went to at DLWP on one of my first days here. We took a trip. I remember it was Tim with Claire and being quite blown away by the way that he connected with her. It was non-verbal so it was the physical movement - and he spent about two hours with her without saying anything, possibly, that whole period of time. But there seemed to be a profound connection there and that seemed to be something about people - and another cliché - about human spirit and something that kind of goes beyond disability or the situation or need."

Transcript from NEA image card process with Matt Pitts, PAW Acting Creative Programme Manager on 20th January 2015.

"It's like, kind of a community thing, because sometimes AG 'people watches' which is something he never did. And it's community based; it's brilliant - people with learning disabilities interacting with those who don't and it just promotes understanding."

Extract from image card transcript with FG, Support Worker for AG on 09th January 2015.

Extract from conversation during image card process with Lia Neville, Support Worker for Luke Bebb on 10th February 2015:

NEA

And what else do you think he (Luke) enjoys about being at PAW?

Lia

Getting out, seeing people, seeing the people. He people watches. I see him doing this so he likes a different environment that can take him away.



Above:
Image cards selected by Matt Pitts and FG relate to transcript extracts opposite:

1
Creation of Adam by Michelangelo.
Image source: <http://tiny.cc/a9hcxx>

2
Circle of Hands by Charles McAlpine.
Image source: <http://tiny.cc/xxhcxx>

Marion says: "It's a group thing"

Stan responds "Good"

George retorts "Brilliant"

Sam (who apparently doesn't usually join the circle, does so) says: "Good day"

(Annis later says this indicates he has had an enjoyable day. He seems happy.)

Luke says "Good"

Extract from ethnography of Tuesday Studios on 20th January 2015.

4.2.4 Personal Expression / Development / Realising Potential

“Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives.”

Joseph Beuys

“When they’re working, PAW artists are in tune with the time and the space - they just are - they’re in the moment - they have a substance, a ballast that other things don’t.

It’s the slow act of creation - it slows people down; it absorbs them in making a mark and gives them a sort of peace.”

Nick Candler, Chair, PAW

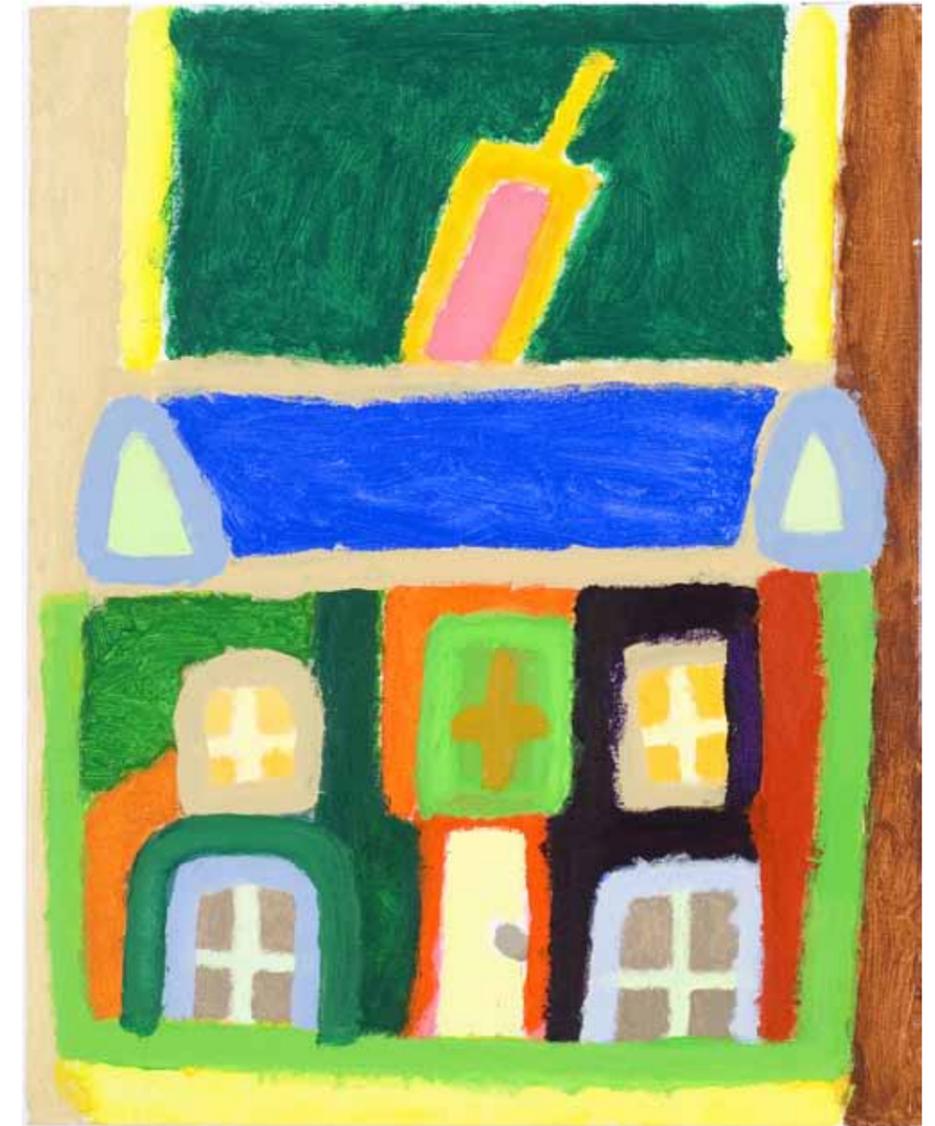
PAW runs a series of inclusive studios that focus on the needs of participants in small groups or one-on-one with artists. This is a personalised approach to mentoring people with complex needs, giving them a voice, or an outlet for expression. Those with the desire and talent are encouraged to develop their artistic technique. NEA noted during the studio sessions that participants are treated by PAW staff and artists with respect and communicated with in a compassionate, adult and non-patronising way. Participants are also given the freedom and support to create works of art using materials, colours and media or processes of their choosing. Critique and encouragement is given in each instance with humour, care and insight.

For example, in the words of PAW artist Tony Colley, the Wednesday Mentoring Programme was conceived as an opportunity for individuals to develop their artistic potential as distinct from, and as a counter-point to, previous studio workshops that were generally collaborative in nature and where the focus of activity was primarily on the process of making. The weight of emphasis in the Mentoring Programme is on the individual, the approach is person-centred and the resulting works are valued as artistic products. The Programme falls within the Improving Outcomes in Social Care priority of PAW’s Business Plan in which social inclusion is a central tenet of practice, one of the aims of which, in this instance, is to establish links between participants and mainstream artistic culture. The workshops began in January 2009 as a one day a week studio activity which continued for 34 weeks in the first year and 36 weeks in each subsequent year. A typical working day would be from 10h30 - 15h30. The programme has now run fully for six years. 2015 is the start of the seventh year.

These two extracts are from NEA ethnographic observations taken during the Wednesday Mentoring Studios on 14th January 2015.

“Tony has a calm, patient and gentle manner with the participants. He says he conducts the sessions entirely as he would run a studio for any other group of art students. For example, at one point he goes over to Charlie and asks how it’s going. Charlie: ‘Alright I think’. Tony ‘Don’t.....’. Charlie: ‘push myself?’ Tony: ‘No, I want you to push yourself!’ Charlie seems happier and works on her canvas.”

“Charlie occasionally displays a speech impediment and has limitations to the functionality in her hands so Tony has set up a frame on which she can support her arms while painting a wall mounted canvas. This has not prevented her from painting beautiful portraits. Tony says she has great



Opposite Top:
Albert Geere - Mentoring Studios - house with blue roof - 2011.

Opposite Right:
Albert Geere - Mentoring Studios - Albert Geere - Orange Wave 2010.

Opposite Far Right:
Albert Geere - Mentoring Studios - house with red windows 2011.

Source of images:
Project Art Works archive.



'visual acuity' (noticing small details in the room). Charlie confidently uses an iPad and smartphone. She even has a Facebook page and shows me a portrait she has done of herself, her mother and sister - with them posing together in the foreground. Charlie is very talkative, demonstrative and seems relatively autonomous. She is also quite anxious. This is evidenced by her emotional frame of mind during the session - probably the result of a combination of trepidation about starting a new artwork and emotional turmoil about her deceased father (who died in a motorcycle accident when she was a teenager), the subject of her latest painting. She seeks hugs, reassurance and assistance from Tony and Caroline throughout the session and is tearful early on. Charlie also loves the theatre and relays to me and Tony a list of the West End shows she has been taken to."

And this is an extract from Charlie's testimony facilitated by Tony Colley on 11th February 2015:

*Charlie
(then) my dad died as you know. And I used to keep my mum (company) at home. Almost every day I did, before I came here to Art Works you see. And Art Works have helped me out in happiness and in my moods. So that is basically my story.*

NEA

How long have you been coming to PAW?

Charlie

I've been coming here for 10 years this year.

NEA

10 years! Wow, that's a long time.

Charlie

Yes. Since I was 21.

NEA

How often do you come to PAW?

Charlie

Once a week. Yes, so they help me out once a week - with my mood swings and all that type of stuff. And on my painting - I love it my painting. When I'm painting I try to express myself.

NEA

So you enjoy coming here because you get to paint?

Charlie

Yeah. And express myself (not like when) I was younger. I don't want to go back. Art Works have brought me forwards. Basically.

This extract from Michelle Roberts' testimony facilitated by Tony Colley on 11th February 2015, demonstrates the pride Michelle derives from having her work exhibited in galleries:

NEA

And every time your work is exhibited in those places, do you go to see it?

Michelle

Yes. Yes. Have a look. Yeah.

NEA

And how do you feel when you see your work hanging up in those places?

Michelle

Yeah I do - I feel good.

NEA

You feel good?

Michelle

Yes.

NEA

Do you feel proud?

Michelle

Yes.

NEA

And do you talk to people about it?

Michelle

Yes. Oh yeah.

NEA

How wonderful. Not many people get to exhibit their work in galleries and museums.

Michelle

Ah yes. (Laughter)

Tony

Do you think people like your pictures?

Michelle

Yes. Yes.

Tony

Do you?

Michelle

Yeah.

Tony

Do you get lots of compliments?

Michelle

Yes. Yes - my work. Yeah.

Testimony from interviewees who have observed the PAW process attests to the exceptional nature of the staff and project artists' interactions with participants:

"You can see from the participants' faces that they're elated to be here - that's testament to how valuable it is. Because of the relationship between the artists and the participants, as opposed to the dynamics of the care relationship, the artists never seem fazed by behaviour - they are always calm. In a more traditional care environment the power relationship can lead to domineering behaviour, so situations can escalate. It's incredibly sensitive here."

Sarah Dunne, PAW Volunteer

"Person-centred approach in social care is very difficult to do - time consuming, painstaking and expensive. It doesn't often get done like that."

Matt Williams, Executive, Monument Trust

"What's amazing about it is that they're able to create something that is so tailored to the individual - and there's a very strong sense of the relationships - the artists I observed were just extraordinary in terms of their commitment and patience."

Rob Bell, Head of Social Justice, Paul Hamlyn Foundation

"I see it as a really good project producing some really good artistic outcomes - I've seen real impact on people with learning disabilities - it's as far away from bad art projects (such as people just colouring in) as you can get - it feels really person-centred."

Richard Lewis, Senior Commissioning Manager, East Sussex County Council

“PAW’s communication with the participants has no limits - it’s tailored to every situation, which is crucial. That’s why it’s very labour-intensive and quite costly.”

Anthony Spira, Director, MK Gallery

Tim Corrigan, PAW Lead Artist, speaks very articulately of the particular qualities espoused by PAW artists - empathy, trust, respect, sensitivity - perhaps best summed up in the PAW signature phrase ‘calm bafflement’:

“It takes a certain kind of person to become one of our artists. Some artists - not all - have a degree of sensitivity - in the most extreme case you have to be able to pick up very slight signals when working with people. You have to be completely open - I learnt from Jon Cole, who was the most intuitive, sensitive person - I was in awe of the way he worked and to begin with copied it. Then I developed my own practice. He had a huge capacity for generosity - for really listening - when someone realises you are really listening to what they are saying, it has a profound impact on them.

It’s also the idea of being completely in the moment - having no past or future - people are very astute at gauging whether you are really with them - especially people who are non-verbal or autistic; it’s about an attempt at real, genuine communication. The reason it stands out for people with complex needs is because they are so used to being ignored - talked about, not talked to.

‘Calm bafflement’ describes that moment of working in a situation - you can be with someone you’ve never met before who has profound and complex needs - just to be at peace with the idea that neither of you knows what’s going on. To be calm and baffled is OK. You can build up from there. Jon Cole was a chief exponent of calm bafflement. Watching Jon working in this way, and his amazing artistic vocabulary - giving himself completely, in the context of making art and building a relationship, in a very expansive and unusual way - coupled with Positive Behavioural Support and fixing environments not people: that’s become the PAW’s hallmark.”

MARION

NEA: Do you like doing your own thing?

Marion: I do. Yeah.

NEA: And when you come here, do people let you do your own thing?

Marion: Yes, they do. Don’t ya? (looking at Sara)

NEA: Do you get to choose the colours you use?

Marion: Mark knows what I want. Dunno.

Sara: Yes, that’s good. How do you let Mark know what you want?

Marion: He knows what I want! He knows the water too.

Sara: He knows when you want the water changed as well. But how does he know that? How does Mark know that?

Marion: He knows my taste.

Extract from interview facilitated by artist Sara Dare on 10th February 2015.

NEVILLE

NEA: What sort of things can you draw without seeing them?

Neville: I think snakes. Yeah. Tony, I drew a picture of a snake once didn’t I?

Tony: You did.

Neville: Yeah. It was a grass snake, wasn’t it?

Tony: That’s right.

Neville: A grass snake.

Tony: And if I remember rightly that was a dream - that was a drawing about a dream you had.

Neville: That’s right. Yeah.

NEA: Do you sometimes draw your dreams or was that just once?

Neville: No. That was just once. Yeah. Just once.

Extract from interview facilitated by artist Tony Colley on 11th February 2015.

SAM

*“Bash: And one more Sam. Can you do one more picture for Stephanie, please? One that you like.
(Sam chooses the image card with the street footballers in Paris.)
Bash: You like that one? That’s a nice choice.
NEA: Very nice. Do you like to play football Sam?
(Sam doesn’t reply. Hums)
Bash: What do you like to do at PAW Sam?
NEA: Do you like to come here?
Bash: What do you like to do at PAW? Do you like to do painting or drawing? How about squirting, do you like squirting at PAW?
(PAW telephone rings. Sam inhaling and exhaling through his teeth. Sam hums)
Bash: Does PAW make you happy or sad?
Sam: Makes me happy.”*

Extract from interview facilitated by support worker Simon “Bash” Bashford on 10th February 2015.



*This Page - both images:
Sam Smith - Tuesday Studios - Flume
Installation - 2014.*

*Opposite:
Sam Smith - Squeeze and Rock Painting -
Tuesday Studios 2014.*

*Source of images:
Project Art Works archive.*



4.3 Impact on the Wider World

“The whole idea of the external programme is a kind of pollination in different organisations around the country. The idea is spreading awareness and growing what we do. Bees go around their every day activity, which is about perpetuating the colony and (producing) honey so that’s kind of what we do here in the building and the relationships we develop with people. But then we also have another function, which is to spread awareness and empathy and to make others aware of the lives of people with intellectual and physical disabilities. So the busy bees image encapsulates that very nicely for me.”

Transcript extract from NEA image card process with David Rhodes, PAW Programme Lead.

Although process-based work with participants is at the core of PAW’s mission, it has become apparent during the course of our inquiry that PAW is equally, if not more, valued by funders and other external individuals and organisations for its capacity - and its potential - to make changes to the status quo, and to offer lessons to individuals and organisations in the wider world. This aspect relates to the furthest reaching sphere of influence and impact referred to above and to the strengthening of linking social capital.

We have not set out to carry out a cost benefit analysis of PAW’s work. But value for money is an important component of impact, and, irrespective of possible future changes in government policy, indications are that pressure on public funding in general, and on funding for services for disabled people in particular, is likely to remain intense for the foreseeable future.

Sally Staples, Cultural Strategy Manager at East Sussex County Council, sets out the challenge in clear terms:

“Adult social care budgets are under such pressure. We’re at another cliff - a critical moment. As a local authority we bundle everything we want to commission into a single prospectus so people can bid fairly and openly - but this year the process has been put on hold - there’s a real risk the future funding to PAW might be in question. In their favour, their funding base is extremely diverse.”

The labour-intensive nature of PAW’s inclusive studio programme is noted by external observers such as Hedley Swain, Area Director for Arts Council England South East:

“For me there’s an incredibly powerful sense that they’re doing good - but also the awareness that it’s very labour intensive. When you make a decision to truly engage with a group of people who are very disengaged, by its nature it is time consuming and expensive. You often get to a situation where it is one to one. If you set up a museum, tens of thousands of people can benefit from perhaps a hundred people’s input. A project like Project Art Works is worthwhile because of its benefit to the participants. But it’s also important because the observation of the work by outsiders like me is a learning experience - and a reminder that you need great patience; that you need to meet people half way; and that you need to treat people with great respect. There’s also value in the way PAW goes into museums and arts organisations and develops more structured partnerships.”



Above:
Image card selected by David Rhodes relates to transcript extract opposite:

Honey bees.
Image source: <http://tiny.cc/r4hcxx>

The tightening availability of local authority social care funding is underlined by East Sussex County Council’s Strategic Commissioning Manager Richard Lewis’s somewhat stark analysis:

“I also see it with objective commissioner’s eyes - and it looks like a luxury. I see people engaged in really high quality, relatively high cost activity when there are others who can’t afford to leave their care settings during the day due to cost constraints. One of our challenges is to try and get a relatively thin resource spread equally across East Sussex - that’s really tough.”

But Richard Lewis goes on to highlight the significance of PAW’s external advocacy role, and its potential to deliver more in this area:

“I also see the work they do with Hastings Pier, with the seafront, at the De La Warr Pavilion, which we hope will have a real impact on normalising attitudes to disability in the general public. Obviously that’s not going to happen overnight, but this is important to us.”

PAW’s external role can be analysed under two broad themes:

- Sharing and Communicating
- Evidence and Research.

These are discussed below.

4.3.1 Sharing and Communicating PAW’s Work in a Wider Context

“The question people ask is ‘how can you scale it up?’

It’s the wrong question.

The question should be “how can you multiply the instances where it happens - where it’s possible?”

In that sense it’s like mould: it’s about principles - and how they can be spread.”

Matt Williams, Sainsbury Family Charitable Trusts

PAW has an outward facing programme comprising seven strands:

- Professional development
- Support for whole families
- Advocacy and advice
- Interventions to support better outcomes in social care
- Long-term creative collaborations
- Temporary exhibitions and events
- Corporate loan exhibitions.

It has not been possible within the scope of this study to analyse the impact of all these strands of work in detail. However testimony from the structured interviews conveys eloquently some of its considerable impact. Amanda King co-ordinates the South East Contemporary Visual Arts (CVAN, SE) Network which operates across the south east, linking the region’s contemporary visual arts sector through a number of themed programmes and activities. For Amanda King:

“... PAW became an incredibly important part of the conversation of how we worked as a network. It was clear that PAW could bring a very specific

agenda to the visual arts in the south east - they were hungry to position themselves in the context of mainstream visual arts organisations and have access to Turner Contemporary, De La Warr Pavilion, Museum of Modern Art Oxford, Towner Gallery and so on. The south east was one of the first regions to set up a visual arts network, and some of the drivers were (and still are) addressing inclusion, diversity and access - I felt PAW represented a very innovative approach to those issues. My work with PAW and Kate Adams has been instrumental in the way that CVAN has operated in the south east. I've argued that the national CVAN network could have done more to work in a more integrated way - ideally we could have used the national network to give PAW a national profile."

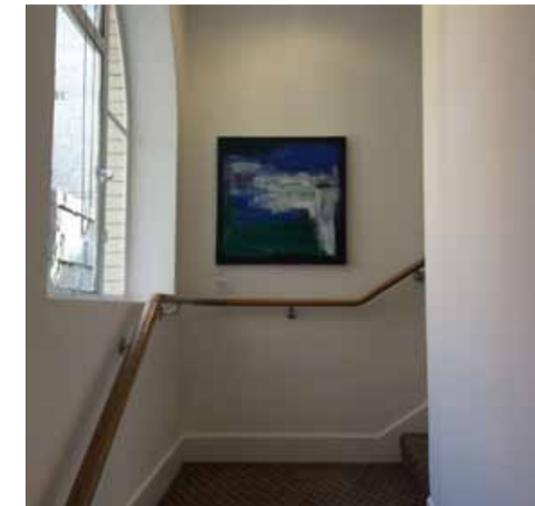
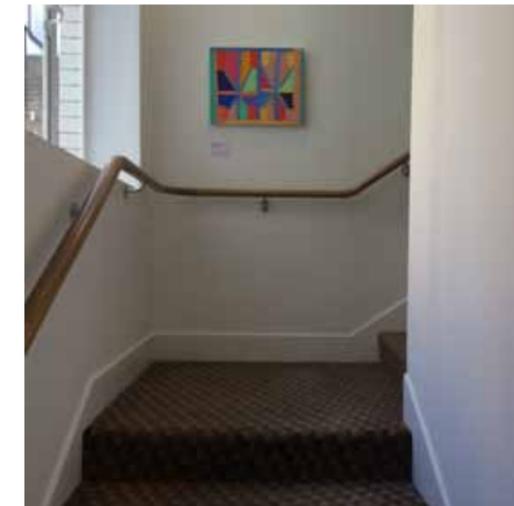
MK Gallery in Milton Keynes, for example, (one of the members of the CVAN network) has developed a strong working relationship with PAW over a period of five years: Anthony Spira, Director, MK Gallery describes the nature of the collaboration:

"I arranged a trip for all my staff to learn about what PAW do, to raise awareness and to refresh knowledge. Everyone wanted to come, which was very surprising but heartening - there was a quite a lot of trepidation as very few of us had experience of working with people with complex neurological disorders. We got a minibus and about a dozen of us went down - I think it was the Tuesday Group. We were all absolutely blown away. We were very moved by it and very stimulated on a personal, direct emotional level. In one of the activities my colleagues and a participant would share a paintbrush or charcoal and guide it over the paper in a literal demonstration of the kind of care and relationship that PAW enact in every session - we were learning where the limits of guidance and support should be. It was a very immediate and physical demonstration. Some of the staff found it very difficult - particularly when one of the participants became a bit distressed - it turned out that she was hungry."

A similar process is described by a member of the curatorial staff from Camden Arts Centre, London following a workshop event with PAW in 2012: "I found the day extremely challenging and emotionally confusing.....My physical and emotional reactions included feelings of fear, sadness and defensiveness. First and foremost, I found it very moving to see other people who have such severe impairments to their psychological and physical faculties and to witness the impact this has on the network of family and support workers that surround them..... I found the encounter profoundly moving on an existential level - throwing up questions about the nature of human existence, quality of life, and ultimately death - and the precarious state in which we come to be here at all."

Anthony Spira goes on to outline the positive impacts on MK Gallery arising from the collaborative process with PAW:

"We eventually did a PAW exhibition at the MK Gallery. The PAW exhibition explored how behaviour is affected by the built environment. We had immediate positive results with autistic children who came to the gallery - one participant had barely ever communicated and opened up in ways the carers had hardly ever seen before. This gives confidence to all the carers and funders that working together we can create improvements. It creates and strengthens support networks across society and meshes them together.



Above and Top Row Opposite:
The Room And Everything In It - Exhibition
- Dilston Grove - Project Art Works - 2013.

Opposite Middle Row Left:
Corporate Loan - F&C REIT - 2015 - Albert
Geere - house.

Opposite Middle Row Right:
Corporate Loan - F&C REIT - 2015 - Stanley
Ellis - untitled.

Opposite Bottom Row:
Corporate Loan - Sock Spirits - 2014 - Sam
Smith - Squeeze Pair.

Source of images:
Project Art Works archive.



It would be fantastic if there were a dozen PAW's across the country. We're talking with them about having a shared post who will spend time in MK and in Hastings. They've trained some of our learning team and local artists to allow us to run our own workshops, and they've started a relationship with a local special needs school, but we'd benefit from having a stronger, ongoing relationship with PAW."

Over a number of years the Paul Hamlyn Foundation (among other funders) supported PAW in making of a series of short films with participants who were reaching the vulnerable age at which they had to transfer from special school environment to adult life. Rob Bell of the Paul Hamlyn Foundation describes the process:

"PAW applied for funding in the normal way in 2009. They showed us the In Transit films they'd made of young people going through transition which had been funded by Camelot and the Arts Council. They wanted to make 36 more and we had an internal discussion - it could have gone into the arts stream, but we saw an expressed appetite to impact in the way social services operate and so we awarded them £50k per annum for 3 years. They made beautiful films - powerful and poignant - and we asked how you would use them to change the status quo? Their instinct was to use them to influence practice within social services. The question for us was would they go on making more beautiful films or would they develop to use them to influence decision-making at a more strategic level within the local authority?"

Another funder expressed the hope that this approach would be taken up routinely:

"Social care practitioners could learn a lot from In Transit - assessments for people with complex needs - it would be good to see it become routine for carers, parents and care workers."

Matt Williams, Executive, Sainsbury Family Trusts

However, given the realities of the current funding climate in respect of public services, it seems unlikely that local authorities will be in a position to commission such films on a systematic basis, regardless of their potentially positive impact on social care practice. As former NHS consultant psychologist Dr Peter Baker puts it:

"The government has been talking about 1% cuts across the board, but it's not applied evenly - the reality is looking like 40% cuts over the next five years. Social care budgets aren't being protected like health budgets are - it's being disproportionately hit. The role of the NHS is diminishing in the area of learning disability - there's an increasingly important role for social care, which makes sense, but not if resources are declining."

Despite this somewhat bleak assessment of the current social care environment PAW's work continues to be underpinned by a wider ambition: a drive to alter public attitudes to disability and to normalise the place of people with learning disabilities and complex needs within society.

The following comments from Wendy Routley, PAW Finance and Operations Manager, as she speaks about an image she selected as part of NEA image card process, set out the scale of the challenge:

"And for me, this is society. It's people walking in one direction and everybody is engaged in their own activity; and what we want to do is

Below:
Image card selected by Wendy Routley
relates to transcript extract opposite:

Crowd of people.
Image source: Unknown.



to be able to stop those people or immerse our participants within that activity so that it's holistic. So that they are involved, they're represented, they're seen not hidden, and they're accepted - so that's our challenge."

Clearly this is a substantial and complex challenge, not least due to the social stigma that people with disabilities frequently face:

"Some people will find this uncomfortable - it can lead to accusations that this is a freak show. Part of the reason is that disability is practically invisible in our society and it can be unsettling for people to see - we don't know how to respond. There's a social stigma against disability which may be a deep intuitive aspect of our make-up."

Anthony Spira, Director, MK Gallery

As referred to above, in Autumn 2015 PAW will be taking up residence at the De La Warr Pavilion in nearby Bexhill-on-Sea, and over the course of a gallery exhibition cycle, participants will make work through PAW's established techniques whilst in public view. In commenting on this forthcoming exhibition, Dr Peter Baker conceptualises the challenge of reducing stigma in biological terms:

"The whole idea of people with learning disabilities setting themselves up in a highly prestigious space like the De La Warr Pavilion is hugely exciting. There are risks - members of the public might witness challenging behaviour - but generally exposure is good; they have to take those risks. Their mission is about social inclusion and stripping away stigma. There may be an evolutionary advantage in being suspicious of people we don't know - we need to overcome this and incorporate people with learning disabilities into the tribe."

Nick Candler, Chair of PAW, concurs, but adds a crucial point:

"Most people would prefer to avoid people with complex needs - it's a sad human trait, but we fear people who seem different. What PAW does is show us that they're the same as us."

In other words, for Nick Candler, and for PAW as a whole, the things that unite us in common humanity are stronger than the things that differentiate us from one another.

The above testimony points to the potential that exists for organisations whose goals align or overlap with those of PAW to do more to extend their impacts on the wider world and on perceptions of who is - and who isn't - part of the tribe. PAW's collaborations programmes aim to shift responsibility for change from the amorphous realms of 'society' and 'culture' to the individual.

As a relatively small organisation there is a limit to the extent to which PAW can influence attitudes among the general public directly through its activities. Rob Bell, Head of Social Justice at the Paul Hamlyn Foundation endorses PAW's approach to vertical relationship building and increasing linking social capital as a means of multiplying its impact:

"For an organisation like the Paul Hamlyn Foundation the most compelling impacts are changing the way services operate and changing the thinking and practice of other organisations - opening up access and creating change within."

4.3.2 Sustaining the Hastings Creative Ecology

There is a further aspect of PAW's impact on the wider world that we have noted in the course of our inquiry, but which is not included in the seven strands of the external facing programme referred to above. That is, the nurturing and sustaining of the artistic community of Hastings.

The town of Hastings has a vibrant and growing identity as a centre for creative production, with notable artistic clusters in the Old Town and in St Leonards as attested by the following extract from Hastings Borough Council's Cultural Regeneration Strategy 2010 - 15:

"Hastings has a unique character and heritage. Whether it's mainstream, like the architecture of the Old Town or Burtons St Leonards, or like Jack-in-the-Green and Bonfire, Hastings already has a richness to it that other places envy. Its residents are rightly passionate about and proud of their town. The town is already a centre of creative excellence, home to artists and organisations whose work is recognized nationally and internationally, and who are delivering quality work in the town and beyond."

PAW is one of the most significant employers of artists in Hastings and all project artists are expected to maintain and develop their own independent practice.

As PAW Artist and Evaluation Assistant Caroline Sell observes:

"There are a lot of people who want to come and work (at PAW) - it's very respected. It's intellectually stimulating and challenging - there's so much knowledge flying around it can be overwhelming. Every artist is practicing in some way or another - you have to keep engaged, and keep your eye in."

Former PAW artist and University of Kent academic Shona Illingworth agrees:

"There's a very important sense of a presence of intelligence across the organisation - and it's not constrained by a narrow definition of what intelligence is. There is the intelligence of material making; there is the intelligence of aesthetics; there's the intelligence of all these different forms of articulation. There's a sophistication in these exchanges - that's an unusual environment for artists - it's a very invigorating and rewarding environment. The organisation itself is deeply intelligent."

It seems clear that the interplay between PAW and the wider Hastings creative community is a complex and fruitful one - engaging with PAW's techniques and values influences project artists and spills over into their practices and their wider networks. Although it does not operate a public venue, PAW is arguably at the heart of the cultural ecology of Hastings, but does not seem to be recognised as such. For example, despite its status as a nationally renowned centre of excellence in its field, PAW is not mentioned in the Council's Cultural Regeneration Strategy referred to above.

As Sally Staples, Cultural Strategy Manager at East Sussex County Council puts it:

"The visibility question is key. It would be better if this jewel in the crown was more visible. The relationship with Hastings Borough Council is a

PAW Artists Past and Present

Kate Adams
Sarah Locke
Tim Corrigan
Annis Joslin
Tony Colley
Rachel Hine
Mark Daniels
Sara Dare
Leila McMillian
Shona Illingworth
Andrew Kötting
Charlotte Ginsborg
Ben Rivers
Marley Cole
Laura Gannon
Steven Eastwood
Pratap Rughani
Sergio Cruz
Gideon Koppel
Sharon Haward
Caroline Sell
Patricia Finnegan
Peter Quinnell
Ed Boxall

bit under-developed. It's a quality badge for the creative community of Hastings and it's developing a skilled group of artists. It's about equality and the ecology - it's notable that in the (2013 Hastings and Bexhill) City of Culture bid they didn't play PAW in at all."

In Conclusions and Recommendations we discuss steps that might be taken to acknowledge and consolidate PAW's role within the creative ecology of Hastings.

4.3.3 Gathering Evidence and Research

Andrew Kötting, Professor of Time Based Media at the University of the Creative Arts, has collaborated with PAW intermittently for ten years. He knows the company particularly well because his daughter Eden is a long-term PAW participant. Prof Kötting observes:

"Some of the information we're privy to through collaborating with PAW might be vital in the far wider world of culture and health: the benefits might be substantial in terms of people who are depressed, isolated, anxious, aggressive, stuck or just lost. It would create a better world - a healthier society - if some of these findings could be disseminated. Maybe a project room could be given over at Tate Modern. I see PAW as a humanistic tool to enable people to lead better lives. The well-being of the nation could be enhanced through this sort of approach."

As Professor Kötting sets out, in addition to PAW's direct impact on participants, the seven strands of its external-facing activities and its contribution to the local cultural ecology (all outlined above), PAW has another key role in respect of extending and maximising its impact - that of gathering evidence, participating in research and disseminating findings. PAW has a comprehensive and impressive archive of artwork, video footage, reports, testimony, evaluations and other material collected and catalogued over many years. This archive is potentially a rich resource for researchers inquiring into themes around creativity, perception, imagination, communication, aspects of and attitudes towards intellectual disability and neurological impairment, behavioural issues and other topics. PAW also has a track record in participating in research, although this has tended to be more of an evaluative nature as opposed to research driven by academic research questions.

Any kind of inclusive research or evaluation requires sensitivity to the ethical issues arising from what PAW describes as sometimes non-consensual involvement in art. Research that involves people who are unable to provide informed consent raises ethical issues around how to fully engage them and enable them to inform and direct the research. PAW uses many different techniques for enabling consent as far as possible with people who may not use language to communicate. These include:

- the use of augmentative communication symbols and signing
- total communication⁵
- positive behavioural support
- intensive interaction
- creative workshops.

5. A person's ability to communicate is a basic human right. Total Communication is a way of communicating with people with learning disabilities. It is a combination of lots of different ways of communicating. It is not just about speech.

See: <http://www.totalcommunication.uk.com/what-is-total-communication/>

PAW's track record of expertise and innovative approaches combines best practice in person-centred care and total communication with conceptual

insights into the nature of art, perception and self. This rare combination positions the company at the intersection of current strands of thinking in both learning disability and contemporary art. The following contributions from interviewees highlight a number of future potential channels for academic research:

A | Research into Attitudes to Disability and Culture

The absence of research in this field is acknowledged by Arts Council England who say in their Evidence Review (Arts Council England, 2014:44):

“there was a noticeable absence of evidence in relation to equality and diversity. Great art and culture for everyone describes our recognition and commitment towards equality and diversity, as well as challenges facing the arts and cultural sector. We acknowledge that despite public investment, there remain significant disparities in the level of arts and cultural opportunities and engagement across the country. Those who are most actively involved with the arts and culture that we invest in tend to be from the most privileged parts of society; engagement is heavily influenced by levels of education, by socio-economic background, and by where people live.”

Dr Peter Baker is a long-term collaborator with PAW, and continues to deliver training to PAW artists in Positive Behavioural Support, the government’s preferred approach to challenging behaviours. Based at the University of Kent’s Tizard Centre, one of the UK’s leading academic groups working in learning disability and community care, Dr Baker observes:

“I have an ongoing dialogue with PAW about research questions. We applied to the Wellcome Trust for funding to evaluate the De La Warr Pavilion project. Art has to be about more than producing aesthetically pleasing things, doesn’t it?”

Richard Lewis, East Sussex County Council concurs:

“If participants from PAW are visiting the DLWP, can we measure the impact that happens beyond PAW? Can we capture a sense that people are more willing to visit the DLWP than they were before? Can we measure how much more accessible the DLWP has become to other groups?”

B | Research into Innovative Approaches to Challenging Behaviours

Shona Illingworth, artist, and Lecturer in Fine Art at the University of Kent observes:

“PAW would say that in dealing with challenging behaviour you have to look at the environment - closing people down through drugs or containment is not the best approach. That understanding could have enormous impact on the way that people with challenging behaviours are responded to. PAW are not alone in this field - there are similarly thinking people who work in different sectors who can learn from each other. They have the capacity to make an incredibly valuable and radical contribution to the way creativity and art practice and the health & social care sectors can work together much more productively.”

C | Research into Art and Dementia Care

Matt Williams of the Sainsbury Family Trusts notes:

“Some of the people they’re working with are well into their adult life. Sooner or later they’ll be working with groups of old people. A test area that might be fertile could be acquired neuro-impairment, which means dementia, Memories are constructed and it’s a process phenomenon in the same way as art is a process. To work from the beginning of life to the end of life gives you great scope and might mean some interesting partnerships.”

D | Research into Art’s Role in Communication, Imagination and Creativity

Caroline Collier is Director of Partnerships and Programmes at Tate, overseeing Tate-wide research, and knows both Kate Adams and PAW well. Over the last six years Tate has received over £3.6 million in research funding and has played a role in more than thirty externally-funded research projects, either as the lead or collaborating partner. Caroline Collier says:

“There’s clearly something special going on - they achieve remarkable impacts through interesting processes and practices. And there’s something important about the total communication they apply. It would tell you a lot about the communication of art if we could unpick it. Maybe that’s the question: How does art communicate with people? How do people draw creativity out of themselves? How does the imagination function in this? The thing about imagination is it’s not dependent on the body; it doesn’t depend on health or physical fitness. But imagination does require training - that’s partly what PAW is able to do. It’s also related to the emotions. It would be interesting to follow through some research questions with PAW - that might tell us a lot about how creativity works.”

The above four potential research topics are initial suggestions that may merit further investigation and development.

Our recommendations in relation to PAW’s potential role in shifting organisational and public attitudes through evaluation and research are set out in the final chapter of this report.

4.3.4 People and Place

In 2007 PAW commissioned a feasibility study into the possibility of relocating its base and establishing a permanent home elsewhere in Hastings with improved access and expanded facilities. However this study has not resulted in firm proposals.

The current Business Plan (2015-18) sets out plans for the retention of the current premises and the acquisition of additional street level premises in Hastings to allow for a modest expansion of services.

It is not clear to us that this is the best option - a split-site solution may be inefficient and does not address the inherent shortcoming of the existing site.

A number of interviewees gave testimony as to an alternative, more ambitious solution which we believe merits careful consideration. Kate Adams spoke of the ambition: *“to build on our experience of working in partnership with individuals and agencies to realise a centre of excellence in inclusive cultural provision. This would include artists’ residencies and training programmes, national and international exchanges, gallery space, models of supported living for people with challenging behaviours and a base for different partners (including statutory partners and positive behavioural support networks).”*

One of the objectives of PAW’s future vision is to enable continuity of personalised care with creative practice and potentially more autonomy for PAW participants with complex needs who do not live at home with their families - and to provide continuity of personalised care when family members are no longer able to offer this.

David Rhodes, PAW Programme Lead, refers to these issues as he discusses images he chose in the course of the NEA image card process on 11th February 2015:

“So I’ve chosen that one because it’s a communal kitchen. It looks purpose built and it’s obviously a community of people - they’re sharing an activity - they’re cooking together. I think one of our aspirations for the future is to have more security by having our own building. So it’s not only about physical security, its security in lots of ways - funding and being sure about the future, and I think that image, for me, is about security, community and sharing. And it suggests a kind of abundance - there’s a lot of food and wine.”

“The other important thing we strive for is independence for participants. That’s a very poetic image. It looks like someone walking in the countryside in a very insubstantial dress and it’s a woman - so there’s a kind of implied vulnerability. The sun is going down. It’s a rocky path. For me, that represents a certain kind of freedom: To walk out, unprotected into the world and experience the world. I think in an ideal world everyone would aspire to that kind of freedom but that’s the kind of thing that we want our participants to be able to do because their lives can so often be restricted in lots of ways; because they have disabilities; because of the support systems they have to live within; because they are positioned as subjects of the state in a certain way.”

Andrew Kötting sets out the vision in strikingly ambitious terms:

“Kate Adams and PAW are going to realise their utopic vision. It’ll be a model village where anything is possible. It’ll happen in her lifetime. It’ll be like the first polytechnic - a satellite of excellence we can use across the world.”

At present the idea of a centre of excellence does not command universal support within the organisation. The Chair of PAW’s Board, Nick Candler told us:

“The staff team worry about the physical space but I’m not so worried about that. Buildings can be a millstone.”



Above:
Image cards selected by David Rhodes relates to transcript extract opposite:
1
Cooking together.
Image source: Stephanie Mills.
2
Barefoot woman walking.
Image source: <http://tiny.cc/bcjcx>

This is of course correct; many cultural organisations struggle to meet the running costs and maintenance requirements of their buildings. But buildings can also be assets. For example the Discover Childrens’ Story Centre in Newham lets out approximately half of its building to a tenant and thus derives an important income stream which gives it a degree of independence and prevents over-reliance on public funding. Similarly the Creative Foundation in Folkestone has a secure future because of its significant property portfolio. In this case, revenues from leases to artists and creative tenants are intended to cover the running costs and surpluses are invested in arts activities. The scenario sketched out by Kate Adams above, with spaces set aside for supported living and other services that might complement PAW activities, could also potentially strengthen PAW’s financial sustainability in the medium to long term.

The pursuit of a utopian building vision should not, however, be permitted to distract PAW from its core mission. Caroline Collier, Director of Partnerships and Programmes at Tate, succinctly sets out the challenge and the range of options open to PAW:

*“Does PAW survive beyond its founders?
I can see why it’s worth preserving in the long term.
One way would be to make a centre of excellence - a more visible space. They can also work in mainstream gallery spaces, although it’s not just about showing the work - it’s also about the how and the why. People have to come and look at the process.
Online presence is also very important.
Perhaps they need a feasibility study to examine the options.”*

Hedley Swain, South East Area Director for Arts Council England seems to concur:

“It’s really important that they do extend their impact and reach but it needs to be thought through very carefully.”

Sally Staples, Cultural Strategy Manager at East Sussex County Council also agrees:

“The extreme answer is a new shopfront / building solution (and I’ve got a really beautiful building in my head) - but they can also continue to share good practice. Clearly having a major building can be a drain and it could be a liability to the business so it would have to be looked at very carefully.”

Our view is that a new building solution is worthy of careful consideration by PAW and its stakeholders. Possibly in a seafront location in Hastings (as suggested in the Ash Sakula 2007 feasibility study), such a building could meet PAW’s growing needs and act as a model of best practice in terms of design, accessibility, sustainability and diversity. Whatever its outcome, the process of exploring the feasibility of such an initiative would inevitably address and perhaps move forward many of the issues thrown up in the course of this inquiry. A study into PAW’s spatial requirements and future direction, eight or nine years on from the previous study, would potentially open up renewed and refreshed dialogue with local authorities, Arts Council England, other funders and academic partners over important questions regarding the profile and influence of PAW in times of austerity, the nature of PAW’s relationships and the place of people with complex needs in society today.

4.4 Internal Issues

A number of interviewees have highlighted two issues that might currently inhibit PAW from achieving its full potential in terms of further extending its impact.

4.4.1 Articulating the Mission

“At the moment it’s like we belong to a secret society.” Andrew Kötting

Aligned to the potential for PAW to enter the realm of formal academic research is the need, expressed by several interviewees, for PAW to articulate more clearly and more succinctly its core mission and processes.

Amanda King of the Contemporary Visual Arts Network is a strong supporter of PAW and advocates for it within the visual arts community. She observes: *“Expressing what the company does is complex and difficult, and hard to articulate. If you’re not clear, and don’t find a means to explain to people what you do, it’s quite hard to bring people along. Kate Adams is an artist and also an academic - the work sits within an academic discourse - but I think there may be a need to scale up and talk about the work in a bigger room - to say what they have to say more clearly.*

I find it difficult to talk about PAW - I end up saying ‘just go and see it’ - Kate Adams is really impressive, but sometimes they need to say what it is they’re trying to say more clearly. It’s a family and sometimes they talk to each other in code - when people are coming to you afresh you need to be a little clearer about what you’re doing: your process and why it’s important. They’re getting better at this and their new website will make a real difference. PAW’s work is brilliant and transforms people’s lives - the challenge is getting the message out there.”

Sally Staples, Cultural Strategy Manager at East Sussex County Council, makes a similar point:

“Their work and their values should be shouted from the rooftops. It may be that they need to have someone on the team who will do that - to interpret the message. Or maybe it’s about having a more visible physical space. I very clearly see them as both an arts organisation and a social care organisation. For me there’s a question about where quality sits for an organisation like this. They clearly hold quality very highly, and they don’t see art as a means to an end - the essence of their quality lies in their process. I’m not sure how I would explain or judge their process. The question is what is the ‘elevator pitch’? ... it’s a question of their defined purposefulness as a business.”

Kate Adams, however, sounds a note of caution:

“We are having to be forceful in our messages, but we don’t always feel that that’s the right way to approach the messages. One’s often put in the position of having to articulate things quite strongly that are quite fragile. Because you don’t want to have to articulate difference all the time. You (don’t) want to articulate what people can’t do, for example. So sometimes one is led into a way of talking about the practice and what we do that you don’t necessarily want to engage with.”

Taking on board Kate Adams’ reservations, it would nevertheless clearly be beneficial for PAW to find a form of language that will allow the fragile, contingent and sometimes sublime qualities of its work to be comprehended and disseminated in the wider world. It may be that some of the language captured in this Impact Analysis may support that process.

4.4.2 Leadership

“If we didn’t have Kate being such a mouthpiece I don’t know what would happen. If it wasn’t for her - to be able to give that front, I don’t know how we’d handle it or how the rest of the organisation would work in quite the same way.”

Leila McMillan, PAW Archivist | Artist | Parent Carer

The challenge of articulating the mission is related to another issue identified in this analysis - the tendency for PAW to be perceived as a ‘hero-led’ organisation, reliant to a relatively high degree on the skills, wisdom, drive, intellect and insight of one person: its Co-Founder and Director, Kate Adams. We understand this is an issue the Board has considered at intervals in the past.

A number of interviewees refer to this issue in the context of future growth and sustainability:

“As an organisation it’s a challenge because PAW’s strength - its family nature and its dependence on key individuals - is also what makes it quite fragile.”

Amanda King, CVAN South East

“It always slightly worries me if anything should happen to Kate. Paul is her muse and she has such drive and talent.”

Marion Purdey, Trustee and former Chair of the Board

“Kate Adams is the risk in all this: founder directors are incredibly important but generate questions and challenges for organisations that are trying to think long term. I think Kate Adams needs to build and retain a team where there are people who are better than her at aspects of the business. There are risks in scaling up too quickly, and in moving off their ground of the arts, but those risks are not unique to this organisation - they are processed through good leadership and good governance.”

Rob Bell, Paul Hamlyn Foundation

We observe that at present Kate Adams is sometimes drawn in multiple directions. For example, she has expertise in navigating the social care funding system and there is demand among parents and carers for specialist advice which she is well positioned to offer. But focusing too much on this area might detract from her ability to contribute to fundraising applications. And both these calls on her availability may potentially inhibit the time she has to reflect, to devote to her own artistic practice and to shape the future direction of the organisation.

These issues are referred to in the Conclusions and Recommendations that follow.



Chapter Five

Conclusions and Recommendations

In the preceding chapters we have analysed and evidenced PAW’s impact under two broad headings: Impact on Participants and Impact on the Wider World. Although our Impact Analysis has necessarily been constrained by evidential challenges (referred to in 3.1.1) and by limitations of timescale and scope, both this report and the 204 page Appendix (which contains full transcripts from our extensive data-gathering process) offer clear and compelling evidence of positive impact arising from PAW’s work:

Impact on Participants

In terms of PAW’s impact on participants, we have shown that PAW creates a safe and welcoming environment in which empathy and reciprocity flourish. Highly skilled project artists use personalised approaches and creative methods rooted in Beuysian theory, the concept of the primacy of the mark and PAW’s own technique of “calm bafflement” to promote autonomy, socialisation and social connectedness in otherwise isolated individuals with complex needs. Through artistic expression, participants are thus able to express and develop themselves, in many cases producing art of real merit and gaining valorisation as artists, as evidenced in the following quotation:

“It has taken over 70 years for Albert to be given a label (artist) that he is proud of.... Taking part in mentoring studios has enabled Albert to have autonomy with his art that he has been unable to achieve in any other venue or area of his life.” Sian Duly, Support Worker for Albert Geere

Perhaps unusually for an inquiry of this kind, we did not encounter any reports of negative impacts arising from PAW’s work. This is all the more notable given that, as a matter of course, PAW engages with individuals who sometimes display behaviour that challenges. The benefits of PAW’s activities to participants are hard to quantify and vary from case to case, but we have recorded testimony of important and transformational impacts, as the following examples highlight:

“Project Art Works is fundamental to her life and 100% essential for her well-being - her emotional well-being - if it were to go from her life it would be a massive and inexplicably bad loss.” TR, father of MR

“I have got to say it has been some of the best four hours I have spent with my daughter. When you have a child with complex needs it is close to impossible to find something the whole family can do together and all enjoy.” Parent, Art Breaks project Summer 2014

“In the past few years since he started doing PAW regularly for full days Sam’s behaviour has been transformed. You can’t attribute it all to PAW but they’ve certainly played a part. He used to break china, glass, windows; he used to growl, hit people, kick people, tear his clothes, self-harm - not all the time, but enough for it to be a real problem. This has now died right down. I wouldn’t want to say it’s cured but we haven’t had an incident for over a year.” Charlotte Moore, Writer and Parent Carer of two PAW Participants

Above and Opposite Left:
Exhibition Stills - States and Spaces - MK Gallery - Project Art works - 2011.

Source of images:
Project Art Works archive.



Opposite Top:
The McCue Sisters - Art Breaks - Project Art Works - 2011.

Opposite Bottom:
Paint Powder in Motion - Participant - Art Breaks - 2015.

Source of images:
Project Art Works archive.



Impact on the Wider World

Considerable as its direct impact on participants clearly is, we found evidence that PAW is valued by its stakeholders at least as much for its influence on professional practice in the cultural and the social care sectors.

PAW currently operates an outward facing programme comprising seven strands:

- Professional development
- Support for whole families
- Advocacy and advice
- Interventions to support better outcomes in social care
- Long-term creative collaborations
- Temporary exhibitions and events
- Corporate loan exhibitions.

PAW's ability to disseminate its values and practices to others through this outward facing programme is seen as playing an important, but perhaps not yet fully realised, contribution to positively changing the status quo in terms of social and cultural attitudes to disability.

We have collated a range of views offered by stakeholders as to potential future directions for the organisation. Some of these views address issues identified in the course of our inquiry and others point towards potential new directions in terms of this desired attitudinal shift.

In formulating our report we have highlighted areas where we consider PAW might extend its impact: through enhancements to governance and leadership; through clarifying and amplifying its voice; through formalising its already substantial contribution to the creative ecology of Hastings; through engaging in innovative evaluation and academic research partnerships; and through exploring new building solutions for the future.

Our inquiry has led us to present a series of recommendation to the Board and staff of PAW. These recommendations are not intended to be comprehensive but rather to complement existing strands of work and plans currently being pursued by PAW, particularly as set out in the PAW Business Plan 2015 - 2018. Many of the recommendations have been framed with a view to PAW's long term sustainability. We have not sought to address issues of capacity, nor of how the implementation of these recommendations might be resourced in financial terms.

Our recommendations relate to five key areas, as follows:

5.1 Governance and Leadership

We recommend:

- That PAW continues to strengthen its Board of Directors to ensure high level representation from the cultural, social care, business, local government and academic sectors.
- That consideration is given to establishing a wider advisory group of experts to complement the work of the board, perhaps meeting once or twice annually.
- That the PAW Manifesto is 'honed and owned' by the Board of

Directors, key staff and the whole organisation and subsequently disseminated widely. This Manifesto should be the unifying statement that encapsulates and communicates the values and philosophy of the organisation. We do not underestimate the challenge of capturing the essence of PAW in a few clear and concise words, nor can we overstate the importance of doing so.

- That a formal succession strategy be developed (and regularly updated) by the Board in the event of the loss of key personnel.

5.2 Communicate and Influence

“Their work and their values should be shouted from the rooftops.”

Sally Staples, Cultural Strategy Manager, East Sussex County Council

“PAW has got to engage more with the public - to extend out of the disability world, invite people in and invite themselves into where people are.” Dr Peter Baker, Senior Lecturer, University of Kent

“I’d like to see PAW radiate outwards - we want to see the impact on individuals, families and others beyond.”

Richard Lewis, Strategic Commissioning Manager, East Sussex County Council

“The powerful thing is that they use what they do to share their experiences. They have a perfectly formed little model - the issue for them now is about being as effective as they can in spreading the word.”

Hedley Swain, Area Director, Arts Council England South East

The four interview extracts above, offered by influential individuals with differing perspectives, and supported by other testimony within this report, provide evidence of the need for PAW to disseminate its work and its core messages more clearly.

We recommend:

- That PAW continues to expand opportunities for people in mainstream society to observe - and, where appropriate, participate in - PAW’s creative processes.
- That PAW’s web and social media presence continues to be upgraded: *“They need to tweet - and there is a way to tweet that makes an effective campaign.”* Matt Williams, Executive, Sainsbury Family Charitable Trusts.
- That PAW prioritises the making of a TV documentary about its work. The intention of such a documentary would be to capture the essence of PAW’s approach, celebrate its achievements and raise its profile, making its work visible to a wide audience and thus reducing stigma and improving societal attitudes towards people with complex needs.
- That the staffing structure (and the posited new post of Head of Development) are reviewed to ensure that the key roles of communications and public engagement are appropriately prioritised. This might include back-filling arrangements to release Kate Adams from her day-to-day duties for a time to allow her to focus on strategic matters.

5.3 Research and Disseminate

Throughout our inquiry we have gathered consistent evidence of the following qualities running through PAW’s work:

- Its location within a strong theoretical framework.
- The intellectual rigour of the PAW team.
- A commitment to thorough, open and honest evaluation and self-improvement.
- The innovative nature of the work, frequently operating in the fertile territory between disciplines.

We consider this combination of qualities provides a platform for PAW to position itself as a leading-edge research organisation. There are opportunities for PAW to develop partnerships with Higher Education institutions, trial new evaluative methodologies and to pursue academic research. We therefore recommend:

- That PAW considers commissioning quantitative research into the impact of its programmes on participants’ quality of life. Methodologies commonly used within the NHS (such as Quality-Adjusted Life-Years (QALY) or Disability-Adjusted Life-Years (DALY) could potentially be adapted for this purpose.
- That PAW follows up suggestions about potential funding opportunities and partnerships that arose in the course of this study. This includes, for example, the suggestion that PAW should open dialogue with the Arts Council about *“how their bigger clients work with an organisation like PAW - creating a commissioning framework that draws them to the mainstream organisations.”* Matt Williams, Executive, Sainsbury Family Charitable Trusts.
- That PAW prioritise the development of academic research partnerships in respect of aspects of its work. Four possible research partnership routes are set out in section 4.3.3 of this report.

5.4 People and Place

We recommend:

- That PAW undertakes a feasibility study into options in respect of its future premises needs.
- Such a study would:
 - o Take account of the findings of this Impact Analysis and of the views of PAW Board, staff, participants, carers and current and potential stakeholders.
 - o Consider a range of possible future uses, their spatial requirements and long-term financial implications.
 - o Consider options in terms of locations, sites and potential partnerships.
 - o Analyse funding options and address future operational issues.

5.5 Maintain the Impact

Our final recommendation to the staff and board of PAW is encapsulated in the words of Anthony Spira, Director of MK Gallery in Milton Keynes:

“I think they’re absolutely brilliant in every respect. They need to continue to do what they do.”



Opposite:
**Claire and Penny - Tuesday Studios -
Towner Gallery Visit - 2015.**

Image source:
Project Art Works archive.

References

Arts Council England. (2014). *The Value Of Arts And Culture To People And Society: An Evidence Review*. London: Arts Council England.

Banks, J., Nazroo, J. and Steptoe, A., Editors. (2012). *The dynamics of ageing: Evidence from the English Longitudinal Study of Ageing 2002-10 (Wave 5)*. London: Institute for Fiscal Studies.

Bourdieu, P. (1984). *Distinction*. 1st ed. Cambridge, Mass.: Harvard University Press.

Brook Lyndhurst Ltd., (2010). *Social Capital and Quality of Life in Rural Areas*. London: Department for Environment, Food and Rural Affairs.

Clark, Martin. 'The Argument For Days'. *Meta.Papers* Vol.1 no.3 (2006): Hove.

Clift, S., M. Camic, P., Chapman, B., Clayton, G., Daykin, N., Eades, G., Parkinson, C., Secker, J., Stickley, T. and White, M. (2009). The state of arts and health in England. *Arts and Health Journal for Research, Policy and Practice*, 1(1), pp.6-35.

Coleman, J. (1988). Social Capital in the creation of Human Capital. *American Journal of Sociology*, 94, pp.95-120.

Edwards, C. (2009) *Resilient Nation*. London: Demos.

Ewbank, N., Mills, S. and Gray, F. (2013). *De La Warr Pavilion: Analysis of Generation of Social Capital*. East Sussex County Council Cultural Strategy. Folkestone: NEA Publishing.

Field, J. (2003). *Social Capital*. 1st ed. London: Routledge.

Gordon-Nesbitt, R. *Exploring The Longitudinal Relationship Between Arts Engagement And Health*. Manchester: Manchester Metropolitan University, 2015. Web. 18 Mar. 2015. Arts For Health.

Granovetter, M. (1973). The strength of weak ties. *American Journal of Sociology*, 78(6), pp.1360-1380.

Hooghe, L. and Marks, G. Unraveling the Central State, but How? Types of Multi-Level Governance. *The American Political Science Review*. Vol. 97, No. 2 (May, 2003), pp. 233-243

Putnam, R. (2000). *Bowling alone*. 1st ed. New York: Simon & Schuster.

Solnit, R. (2014). *The Faraway Nearby*. London: Granta Books.

Turner, Alex. 'Innovations That Offer Independent Living To Young Adults With Complex Needs'. *The Guardian* 2015. Web. 25 Mar. 2015.

Twigger-Ross, C., Coates, T., Orr, P., Stafford, J., Ramsden, M. and Deeming, H. (2011). *Community Resilience Research: UK Case Studies, Lessons and Recommendations*. Report to the Cabinet Office and Defence Science and Technology Laboratory. London: Collingwood Environmental Planning Ltd.

Vella-Burrows, T., Ewbank, N., Mills, S., Shipton, M., Clift, S. and Gray, F. (2014). *Cultural Value and Social Capital: Investigating social capital, health and wellbeing impacts in three coastal towns undergoing culture-led regeneration*. AHRC Cultural Value Project. Folkestone: Sidney De Haan Research Centre for Arts and Health.

Wells, H G. (1922). *A Short History of The World*. London: Cassell & Co, Ltd.

White, M. (2009). *Arts development in community health*. 1st ed. Oxford: Radcliffe Publishers.

Wikstrom, B. (2004). Older adults and the arts: the importance of aesthetic forms of expression in later life. *Journal of Gerontological Nursing*, 30(9), pp.30-36.

Woolcock, M. (2001). The place of social capital in understanding social and economic outcomes. *Isuma: Canadian Journal of Policy Research*, 2(1), pp.1-17.

Acknowledgements

Kate Adams | Co-Founder and Director, Project Art Works | Artist and Parent Carer
Dr Peter Baker | Senior Lecturer, University of Kent | Former Consultant Clinical Psychologist, Sussex Partnership NHS Foundation Trust
Simon ‘Bash’ Bashford | Support Worker for George and Sam Smith, Tuesday Studios Participants
Rob Bell | Head of Social Justice, Paul Hamlyn Foundation
Nick Candler | Chair of Project Art Works | Chief Operating Officer, Prêt A Manger
Tony Colley | Artist, Project Art Works and Parent Carer
Caroline Collier | Director of Partnerships and Programmes, Tate
Tim Corrigan | Lead Artist on Projects and Production, Project Art Works
Mark Daniels | Artist, Project Art Works
Sara Dare | Artist, Project Art Works
Sarah Dunne | Volunteer at Project Art Works
Frankie Grey | Support Worker for AG, Creative Interventions Participant
Rachel Hine | Artist, Project Art Works
Shona Illingworth | Artist | Lecturer in Fine Art at the University of Kent | Trustee of Project Art Works
Neville Jermyn | Mentoring Studios Participant
Annis Joslin | Artist, Project Art Works
Amanda King | Project Manager, Contemporary Visual Arts Network South East
Prof Andrew Kötting | Artist Film-maker and Parent Carer | Professor of Time Based Media, University of the Creative Arts
Eden Kötting | Mentoring Studios Participant
Richard Lewis | Strategic Commissioning Manager, Learning Disability, Adult Social Care, East Sussex County Council
Leila McMillan | Archivist, Project Art Works | Artist and Parent Carer
Charlotte Moore | Writer and Parent Carer | Patron of Ambitious About Autism
Lia Neville | Support Worker for Luke Bebb, Tuesday Studios Participant
Louise Newham | Tuesday Studios Participant
Matthew Pitts | Creative Programme Manager (Maternity Cover), Project Art Works
Warren Potter | Support Worker for Gabby Rapisarda, Creative Interventions Participant
Marion Purdey | Trustee of Project Art Works | Parent Carer
Gabby Rapisarda | Creative Interventions Participant
David Rhodes | Programme Lead, Project Art Works
Michelle Roberts | Mentoring Studios Participant
Wendy Routley | Finance and Operations Manager, Project Art Works
James Rowland | Support Worker for Carl Sexton, Creative Interventions Participant
Caroline Sell | Support Artist and Evaluation Assistant, Project Art Works
Carl Sexton | Creative Interventions Participant
George Smith | Tuesday Studios Participant
Sam Smith | Tuesday Studios Participant
Anthony Spira | Director, MK Gallery, Milton Keynes
Sally Staples | Cultural Strategy Manager, East Sussex County Council
Charlie Stephens | Mentoring Studios Participant
Hedley Swain | Area Director, Arts Council England South East
Matthew Williams | Executive, Sainsbury Family Charitable Trusts
Marion Willis | Tuesday Studios Participant

Back Cover:
*Still from Film - Blimp - MK Gallery
Collaboration - Project Art Works - 2010.*

Opposite:
*Detail Hand Drawing - Tuesday Studio -
Project Art Works - 2015.*

Source of images:
Project Art Works archive.

The authors are grateful to all the participants in this research project who gave so generously of their time, creativity and expertise.

The authors warrant that all reasonable skill and care has been taken in preparing this report. Notwithstanding this warranty, Nick Ewbank Associates shall not be under any liability for loss of profit, business, revenues, or any indirect or consequential damage of any nature whatsoever or loss of any anticipated saving or for any increased costs incurred by the clients or their agents or servants arising in any way whether directly or indirectly as a result of reliance on this report or any error or defect in this report.

© Nick Ewbank Associates

ISBN 978-0-9569453-4-1

Second Edition (with minor revisions) – September 2015



**Nick Ewbank Associates
Unit 1, The Old Bank
78 Sandgate High Street
Folkestone
Kent CT20 3BX**

**www.nickewbank.co.uk
enquiries@nickewbank.co.uk
T. +44 1303 256 088**



ISBN 978-0-9569453-4-1