

Group sharing moment

Are there common ideas or approaches across the presentations?

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Partnering with cultural venues

Developing skills in training volunteers and managing volunteers.

Developing curation skills

Reflecting on artistic practice

Projects form a springboard - 6 month residencies

Shared practice

Cameron Morgan very successful and gains much support via Creative Scotland.

Creative Scotland

Marketing, promoting and profile building - getting the arts press on board

The importance of advisory groups

Developing leadership skills

Hard to say no to opportunities for artists

Developing professional practice

Bringing people into the art world our role!

"Doing the same thing but need to do it together more!"

ActionSpaceLinking to 'mainstream' spaces where possible - range of collaborations with outside artists.

Conversation series - collaborative project - partner with an institution - equal pay for all artists

Using instagram as a platform to share work

Collaboration - using commission - raising profile of artists

Support to focus on specific skills

Working with a range of people to support development of artists - example work with yoga studio, architects - again importance of collaboration.

Blue Room working with 'outside' artists via Studio Me development programme.

Collaborative working

Project Ability collaborate with Glasgow School of Art.

Support to make presentations about work - nationally and internationally

The importance of 1:1 support

Not enough staff or time in the day to give support with individuals.

Building artist notoriety

Intensity of 1:1 support

Challenge - right support / enough support

Support to learn to run workshops / curation

support - visual arts mentor

Presentations to cultural sector orgs to advocate for work

project - collaboration with Glasgow School of Art - joined up many organisations - gives students opportunity to work with artists from Project Ability

Making the most of opportunities

Collaborating with fine art degree in Glasgow allows people to gain more connections and network in the city

MA in inclusive arts - MA students learn from disabled artists about inclusive practice

Not a studio but support people to learn how to run workshops. They offer resources to support this.

Art et al. Supporting artists to gain curatorial skills.

Importance of being artist focused - not all artists want to show and sell work, some just want to be able to come to studio and make work.

Advisory group on output of information - how might they like to see info in different formats

Commission in Barnet cross north London - supporting artists on commissioning projects. Working with purple tuesday an org working on inclusion shopping. Supporting artists with these connections

Lots of orgs working with individual artists and lots of feedback around how flexibility is both really important, and often very challenging.

Conversation series. Partner with major institutions to set up collaborative projects over 6 months. Current series is called narratives (Lowry and Manchester Jewish museum)

MA Inclusive arts practice module where rocket artists work with the students. teach about inclusive practice and collaboration. PD opp to teach for LD artists and gain feedback about their work.

Working with artist led spaces, studio spaces, being part of the city's arts ecology

https://www.instagram.com/_communityfocus/?hl=en

Good time for learning disabled visual artists. everything we do is about the PD of the artists

Moving from selling art to artist development - personal routes

Listening to music, smells, yoga. Considering environment to make art to support artists

LD artists not being 'ghettoised'

ArtBox looking more at progression - recognising different artists need different things and interests. How do we find out these different routes?

Important to develop opportunities for Learning Disabled artists to be commentators, influencers and sector leaders - to tell the sector what they need

Capacity issue - rocket artists. a lot of work to get people's work out there.

<https://www.brighton.ac.uk/studying-here/subject-areas/art-and-media/fine-art/index.aspx>

Perhaps art schools/ degrees are no longer relevant. In recruitment generally, experience wins over academic levels of success.

Learning disabled people also need to work within the cultural sphere.

Cost & capacity implications of individual support versus groups.

Pyramia provides a scheme called 'Platform' where individual artists get 1-2-1 support for 12 weeks for free - with the aim that the work that they create then advocates for them getting the financial support to continue 1-2-1 support.

Costing in level of support via ActionSpace - not just paying artist but paying admin and overheads

Finding funding opportunities -Arts Council: Developing Creative Practice

Support mechanisms - local university students - Disabled Students Allowance, or work DWP Access To Work funding.

There is an increasing number of artists who don't go through the 'art school' process, so LD artists are amongst these. We have a role to support them and take down barriers.

Giving artists clear understanding of the process and outcomes of sharing and selling work - getting informed consent when artists are non-verbal etc

How we share artists work (and increase people's understanding of the talent in this field), whether that's in exhibitions in galleries, shopping centres, publications etc

Support needs to be costed into projects

Seems like many projects begin within group provision and then develop strands that focus on more individual routes for progression for artists. - interesting to hear how this is funded / staffed sustainably

Challenges of facilitating professional development of learning disabled artists?

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Limited display options - a challenge

Capacity issue

Home life dynamics - making sure that the focus is on the artist form where they are!

Facilitator role - relationships vital.

Funding dependent on grant based - needed to supplement social care funding

Finding opportunities ahead of time - challenge of having funding in place.

Organisational challenge - managing funding for artists

Student voice in the organisation important development - challenge making sure that this is open and accessible to all students

Artist fee - nutty issue. No-one has cracked! Leads to nominal fee or paid in materials -

social care funding - hard to fit with artist development model

Funding specifically attached to artist development - no artist fee - money pays for support

Permitted earnings - triggered fit for work assessment

More support needed as the artist develops - opposite to the social care funding model

Accessible artist agreement - negotiate informed consent for payments

arts council - challenge to persuade them to let the organisation manage the funding

Outcome - good to pool information around artists agreements

funding for mentoring when staff time is restricted

awareness from the outset of the importance on individual practice development

galleries and individuals appreciating that extra time is needed to work with artists who use support studios

highlighting to funders that mentorship is a valid and key to bridging the gap between main stream art and disability art

capacity issue

time needed to build in talking about the project with the artist so not overwhelmed from the outset

funders have no concept of access costs and individual costs differing for people - needs more discussion

does collaboration need to shift more to mentorship ideas??

who gains from seeing work, if artist doesn't necessarily want to show work or anything, vs artist who does want people to see it and does want to develop?

**Reliant on
family and
support
network to be
on-board**

**Managing
commissions**

New directions? Where do we need to go next as a sector? What do we need?

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Public art opportunities!

Identifying areas of development for artists

More collaboration with contemporary galleries

Think bigger!!

Accessible spaces to exhibit work

Listen to our artists! Where do they want to go?

Different options that are available for them moving forward

Flexibility

More collaborations with cultural organisation with factor in realistic time frames

More money and funding

Career progression needed! Individualised path for the artist to follow.

Lack of agency - cultivating relationships with family and care managers.

galleries need to be aware of the needs of the artist to make sure galleries are accessible /

Involvement from artists with curation

Where are the physical spaces to be able to share our artists work?

Confidence building needed for our artists

Time to explain projects to artists before committing

We need to listen to where our artists want to go!

Open minded audiences

Needs to be more opportunities in the mainstream - more residency opportunities

Awareness of support needs

Wider range of people looking at the art

Challenge - social care - workforce

**Social Media -
Good place to
share best
practice from
each other**

**Networks - lots of
places to go to get
info - be good to
have one centralised
place**

**Logistics and
practicalities are
important - e.g.
access to space,
staffing, timings of
sessions**

**Takes time to
see if artists
will develop
into
professional
practice**

**More resources -
time and money
needed for staff to
apply for
opportunities for
our artists**

**approaching
mentors for
volunteer
work with
specific artists**

Notices! Please share links to any upcoming events or projects

Beyond Festival in
Leeds!
[https://beyondarts.co.
uk/](https://beyondarts.co.uk/)

**The Invisible Blue
Island: Blue Room's
new collaborative
digital commission -
launch event**
[https://www.thebluec
oat.org.uk/whatson/th
e-invisible-blue-island
-launch](https://www.thebluecoat.org.uk/whatson/the-invisible-blue-island-launch)

