

HERE&NOW13: MAPPING PROCESS, MEASURING IMPACTS

AN EVALUATION OF A YEAR-LONG MENTORING PROGRAM FOR ARTISTS WITH DISABILITY IN WESTERN AUSTRALIA

By DADAA Inc
January 2014



Disclaimer

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Cover Image: A visitor views 'Light Series' by *HERE&NOW13* artist Katrina Barber, at the exhibition of works held at the Lawrence Wilson Gallery, The University of Western Australia, 2013



[Dept Family and Community Services logo]

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FOREWORD

For more than 10 years, DADAA has been building a dedicated program in Research and Evaluation that works across the arts and health sectors. In this field, DADAA aims not only to capture evidence but also to build frameworks that can more effectively explain the complex nature of community arts and cultural development work, particular in disability and mental health contexts. The deeper understanding of social impact that this work has facilitated, continues to play a vital role in building expertise and enabling advocacy across state and national settings.

This report constitutes DADAA's latest contribution to Research and Evaluation in the arts and disability sector. It brings to you the approach and results from a significant evaluation of *HERE&NOW13* – a major collaborative initiative that took place during 2012 and 2013, aimed at enhancing artistic and professional development project for people with disability in Western Australia.

Evaluation approaches, frameworks and methods used in this work build on our decade of research, and develop, in particular, ways of understanding how programs can work effectively to facilitate emotional wellbeing, and to provide social and professional opportunity for artists with disability – now an area in which DADAA has unique expertise in a national context.

One of the key findings of this report, which is fundamental to the way in which DADAA works, is that the robust organisational and partnership model through which *HERE&NOW13* was realised lay at the heart of much of the success of the project. The dynamic cross-sector partnership involved the CACD sector, key government organisations in arts and disability, and a leading university that also has a high-profile contemporary art gallery.

This strategic partnership brought many benefits: the pooling of resources (both financial and knowledge-based), access to networks, collective planning and problem solving. Through the strategic planning and the support that this partnership provided, *HERE&NOW13* artists were able to achieve what they did: from developing new skills and experimenting with new forms, to accessing space in which to work, to benefiting from the networks, exhibitions, and public programs that showcased their work to more than 5,000 people in Western Australia.

This research would not have been possible without generous federal funding made available from the Disability Policy and Research Working Group. We are pleased to be sharing this report with you.

David Doyle
Executive Director, DADAA

EXECUTIVE SUMMARY

This report captures the evaluation approach and results from a year-long multi-partnered project and exhibition, called *HERE&NOW13*, aimed at developing artistic skills and enhancing the social inclusion of artists with disability in efforts to elevate contemporary disability arts practice in Western Australia.

The project was made possible through a partnership between DADAA, the Lawrence Wilson Art Gallery at The University of Western Australia, the Department of Culture and the Arts and the Disability Services Commission. The *HERE&NOW13* exhibition was held as part of the Lawrence Wilson Art Gallery's annual exhibition of Western Australian artists.

The key aim of this evaluation was to investigate the processes and impacts of *HERE&NOW13*, and to generate a model that explains how the participants (including curator, mentees, mentors and partner organisations) experience the program.

Evaluation activities included three research approaches:

- A process evaluation capturing reach, completeness and fidelity of the project
- An impact evaluation capturing the benefits and success of the mentoring partnerships
- A collective case study of five mentorships.

After a significant literature review was completed, data was collected through online surveys and in-person interviews with participants, mentors and partner organisations.

Key findings included the following:

- The seven-stage process that was established for *HERE&NOW13* staff, mentors and mentee recruitment and development was, in and of itself, seen to be a successful model of design.
- Results from the process evaluation revealed that there were particularly beneficial characteristics of project design: using an organisational–individual mentoring model; showcasing works at a high-profile contemporary gallery; and using a robust partnership model that opened up networks to artists and their mentors.
- Results from the impact evaluation showed that the three most important activities for the eleven participating mentees were: learning new art forms and skills; meeting new people, including other artists; and developing relationships with people, including other artists.
- The most noted benefits for the mentees were: enjoyment, working with new and high-quality materials, pride, increased motivation and inspiration, increased confidence and sense of purpose, working more independently, becoming more aware of their potential as a professional artist, accessing new networks and relationships, and having a higher profile as an artist.

1. INTRODUCTION: ABOUT *HERE&NOW13*

The overall aim of *HERE&NOW13* was to implement and evaluate a unique opportunity for contemporary disability arts practice in WA. It achieved this by fostering professional and practical development amongst the eleven selected artists, through a program of individual mentorships that culminated in a major exhibition showcasing the work of each participating artist.

The initiative also included a public program aimed at increasing awareness around, and sharing outcomes from, the contemporary disability arts sector in WA – as well as incorporating international speakers and best practice from the UK and the US.

Specific objectives were to:

- a) Deliver professional development opportunities to an emerging curator in the area of contemporary disability arts practice, and position that person to develop expertise in the field of arts and disability.
- b) Extend professional development opportunities to 11 Western Australian artists with an experience of disability and develop their arts practice by supporting them to participate in a curatorial and audience engagement strategy.
- c) Consolidate the partnership between the Disability Services Commission, the Department of Culture and the Arts, and DADAA around the cultural development needs of Western Australian artists with an experience of disability.
- d) Document the arts development process that details the selected artists' visual arts practice and places the work within a curatorial context.

At its core, this multi-layered program looks to mentorship as vital to the development of the emerging curator and of each artist, both in terms of their studio practice and in their integration into a professional life in the art world.

The purpose of this report is to document an evaluation process that was undertaken of *HERE&NOW13*, and to publish key findings from the research. This also includes five case studies and the provision of a model for mentoring artists with disability.

1.1 THE MENTORING PROCESS

For the duration of the *HERE&NOW13* project, 11 artists were paired with an arts mentor or mentors – either an experienced artist or an experienced arts worker, or both. Each mentorship set artistic goals and then worked for periods over a year-long program of activities that varied from artist to artist but that included, amongst other things, experimenting with new materials and techniques, developing concepts, creating new works, experiencing new spaces, using new technologies, preparing for exhibition and tapping into new networks.

Having worked with some of Western Australia's most prominent artists – including Benjamin Forster, Rebecca Baumann and Sohan Ariel Hayes – each artist presented a new body of work for a major contemporary arts exhibition.

1.2 THE EXHIBITION

The *HERE&NOW13* exhibition, alongside an extensive publication and public program, aimed to highlight the uniqueness of contemporary disability arts practice. The exhibition was held at the Lawrence Wilson Art Gallery at The University of Western Australia, as part of the gallery's annual exhibition of Western Australian artists.

HERE&NOW13 saw its diverse group of artist with disability explore processes of communication, embodiment and narrative through a variety of art forms including painting, sculpture, drawing, installation, performance and digital media. Audiences were invited to step inside each artist's own way of knowing and being in the world.

The exhibition was positioned in relation to recent developments in contemporary art, particularly evident in the US and UK, where innovative and critical models of exhibition and writing have emerged to consider disability arts practice contextualised within the larger narrative of contemporary art, both locally and internationally. *HERE&NOW13* added to this argument and endeavored to elevate perceptions of contemporary disability arts practice within Western Australia.

The exhibition ran from 28 July to 26 September 2013.

1.3 THE ARTISTS

HERE&NOW13 artists included:

Katarina Barber, Patrick Carter, Clive Collender, Aquinas Crowe, David Guhl, Tim Maley, Julian Poon, Jane Ryan, Robert Turpin, Lisa Uhl and Robin Warren.

1.4 COMMUNITY ARTS AND CULTURAL DEVELOPMENT

Established more than 30 years ago, DADAA is now a national leader in the Community Arts and Cultural Development (CACD) sector and one of 14 Key Organisations funded through the Australia Council for the Arts' Community Partnerships program. DADAA works primarily with people with disability and people experiencing mental health difficulties or mental illness.

CACD embodies a powerful model of participatory arts aimed at building professional skills through mechanisms designed to enhance social connection and inclusion. CACD draws on human rights, social capital, empowerment and social inclusion models of community development in the context of arts and cultural activity. *HERE&NOW13* worked, in large part, within this framework.

1.5 PARTNERSHIP MODEL

HERE&NOW13 is the result of an exceptional partnership between the Disability Services Commission (DSC), the Department of Culture and the Arts (DCA), DADAA and the Lawrence Wilson Art Gallery. *HERE&NOW13* was held as a part of the gallery's annual exhibition of Western Australian artists.

Other partners included Central Institute of Technology (TAFE), Fremantle Arts Centre (FAC), Perth Institute of Contemporary Arts (PICA), the Museum of Modern Art (MoMA) New York, and the League Arts Natural Design Studio and Gallery (LAND) New York.

The model of partnership used was multi-sectoral, and was seen to provide a necessary and rich approach, given the specific needs of people with disability and the immense benefits to them of being able to access multi-layered sources of support.

1.6 EVALUATION GOALS AND PROCESSES

Evaluation was conducted by a research team led by DADAA-based Natalie Georgeff, who worked in consultation with a number of key organisations.

Evaluation focused around three core questions:

1. What are the processes and impacts of an arts mentoring program for artists with disability?
2. What does a successful arts mentoring program for artists with disability look like and how does it work?
3. What are the factors that make an arts mentoring program for artists with disability successful or unsuccessful?

To investigate the processes and impacts of *HERE&NOW13* and to generate a model that explains how the participants (the curator, mentees, mentors and partner organisations) experience the program, we completed:

1. A process evaluation providing a map of how *HERE&NOW13* and how an effective arts mentoring program for artists with disability is implemented.
2. An impact evaluation determining the benefits of a specifically designed mentorship program for artists with disability, as well as for mentors and participating organisations.
3. A collective case study of the *HERE&NOW13* participants showing some of the impacts, strengths and weakness of an arts mentoring program for artists with disability.
4. A successful model of an individual and organisational arts mentoring program for artists with disability.

2. KEY FINDINGS

FROM THE PROCESS EVALUATION

PROJECT DESIGN:

Results from the process evaluation demonstrate seven discrete stages of the *HERE&NOW13* mentoring program and confirmed the evolving and pivotal role of the emerging curator, or facilitating mentor. The seven-stage process used was successfully completed, and was shown to work advantageously for mentees, mentors and partnering organisations.

Results from the Partner Survey indicated that all four partner organisations agreed that the project had ‘completeness’ and ‘fidelity’ – that is, that it followed its intended process, that it completed all steps and that it achieved all of its key objectives.

The highest importance ratings regarding process – according to the partner organisations – were given to the following characteristics of project design:

- Using an organisational–individual mentoring model
- Showcasing artworks at a high-profile contemporary gallery
- Having planned stages or milestones (such as exhibitions and symposiums) during the project
- Establishing new partnerships and networks with and through DADAA, and the three-way community, government and university partnership model.

MENTOR ABILITIES AND ATTITUDES:

Feedback from the respondent mentors showed that the most important characteristics of their role as a mentor is:

- Having a desire to share their arts expertise and/or experience
- Being committed in developing the mentee’s talent
- Exploring new ideas, concepts, materials and/or art forms.
- Drawing on their strengths and identifying what needed development
- Promoting friendships and connections
- Giving the artist the freedom to do things differently and to experiment
- Being able to work in different environments and settings, including studios open to all artists
- Getting support from the mentee’s family.

Most mentor respondents agreed that they received enough type and level of support from DADAA, in particular from the lead facilitating mentor.

Some responses indicated that they would have preferred more information about sales and curation at the *HERE&NOW13* exhibition and working with people with disability.

FROM THE IMPACT EVALUATION

ARTISTIC, PERSONAL AND SOCIAL IMPACTS:

The most reported activities that resulted for the mentees (rated at 100%) are that they:

- Learnt new art forms and/or skills
- Met new people, including artists
- Developed relationships with people, including artists.

The next most frequent activities (rated at 83.3%) included:

- Purchasing and using quality art materials
- Finding studio space to work in
- Going to new places in the community
- Developing skills related to their personal independence.

The top two benefits identified for mentees during the mentorship (rated at 100%), were:

- Enjoyment
- Working with new materials and/or quality materials.

Other benefits (rated at 83.3%) were:

- Pride
- Increased motivation and/or inspiration
- Increased confidence and sense of purpose
- Working more independently
- Increased awareness of their potential as a professional artist
- New networks and relationships
- A higher profile as an artist.

Key benefits experienced by mentors were:

- Creation of the new networks and relationships (83.3%)
- Feelings of accomplishments and/or satisfaction (66.7%)
- Developing a relationship that is reciprocal (66.7%).

The resultant model of the *HERE&NOW13* mentoring program for artists with disability emphasises a combined individual and organisational approach and the importance of partnerships and networks across government, not-for-profit and private disability, arts and community sectors.

3. LITERATURE REVIEW

3.1 INDIVIDUAL MENTORING

Mentoring has long been used as an informal, relationship-based means of providing individualised personal support or professional coaching. Historically, it has been used primarily as a tool for supporting and motivating young people. More recently, it has become broadly recognised as a valuable form of professional development in a career or business setting.

Today, mentorship comes in many guises, with approaches around coaching, role modeling and sponsoring just a few of the many terms used to describe this relationship. As it involves complex personal interactions ‘conducted under different circumstances’ in different environments, it cannot be rigidly defined (Wildman et al. 1992, p. 212).

Given the varied forms that mentoring has taken, a larger proportion of the published literature on mentoring aims simply to define it. Hall (2003) provides one of the most useful classifications of mentoring to date, drawing on key literature to identify the typology, dimensions and styles of mentoring. Ultimately, Hall’s model of mentoring identifies the central attribute as ‘process’ operating in a ‘multi-dimensional space’ that must consider the following dimensions and characteristics:

- Origin of mentoring relationship: naturally occurring or artificially promoted
- Purpose of mentoring: expressive and supportive or instrumental and goal orientated
- Nature of the relationship: one-to-one or group
- Site of the activity: site-based or community-based.

Researchers have noted a difference between ‘career-orientated’ mentoring – where the emphasis is on the mentor being in a position of professional influence – and ‘developmental’ mentoring, where the primary focus is on the mentee’s personal growth and learning.

Table 1: Differences between mentoring and training

| Mentoring partnerships | Training relationships |
|--|---|
| <ul style="list-style-type: none">• Create a relationship that supports career development• Based on mutually beneficial exchange• ‘Big picture’ perspective• Enhance personal and professional growth• Focus on effectiveness | <ul style="list-style-type: none">• Create a relationship that supports job performance• Based on one-way skills transfer• Focus on performance indicators related to the specific job or skill• Focus on efficiency |

Source: Hunter, 2010, p. 3.

3.2 ORGANISATIONAL MENTORING

Organisational mentoring is generally defined in the literature as planned or structured mentoring, where an arts organisation or funding body supports a partnership for a set period of time between an established artist ('the mentor') and a less established artist ('the mentee').

According to a key study in this area, supported by the Australia Council for the Arts, 'the advantage in making the mentoring relationship more formal is that the partnership becomes more focused, expectations are more clearly defined and the outcomes are generally more effective' (Hunter, 2010).

Similarly, another study found that 'the integration of mentoring into an organisational setting and alongside other services and opportunities, may be as important for its success as the features of the mentoring scheme itself' (Hall, 2003, p. 19).

According to research conducted focusing particularly on community-based mentoring for people with disability, 'community development experts describe the importance of attention to stakeholders, community connections, and utilising social capital in community development efforts incorporating individuals with disabilities' (Guillory et al., 2006).

Gleaned from these studies (DuBois, 2002; Ford, 1998; Hall, 2003) some of the key characteristics of an effective mentoring program include:

- Being integrated into an organisational context
- Established procedures for monitoring implementation
- Recruiting mentors from 'helping' professions
- Having structured planned activities or stages
- Utilising existing community infrastructure, partnerships and opportunities
- Mentoring in a community setting
- Integration of mentoring with other [disability, community and arts] services
- Parental involvement.

Furthermore, evidence of the key qualities and activities of a successful coordinator of a mentoring program includes:

- Person-centred practice, with understanding and knowledge of the mentee
- Advocacy on behalf of the mentee
- Clear expectations for the frequency of mentoring
- Being an approachable contact within the organisation to assist as the first point of contact
- Ongoing support with a safe and comfortable system of checking in
- Accessing financial assistance and grants
- Finding opportunities for other professional development.

3.3 MENTORING FOR PEOPLE WITH DISABILITY

In general, regarding people with disability, research on mentorship has been minimal. The literature makes evident a lack of mentoring opportunities for people with disability, leaving a huge gap in providing this important tool for personal and professional development.

For example:

Although there has been only limited research on mentoring for [people] with disabilities, it seems reasonable to assume that this population stands to benefit from this type of intervention (Sword & Hill, 2002); as it provides the 'personalized attention' [individualised] that has been identified as an essential component of successful disability programs (Leake et al., 2011, p. 122).

Leake et al. (2011) reveal the most-often described value of mentoring for young people with disability. In descending order of frequency, these are (p.125):

- Proving encouragement and motivation
- Serving as examples of success
- Providing emotional support when things are not going well
- Discussing or guiding plans for the future
- Providing educational support
- Helping to negotiate service systems.

This study concluded that mentors might also provide the mentee with (p. 127):

- Motivation to persist through challenging circumstances
- Cultural connections to be valued members of groups
- Natural supports, such as facilitating entry to clubs and associations
- Modeling of social skills or promote friendships
- Career supports, including access to career education programs and work based learning, such as volunteering, internships and job opportunities.

In addition, the common positive effects for mentors supporting people with disability are reported as:

- Increased self-esteem
- Feelings of accomplishment and creation of networks
- Personal gain, such as increased patience, a sense of effectiveness, and acquiring new skills or knowledge
- Developing career awareness
- Communicating more effectively.

3.4 MENTORING FOR ARTISTS

A study commissioned and published by Australia Council for the Arts in 2010 offers a comprehensive look at mentorship processes, benefits and outcomes, with a focus on the arts. The study finds that, in the arts sector in Australia, there are varied models of mentoring and that Mentoring for arts practitioners is both a 'career-orientated industry induction' and [provides] 'opportunities to experience personal growth through being accepted and validated as a serious arts professional' (Hunter, 2010, p.2).

Some terms used to describe mentoring – taken from interviews conducted with arts practitioners, mentoring program coordinators, mentors and mentees from across the arts industry in Australia (Hunter, 2010, p. 12) include:

A relationship based on wisdom, guidance, support and networking; a partnership of mutual benefit.

An opportunity for an artist to spend time and build a relationship with a more experienced artist and to develop with their guidance.

A pathway to professionalism.

People still don't seem to know what mentoring actually is. It has these conservative considerations. We need to explain it in simple terms: the opportunity to meet and work side-by-side with, even befriend, a well-known artist in your field and learn from them.

This report provided further evidence about the main benefits of mentoring for artists as:

- Access to, and contact with, an established artist
- Gaining confidence in artistic ability
- Public recognition
- Networking opportunities
- Knowledge of the industry.

And for mentors:

- Feeling satisfaction, in the sense of feeling needed
- Serving the arts industry and contributing to other artists' development
- Gaining more professional recognition
- Increased self-esteem.

3.5 MENTORING FOR ARTISTS FOR DISABILITY

For artists with disability, the Australia Council's study notes that people often experience professional isolation because of their limited connection with the arts community, as well as limited access to materials, equipment and venues.

The study adds: 'The important goals for some mentoring programs in this area are to provide mentees with access to materials and equipment and to ensure a defined public outcome for the mentoring partnership [such as an exhibition]' (Hunter, 2010, p.26).

Gill and Sandahl (2009) found in their research – which investigated issues facing Americans with disability pursuing a career in the arts – that 'mentors are critical to the development of arts careers for people with disabilities' and that 'finding role models and mentors is important for developing a career path in the arts' (p.13).

In the article 'Effective career development strategies for young artists with disabilities' (Boeltzig, 2008), the authors identified these important strategies:

- Studying under a particular artist or art professional
- Interning with art galleries, art museums and art centres
- Gaining public exposure as an artist
- Learning about the business aspects of the art world
- Integrating professional networking and mentoring in arts and disability communities.

There is further support for mentoring programs for artists with disability from a community consultation in Victoria, Australia, in 2008, which set out to determine current arts and disability practice (*Picture This*, 2009, p. 78):

The most frequently and extensively discussed strategy to support the professional development of artists with a disability was mentoring, both individual and organisational, preferably where mentors were paid to encourage them to take on and sustain this role.

There is a demand from artists with a disability for more opportunities to take part in professional networks of industry peers. This participation could improve their capacity to break into new markets to develop an economically viable career in the arts ...

Findings from the *Art Works* report, published by DADAA in 2012, also found that one of the preferred strategies to find employment in the arts is having mentors, role models and access to case studies about artists with disability and others with a successful arts career. Results from this category showed an overall average of agreement 4.18 out of 5.

4. PROCESS EVALUATION

4.1 EVALUATION METHODOLOGY

To investigate the processes *HERE&NOW13* and to generate a model that explains how the participants experience the program, we completed a process evaluation. The evaluation was informed, to some extent, by the literature outlined above. It was also shaped by the organisational knowledge and expertise within DADAA, as an organisation with more than 20 years of experience working in community arts and cultural development, and the disability sectors, and with a decade-long program on research and evaluation.

Process evaluation can provide the best evidence of why a project has been successful or has failed, which makes it possible to further develop, improve or change the approach. It is comprised of three main aspects:

- Completeness: recording and mapping project activities to understand the level of implementation that occurred at key stages
- Reach: developing a profile of the participants involved in the initiative
- Fidelity: assessing the participants' satisfaction with the implementation and impacts of the project.

Our process evaluation was structured around these three key areas and results below are presented accordingly.

4.2 EVALUATION RESULTS

4.2.1 COMPLETENESS

For the completeness component of the process evaluation, the researcher collected data to document the key stages and activities of the project. She achieved this by:

- Conducting three semi-structured interviews with the emerging curator to discuss, document and map the key responsibilities and activities of her role
- Reviewing the *HERE&NOW13* curator's blog and all media coverage (See Appendix A)
- Reviewing project funding applications, progress reports and acquittal documents, including the budget (See Appendix B).

THE SEVEN-STAGE PROCESS

1. Selection and professional development of the emerging curator

The emerging curator position was funded by a grant from the Department of Culture and the Arts (DCA) in Western Australia. Katherine Wilkinson was selected from a highly competitive field.

The key responsibilities of the emerging curator were outlined as:

- Mentorship of a maximum of 15 artists with disability that involved:
 - Facilitating art production and guiding the work to exhibition quality
 - Guiding the artists through studio documentation of their artistic practice
 - Being the key point of contact for the project partners.
- Providing DADAA with documentation of the full project process by:
 - Writing a critique of contemporary disability arts practice in Western Australia
 - Documenting artistic development through photography and a blog.

The emerging curator position was funded from many sources, working approximately 11.25 hours per week from August 2012 to October 2013. A Project Manager from DADAA was responsible for overseeing the project and managing partnerships.

The first stage of the project involved curatorial and studio practice professional development for the emerging curator. In August 2012, Katherine visited leaders in contemporary arts practice for people with disability located in New York City:

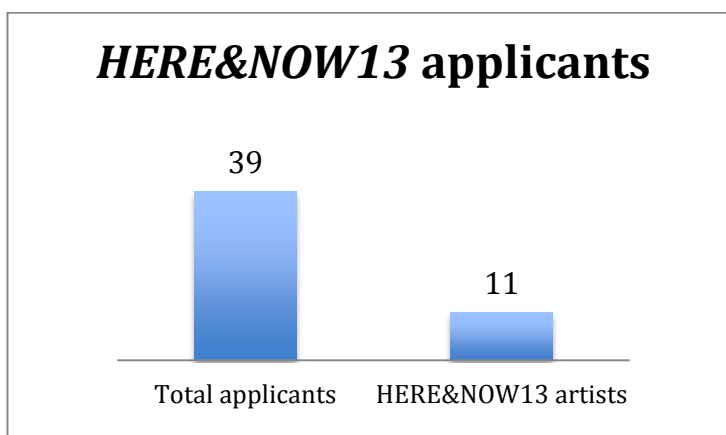
- The Museum of Modern Art (MoMA), Community and Access Programs. See <http://www.dadaa.org.au/blog/hereandnow13-blog/new-york-week-1-part-1-in-cloud-city/>
- LAND, a non-profit studio and program for talented artists with disability, provided through The League Education and Treatment Centre. See <http://www.dadaa.org.au/blog/hereandnow13-blog/new-york-week-2-part-1-land/>

2. Recruitment process for the eligible artists

An accessible application form and process was developed by the DADAA project management team using some of recommendations from current best practice of arts grant accessibility reported by the *Tapping into Talent* project (DADAA, 2012).

Thirty-nine artists with disability submitted a written grant application. Of these applicants, fourteen artists were selected, with eight of these artists chosen outright. A selection panel interviewed the other six artists, with three individuals being successful. As a result, twelve artists were selected. One artist did not continue. See <http://www.dadaa.org.au/blog/hereandnow13-blog/hereandnow13-artists-have-been-selected/>

The selection panel was made up of Professor Ted Snell (UWA), Curator Leigh Robb (PICA), Senior Community Development Officer Luke Doyle (DSC), *HERE&NOW13* Emerging Curator Katherine Wilkinson and Project Manager Catherine Peattie from DADAA.



3. Increasing the number and scope of mentors

Following the panel interviews and selection of artists, it was decided by the project partners to increase the number and variety of mentors, rather than the emerging curator being the sole mentor. This decision was made due to the range of art mediums and styles and the 'level of talent in the room'.

Additional funding was provided by DADAA to employ ten additional mentors to:

- Improve the matching and compatibility of the artists to a mentor who is also a professional artist, given the wide range of art mediums
- Be able to increase the number and length of the mentoring sessions.

4. Setting up each mentoring partnership

By November 2013, each of the eleven artists was paired with a mentor to form a mentoring partnership. This partnership was set up and supported by the emerging curator, whose role was evolving to find, recruit, match and set up arrangements with each of the eleven mentoring partnerships, including their own.

At the initial stages of the project, from November 2012, key activities involved:

- Meeting and liaising with the artist's informal and formal support networks, such as family members, support workers or staff from other art and disability projects
- Managing the budget for each of the artist's materials and the payment for mentoring sessions, as DADAA was acting as the auspice for the *HERE & NOW13* budget (See Appendix B)
- Finding studio space for each mentoring partnership. At the beginning of the project, this space was at DADAA's studio, the artist's home and/or the mentor's home or studio

- As part of the 4th International Arts and Health Conference, curating the eleven artist's *Works in Progress* exhibition at DADAA's Freight Gallery from 23 November to 2 December 2012. See <http://www.dadaa.org.au/blog/hereandnow13-blog/works-in-progress-exhibition-opening/>

5. Monitoring and enabling the artists

From February to July 2013, the emerging curator's role had become the 'facilitating mentor' as she continued to support all eleven artists and their mentors to produce artwork to exhibition quality.

This next stage included:

- Checking in with and visiting the mentor/artist every two to three weeks and, if necessary, continuing to meet with the artist's family member or support workers in the artist's home, and keeping in contact with other art and disability projects that the artist may have been involved with. See <http://www.dadaa.org.au/blog/hereandnow13-blog/the-work-begins-for-the-hereandnow13-artists/>
- Finding studio space in the wider community, in which artists could continue to create their work with their mentors, by negotiating in-kind space at the following locations:
 - Central Institute of Technology studio space from March to May 2013. See <http://www.dadaa.org.au/blog/hereandnow13-blog/artists-at-the-central-institute-of-technology-studio-spaces/>
 - Perth Institute of Contemporary Art (PICA) from June to August 2013. See <http://www.dadaa.org.au/blog/hereandnow13-blog/hereandnow13-artists-at-the-pica-open-studio-night/>
 - Fremantle Arts Centre from May to August 2013. See <http://www.dadaa.org.au/blog/hereandnow13-blog/artists-in-residence-at-fremantle-arts-centre-and-cia-studios/>
- Continuing to manage the budget for each of the artist's materials and the mentoring sessions
- Visiting two of the artists in Fitzroy Crossing. See <http://www.dadaa.org.au/blog/hereandnow13-blog/hereandnow13-artists-in-fitzroy-crossing/>
- For one of the artists, managing a professional development grant to do a two-day sculptural workshop in Brisbane. See <http://www.dadaa.org.au/blog/hereandnow13-blog/lisa-uhl-travels-to-brisbane-to-work-with-urban-art-projects/>
- Reviewing and changing mentors, if necessary
- Seeking out new opportunities for the artists once the *HERE&NOW13* project finished.

6. Creating work for exhibition at the Lawrence Wilson Art Gallery

One of the key roles of the emerging curator was to ensure that each of the eleven artists created work to an exhibition standard for the Lawrence Wilson Art Gallery, held from 26 July to 28 September 2013.

This included working with each of the eleven artists to:

- Introduce the artists to the process of putting together a large scale exhibition, including:
 - Compiling a portfolio of work
 - Working with the gallery, marketing and contracts
 - Curating and installing their work
 - Selling their work
- Ensure that the artist's family, friends, mentors and supporters were invited to the opening of the exhibition. See <http://www.dadaa.org.au/blog/hereandnow13-blog/hereandnow13-opening/>
- Write a critique of contemporary disability arts practice in Western Australia, in the form of a printed book
- Include artists, where possible, as part of the public program of events at the gallery. See <http://www.dadaa.org.au/blog/hereandnow13-blog/hereandnow13-exhibition-opening-and-public-programs-/>

7. Closure, reflection and the future

When the project neared completion in August 2013, the following opportunities were identified for the artists:

- Future opportunities for the artists, such as the NEXUS Arts Grant in October 2014 or DADAA's stARTSPEAK program
- Project review by the *HERE&NOW13* partners, with planning underway to fund a regional *HERE&NOW13* exhibition tour in 2014
- Continuation of some of the mentoring partnerships, for example, through other DADAA-funded projects, such as stARTSPEAK. See <http://www.startspeak.org/>
- Promotion and sale of the artist's work on the DADAA website. See <http://www.dadaa.org.au/gallery/artists/>

4.2.2 REACH

For the reach component of the process evaluation, the researcher:

- Collected demographic details about the artists from their *HERE&NOW13* grant applications
- Reviewed the exhibition attendance data from the Lawrence Wilson Art Gallery and sales from both exhibitions.

Demographic profile of the artists

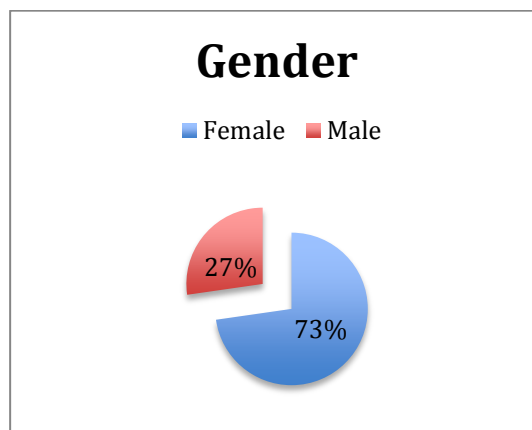
Of the eleven artists, most had an intellectual disability (37%).

| | n | % |
|--------------------------|-----------|---------------|
| Intellectual disability | 4 | 37.0% |
| Physical disability | 3 | 27.0% |
| Autism spectrum disorder | 2 | 18.0% |
| Vision impairment | 1 | 9.0% |
| Deaf | 1 | 9.0% |
| | 11 | 100.0% |

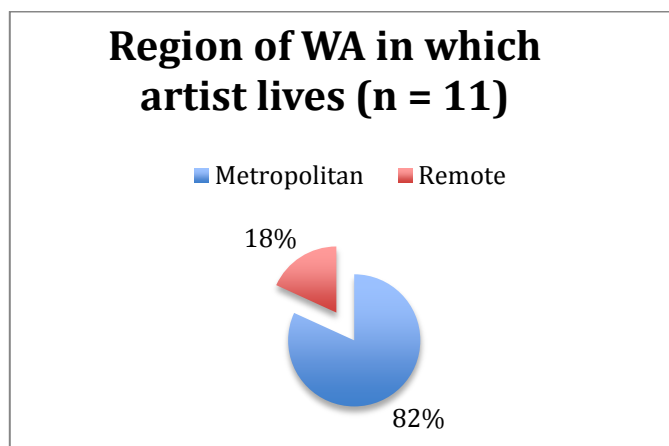
Most of the artists were aged between 46–55 years, followed by those between 26–35 years.

| | n | % |
|-------------|-----------|---------------|
| 16–25 years | 1 | 9.0% |
| 26–35 | 3 | 27.0% |
| 36–45 | 2 | 18.0% |
| 46–55 | 4 | 37.0% |
| 56–65 | 1 | 9.0% |
| | 11 | 100.0% |

Almost three-quarters of the artists were male (n = 8), with three females artists.



Two of the eleven artists lived in a remote region of Western Australia and were Aboriginal (18%). The remaining artists lived in the Perth metropolitan area (82%).



Most of the artists lived at home with their parents or siblings (64%).

| | n | % |
|----------------------------|-----------|---------------|
| Lives with family member/s | 7 | 64.0% |
| Lives in group home | 3 | 27.0% |
| Lives alone | 1 | 9.0% |
| | 11 | 100.0% |

Exhibition attendance and sales

Approximately 5,000 people from the West Australian public attended the *HERE&NOW13* exhibition at the Lawrence Wilson Art Gallery from 26 July to 28 September 2013. It is estimated by the gallery that up to 50 per cent of the audience members were new to the gallery.

In addition:

- Four artists sold artwork at the *Works in Progress* exhibition, totaling \$2020
- Four artists sold artwork at the *HERE&NOW13* exhibition, totaling \$9625
- DADAA received a 10% commission from the artist's artwork sales.

4.2.3 FIDELITY

For the fidelity component of the process evaluation, the researcher developed and distributed two surveys using Survey Monkey® – one to the project partners and one to the emerging curator and mentors.

PARTNERS SURVEY RESULTS

A representative from all four of the partner organisations completed the survey:

- Department of Culture and the Arts (DCA)
- Disability Services Commission (DSC)
- DADAA
- The University of Western Australia’s (UWA) Lawrence Wilson Art Gallery (LWAG).

All of the respondents agreed that *HERE&NOW13* had achieved the following key objectives:

- That the profile of contemporary arts practice by people with disability in WA was elevated
- That the curator developed their expertise in the field of arts and disability
- That arts practice and professional development opportunities were provided to the selected artists
- That the selected artists were part of an audience engagement strategy e.g. exhibition and symposium
- That the consolidated partnerships will assist the cultural development of Western Australian artists with disability
- That the arts development process was documented.

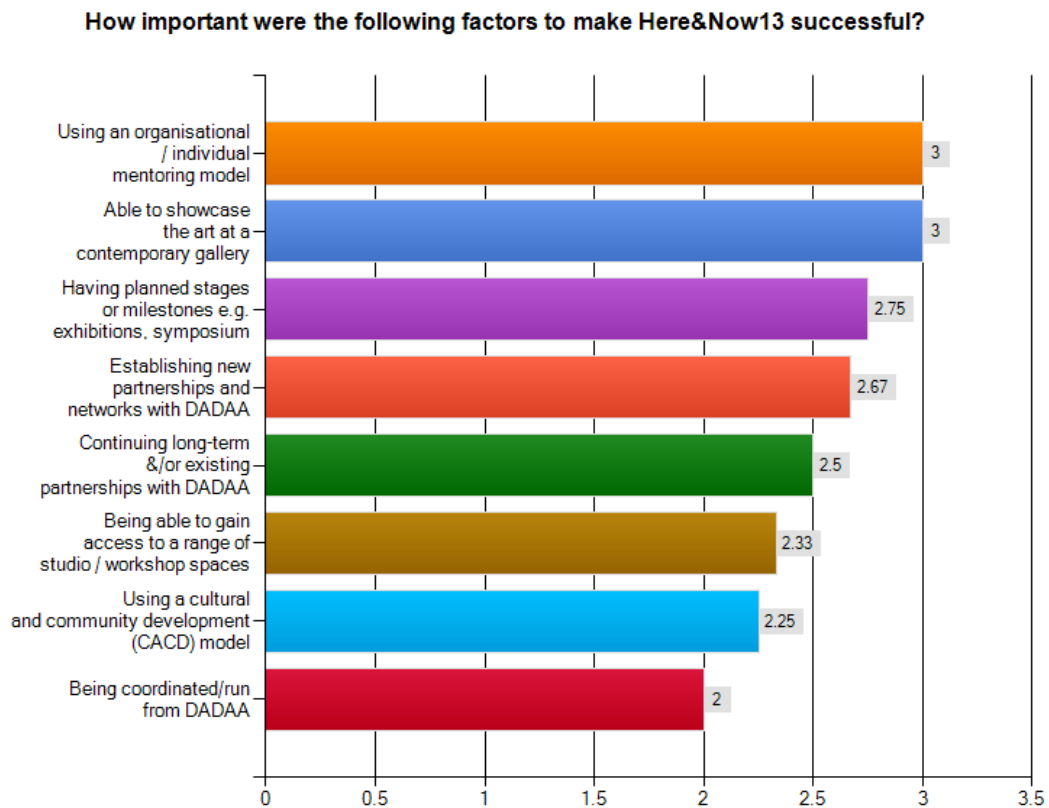
FACTORS OF SUCCESS

To determine the key factors of success for the project, we asked respondents: *How important were the following factors to making HERE&NOW13 successful?*

We used a three-point rating scale to calculate an average importance rating out of three for each statement.

| | | |
|--------------------|------------------|-----------------------|
| Unimportant | Important | Very important |
| 1 | 2 | 3 |

All of the factors were rated as *important – very important*. Results showed that ‘using an mentoring model’ and ‘able to showcase the art at a contemporary gallery’ rated as the most important factors, with an average agreement rating of 3.0.



Showcasing at a contemporary gallery

Being ‘able to showcase the art at a contemporary gallery’ was rated as one of the most important factors that made *HERE&NOW13* successful.

These results are further supported by the four partner’s responses to the question: *What did your organisation get out of being a part of the HERE&NOW13 project?*

Comments about the importance of having the exhibition at UWA’s Lawrence Wilson Art Gallery included:

‘We ... just want to introduce people to new artists in WA who don’t necessarily come up through the more traditional [arts education] pathways.’

‘Curating a show at a prestigious gallery, elevating the practice of artists with disability, [is] a milestone for Arts and Disability in WA.’

‘One of the ideas behind the exhibition was about challenging perspectives of what people think of artists with disabilities would look like, and really showcasing [the artist’s] diversity...’

Partnerships

Other success factors rated as *important – very important* were related to partnerships, in particular:

- Establishing new partnerships and networks with DADAA, in the case of UWA (average agreement rating of 2.67)
- Continuing long term and/or existing partnerships with DADAA, in the case of DCA and DSC (average agreement rating of 2.5).

Below are related comments in answer to the question: *What did your organisation get out of being a part of the HERE&NOW13 project?*

'Inspiring stakeholders from all sectors and establishing new partnerships.'

'The responsiveness of Lawrence Wilson. Development of a partnership with UWA and increased commitment and understanding of Lawrence Wilson re disability art.'

'The partnership with LWAG was extremely successful. With unexpected benefits of a quality publication and interactive e-book on the project and exhibition, extensive public programs [and] mobile phone applications that make the exhibition accessible ... LWAG even changed their doors to the Gallery which are now more accessible.'

'We managed to create unique partnerships between government and arts organisations and these relationships were very supported. The exhibition and project became a flagship for the partnership between DCA and DSC with the Memorandum Of Understanding between the two government departments signed in the gallery space in the lead up to the exhibition.' See <http://www.dadaa.org.au/blog/hereandnow13-blog/hereandnow13-artists-attend-mou-morning-tea-for-dca-and-dsc/>

Other comments demonstrated that the responding partners felt that from a small idea and dedicated partners, great results were achieved.

'From a small idea with great support it became embedded in the community.'

'Involved many layers and aspects of the arts community, these were wide ranging from arts organisations to individual artists and academics, all who provided a high level of support to the project and individual artists.'

'Our partners really engaged with the project, with the arts organisation offering extensions on studio spaces and LWAG really going above and beyond with their commitment to the project. LWAG provided funding towards not only the publication and public programs but also wages for the Emerging Curator.'

'We all had a great time, it is always good to keep an open mind and be open to opportunities to turn small ideas into big stories.'

Funding and the future

Two respondents identified that more funding directed at the artists and mentors when asked: *How would you improve the HERE&NOW13 project?*

'More money and more time are always useful. Primarily for more materials for the artists and more contact with their mentors, as the mentors had profound influence on the artists' process – though this was reliant on a whole structure being in place.'

'We invested more money from DADAA than was expected but the project will have far reaching effects thus we have invested in the future of arts and disability in WA and nationally.'

Some partner respondents stated what they thought 'should happen in the future for the HERE&NOW13 project':

'It would be good to use the project to foster greater opportunities for DCA/other funding for artists with disability to develop, foster other A Class galleries to exhibit, intentionally encourage artists with disability to be included into mainstream arts courses. This is a wonderful opportunity to use as a springboard for other initiatives in the arts and disability communities.'

'I hope to see the exhibition firstly touring to regional WA and secondly nationally at some high level galleries. I would like to see the artists pursue sole shows/careers and form relationships with galleries/dealers to create a career as an artist.'

'Virtual on-line tour [and] Regional tour.'

MENTORS SURVEY RESULTS

Eight out of eleven of the HERE&NOW13 mentors completed the survey (72.7%).

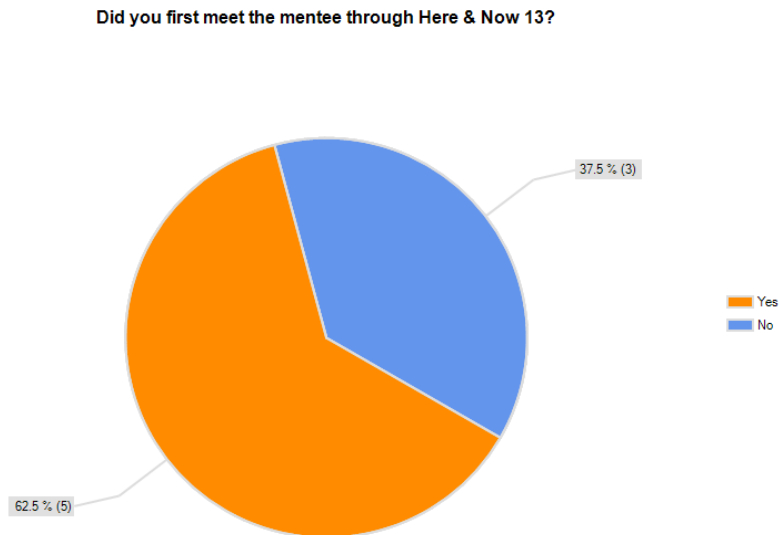
In the survey the respondents were instructed that:

- The term 'mentor' refers to you as the professional and/or more experienced artist in the 'mentoring partnership' during the HERE&NOW13 project. The term 'mentee' is used to describe the artist who you provided with support.
- Their answers are anonymous, but they may use their name or the mentee's name throughout the survey if you wish to. (The names of artists and mentors in the HERE&NOW13 blogs, survey results and case studies have been used with their permission).

Results of the survey related to the processes of the project are provided in this part of the report.

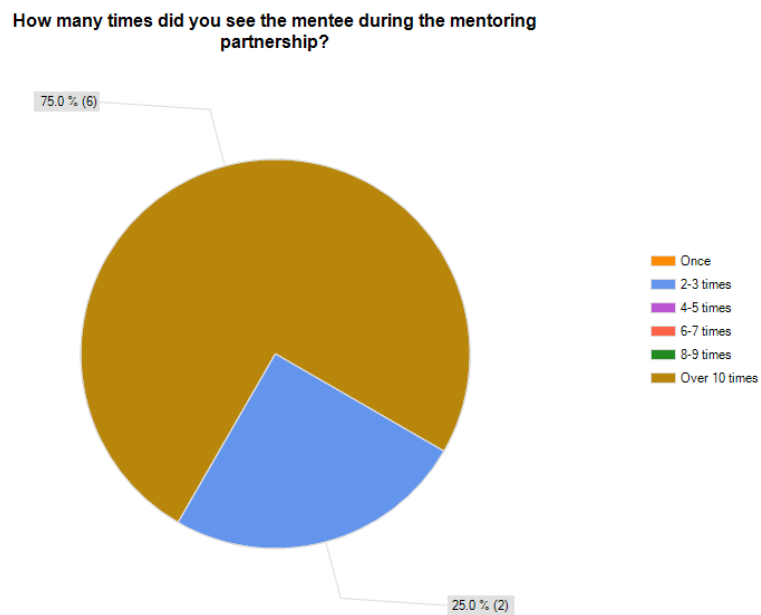
How the artists first met their mentor

Five out of eight of the respondents first met the mentee through *HERE&NOW13* (62.5%). The remaining three mentors first met the mentee at DADAA, the artist's family or at a community art group (37.5%).



Frequency and length of the mentoring sessions

Three-quarters of the mentors saw the mentee 'over 10 times' during the mentoring partnership period of November 2012 to July 2013.

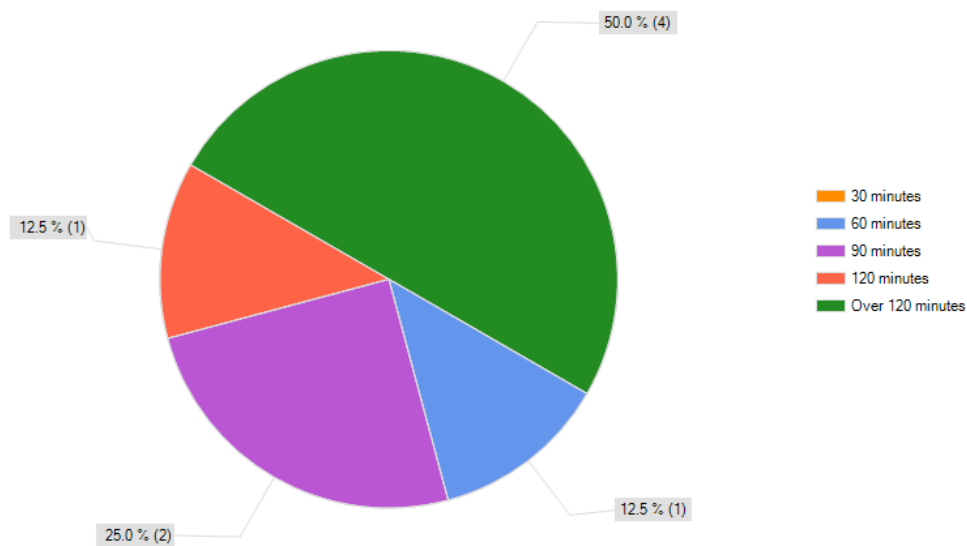


This was greater than the researcher expected, with the reported frequency that the respondent mentors worked with the mentee varying greatly:

- One-off session
- Twice
- Weekly
- Twice a week
- Twice a month
- Once a month
- 'As often as possible'
- 'As needed'.

Half of the respondent mentors worked with the mentee, on average, for longer than 120 minutes per session. Once again, spending more time than was expected with the artist.

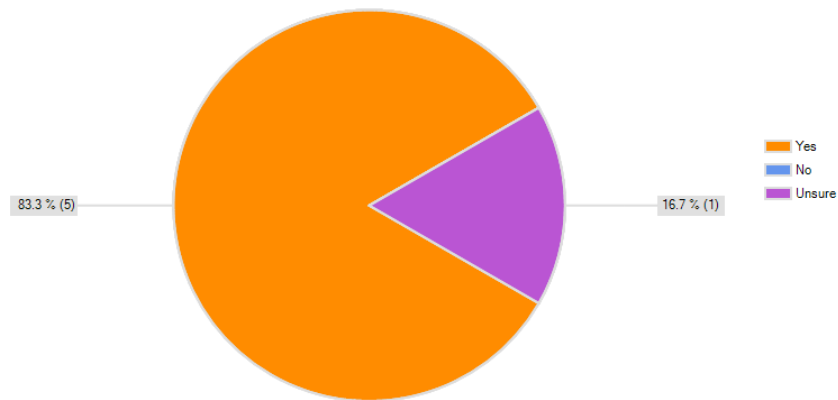
How long (on average) was each session with the mentee?



Type and level of support received from DADAA

Most of the mentor respondents agreed that they received enough information and support from DADAA (83.3%).

Did you receive enough information and/or support from DADAA about how to work with the mentee?



Respondent mentors reported what kind of support and information from DADAA was most helpful during the mentoring partnership, particularly from the emerging curator/facilitating mentor.

'I appreciated the constant communication, discussion and feedback from Katherine especially.'

"The presence of other DADAA employees during sessions at times, especially initially. Lots of contact with these people as needed – they were always available and willing to support/assist as required.'

'Brief of [the] artist's background and practice.'

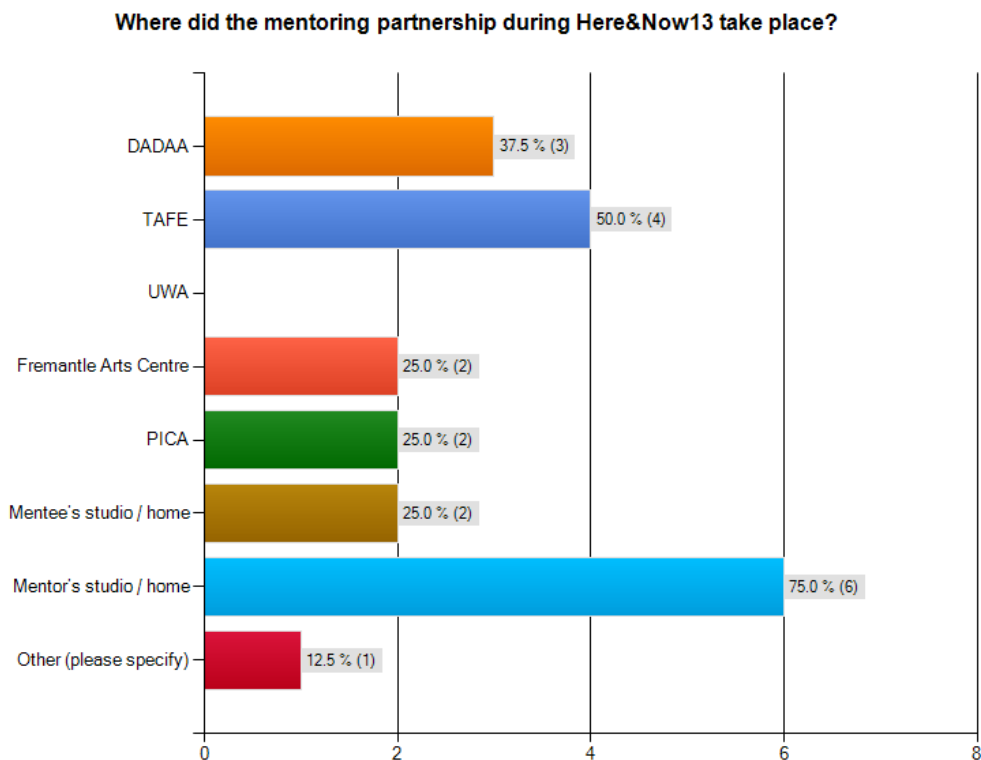
'Willingness of DADAA staff to sit in on mentorship sessions where needed.'

'Artists made huge leaps in their artistic practice in a short space in time after mentor sessions with professional artists. These sessions were also managed extremely well by Wilkinson who introduced sessions at crucial points in the artist's development.'

The setting of mentoring partnership

The factor of ‘being able to gain access to a range of studio/workshop spaces’ was rated as *important – very important* to the success of the project with an average agreement rating of 2.33.

The mentoring partnerships took place in a variety of locations, with the mentor and mentee sometimes working in more than one place (n = 8).



Most of the mentoring partnerships occurred in the mentor’s studio/home (n=6) followed by accessing the Central Institute of Technology (TAFE) studio (n= 4) and DADAA (n = 3).

Two artists and their mentors worked together at the Perth Institute of Contemporary Art (PICA) and Fremantle Arts Centre (FAC), with both studios open to all artists in Western Australia.

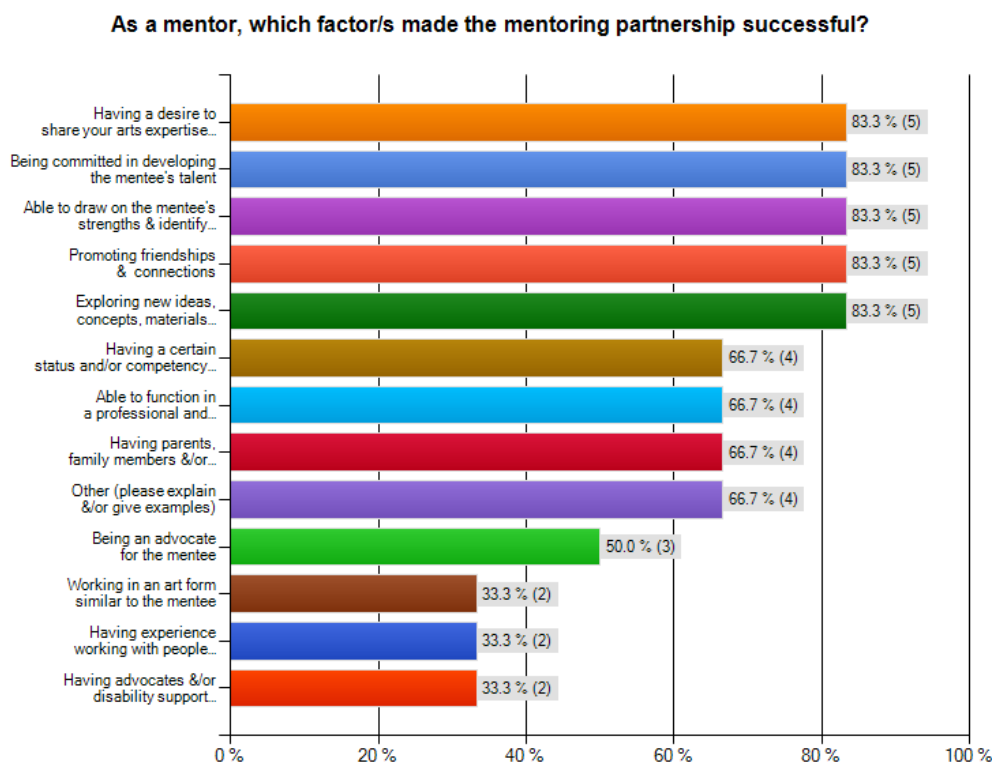
‘Other’ indicated working at a community arts centre.

Factors of success

To determine the key factors of success for the mentoring partnerships, we asked the respondents: *As a mentor, which factor/s make the mentoring partnership successful?*

All of the factors were rated as *important – very important*, with ‘using a mentoring model’ and ‘able to showcase the art at a contemporary gallery’ rated as one of the most important factor, with an average agreement rating of 3.0.

The following factors made the six respondent mentoring partnerships ‘successful’ – as reported by the mentors.



For five out of six of the respondent mentors, success factors included (83.3%):

- Having a desire to share their arts expertise and/or experience
- Being committed in developing the mentee's talent
- Exploring new ideas, concepts, materials and/or art forms
- Drawing on the strengths and identifying what needed development
- Promoting friendships and connections.

For two-thirds (n = 4) of the respondent mentors, success factors included (66.7%):

- Having a certain status and/or competency in their art form
- Being able to function in a professional and support capacity
- Having parents, family members and carers involved.

For three of the respondent mentors, success factors included being an advocate for the mentee.

For one-thirds (n = 2) of the respondent mentors, factors of success included (33.3%):

- Working in an art form similar to the mentee
- Having experience working with people with disability
- Having advocates and/or disability support services involved.

Other factors that the respondent mentors commented on included:

- **Being able to work in different environments and settings.**

Being able to work in the relaxed environment of Fremantle Arts Centre and later at Jane's house.

Having great studio availability/access.

- **The freedom to do things differently and experiment**, that is, 'exploring new ideas, concepts, materials and/or art forms'

Being able to think outside the box ... to find and explore different ways of doing things.

A willingness by Tim to try new techniques and an openness to developing his work further.

Even out of those who only did short-term mentoring sessions, there were always positives – relative to the idea of learning from experimentation.

- **Support from the mentee's family**, that is 'having family members involved'.

His parents' belief in him and me as his teacher/mentor was a very positive aspect to this process.

Julian has a great support team. His parents ... put a huge amount of time and effort into supporting him – always making sure he has the correct materials, picking up and delivering works, planning to have time available to him to work with me. Julian could not have achieved the amount of success without his parents' help.'

Mentor respondents gave three main themes of responses when asked these three questions in the survey:

- *Do you have any suggestions on how to improve DADAA mentoring programs in the future?*
- *Were there any negative experiences for you and/or the mentee during the mentoring partnership?*
- *Are there any factors that made your mentoring partnership less successful or challenging?*

Exhibition sales and curation

'Information about sale of works. Jane, like any artist, was keen to sell her work and people at the exhibition were keen to buy it. There seemed no straightforward mechanism re sales and that was disappointing'.

'The only negative experience for Julian was his misunderstanding of how his works would be displayed at the Lawrence Wilson Art Gallery. I explained to him many times that he had enough work but he still remained stressed until I realised he thought he had to fill all the space himself. After he realised he only had a certain space on the gallery walls, the stress lifted from him and we both had a good laugh'.

Available time AND funding for mentors

I would have liked more time. I think the program would have worked better for Julian if it had been over 18 months to 2 years. Katherine seemed pushed with the amount of time she had available to her.

In my role as the curator, I think it would have been good to have a larger budget to spend on the mentors ... to provide the artists with the additional support they needed. The use of additional mentors was not something that was factored in at the beginning stages of the HERE&NOW13 project.

Additional information about working with people with disability

I suppose a small negative was his experience with [a short term mentor]. I don't think [the mentor] identified how Julian learns. This episode undermined Julian's confidence in himself and we had to work hard on reversing that feeling. His time with Katherine really helped him get back on track.

4.3 SUMMARY AND DISCUSSION

The Partners Survey indicated that all partners thought that the project achieved both 'completeness' and 'fidelity', with the most successful features of a mentorship program:

- Using an organisational–individual mentoring model, where a mentee is supported both by a skilled artist and mentor, as well as by key organisations from the disability and arts sectors
- Showcasing artworks at a high-profile contemporary gallery, which has a number of benefits, including providing a Class A gallery space for professional exhibition standards
- Having planned stages or milestones, such as exhibitions, during the project, which allow for networking and celebration by all involved, including partnership visibility, and media exposure
- Establishing new and utilising existing partnerships and networks through DADAA, which, for example, opened doors to some of the artists to be use professional studio space in-kind, for example at PICA.

Results from the process evaluation demonstrate seven discrete stages of the mentoring program and confirmed the evolving and pivotal role of the emerging curator, or facilitating mentor. An adapted diagram of key stages in the mentoring program and key activities of the facilitating mentor can be found on the following page.

This process is further supported by evidence adapted from Hall (2003) & Hunter (2010) who identify these stages required in a mentoring program:

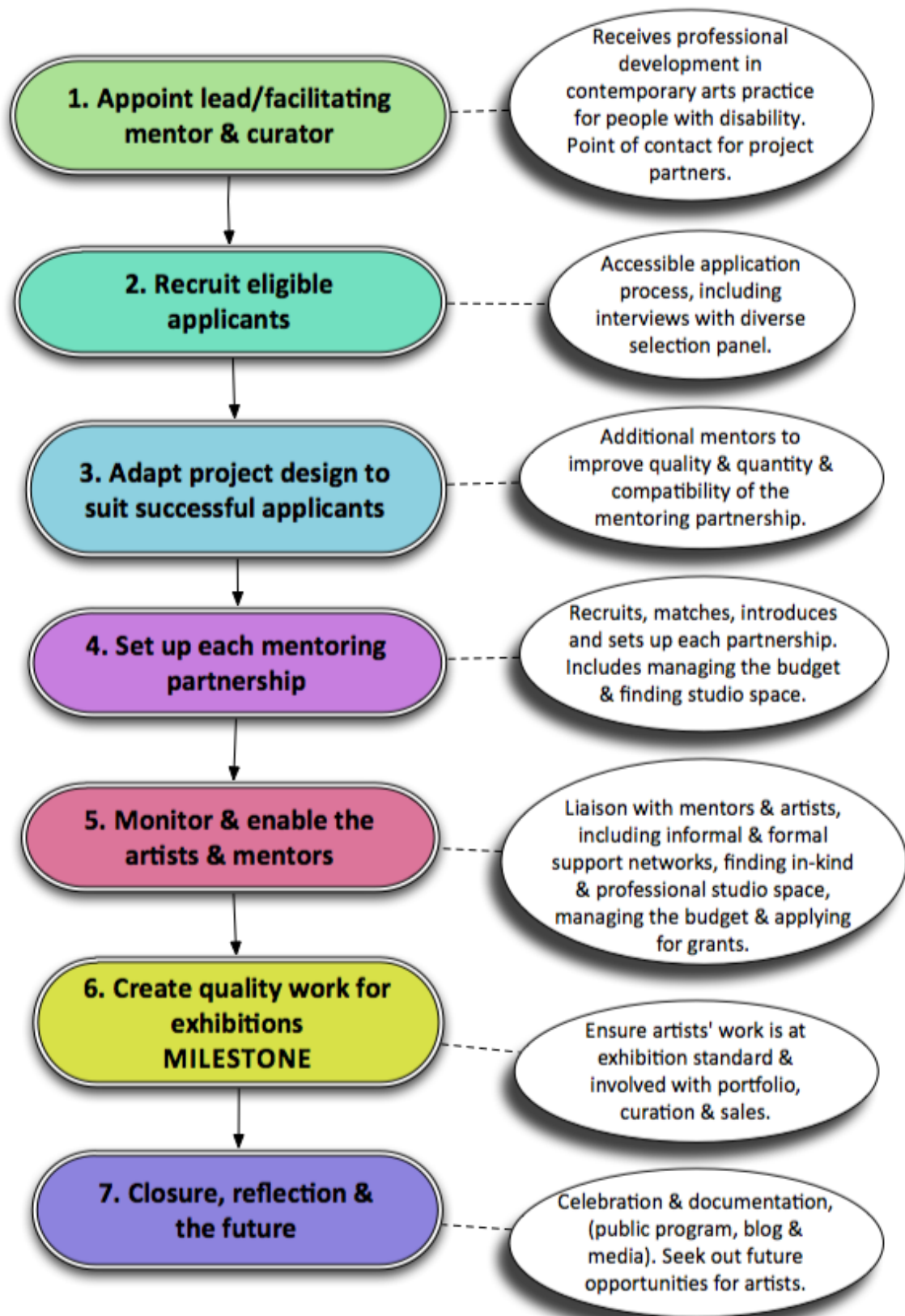
- Planning, eligibility screening and recruitment
- Preparation to ensure clarity around expectations and parameters, matching of mentees with mentors
- Negotiating by establishing ways of working together, communicating and problem solving
- Monitoring and enabling
- Closure, with recognition of achievement and reflection on the experience.

Feedback from the respondent mentors show that the most important characteristics of their role as a mentor is:

- Having a desire to share their arts expertise and/or experience
- Being committed in developing the mentee's talent
- Exploring new ideas, concepts, materials and/or art forms
- Drawing on strengths and identifying what needed development
- Promoting friendships and connections
- Being able to work in different environments and settings, including studios open to all artists
- Getting support from the mentee's family.

Most mentor respondents agree that they received enough type and level of support from DADAA. Some responses indicated that they would have preferred more information about sales and curation at the *HERE&NOW13* exhibition, and about working with people with disability.

Seven step process of mentoring program and role of lead mentor



5. IMPACT EVALUATION

5.1 EVALUATION METHODOLOGY

Based on some elements noted in the literature, the researcher developed and distributed a survey using Survey Monkey® to the emerging curator and mentors.

5.2 EVALUATION RESULTS

Eight out of eleven of the *HERE&NOW13* mentors completed the survey (72.7%).

Results of the survey related to the impact of the project are provided in this part of the report.

Purpose of the mentoring partnership

Seven respondent mentors reported a variety of goals when asked: *What was the main purpose of the mentoring partnership?*

The responses are related to the development of the mentees' artwork, further creative expression, exploring new techniques and personal development.

Comments included:

'To explore other artistic expressions.'

'At Jane's request, to introduce her to some fibre techniques.'

'To support Katrina in extending her art practice.'

'To assist Tim to create a cohesive body of work ready for curator selection for inclusion in the Here and Now 13 exhibition.'

'To develop both the practical and professional skills of the mentee.'

'To assist in the development of Katrina's work / to bring a fresh set of eyes to her practice.'

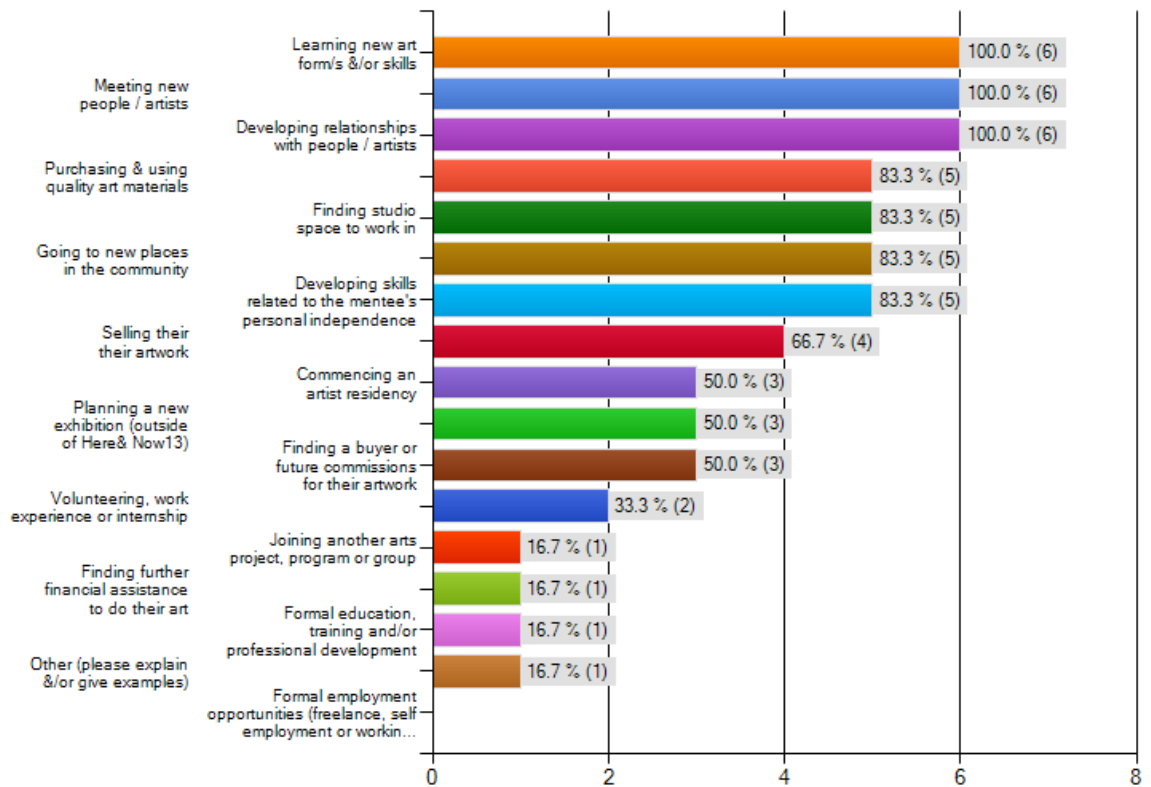
'The main purpose was to encourage Julian's belief in himself. He could do large works and multiple works on canvas. I encouraged Julian to look at the possibilities of large-scale works.'

'Clive would like to develop his current style and have his art appreciated by a lot more people.'

Activities that occurred during the mentoring partnership

The following activities occurred for six of the respondent mentoring partnerships as reported by their mentors.

Which of these activities happened for the mentee during the Here&Now13 mentoring partnership?



All six of the mentees (100%):

- Learned new art forms and/or skills
- Met new people, including artists
- Developed relationships with people, including artists.

Five of the mentees (83.3%):

- Purchased and used quality art materials
- Found studio space to work in
- Went to new places in the community
- Developed skills related to mentee's personal independence.

Two-thirds (n = 4) of the mentees sold their artwork (66.7%).

Half of the mentees (n =3):

- Commenced an artist residency
- Are planning a new exhibition (outside of *HERE&NOW13*)
- Found a buyer or future commissions for their artwork.

One-third (n = 2) of the mentees were involved in volunteering, work experience or an internship (33.3%).

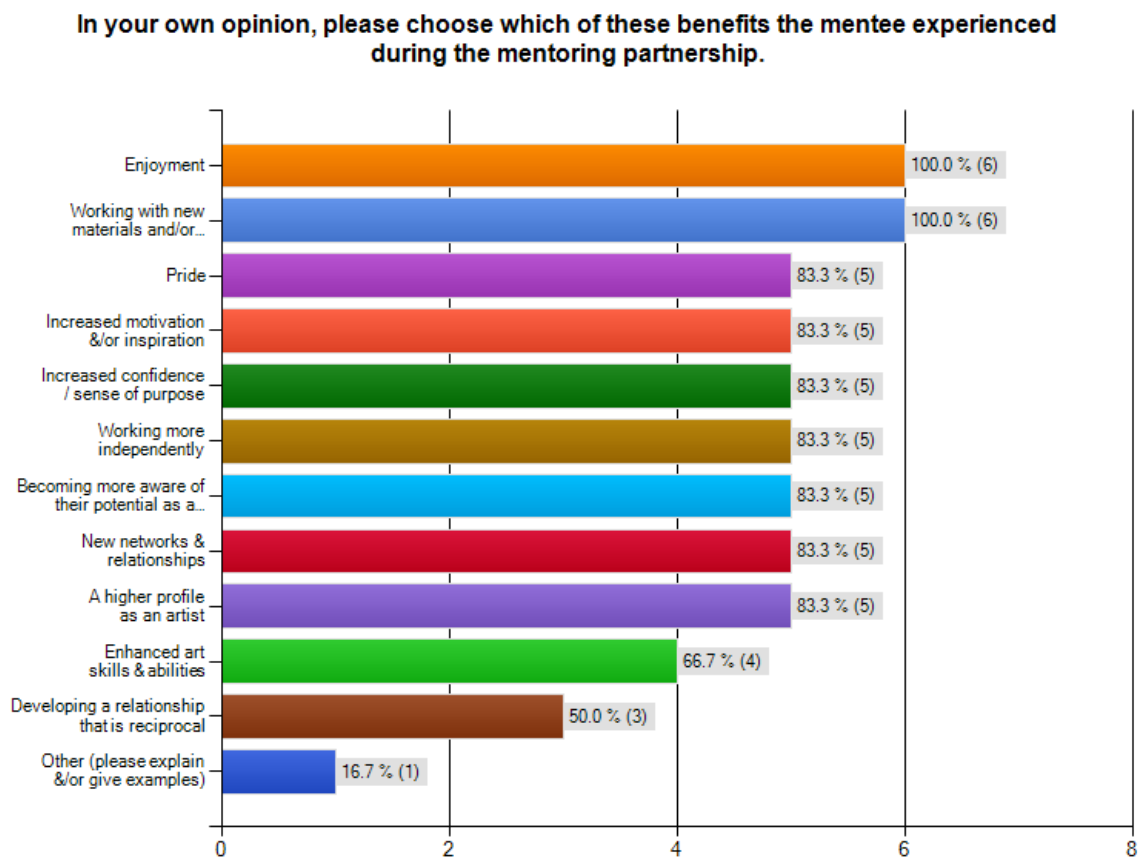
Just one of the mentees (16.7%):

- Joined another arts project, program or group
- Found further financial assistance to do their work
- Did formal education or training.

None of the mentees (0%) found formal employment opportunities (freelance, self-employment or working for an employer).

5.2.1 Benefits for artists during the mentoring partnership

During six of the mentoring partnerships the following benefits occurred for the mentees, as reported by their mentors.



In the opinion of their mentor, all six of the mentees (100%) experienced:

- Enjoyment
- Working with new materials and/or quality materials.

Five out of six of the mentees (83.3%) experienced:

- Pride
- Increased motivation and/or inspiration
- Increased confidence and sense of purpose
- Working more independently
- Becoming more aware of their potential as a professional artist
- New networks and relationships
- A higher profile as an artist.

Three of the mentees (50%) experienced a relationship that is reciprocal.

In response to the questions: *'In your own words, what do you think you and the mentee achieved during the mentoring partnership?'* and *'Did anything happen that you did not expect?'* the following comments, organised thematically, were made by mentor respondents:

Networking and a higher profile as an artist

'Julian met some people who reacted in a very positive way to him and his art practice. He made new contacts with people in the art world. More people became aware of him and his talents.'

'I was really impressed by the staff at PICA and how they all interacted with Katrina. They treated her as they would any other artist using the space and everyone interacted with her, stopped to say hello and looked at images she shared with them on her iPad. They even extended her time as artist in residence to the end of September. I was given great feedback about her work and told she stands alone as an artist and her work could sit alongside other artists' work – that it had nothing to do with disability, she was a talented artist. I have been blow away with the reception/interaction from PICA [Perth Institute of Contemporary Art].'

'Tim increased his public profile by way of the Here and Now exhibition, and attracted a buyer who has secured Tim's work for a national collection. Tim also has a large body of work for future exhibition when this is appropriate in the next 12 months.'

'Renowned fibre artist Nalda Searles took an interest when I showed her some pictures and visited to give feedback and suggest prices and development ideas.'

Increased interest of the artist's family in their art

'Her family has a greater sense of pride in her achievements/abilities and now share images of her work with others.'

'I didn't expect Jane to work on these fibre pieces at home to the extent she does nor her sister to take such an interest and take part herself. [This] I has made it easier for Jane to make fibre art pieces continually.'

Learning new art skills and techniques

'Jane began with wrapping and tried coiling with wool yarn over raffia. She produced 10 small baskets...leading up to the exhibition. [She] currently making much larger pieces using a cobbling technique and in this way it is hoped she can show paintings that match baskets with more scale correlation than the previous coiled works. I didn't expect Jane to become adept with the techniques so quickly as she found them very hard to begin with. She pricks her fingers less.'

'Tim created several works on paper using a variety of drawing/painting media, documented works, discussed possibilities for presentation, and learned a variety of new skills.'

'Showed Katrina my work, introduced some new materials/artist references, and gave feedback about the possible methods of display for her light installation.'

'Acceptance of new techniques shown and huge development of art practice in a short space of time.'

'[We achieved] the creation of a high-quality body of work by Tim facilitated by the teaching, guiding and opening of possibilities by myself the mentor.'

Being able to work in different environments and settings

'Initially we worked at DADAA but moved to FAC [Fremantle Arts Centre] where she had a studio in the final months. This was more relaxed for us both. When the studio closed our only option was to work from Jane's home. This is continuing and working well.'

'When we went to PICA [Perth Institute of Contemporary Art] for the first time for her to use the artist in residence studio she got so excited. I have never seen her react that way before. We have previously visited PICA to see the artwork and I guess she realised the significance of her getting to paint there!'

'Julian was told he could draw on the wall of his studio at PICA [Perth Institute of Contemporary Art]. He had to hear it was ok from many people before he believed it - but he did! That was a real breakthrough psychologically for him. I loved seeing his tree grow and grow. He also learned that not all art is permanent. It was hard for him to accept that it would be painted over.'

Personal development – confidence, communication

'Julian has gained a stronger believe in himself and the possibility of being an adult artist. He knows he wants to be an artist. He also knows he wants to be identified first as an artist and not as a person with a disability.'

'He grew in confidence and now has a clearer picture of what artists do to make art a career as he intends to.'

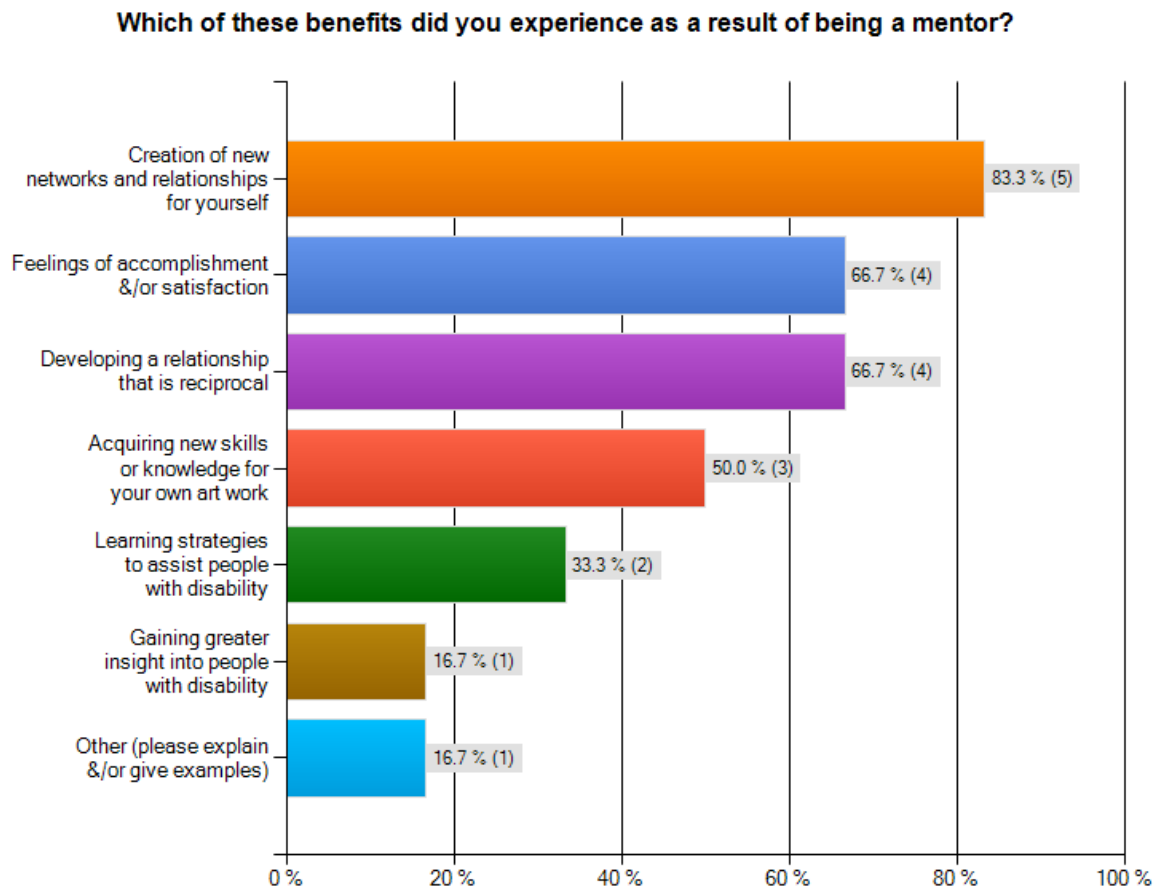
'To enable Katrina to get the most out of her experience...it involved tutoring...building [and] exposure to different/new ideas and concepts. It also meant that I saw the need to enhance her communication and so pursued getting a grant for an iPad with communication programs for her. This enabled me to find a visual way of showing new concepts and ideas that she was able to understand. I facilitated conversations and communication between Katrina and the curator, specialist mentor and other people involved.'

'I think that Katrina achieved a great deal. She explored new ideas and concepts and was able to realise her aim of using lights in her art. I think the big breakthrough came with the use of the iPad – it opened up communication that was previously not possible and helped her to share her ideas with others as well as helping me to share concepts and ideas that I couldn't have done previously. This was important in her creating her installation work. For the first time in her art practice she collected images of materials, drew designs, painted a series of works that were designs, made small 3D models of her idea and then helped direct positions/distance for her installation at the gallery.'

'Her family has a greater sense of pride in her achievements/abilities and now share images of her work with others.'

5.2.2 Benefits for mentors during the mentoring partnership

During six of the mentoring partnerships the following benefits occurred for the respondent mentors.



At least half of the mentor respondents experienced the following benefits during their mentoring partnership:

- Creation of the new networks and relationships (83.3%)
- Feelings of accomplishments and/or satisfaction (66.7%)
- Developing a relationship that is reciprocal (66.7%)
- Acquiring new skills or knowledge for their own artwork (50%).

At least one-third or less of the mentor respondents felt that they:

- Learnt strategies to assist people with disability (33.3%)
- Gained insight into people with disability (16.7%).

Other benefits reported for the mentors included: *'Valuing the creative freedom Jane has and how it augments her work'*.

Comments by the mentor respondents related to these results for mentors include:

'I achieved a great sense of validation and pride in seeing this [work and exhibition] happen for him.'

'A consistent easy relationship from my point of view ...'

'For myself as a mentor I gained a great deal of inspiration and energy for my own practice, by way of witnessing Tim's particular way of working.'

'We enjoyed the whole process. From the reaction of the Lawrence Wilson Art Gallery audience, HERE&NOW13 really made the public aware of a whole new culture previously not available to them. It was all very positive and exciting to be part of.'

5.3 SUMMARY AND DISCUSSION

Our results show several beneficial activities for both mentees and mentors.

The most reported activities that resulted for the mentees (rated at 100%) are that they:

- Learnt new art forms and/or skills
- Met new people, including artists
- Developed relationships with people, including artists.

The next most frequent activities (rated at 83.3%) included:

- Purchasing and using quality art materials
- Finding studio space to work in
- Going to new places in the community
- Developing skills related to their personal independence.

The artists' main goal of artistic and technical development and using quality art materials was met during the mentorship. Another important result is the natural support networks and relationships that occurred in the broader arts community. That is, the artists moved closer to becoming a professional artist, but this only became possible because of access to professional networks and space.

The top two benefits identified for mentees during the mentorship (rated at 100%), were:

- Enjoyment
- Working with new materials and/or quality materials.

Other benefits (rated at 83.3%) were:

- Pride
- Increased motivation and/or inspiration
- Increased confidence and sense of purpose
- Working more independently
- Increased awareness of their potential as a professional artist
- New networks and relationships
- A higher profile as an artist.

Comments by mentors reinforced the positive benefits of networking and gaining a higher profile as an artist by, meeting artists and being able to work and exhibit in high profile settings in the creative community.

Factors such as motivation, confidence, independence and self-awareness were all hugely important factors in artistic development. They all ranked highly in terms of perceived impacts and clearly play an essential role in the professional development of artists with disability. Further comments by mentors indicate personal development for artists, with increased confidence and communication

Key benefits experienced by mentors were:

- Creation of the new networks and relationships.
- Feelings of accomplishments and/or satisfaction.
- Developing a relationship that is reciprocal.

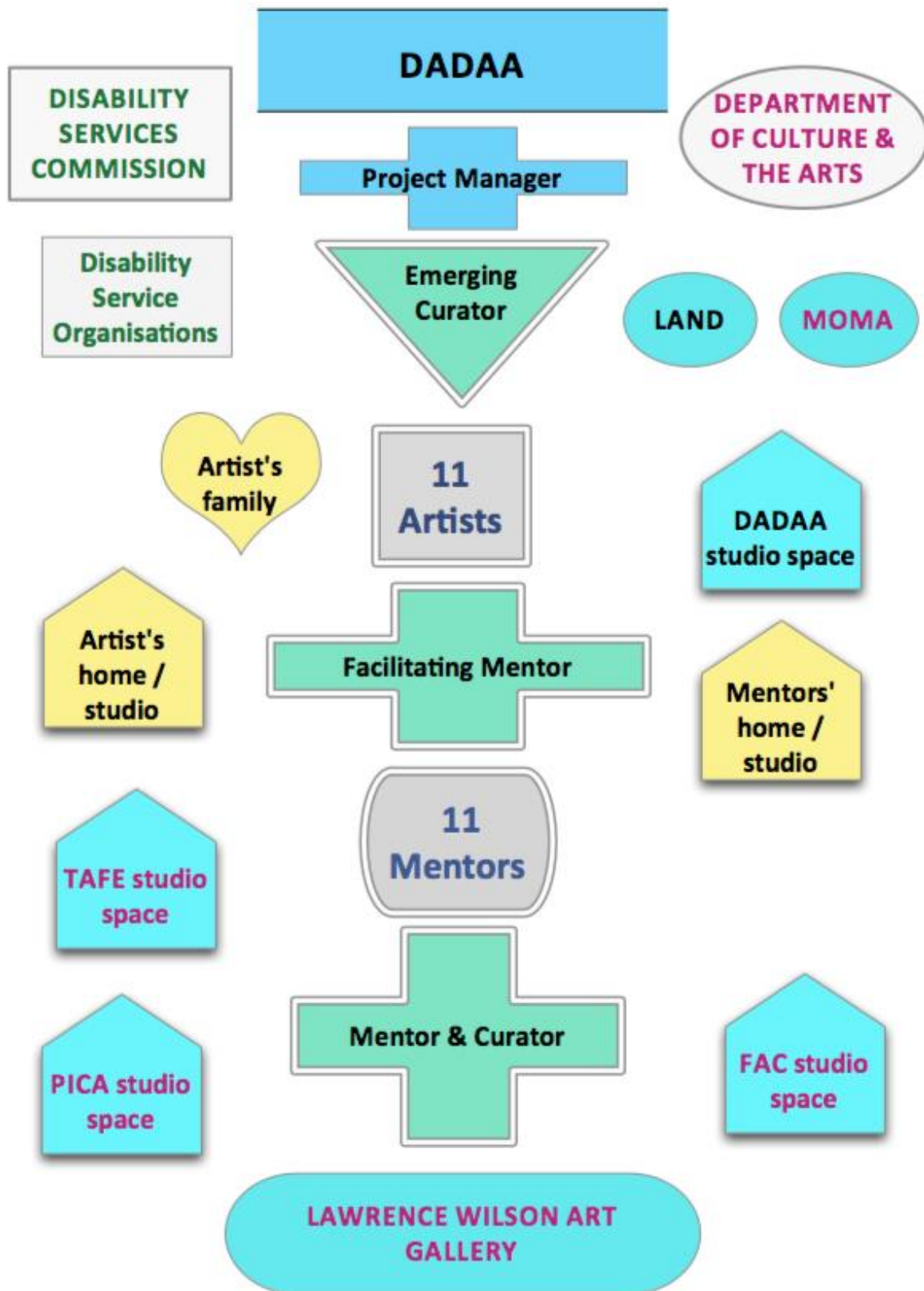
6. CONCLUSION: A MODEL OF MENTORSHIP

The following conclusions can be drawn from the evaluation:

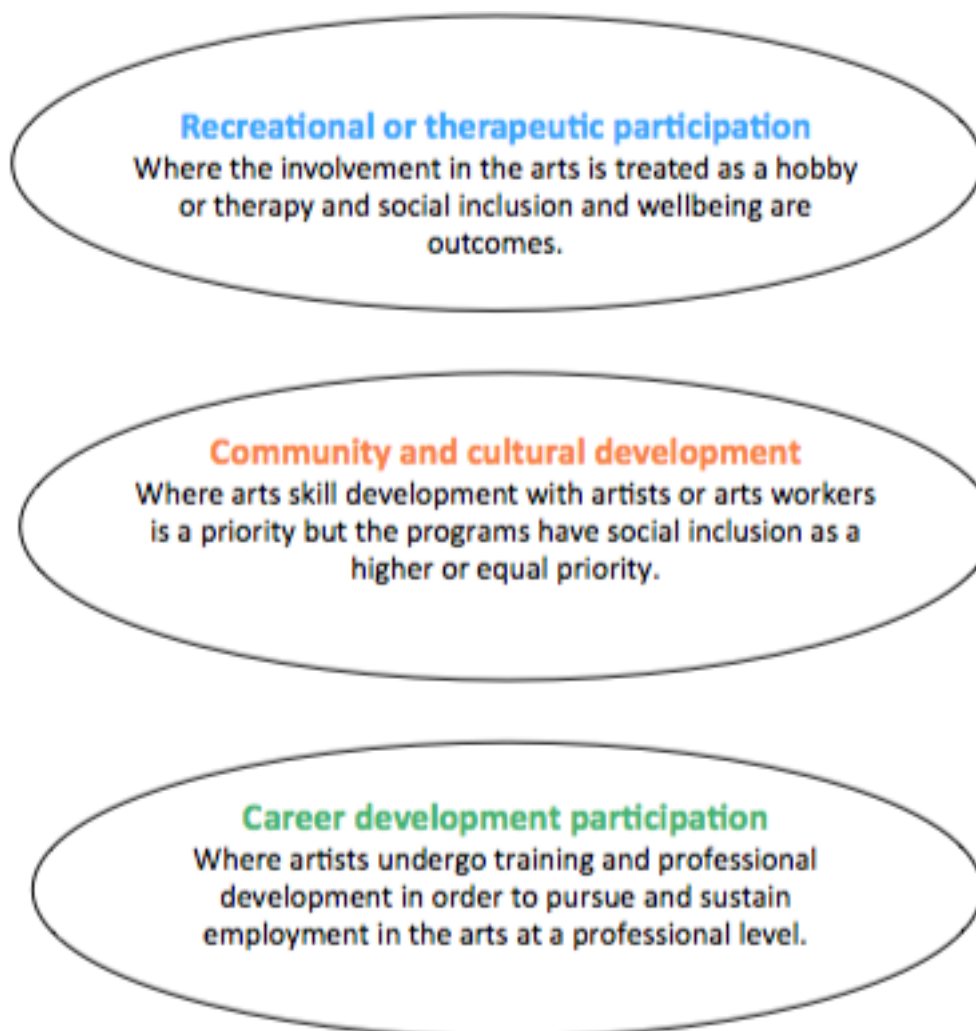
- The seven-stage project design that was used for *HERE&NOW13* was implemented in its entirety, confirmed the evolving and pivotal role of the emerging curator/facilitating mentor and was shown to be an advantageous model of mentorship for artists with disability.
- The presence and function of the 'organisational' model of mentorship in conjunction with the robust partnerships were the factors enabling the benefits to mentees: organisational and partnering networks enabled major events, highly visible exhibitions, and access to networks – all of which clearly benefited participating artists with disability.
- Process evaluation results revealed the strong role that the organisation–individual model of mentoring played, along with the lead or facilitating mentor and staged approach or 'milestones' that were built into project design. In addition, exhibiting at a high-profile gallery and using a robust partnership model were endorsed as highly beneficial elements of process.
- Feedback from the respondent mentors showed the most important characteristics of the role of a mentor in a creative mentoring partnership. These include: having a desire to share their arts expertise; being committed in developing the mentee's talent; exploring new ideas, concepts, materials and/or art forms; drawing on the strengths; promoting connections; being able to work in different settings; and getting support from the mentee's family.
- Impact evaluation results revealed the key activities that can be seen to be necessary for artists with disability to move towards becoming a professional artists. The most important of these activities are: first, learning new skills and experimenting with new art forms; and second, meeting new people and developing new relationships.

The resultant model of an arts mentoring program for artists with disability can be found on the following page. This model emphasises a combined individual and organisational approach, the importance of partnerships and networks across government, not-for-profit and private disability, arts and community sectors and use of formal and informal networks.

A model of mentorship



The findings of this evaluation report will add evidence to the 'creative continuum' framework by Brophy (2010) that explains how arts involvement for people with disability could lead to inclusion outcomes.



In conclusion, the *HERE&NOW13* mentoring project has achieved these goals from the *National Arts and Disability Strategy (2009)*:

1. To provide artists with disability greater access to mentoring and professional development opportunities through arts and cultural organisations and employment, health, disability and community service networks.
2. To strengthen pathways into the creative sector and employment opportunities for artists with disability.

7. CASE STUDIES: A CLOSER LOOK AT FIVE MENTORSHIPS

INTRODUCTION

These five artists were selected because they represent five different mentoring partnerships within the *HERE&NOW13* project. While all had similar goals of developing artistic skill, building up a body of work for exhibition and opening up their work to new audiences, each had a unique journey and their own artist-specific outcomes.

The case studies below are designed to showcase the different facets of mentorship explored as part of *HERE&NOW13* and to provide useful approaches for arts workers and practitioners across the arts and disability sectors.

Importantly, they also show the levels of support each artist received from a variety of sources – including both disability services support, family support and artistic development support. The multi-layered support for artists with disability can be directly linked to their success as artists, and is a core factor in their personal and professional development. *HERE&NOW13* worked within, and aimed to enrich, this multi-layered approach to working with artists with disability.

Katherine Wilkinson, *HERE&NOW13* emerging curator, was also the primary mentor for all eleven participants. Each artist received several months of weekly meeting with Katherine. She also played the role of advocate, facilitator and mediator, helping to ensure optimal process and to help address any tricky communication issues.

Of her role as mentor, Katherine noted:

During this mentorship process I worked closely with each of the 11 HERE&NOW13 artists to develop their studio practice, alongside creating pathways for them into the professional models of the art world – whether that be through networking, organising studio spaces, helping to put together a CV and portfolio of work, experimenting with ideas of display and curating and broadly introducing them to the process of putting together a large scale exhibition, including marketing, administration, book development, audience development, curating and installation.

In addition to being mentored by Katherine, each artist also received mentoring, of varied forms and durations, from a practicing contemporary professional artist. These mentorships were designed to introduce *HERE&NOW13* artists into the world of a professional artist and to give them the opportunity to learn skills from someone aligned with their area of practice. Processes and outcomes from these mentorships are discussed below, in relation to each of the five artists.

For more on the current literature on mentorships, as well as on results from the *HERE&NOW13* evaluation and the project's model of mentorship, see the main body of this report.

ARTIST: JANE RYAN

A mentorship that also became a **friendship** highlights the importance of enhancing natural support networks and the exploration of new techniques and artistic adventures.

A passionate artist with a true talent for painting, Jane Ryan enjoys the process of making art. Working with a range of materials and textures, Jane's mixed media works are imaginative reconfigurations of her everyday experiences. Jane has an intellectual disability and lives with her sister Claire. *HERE&NOW13* was her first individual mentoring experience.

HERE&NOW 13 mentors:

- Judy Mary Seward, Fibre and Textile Artist
- Katherine Wilkinson, Emerging Curator *HERE&NOW13*
- Nalda Searles, contemporary professional Fibre and Textile Artist

Locations of mentorship:

- DADAA Studio, Fremantle
- Fremantle Arts Centre (FAC)
- Judy Mary's home/studio
- Jane's home

Goals of mentorship:

- At Jane's request, to learn fibre techniques
- Additional goals included:
 - Exploring new mediums and techniques
 - Providing support in new spaces and studios
 - Building up a body of work for exhibition.

Artistic and personal development and outcomes:

- Experimentation with fibre as a new material and coiling as a new skill
- Development of a collection of textile and mixed media sculptures
- New interest in photography as part of composition process of abstract paintings
- A reciprocal relationship and friendship between Jane and Judy Mary
- Increased confidence and enjoyment when interacting with people
- Increased art production
- Further support from her sister, Claire.



Jane's personal and artistic development as a result of this mentorship was profound.

"Jane began with wrapping and tried coiling with wool yarn over raffia," says mentor Judy Mary Seward. "She seems to be enjoying the cobbled works because there's less tension required on the wrists and fingers and more opportunity to 'paint in stitch'. She also pricks her fingers less."

Initially, the pair worked at DADAA but moved to FAC where Jane was able to secure a studio in the final months leading up to the exhibition. FAC provided a more relaxed environment. When the FAC studio closed, however, the only option was to work from Jane's home. This continues to work effectively.

"Jane's time at the Fremantle Arts Centre studio (from 1 June to 12 July) proved to have an immense influence over her work, particularly her confidence and productivity," says mentor Judy Mary. "Claire and I often commented on the difference that having her 'own' space made to Jane's work. She produced an immense number of new pieces during this time and was clearly very happy in this space."

According to Katherine, the ownership of space, alongside the interaction at FAC and mentoring sessions with Judy Mary are the components that really awakened Jane to a new level of arts practice.

"With these things in place, Jane settled into her own abilities and distinct style," notes Katherine. "Claire, too, recognised this, and since that moment of recognition, committed to building a separate studio for Jane."

Jane has one session with renowned professional fibre artist Nalda Searles, who visited her while she worked with Judy Mary at FAC. Nalda took an interest when Judy Mary showed her some pictures of Jane's work. During her visit to FAC, Nalda gave Jane feedback on her work, suggested development ideas and guided with pricing of works.

"Nalda offered several extremely useful suggestions as to new techniques or directions Jane's work could take," adds Katherine. "She also offered suggestions in terms of how to position Jane's work in the gallery setting. Such sessions are invaluable for artists. They provide confidence and encourage pride in their work."

Jane has continued to make much larger pieces using the cobbling technique, with plans to show paintings that match baskets with more scale correlation than the previous coiled works.

"Jane's process is so certain and confident," says Judy Mary. "Together with her wonderful sense of composition and design, the results of bringing different materials together become a visual and textural feast in her work."

Through the *HERE&NOW13* public program around the exhibition, Jane spoke publically for the first time. She also sold one piece of art at the *Works in Progress* exhibition for \$180.

Judy Mary continues to do artwork with Jane on a volunteer basis, considering Jane as her friend, and has reflected on the impact of mentoring Jane for her own art practice.

“My experience of working with Jane has taught me to be less constrained and more adventurous in my own practice with more of the fun and adventurousness Jane brings to her work,” says Judy Mary. “Her sculptural pieces glow and call out to be handled.

“I didn't expect her to work on these fibre pieces at home to the extent that she does – nor her sister to take such an interest and take part herself. This has made it easier for Jane to create new fibre art pieces continually.”

ARTIST: CLIVE COLLENDER

The access to studio space and the exhibitions gave Clive confidence and opened up new audiences to appreciate his work.

Clive Collender – now in his 60s – has been drawing since he was seven years old. He has a unique style and produces large bodies of work focusing on animals and other objects that are drawn from memory of his childhood in South Africa.

Clive has vision and hearing impairment. He communicates by reading what people write on paper and then writing a response of his own. The process is called ‘written chat’.

Clive has lived with his brother in a group home since 2010. Previously, he lived at home with his parents. To be involved in a *HERE&NOW13* mentoring partnership for one day a week, Clive took some of his long service leave from his employment at a disability enterprise, where he is nearing retirement. This was his first individual mentoring experience.

HERE&NOW 13 mentors:

- Katherine Wilkinson, Emerging Curator *HERE&NOW13*
- Paul Kaptein, contemporary professional sculptor

Locations of mentorship:

- Central Institute of Technology (CIT) studio
- Clive’s Home

Goals of mentorship:

- Clive’s aims included expanding his ability to integrate a broader variety of mediums – particularly acrylics – into his existing artistic approach, which uses primarily coloured pencils
- Clive also wanted to have his art ‘appreciated by a lot more people’ and to build up a body of work for exhibition.

Artistic and personal development and outcomes:

- Increased confidence when interacting with people
- Reduced social isolation with increased art making in the community
- Greater appreciation and awareness of Clive’s art work
- A sense of pride and achievement
- According to support staff at Clive’s group home, he has ‘more interest in life and what is happening’ and is ‘communicating more with improved eye contact’
- Doing more art at home.

An example of a written chat with Clive and his mentor, Katherine:

Katherine: Would you like to write something about the exhibition [at UWA]?

Clive: Yes

Katherine: Clive, what did you enjoy about the exhibition?

Clive: I enjoyed [my] drawing of the Umhlanga Rocks in South Africa [at] the exhibition. Umhlanga Rocks is 10 miles north of Durban. A parrot is in Umhlanga Rocks.

Katherine: Were you happy to see [people] smiling when they saw your art work/

Clive: Yes, in the art show room in University of Western Australia.

In order to expand Clive’s use of materials in his work, Katherine facilitated five sessions with professional Perth-based sculptor Paul Kaptein. Clive had used acrylics in the past, and Katherine aimed to reintroduce these materials to him. Together, Paul and Katherine re-introduced Clive to both acrylics, inks and drawing on a computer, and he took to the materials with ease.

Clive found drawing on the computer challenging due to his vision impairment. He was provided with an iPad to assist with making the process of computer-based drawing and communicating easier. With this working well, Clive continues to use the iPad through his involvement in DADAA’s stARTSPEAK program.



“Although Clive was a proficient user of many materials, given the choice he would always return to his original materials of pens, pencils and paper,” notes Katherine. “This was Clive’s choice as an artist. To aid this, I provided Clive with high-quality pens, pencils and paper.”

Another key component to Clive’s mentorship was expanding his research avenues. During the *HERE&NOW13* mentorship, Katherine and Clive’s support workers made several library visits with Clive to pick out new material, and he spent hours studying books of animals. He also used the iPad to look at animals on internet-based animal imagery. As a result of their relatively simple strategies, Clive’s works began to reflect the new species viewed during his study.

After his mentorship with Paul, Clive attended studio sessions at CIT, from 19 March to 31 May. Clive shared the studio with *HERE&NOW13* artist Tim Maley and his mentor Kate Campbell Pope. Kate began working with Clive as a mentor during the CIT studio time, introducing Clive to new reference books, taking him on a trip to the Western Australian Museum and continuing to encourage his art production.

“Both Clive’s support workers and I noticed the importance of Clive having dedicated time to produce his artwork, in his own space,” says Katherine. “As a result, Clive’s productivity and

work flourished – he became more confident and sure of his movement producing close to 100 pieces in the space of a few months. This was a phenomenal change compared to the two or three pieces he produced during a month working at home.”

Clive sold four pieces of art at the *HERE&NOW13* Works in Progress exhibition for a total of \$240. He sold a further five pieces of art at the exhibition at Lawrence Wilson Art Gallery for a total of \$1430. One member of the broader *HERE&NOW13* team said of gallery visitors’ comments: “If there was ‘people’s choice award’, Clive would win it.”

In September 2013, Clive was invited to become involved in the DADAA's stARTSPEAK program at Central Institute of Arts (CIA) studios. Kate Campbell Pope continues to act as a mentor to Clive, working with him at the CIA studios through DADAA’s stARTSPEAK program, where he continues his arts production and continues to communicate and create using an iPad.

ARTIST: TIM MALEY

Consistent long-term mentoring with an experienced mentor who is 'in tune' with Tim facilitated another stage in the **JOURNEY** of this artist – and demonstrated the importance of ongoing support and meaningful opportunities for artists with disability.

Tim Maley began working with DADAA's The Lost Generation Project team in 2007, creating works on paper and producing a film entitled 'Into The Sun'. In 2009 he was awarded a Department of Culture and the Arts Disability Access and Inclusion Initiative grant. Through this grant, Tim received extensive mentorship, the outcome of which was a solo exhibition at the Mundaring Arts Centre. Tim has also exhibited at the Darlington Arts Festival. Tim is currently a part of DADAA's stARTSPEAK program.

Tim has autism and lives in a group home. His family is very supportive of his art.

HERE&NOW 13 mentors:

- Kate Campbell Pope, Perth-based Visual Artist
- Katherine Wilkinson, Emerging Curator *HERE&NOW13*

Locations of mentorship:

- Central Institute of Technology (CIT) studio
- Central Institute of Arts (CIA) studio

Goals of Mentorship:

- To develop practical and professional skills and to assist Tim in creating a cohesive body of work ready for the *HERE&NOW13* exhibition
- To consider and enhance presentation skills
- To consider the process of selecting artworks for exhibition.

Artistic development and outcomes

- Further appreciation and awareness of Tim's artwork
- Further development of Tim's artistic style, skills, technique and quality of his work, including increased involvement with curation for the exhibition
- Ongoing collaboration with other DADAA projects to make the most of the opportunities available to Tim, such as additional mentoring sessions and exhibitions
- A reciprocal relationship continues with his long-term mentor.



Tim had visited Sydney with his parents in late 2012, visiting the Museum of Natural History while there. Already interested in animals as a theme, Tim returned from Sydney with a clear image of what he wanted to draw and paint.

One of the ideas that struck him was the skeletal structure of animals. As part of *HERE&NOW13*, Tim visited the Western Australian Museum of Natural History to further explore this approach to using animals as a theme for producing new work.

Tim and Kate met weekly for three hours at the CIT studios in Perth from March to May 2013. The mentoring sessions built on previous mentoring sessions during late 2012 as part of Tim's participation in the stARTSPEAK initiative. As Tim's long-term mentor, Kate has been working with Tim for almost 10 years. She says: "Having been mentored myself, I try to ensure that the sharing of skills and artistic development takes place in relation to the mentee. I hope to have a sensitivity in responding to a person's unique skills."

Working with Kate on capturing his ideas and concepts around animals in this way, he produced more than 40 new works between February and June 2013. Fifteen of these pieces were shown at the *HERE&NOW13* exhibition.

"I have been affected and influenced by Tim in ways that will continue to surface and extend over time," notes Kate. "For myself as a mentor, I gained a great deal of inspiration and energy for my own practice, by way of witnessing Tim's particular way of working.

"I've seen Tim have more control over his work in the past few months. For example, he is now working more confidently with colour mixing and layering of colour. He is not loading up the brush too much when doing a wash. There is also less smudging of work so overall presentation is better."

During the mentoring partnership, Kate and Tim tried new techniques, including multi-media, which expanded his practice.

"We were able to achieve the creation of a high-quality body of work by Tim facilitated by the reaching, guiding and opening of possibilities by myself as the mentor," says Kate. "I was impressed by his willingness to try new techniques and an openness to developing his work further."

Tim clearly increased his public profile by way of the *HERE&NOW13* exhibition, selling his entire body of exhibited work to the Chair of the Australia Council for the Arts, for a total of \$5500.

Tim still has a large body of work for future exhibition. Tim continues to work with Kate Campbell Pope through DADAA's stARTSPEAK project.

ARTIST: JULIAN POON

Julian was challenged to explore and experiment, while defining his sense of self as an artist, and strengthening the pathway to becoming a professional artist.

Julian is sixteen years old and has already held three solo exhibitions in Perth, featuring his acrylic on canvas works that capture his interest in Egyptian and religious culture and sea-animal iconography. In 2010, one of Julian's works was selected from more than 11,000 international entries to be part of The Royal Academy of Arts 'Summer Exhibition 2010' in London. He became the youngest exhibitor in the exhibition's 242-year history. That same year, Julian was featured on a BBC cultural program 'The One Show'. Julian won a Royal Academy for the Arts award in 2010 (UK) and a Mandoria Art Award in 2012, to the value of \$5000.

Julian has autism and lives with his family. His family is very supportive and proactive with his art, identifying it as one of his strengths. As stated by his long-term mentor, Heather: "Julian's parents put a huge amount of time and effort into supporting him – always making sure he has the correct materials, picking up and delivering works, and planning to have time available for him to work with me. Julian could not have achieved his success without his parents' help."

HERE&NOW 13 mentors:

- Heather, Julian's long-term mentor since 2007
- Katherine Wilkinson, Emerging Curator *HERE&NOW13*
- Benjamin Foster, contemporary professional Perth and Sydney-based visual artist

Locations of mentoring activity:

- Central Institute of Technology (CIT) studio
- Perth Institute of Contemporary Arts (PICA) studios
- Julian's home

Goals of mentorship:

- To explore other artistic expressions.

Artistic development and outcomes

- Being challenged with new techniques, such as animation and large-scale works
- Personal development, with increased self confidence and a sense of direction
- Further appreciation and awareness of Julian's art work
- Doing work experience as part of his *HERE&NOW 13* mentorship
- Involvement in media and interviews.

Says Heather: "The main purpose was to encourage Julian's belief in himself. He could do large works and multiple works on canvas. I encouraged him to look at the possibilities of large-scale works. I take him to art exhibitions to show him examples."

Julian had four sessions in the studio of professional Perth (now also Sydney) based artist Benjamin Forster. Benjamin's practice is positioned within contemporary drawing and digital media. He brings together digital and biological technologies, installation and print. In his Perth studio, Benjamin and Julian explored new ways of working along with art display, with Benjamin introducing Julian to animation techniques and styles and helping him to develop a stop-motion animation of the creation of one of his work for the exhibition.

At times this mentorship was challenging, with Julian trying new approaches that were not within his natural realm of work. Julian acknowledged the importance of this process in testing new boundaries.



Working with Katherine, Julian continued the focus on animation, with Katherine helping to develop additional techniques and further understanding of the approach. He completed a residency at the PICA studio spaces from 24 June to 18 August.

“Julian met some people who reacted in a very positive way to him and his art practice,” says Katherine. “He made many new connections with people in the art world, particularly through his time working at the PICA studio spaces. More people became aware of him and his talents. I feel Julian has matured and gained from his experience. The challenges Julian faced in experimenting with new mediums and non-traditional forms of display is something familiar to all artists and can be considered vital to artistic growth and development, and integral to carving an individualised arts practice.”

Long-term mentor Heather adds: “Julian has gained a stronger believe in himself and the possibility of being an adult artist. He knows he wants to be an artist. He also knows he wants to be identified first as an artist and not as a person with disability. He grew in confidence and now has a clearer picture of what artists do to make art a career as he intends to.”

During the *HERE&NOW13* mentoring partnership, Julian took the opportunity to do his school requirement for work experience in a variety of ways, including:

- Assisting DADAA with Sculpture by the Sea in early 2013
- Giving UWA advice for the gallery’s accessibility
- Attending the 4th International Arts and Health Conference in 2013 and learning about body mapping

- Doing work experience at PICA.

Says his mother May: "Julian was told he could draw on the wall of his studio at PICA. He had to hear it was ok from many people before he believed it – but he did! That was a real breakthrough psychologically for him. I loved seeing his tree grow and grow. He also learned that not all art is permanent. It was hard for him to accept that it would be painted over."

Julian rose to the challenge of becoming a public artist, eloquently speaking at the arts and disability symposium and at the PICA Open Studio night. He was also involved in media, perhaps most notably in an interview on Radio National's Books and Arts Daily program in August 2013. Julian sold one piece of art at the *Works in Progress* exhibition for a total of \$300. He sold eight pieces at the *HERE&NOW13* exhibition, totaling \$3360. He was commissioned to create a public art mural in Fremantle in 2013.

ARTIST: KATRINA BARBER

An ideal pairing with a professional artist, along with the introduction of technology to facilitate communication, enabled Katrina to refine her concepts, skills and direction as an artist.

Katrina Barber began painting six years ago, and has since extended her practice to include textiles, sculpture, mixed media and, most recently, forms of installation. Barber has an innate sense of colour and harmony and works with bold colours, abstract shapes and lines.

She is a long-term participant of Rockingham TAFE and part of the Community Art Room, an artists' collective based in Rockingham area. Katrina is deaf and communicates using key signs.

Mentors:

- Julianne Ryan, Katrina's long-term mentor since 2006
- Katherine Wilkinson, Emerging Curator *HERE&NOW13*
- Rebecca Baumann, contemporary professional Perth-based Visual Artist

Locations of mentoring activity:

- Central Institute of Technology (CIT) studio
- Perth Institute of Contemporary Art (PICA) studios
- Julianne's studio

Goals of Mentorship:

- To support Katrina in extending her art practice
- To assist in developing Katrina's work by bringing a fresh set of eyes to her practice.

Artistic development and outcomes

- Introduction to new art form, with light installation
- Significant conceptual development that resulted in the 'Light Series' with the use of neon lights as part of her acrylic light works
- Increased appreciation and awareness of Katrina's artwork
- Using an iPad to improve communication throughout the process of the mentorship
- Ongoing collaboration with other disability-funded programs to make the most of the opportunities available to Katrina, such as community studio space
- A continued reciprocal relationship with her long-term mentor.

During the *HERE&NOW13* program, Katrina worked at both CIT studio spaces from 19 March to 31 May and at PICA from 24 June to 30 September.

Katrina had three sessions working with Rebecca Baumann – one in Baumann's studio and two during Katrina's time at CIT. Rebecca's work spans sculpture, photography, performance, digital animation and installation. She frequently uses colourful and festive materials, and has an interest in the relationship between colour and emotion.

Working with Katrina in her studio, Rebecca showed Katrina her materials and her studio set-up. She introduced her to new materials and worked with her on the use of colour, exploring Katrina's particular interest in the properties of colour and light and the possibilities of developing Katrina's practice into 3D forms and installation.

“I showed Katrina my work, introduced some new materials, with artist references, and gave feedback about the possible methods of display for her light installation for the show,” says Rebecca.

Although Rebecca introduced Katrina and her mentor Julianne to many new art techniques and forms, a great deal of the credit for Katrina’s development goes to her long-term mentor Julianne who worked tirelessly to make the actual transition to installation accessible for Katrina.



“It is important to note that this idea of process and preliminary studies was entirely new to many of the artists, particularly to Katrina,” emphasises Katherine. “In addition, because Katrina communicates purely by visual means, explaining the complexities and the process of making a light installation was a difficult yet ultimately a rewarding process.

“It was after the mentoring session with Rebecca and with the guidance of Julianne that Katrina developed her now signature piece, ‘Light Series’. This series experiments with the properties of light and colour and acted as a process tool that informed Katrina’s final light installation for the *HERE&NOW13* exhibition.”

One of Julianne’s key strategies for helping to translate the preliminary work with Rebecca into actual paintings, was an iPad.

“I think the big breakthrough came with the use of the iPad,” says Julianne. “She explored new ideas and concepts. It opened up communication that was previously not possible and helped her to share her ideas with others, while also helping me to share concepts and ideas that I couldn’t have done previously. This was important in realising her aim of using lights in her artwork – and, ultimately, creating the installation.

“Her process was significant. For the first time she collected images of materials, drew designs, painted a series of works that were designs, made small 3D models of her idea and then helped direct positioning for her installation at the gallery.

“When we went to PICA for the first time for her to use the artist in residence studio, she got so excited. I have never seen her react that way before. We had previously visited PICA to see the artwork and I guess she realised the significance of her getting to paint there!”

“Katrina’s practice has moved leaps and bounds,” says Katherine. “She has developed an entirely new practice as a result of the *HERE&NOW13* mentoring sessions and her time at the PICA studio. Her amazing development was not lost on those in the professional art world with the PICA staff offering much support and encouragement for her future. Even at DADAA we consider Katrina’s progress as one of the highlights of this program.”

Katrina sold five works at the *HERE&NOW13* exhibition for a total of \$1595. She is increasingly regarded as a prominent Western Australian emerging artist.

(All photos: Nic Montagu).

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APPENDICES

APPENDIX A: MEDIA COVERAGE

Extensive media coverage was recognition that this is an important exhibition for artists with disability, changing the view of society about disability. Showing this is great Art – which makes the viewer question social and individual perceptions of disability

The media around the exhibition and project included the following as well as the DADAA website www.dadaa.org.au. The LWAG website www.lwgallery.uwa.edu.au

- The West Australian, Yin & Yang article, 13/07/2013
- The West Australia, Arts Section article, 24/07/2013
- RTR FM Arts speak program interview (with Katherine Wilkinson), 26/07/2013
- ABC Radio National Interview (with Katherine Wilkinson, Julian Poon), 02/08/2013
<http://www.abc.net.au/radionational/programs/booksandartsdaily/here-and-now-13-highlights-contemporary-disability-arts/4860630>
- ABC Radio Broome, interview (with Aquinas Crowe, Katherine Wilkinson), 14/08/2013
- ABC 720 Perth, online video (with David Guhl, Aquinas Crowe, Katherine Wilkinson), 12/08/2013, <http://www.abc.net.au/local/videos/2013/08/12/3823900.htm>
- Artshub online, 26/07/2013, http://au.artshub.com/au/news-article/news/arts/visibility-funding-and-disability-arts-196148?utm_source=ArtsHub+Australia&utm_campaign=c3cafe45c5-UA-828966-1&utm_medium=email&utm_term=0_2a8ea75e81-c3cafe45c5-302215346
- Department of Culture and the Arts e-newsletter, 26/07/2013
- Circuit, art publication, both online and print version
- Creative Foyer, online, 24/07/2013
- Guardian Express, 'David's mind over matter', David Guhl featured 27/08/2013
- Western Suburbs Weekly, 'Art with true heart', 03/09/2013
- Art Monthly Australia, 'Fragmented Productivity: Here&Now13', Amanda Cachia, Issue 265, November 2013
- Eyeline Magazine Review, Ann Schilo (forthcoming)
- Art Monthly Australia Review, Matthew Mason (forthcoming)

APPENDIX B: SUMMARY OF *HERE&NOW13* BUDGET

| Funding body | Amount | Purpose/used for |
|--|------------------|--|
| Australia Council for the Arts Mentor Hub | \$8,026 | <ul style="list-style-type: none"> • Emerging Curator & mentors wages |
| DADAA | \$6,857 | <ul style="list-style-type: none"> • Emerging Curator & mentors wages |
| Disability Services Commission (WA) | \$48,455 | <ul style="list-style-type: none"> • Emerging Curator wages • Project Manager wages • Administration • Artist materials |
| Department of Culture and the Arts (WA) | \$24,961 | <ul style="list-style-type: none"> • Emerging Curator wages & professional development, including travel to New York & Fitzroy Crossing |
| The University of Western Australia | \$49,0000 | <ul style="list-style-type: none"> • Emerging Curator wages • Publication & accessible application development for exhibition • Public program/symposium for exhibition (including international speakers & travel) |
| TOTAL | \$137,399 | |

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