



Knowledge Bank Bibliography

April 2017

ArtWorks (2015) *ArtWorks: A Call to Action*

www.artworksalliance.org.uk/awa-resource/artworks-a-call-to-action

Drawing on the learning from ArtWorks, this publication calls on the sector to build on our work and create better support for artists. It sets out actions we believe must be taken if we are to see the changes our sector needs. Some of our recommendations are aimed at particular groups within the participatory arts 'system'. Others apply to us all.

ArtWorks Cymru (2016) *ArtWorks Cymru Conference 2016 - Provocations on Quality*

www.artworksalliance.org.uk/awa-resource/artworks-cymru-conference-2016-provocations-on-quality

Miranda Ballin from Valleys Kids and Kathryn Deane from ArtWorks Alliance set their stalls to prompt discussion on quality frameworks.

ArtWorks Cymru (2016) *ArtWorks Cymru Quality Principles*

www.artworksalliance.org.uk/awa-resource/artworks-cymru-quality-principles

Nine best practice principles across three key areas of Intention, Activity and People offer prompts to talk about quality that can be used by everyone who is making participatory arts. The principles are designed to help think about how to make good work even better, to show the value of participatory practice and to make sure participants get the best experiences possible.

ArtWorks Cymru *ArtWorks Cymru website*

www.artworksalliance.org.uk/awa-resource/artworks-cymru

ArtWorks Cymru is a two year programme based in Wales developing practice in participatory settings, and supporting the continuing professional development of artists at different stages of their career working in participatory settings. From 2015 to 2017, ArtWorks Cymru is undertaking a range of activity including a call out for artists to run Learning Groups based around different contexts, two seed fund rounds, and a range of network events.

ArtWorks Cymru (2016) *Knowledge Zone: Conference 2016*

www.artworksalliance.org.uk/awa-resource/knowledge-zone-conference-2016

Videos of the 2016 ArtWorks Cymru conference keynotes (English and Cymraeg), seed fund presentations, research panel discussions, quality provocations and poem.

ArtWorks Cymru (2017) *ArtWorks Cymru 2015-2017 Evaluation Report*
www.artworksalliance.org.uk/awa-resource/artworks-cymru-2015-2017-evaluation-report-march-2017

This Paul Hamlyn Foundation and Arts Council Wales funded ArtWorks Cymru programme was led by a partnership of 26 participatory arts organisations and artists. Key findings included: a distributed leadership model and partnership structure successfully created strong sector ownership; key assets and resources were developed; and quality work has fed into the work of other organisations, including Arts Council of Wales.

ArtWorks London (2014) *Evaluation of Cross Arts Professional Development Programme*
www.artworksalliance.org.uk/awa-resource/cross-arts-cpd-evaluation-report-artworks-london

Evaluation report drawn from survey responses by participants on an ArtWorks London and Barbican Guildhall Creative Learning professional development weekend programme taking place between September 2013 and February 2014. Two of the four single artform (music) weekends were changed into cross arts opportunities for emerging to mid-career artists working in participatory settings: with vulnerable adults and with early years/primary education.

ArtWorks London (2014) *Evaluation of Clean Break Open Lab Development Programme*
www.artworksalliance.org.uk/awa-resource/clean-break-open-lab-evaluation-report

Evaluation report drawn from a survey of participants on the ArtWorks London and Clean Break Theatre Company Open Lab which took place between June 2013 and March 2014, enabling Clean Break to create exercises to understand the company's theatre making practices with women with experience of the criminal justice system and ArtWorks to test the Lab model.

ArtWorks London (2014) *Older People's Arts Network (OPAN) Case Studies*
www.artworksalliance.org.uk/awa-resource/older-people-s-arts-network-opan-case-studies

Provides examples of work with older people in participatory settings by four organisations belonging to OPAN (Older People's Arts Network) in Lewisham. Offers a snapshot of current practice and prompt for discussion about the most effective support for artists and practitioners working in these settings.

ArtWorks London (2014) *HE Open Lab Evaluation Report*
www.artworksalliance.org.uk/awa-resource/he-open-lab-evaluation-report

Evaluation report drawn from a survey of participants on a four-day Open Lab for postgraduate students from across art forms to explore their practice and strengthen its critical framework.

ArtWorks Navigator (2013) *ArtWorks Navigator: Good Practice Gets Better*
www.artworksalliance.org.uk/awa-resource/artworks-navigator-good-practice-gets-better

A re-focused proposal and plan from ArtWorks Navigator for work from June 2013 to September 2014, supporting the overall ArtWorks aim to help develop artists of any artform

working in any way in any participatory setting. Based on work undertaken by Navigator and the other pathfinders.

ArtWorks Navigator (2013) *Bibliography: Artists Working in Participatory Settings*
www.artworksalliance.org.uk/awa-resource/bibliography-artists-working-in-participatory-settings

Artworks Navigator developed this bibliography to identify and present a range of available resources for artists working in participatory settings. With general and art form specific sections, it includes practical guides, articles and online resources as well as books.

ArtWorks North East (2013) *Artist profiles*
www.artworksalliance.org.uk/awa-resource/artist-profiles

Six profiles of artists working in participatory settings, transcribed from interviews. Covers their motivations, project experience and work paths, as well as their views on the field, including perspectives on training and development.

ArtWorks North East *ArtWorks-U website*
www.artworksalliance.org.uk/awa-resource/artworks-u

Learning resources developed by ArtWorks North East to accompany its short courses series for developing practice in participatory settings. Includes sections on: the business, getting started, development opportunities, artistic practice, exploring context.

ArtWorks Scotland (2014) *Quality Perspectives: Artists and Partners infographic*
www.artworksalliance.org.uk/awa-resource/infographic-2-quality-perspectives-artists-and-partners

Presents the views of partners (employers, commissioners, co-ordinators etc) and artists to illustrate some of the convergent and divergent thoughts about how important the quality factors are to both groups, as well as how often they happen in practice.

ArtWorks Scotland (2014) *Artists in participatory settings: 8 out of 10 prefer...*
www.artworksalliance.org.uk/awa-resource/infographic-1-artists-in-participatory-settings

Infographic illustrating the views of artists in Scotland about their work in participatory settings, including the roles they play and factors for quality. Information selected from the Skillset Research and Gap Analysis for Artists Working in Participatory Settings Phase 2 Final Report, by Consilium Research & Consultancy, and the Learning from ArtWorks Scotland Peer to Peer Networks interim research report by Dr Fiona Dean.

ArtWorks Scotland Interview with Eric Booth
www.artworksalliance.org.uk/awa-resource/eric-booth-interview

ArtWorks Scotland's Chrissie Ruckley in conversation with Eric Booth, a leading arts education consultant and adviser. Part of a visit to New York City where the work of ArtWorks and ArtWorks Scotland was shared at the New York City Arts and Education Roundtable.

ArtWorks Scotland (2016) *ArtWorks Scotland: Is this the best it can be?*
www.artworksalliance.org.uk/awa-resource/artworks-scotland-is-this-the-best-it-can-be

A toolkit that can be used by anyone delivering arts and creative learning through collaborative or participatory projects and programmes. Developed by ArtWorks Scotland through collaborative engagement with artists, professionals from other sectors and participant. Comprises a guidance document and a set of tools downloadable at. Provides prompt questions to assist in the creation of a 'compass' for creative partnership.

ArtWorks Scotland (2012) *ArtWorks Scotland: Tim Rollins and K.O.S.*
www.artworksalliance.org.uk/awa-resource/artworks-scotland-tim-rollins-and-k-o-s

Summary film featuring footage, lecture extracts and interviews from the ArtWorks Scotland Seminar and Art and Knowledge workshops at Talbot Rice Gallery, August 2012, led by Tim Rollins and K.O.S., an artist collective from New York who create original artworks inspired by classic novels, speeches and music. Open to participatory artists working from all art forms, the day explored how the artists' methodology could potentially apply across disciplines and settings.

ArtWorks Scotland *Artists and teachers resource*
www.artworksalliance.org.uk/awa-resource/artworks-scotland-artists-and-teachers-resource

Everything you need to know about education, curriculum and policy guidance in Scotland, including working with children and young people; links to research, networks and training; advice on how to get started with arts, creativity and local authority contacts, as well as information on funding, monitoring and evaluation. Part of an ArtWorks Scotland resource for teachers and artists wanting to embed creativity in schools.

ArtWorks Scotland *Artists and teachers resource: case studies*
www.artworksalliance.org.uk/awa-resource/artists-and-teachers-resource-case-studies

Artists and teachers talk about embedding creativity, plans and flexibility, what an artist brings to a school, working across departments, linking to the curriculum and successful planning and negotiation. Part of an ArtWorks Scotland resource for teachers and artists wanting to embed creativity in schools.

ArtWorks Scotland *Mutual Curiosity: a look at participatory practice in Scotland*
www.artworksalliance.org.uk/awa-resource/mutual-curiosity-a-look-at-participatory-practice-in-scotland

Commissioned by Creative Learning at Creative Scotland and developed through the ArtWorks Scotland programme, Mutual Curiosity supports continual improvement in participatory practice. This film gives a voice to artists and participants and highlights the processes involved in their projects.

ArtWorks Scotland *ArtWorks Scotland: Pilot Projects*
www.artworksalliance.org.uk/awa-resource/artworks-scotland-pilot-projects

Reports on pilot projects undertaken by further and higher education supported by ArtWorks Scotland in response to recommendations emerging from their research and addressing the questions: How can we raise the profile of participatory arts within initial training and What does a good student placement look like?

ArtWorks Scotland and Royal Conservatoire of Scotland *ArtWorks Scotland: Placements in Practice website*

www.artworksalliance.org.uk/awa-resource/artworks-scotland-placements-in-practice

The Placements in Practice site provides guidance for students, further and higher education and host organisations embarking on arts-based work placements. Includes effective practice guides, case studies from institutions and hosts, and student reflections.

B Arts (2015) *B Arts and Staffordshire University – Social Agents*

www.artworksalliance.org.uk/awa-resource/case-study-b-arts-and-staffordshire-university

Achievements, lessons learned and future actions from a project involving B Arts and Staffordshire University. Looks at how opportunities for experience of participatory arts practice can be embedded in the curriculum content of undergraduate courses which are not primarily focussed on participatory arts.

Helen Ball and Ginevra Jacobucci (2013) *ArtWorks London Age Gap Symposium*

www.artworksalliance.org.uk/awa-resource/age-gap-symposium-report

Reports on the Age Gap symposium that took place in April 2013 at Trinity Laban Conservatoire of Music and Dance, exploring ways of supporting artists to develop creative practice in participatory settings with older people and informing future pilot training and development provision.

Jonathan Baxter and Margaret Stewart (2016) *Community Out of Bounds – Arts and Communities*

www.artworksalliance.org.uk/awa-resource/community-out-of-bounds-arts-and-communities

Learning from an artist-led peer education programme addressing a deficit in knowledge, skills and connectivity within participatory and socially engaged art practice in Aberdeen. Explored pathways for post-academic development and provided a forum for peer-led discussion about participatory and socially engaged art practice.

Rachel Blanche (2014) *Insights for employers, commissioners and funders in facilitating quality impacts through participatory arts*

www.artworksalliance.org.uk/awa-resource/artworks-insights-in-facilitating-quality

Evidences that quality cannot be attributed solely to the artist and activity undertaken, as decisions by a wide range of stakeholders, at different project stages, influence delivery. Explains robust, constructive communication between partners is key to creating the conditions needed for quality work.

Rose Barnecut (2016) *Moveable Feast*

www.artworksalliance.org.uk/awa-resource/moveable-feast

Tested the creation of a mentoring and placement framework in Cornwall encouraging more experienced artists to provide routes into participatory work for younger or emerging artists. Associated seminar involving a broad cross section of participatory artists evidenced real appetite for opportunities for artists to meet, exchange ideas and possibilities, set up new ventures and collaborations, share challenges and problem solve jointly.

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Rachel Blanche (2014) *Developing a Foundation for Quality Guidance*

www.artworksalliance.org.uk/awa-resource/developing-a-foundation-for-quality-guidance

Commissioned to provide a foundation for a quality framework for the participatory arts in Scotland, rationalising, synthesising and condensing learning from the body of knowledge extant in the fields of arts, culture and education, including the Artworks programme, to inform the development of a guidance toolkit.

Dr Susanne Burns (2014) *'What do you need?' Learning approaches for artists working in participatory settings*

www.artworksalliance.org.uk/awa-resource/what-do-you-need-learning-approaches

Identifies the key features of effective learning provision; prompts questions about the role of funders, employers and learning providers; and encourages a collaborative approach. Six case study examples show approaches in action with aims, structure, process, content and critical learning.

Dr Susanne Burns (2015) *ArtWorks: Partnership, collaboration and communities of practice Working Paper 10*

www.artworksalliance.org.uk/awa-resource/working-paper-partnership-collaboration-and-communities-of-practice

Outlines partnership working learning through the PHF ArtWorks Special Initiative, exploring the impact of a delivery mode based on collaboration and collective working on both the programme partnership as a whole and the individual Pathfinder partnerships.

Dr Susanne Burns (2015) *ArtWorks: Reflections on Developing Practice in Participatory Settings*

www.artworksalliance.org.uk/awa-resource/artworks-reflections-on-developing-practice-in-participatory-settings

Sets out the 'why', 'what' and 'how' of the PHF ArtWorks Special Initiative, reviewing what was learned about the training and development needs of artists; methods for promoting

quality; and creating the conditions for change. Invites those sharing a commitment to participatory arts and understanding the benefits of strengthening support for artists to join in developing a collective voice to match strong collective practice.

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Dr Susanne Burns (2015) *ArtWorks: A view from funders*

www.artworksalliance.org.uk/awa-resource/artworks-a-view-from-funders

ArtWorks research has shown that funders can help raise the profile of participatory arts and promote quality by encouraging employers and funded organisations to embed paid opportunities for artists' training and CPD within projects. Four funders share what ArtWorks success could look like in five years' time: the work being properly valued; artists' development supported; a quality framework focused on the participant experience; and more joined up working.

Dr Susanne Burns and Tamsin Cox (2014) *Reprising The Conversation*

www.artworksalliance.org.uk/awa-resource/reprising-the-conversation

Brings together learning from Changing the Conversation, the PHF ArtWorks Special Initiative 2013 conference, and outcomes from projects supported through subsequent development awards. Reflects on the need for dispersed leadership; a collective voice; new ways of thinking and doing; and addressing sustainability in terms of future resources and responsibilities.

Tamsin Cox (2014) *ArtWorks Development Awards Evaluation*

www.artworksalliance.org.uk/awa-resource/paul-hamlyn-foundation-artworks-development-awards-evaluation

Learning from PHF ArtWorks Development Award projects which researched a question/proposition, tested the feasibility of a solution or piloted a solution with participants. Projects focused on artists at different career stages and working with different parts of the 'system' currently supporting and engaging artists working in participatory settings.

Dave Camlin (July 2012) *Peer Artist Learning project report*

www.artworksalliance.org.uk/awa-resource/peer-artist-learning-project-report

Reports on an ArtWorks North East project involving 35 artists, with varied experience in participatory arts, to take part in structured opportunities to reflect with peers on their experiences, in pairs and groups (large and small). Supported by reflective journal-keeping,

the artists identified a number of 'critical factors', skills and qualities they believed should inform future training design.

Consilium Research & Consultancy (2012) *Skillset Research and Gap Analysis for Artists Working in Participatory Settings: Phase 1 Report*

www.artworksalliance.org.uk/awa-resource/phase-1-report-skillset-research-and-gap-analysis-for-artists-working-in-participatory-settings

Examines the skills, knowledge and qualities required by artists across art forms and identifies existing support provision. Includes recommendations about initial training; CPD; creating a more confident and professional sector; and quality assurance.

Consilium Research & Consultancy (2012) *Skillset Research and Gap Analysis for Artists Working in Participatory Settings: Phase 2 Final Report*

www.artworksalliance.org.uk/awa-resource/phase-2-final-report-skillset-research-and-gap-analysis-for-artists-working-in-participatory-settings

Examines the skills, knowledge and qualities required by artists across art forms and identifies existing support provision. Includes recommendations about initial training; CPD; creating a more confident and professional sector; and quality assurance.

Consilium Research & Consultancy (2012) *Mapping the Terrain*

www.artworksalliance.org.uk/awa-resource/mapping-the-terrain

A quantitative baseline audit of relevant further and higher education programmes with a qualitative sample of provision. Covers characteristics, challenges and future direction of the sector within the context of a growing community of practice and portfolio careers.

Creative Scotland (2016) *ITAC 3: Best, next and radical practice in participatory arts*

www.artworksalliance.org.uk/awa-resource/itac-3-best-next-and-radical-practice-in-participatory-arts

Report on the ITAC 3 conference, an opportunity to share, discuss and disseminate the significant body of learning from the PHF ArtWorks Special Initiative and build on previous ArtWorks Scotland conferences (2011-14), consciously creating a sense of 'continuity' for the Scottish community of practice. Videos of keynote and panel presentations available at ITAC 3.

Anna Cutler (2013) *Changing the Conversation Provocation 3*

www.artworksalliance.org.uk/awa-resource/changing-the-conversation-provocation-3

Advocates recognising and articulating the contingent nature of practice, so we shift from a singular (or oppositional) conversation and embrace the greater and more complicated truth: we require a different kind of conversation altogether that looks more like the practice itself.

Sarah B Davies (2012) *ArtWorks London Case Studies*

www.artworksalliance.org.uk/awa-resource/arts-organisations-case-studies

Case studies providing a snapshot of good practice in London based arts organisations in training and professional development provision for artists working in participatory settings. Contributes to discussion about effective support for artists.

Dr Fiona Dean (2012) *ArtWorks Scotland Learning from the Peer to Peer Networks*
www.artworksalliance.org.uk/awa-resource/research-report-learning-from-the-peer-to-peer-networks

Reports on the first phase of research about the ArtWorks Scotland PPNs (Peer to Peer Networks) identifying how each network was evolving their practice and processes of working to meet developing needs, including consideration of roles and quality.

Dr Fiona Dean (2013) *ArtWorks Scotland Quality Perspectives, Artists and Partners: Research Background and Key Observations*
www.artworksalliance.org.uk/awa-resource/research-summary-quality-perspectives-artists-and-partners-research-background-and-key-observations

Summarises the ArtWorks Scotland research into quality factors with artists in the Peer to Peer Networks, and with partners. The findings are also illustrated in an infographic.

Dr Fiona Dean ArtWorks (2014) *Scotland Student Placements in Prison Learning Centres*
www.artworksalliance.org.uk/awa-resource/research-report-student-placements-in-prison-learning-centres

Evaluates the experiences of learners in prisons, staff and art school students in relation to the process, motivations for being involved and impact felt from the placements. Identifies potential from a partnership based approach which involved New College Lanarkshire and the Department of Sculpture and Environmental Art, the Glasgow School of Art.

Dr Fiona Dean (2014) *ArtWorks Scotland Student Placements in Prison Learning Centres Appendix*
www.artworksalliance.org.uk/awa-resource/appendix-1-student-placement-projects

A series of images of work created through a range of creative starting points and approaches used within the placements.

Dr Fiona Dean (2014) *ArtWorks Scotland Revisiting Learning from the Peer to Peer Networks*
www.artworksalliance.org.uk/awa-resource/research-report-revisiting-learning-from-the-peer-to-peer-networks

Reports on the second phase of research about the ArtWorks Scotland PPNs (Peer to Peer Networks) identifying added value; how each PPN worked; what was achieved; what approaches, connections, resources were used and which were seen as most valuable.

Kathryn Deane (2013) *Codes of practice mapping examples for participatory arts*
www.artworksalliance.org.uk/awa-resource/codes-of-practice-mapping-examples-for-participatory-arts

Explores codes of conduct relevant to participatory arts, and asks if a generic code covering all artforms, types and purposes of participatory could be constructed.

Kathryn Deane (2014) *ArtWorks Code of Practice*

www.artworksalliance.org.uk/awa-resource/artworks-code-of-practice

Reports on the development of a common code of practice for artists working in participatory settings, also of benefit to employers, learners, trainers and supporting organisations. Explains how to sign up to the code, which supports a two-way partnership between artist and employer.

dha (2014) *ArtWorks Evaluation Survey of Artists*

www.artworksalliance.org.uk/awa-resource/artworks-evaluation-survey-of-artists

Reports on the findings from over 1,000 artist survey respondents working in a spread of art forms, at different stages of their career and with different approaches to practice. Covers artists' experiences in different settings; their motivations; engagement with employers and commissioners; experience of greater informal rather than formal training; and commitment to CPD.

dha (2015) *ArtWorks Evaluation Interviews with Artists*

www.artworksalliance.org.uk/awa-resource/artworks-evaluation-interviews-with-artists

Explores in depth the motivations, experience and practice development of 11 artists interviewed to complement the Survey of Artists undertaken in the first phase of the PHF ArtWorks Special Initiative.

dha (2016) *ArtWorks Development Grants, Year 2 Evaluation*

www.artworksalliance.org.uk/awa-resource/artworks-development-grants-year-2-evaluation

Evaluation of six projects which largely focus on one or two of three things: supporting new or enhancing existing networks; trialling models of continuing professional development (CPD) for artists working in participatory settings; and developing improved circumstances for collaboration and/or new work.

dha & the Institute for Cultural Practices, University of Manchester (2013) *ArtWorks Evaluation Literature Review*

www.artworksalliance.org.uk/awa-resource/artworks-evaluation-literature-review

This document combines two literature reviews with their accompanying annotated bibliographies which were undertaken for the evaluation of ArtWorks. It has been produced by the evaluation team, Tamsin Cox, dha, and Dr. Abigail Gilmore, Institute for Cultural Practices, University of Manchester, with primary literature research and annotation undertaken by Institute for Cultural Practices alumni, Liz Fitzpatrick and Lottie Clarke.

dha & the Institute for Cultural Practices, University of Manchester (2013) *ArtWorks Evaluation Interim Report*

www.artworksalliance.org.uk/awa-resource/artworks-evaluation-interim-report

Pulls together key findings from across the first year of evaluation activity, undertaken by DHA and the Institute of Cultural Practices at the University of Manchester, and building on a range of sources and analytical approaches. It looks not only at activity which has already taken place, but at plans, opportunities and challenges going forwards.

dha and the Institute for Cultural Practices, University of Manchester (2015) *ArtWorks Evaluation Final Report*
www.artworksalliance.org.uk/awa-resource/artworks-evaluation-final-report

The evaluation team's report explains how they have mapped and analysed ArtWorks as an initiative – using an 'intervention model' against which to understand progress against aims; assessing its size and scale; undertaking conceptual clustering of activities; and modelling partnership approaches. It also details their findings. Key achievements noted include: new partnerships and relationships; contribution to the critical mass of knowledge in this area; pathfinders and partners better informed about artists' needs; tested and transferable models; the engagement of national funding agencies; and strong indications of legacy work.

dha and the Institute for Cultural Practices, University of Manchester (2015) *ArtWorks Evaluation Final Report: Executive Summary*
www.artworksalliance.org.uk/awa-resource/artworks-evaluation-final-report-executive-summary

Executive summary of the ArtWorks Evaluation Final Report, explaining how the evaluation team has mapped and analysed the initiative, with key findings and achievements.

Dr Sarah Jane Dickenson and Dr Colette Conroy (2015) *University of Hull - Associate Artists*
www.artworksalliance.org.uk/awa-resource/case-study-university-of-hull-associate-artists

Achievements, lessons learned and future actions from a University of Hull project commissioning local artists to become Associate Artists. Workshop based research explored participatory arts relationships between the university and city and tested a CPD model linking artists and the higher education environment.

Kate Farmery (2016) *Developing and delivering high quality participatory arts practice in Torbay*
www.artworksalliance.org.uk/awa-resource/developing-and-delivering-high-quality-participatory-arts-practice-in-torbay

Learning from a pilot CPD model comprising practice sharing and development workshops led by project members, structured reflective conversations and peer support through buddying. Helped build relationships and create conditions for collaboration between practitioners.

Emma Flatley and Rhian Hutchings (2015) *ArtWorks Cymru and Welsh National Opera*
www.artworksalliance.org.uk/awa-resource/case-study-artworks-cymru-and-welsh-national-opera

Welsh National Opera, as project lead for ArtWorks Cymru, brought together seven other organisations and individuals from across Wales to create a consortium of participatory commissioners to explore and share their practice and to investigate how employers can

better support the artists that deliver their work. They set out a three stage research structure covering consultation, action research and dissemination, to identify what was appropriate for the sector.

Lindsey Fryer (2015) *Creative Retreat*

www.artworksalliance.org.uk/awa-resource/case-study-creative-retreat

Achievements, lessons learned and future actions from a creative based Open Space Technology retreat for artists to have an intense and inspiring experience, sharing practice across art forms and at differing career stages. Involved six artist participants, two facilitators and three commissioners.

Paul Gorman (2016) *Creative Practitioners Training Programme*

www.artworksalliance.org.uk/awa-resource/creative-practitioners-training-programme

Learning from a training programme challenging seven artists to adapt their practice by exploring their role within a theoretical context and then through practical pilot projects in schools. Comprised three training days, project work and an open day long event attractin 70 people.

Sean Gregory (2015) *The ArtWorks 'Golden Thread'*

www.artworksalliance.org.uk/awa-resource/artworks-golden-thread

Provides the conceptual and ideological context to the thinking behind a 'Golden Thread' of training and development for artists working in participatory and socially engaged settings.

Ashleigh Griffith (2016) *WELL*

www.artworksalliance.org.uk/awa-resource/well

WELL was a participatory site-specific project involving 39 emerging artists paired with seven professional mentors, based on ArtWorks North East's Peer Artist Learning model, but extended to inclusion in a real-world setting.

Judith Hills Artist (2015) *Artist Pathways and Student Careers*

www.artworksalliance.org.uk/awa-resource/artist-pathways-and-student-careers

Explores issues around careers in participatory arts; available advice and guidance; opportunities for developing this career in initial training; ongoing support for graduates; and CPD opportunities for artists who wish to embed this work into a portfolio career.

Judith Hills (2015) *Development of CPD by the cultural sector and HEIs*

www.artworksalliance.org.uk/awa-resource/case-study-joint-development-of-cpd

ArtWorks North East piloted a series of accredited and non-accredited evening short courses for artists and media practitioners who work or aspire to work in participatory settings. The courses were part of an exploration to see how employers, commissioners, artists and training providers - especially higher education - can jointly provide artist development opportunities.

Sophie Hunter (2016) *SNAP PRACTICE*
www.artworksalliance.org.uk/awa-resource/snap-practice

Sheffield Network of Arts Providers (SNAP) which works with children and young people ran a series of collaborative enquiry days, bringing together artists from different career stages and art forms with employers and commissioners from key organisations in the city, to generate new ideas for innovative approaches to participatory practice with children and young people.

Rhian Hutchings (2014) *ArtWorks Cymru Conference Evaluation Report*
www.artworksalliance.org.uk/awa-resource/artworks-cymru-conference-evaluation-report

Report on the ArtWorks Cymru conference held in April 2014 to disseminate the pathfinder research; open out issues to the wider arts participation sector in Wales; create links across the sector through networking; and to explore the way forward.

Annabel Jackson Associates Ltd (2013) *ArtWorks London Evaluation of AND Seminar and ICA Salons*
www.artworksalliance.org.uk/awa-resource/note-7-evaluation-ica-salons

Evaluation of participants' experiences of two external ArtWorks London CPD projects: an AND arts organisations seminar and two ICA Salons.

Annabel Jackson Associates Ltd (2014) *Older and Wiser and Reflective Learning Group Evaluation Report*
www.artworksalliance.org.uk/awa-resource/older-and-wiser-and-reflective-learning-group-evaluation-report

Evaluation report drawn from survey responses from participants on the Older and Wiser workshop and Reflective Learning Group CPD events piloted by Trinity Laban Conservatoire of Music and Dance following an OPAN (Older People's Arts Network) seminar.

Annabel Jackson Associates Ltd (2014) *ArtWorks Cymru Evaluation Report*
www.artworksalliance.org.uk/awa-resource/artworks-cymru-evaluation-report

Evaluation of the ArtWorks Cymru pathfinder and its work over a three year period, which included partnership meetings; consultations with training providers, artists, arts organisations and commissioners; five action learning projects; and dissemination events.

Annabel Jackson Associates Ltd (2014) *Evaluation Report for ICA's Koki Tanaka Project*
www.artworksalliance.org.uk/awa-resource/evaluation-report-for-ica-s-koki-tanaka-project

Evaluation report from the Koki Tanaka project which explored provocations about the valuing of participative practice and giving it equal esteem to gallery work, through the practice of an international artist.

Annabel Jackson Associates Ltd (2014) *Evaluation Report for the Open School East Mentoring*

www.artworksalliance.org.uk/awa-resource/evaluation-report-for-the-open-school-east-mentoring

Evaluation report from the ArtWorks London supported mentoring scheme for Open School East, looking at strengths, weaknesses, impact and lessons learned.

Veronica Jobbins and Kate Atkinson (July 2014) *Trinity Laban Older People's Arts Network (OPAN) CPD project*

www.artworksalliance.org.uk/awa-resource/trinity-laban-older-people-s-arts-network-opan-cpd-final-report

Evaluation report from a two-part CPD project for artists engaged, or wishing to become engaged, in participatory arts practice with older people, comprising a facilitated 'reflective learning' group with co-mentoring and a one day conference style event.

Alexis K Johnson (March 2014) *Tell Me More*

www.artworksalliance.org.uk/awa-resource/tell-me-more

Documents the current state of play for artists from different cultural backgrounds in the North West of England wanting to work in the sector, identifying barriers and success criteria along with recommendations.

Johnstone, Salamon, Leatherdale, Killick and Deane (2013) *Navigating art in participatory settings – issues for artists and employers*

www.artworksalliance.org.uk/awa-resource/navigating-art-in-participatory-settings-issues-for-artists-and-employers

Summarises interrogation findings into how employers and commissioners can hire quality practitioners and the scope for common training, qualifications and standards across art forms. Includes examples of good and recommended practice.

Sue Kay (2012) *ArtWorks: Learning from the Research Working Paper 1*

www.artworksalliance.org.uk/awa-resource/working-paper-learning-from-the-research

Mid-point PHF ArtWorks programme learning overview. Better joining-up would improve practice profile, evidence base and credibility; ensure information, advice and support for artists where needed; and enhance supply/demand match. Initial training and CPD provision processes should be congruent with the practice.

Sophie Leighton-Kelly (2012) *ArtWorks London Pilot Year Report Executive Summary*

www.artworksalliance.org.uk/awa-resource/artworks-london-pilot-year-report-executive-summary

ArtWorks London used the skills, experience and resources of Barbican/Guildhall to increase understanding, capacity, collaboration and synergy across the different stages of professional development for artists working in participatory settings in London during the pilot year of the pathfinder. As a result of activity and learning, they revised programme plans for the following two years.

Sophie Leighton-Kelly (2013) *ArtWorks London Pilot Year Artists Follow Up Survey Report*
www.artworksalliance.org.uk/awa-resource/pilot-year-artists-follow-up-survey-report

Findings from a six month follow up survey of artists taking part in ArtWorks pilot year activity - Connecting Conversations, Labs and the Arts School Lab - focusing on the impact of these professional development opportunities.

Sophie Leighton-Kelly (2012) *ArtWorks London Laboratories 2011-12 Research Evaluation Report*
www.artworksalliance.org.uk/awa-resource/laboratories-2011-12-research-evaluation-report

Barbican Guildhall Creative Learning diversified and reviewed its Lab model of professional development during the pilot year of ArtWorks London. A Lab supports artists working together in a creative environment conducive to collaborative learning. Five types of Lab were developed, varied in terms of duration, level of facilitation, development focus, art form and requirement (or not) for a performance outcome.

Sophie Leighton-Kelly (2012) *ArtWorks London Connecting Conversations 2011-2012 Research Evaluation Report*
www.artworksalliance.org.uk/awa-resource/connecting-conversations-2011-2012-research-evaluation-report

Connecting Conversations was an ArtWorks London pilot project comprising an iterative series of facilitated discussions bringing together Barbican and Guildhall School staff with artists working in participatory settings to discuss key issues in the field. Provided consultation and also tested the model as a support framework for reflective practice.

Sophie Leighton-Kelly (2012) *ArtWorks London Laboratories Autumn 2012 Research Evaluation Report*
www.artworksalliance.org.uk/awa-resource/laboratories-autumn-2012-research-evaluation-report

Report based on participant responses to testing three Lab models - a 'masterclass' format providing training by artist for artists; peer to peer sharing of practice within a single art form; and peer to peer sharing of practice across art forms - and also Lab intentions, including to support artists' portfolio roles; bring together artists from different disciplines or people from outside the arts; test ways to enable reflection; give artists time and space to develop new ways of working; and trial support methods.

Toby Lowe (2011) *Audit of Practice "Arts in Participatory Settings"*
www.artworksalliance.org.uk/awa-resource/audit-of-practice-arts-in-participatory-settings

Explores the range of practices, settings, definitions and language in participatory work through interviews with ArtWorks North East partners. Offers a typology of artmaking practice and the basis for a quality framework.

Toby Lowe (2014) *Critical Conversations – Artists' reflections on quality in participatory arts practice*
www.artworksalliance.org.uk/awa-resource/critical-conversations-artists-reflections-on-quality-in-participatory-arts-practice

Report and analysis on the Critical Conversations series of discussion events in which artists were supported to reflect critically on their practice.

Caroline Mitchell, Sheila Spencer, Alex Lockwood (2012) *Academics' perceptions of arts work in participatory settings*

www.artworksalliance.org.uk/awa-resource/academics-perceptions-of-arts-work-in-participatory-settings

Examines institutional drivers and barriers as well as individual perceptions and motivations. Offers recommendations to raise awareness and valuing of the practice; support inclusion in teaching programmes; and recognise employability benefits.

Gerri Moriarty (2014) *HE Open Lab Reflective Report*

www.artworksalliance.org.uk/awa-resource/he-open-lab-reflective-report

Evaluation report by the facilitator of a four-day Open Lab event enabling postgraduate students across art forms to explore their practice and strengthen its critical framework, which also provided a test model of learning.

Professor Helen Nicholson (2013) *Changing The Conversation Provocation 1*

www.artworksalliance.org.uk/awa-resource/changing-the-conversation

Cross-sector collaboration is needed to support artists motivated by making a difference. They need more than just a skillset. Knowledge and creativity are required to interrogate artistic convention, question social orthodoxies, challenge injustice, re-imagine and re-shape the world.

Hilary Nicoll (2014) *ArtWorks Scotland Evaluation Report*

www.artworksalliance.org.uk/awa-resource/artworks-scotland-evaluation-report

Aims to capture the impact of ArtWorks Scotland. Describes the need and approach adopted to develop and deliver the project; early stage research; action planning; in-depth analysis of the pilot projects; additional learning; future activity; and project recommendations.

Alex Pheby (2012) *ArtWorks North East Focus Groups – summary of findings*

www.artworksalliance.org.uk/awa-resource/focus-groups-summary-of-findings

Notes, findings and conclusions from facilitated discussions between artists (newly qualified, mid career, well established) and academics in the North East of England focused on key questions including scope of practice, influence of stakeholders' views, initial training and CPD. Informed development of pilot short course programme.

Alex Pheby (2012) *ArtWorks North East Focus Groups – summary of findings*

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questions including scope of practice, influence of stakeholders' views, initial training and CPD. Informed development of pilot short course programme.

Susan Priestley (2014) *Courses in Developing Practice in Participatory Settings*
www.artworksalliance.org.uk/awa-resource/short-course-evaluation-report

Evaluation report from the ArtWorks North East Pilot Short Courses Programme identifying outcomes, impact, areas for development and recommendations.

Esther Salamon (2013) *ArtWorks: Understanding Participants' Views Working Paper 6*
www.artworksalliance.org.uk/awa-resource/working-paper-understanding-participants-view

Collates research findings about participants' views and experiences of participatory arts, including what qualities they feel contribute to an outstanding project and what qualities artists need to provide the best experience for them.

Esther Salamon (2013) *ArtWorks: Qualifications, Codes of Practice and Standards Working Paper 7*
www.artworksalliance.org.uk/awa-resource/working-paper-qualifications-codes-of-practice-and-standards

Defines and explains the interrelationship between National Occupational Standards, codes of practice and qualifications. Explores developments for employers and commissioners to better understand the sector and engage artists with appropriate competencies.

Mary Schwarz (2013) *ArtWorks: Training and Development Providers and Opportunities Working Paper 5*
www.artworksalliance.org.uk/awa-resource/working-paper-training-and-development-providers-and-opportunities

Reviews the current training and development situation, noting the need for better recognition and understanding of participatory arts. Advocates timely and appropriate support for the development of the particular range of skills, knowledge and attributes required for working in the field.

Mary Schwarz (2013) *ArtWorks: Arts Practice in Participatory Settings Working Paper 2*
www.artworksalliance.org.uk/awa-resource/working-paper-arts-practice-in-participatory-settings

Uses questions to review research about the range of participatory practices. Proposes it is important to articulate practices and intentions clearly and to evaluate work to ensure quality, in the development of praxis ie 'reflection and action upon the world in order to transform it'.

Mary Schwarz (2014) *ArtWorks: Quality - because we all want to do better Working Paper 8*
www.artworksalliance.org.uk/awa-resource/working-paper-quality-because-we-all-want-to-do-better

Considers meanings of quality; explores issues in articulating quality; reports on quality factors; and identifies approaches to assessment, assurance and improvement. Advocates commitment to continuous quality improvement in all aspects of the work.

Eleanor Sellers (2012) *ArtWorks Cymru Artist Case Study Report*

www.artworksalliance.org.uk/awa-resource/artworks-cymru-artist-case-study-report

Extracts from ArtWorks Cymru interviews with artists known for undertaking good quality participatory art projects exploring motivations and belief, along with reflections on issues of skills and quality.

Eleanor Sellers (2014) *ArtWorks: Understanding Demand Working Paper 9*

www.artworksalliance.org.uk/awa-resource/working-paper-understanding-demand

Focuses on the perspective of different types of 'employers' of artists, exploring expectations; recruitment; quality factors; and the provision of training and CPD, including opportunities to 'lead from the front'.

Eleanor Sellers (2012) *ArtWorks Cymru Participant Consultation Report*

www.artworksalliance.org.uk/awa-resource/artworks-cymru-participant-report

Findings from small group interviews with a range of individuals who had been involved in participatory arts projects in Wales, in which they shared their motivations, expectations and experiences.

Eleanor Sellers (2014) *ArtWorks: Understanding Demand Working Paper 9*

www.artworksalliance.org.uk/awa-resource/working-paper-understanding-demand

Focuses on the perspective of different types of 'employers' of artists, exploring expectations; recruitment; quality factors; and the provision of training and CPD, including opportunities to 'lead from the front'.

Eleanor Sellers (2012) *ArtWorks Cymru Artist on-line survey report*

www.artworksalliance.org.uk/awa-resource/artworks-cymru-artist-online-survey

Artists involved in participatory projects across Wales were invited to complete an online survey covering issues such as skills training, CPD, networking, resources and quality.

Eleanor Sellers (2012) *ArtWorks Cymru Artist Consultation Report*

www.artworksalliance.org.uk/awa-resource/artworks-cymru-artist-consultation-report

Five consultation sessions took place across Wales at which artists considered their participatory practice, talking about their career development and discussing key topics including how artists share learning; what makes experiences inspirational; whether artists reflect on their practice; and what artists have learnt throughout their practice.

Eleanor Sellers (2012) *ArtWorks Cymru Creating Organisations Survey Report*
www.artworksalliance.org.uk/awa-resource/artworks-cymru-creating-organisation-survey-report

Organisations involved in participatory arts projects across Wales completed an online survey to provide baseline data on confidence within the sector; how arts organisations recruit artists, and how they monitor projects. Supported by three case studies.

Eleanor Sellers (2012) *ArtWorks Cymru participatory arts training audit*
www.artworksalliance.org.uk/awa-resource/artworks-cymru-participatory-arts-training-audit

Evidence a pressing need for training, with career options in the field unsupported by provision of necessary skills and experience. Initial training and CPD opportunities are fragmented and uneven in terms of art form and geographical accessibility.

Eleanor Sellers (2013) *ArtWorks Cymru Community Music Wales Learning Group*
www.artworksalliance.org.uk/awa-resource/roc-tawe-learning-group-report-community-music-wales

Findings from the exploration of Welsh language practice as part of the Roc Tawe project, one of five ArtWorks Cymru participatory arts projects which included four learning group meetings in which creative teams explored and discussed a set of themed questions to capture processes, learning and development.

Eleanor Sellers (2013) *ArtWorks Cymru 'Company 5' Learning Group*
www.artworksalliance.org.uk/awa-resource/to-live-to-love-to-be-learning-group-report-sherman-cymru

Findings from the exploration of transformation as part of the Company 5 project, one of five ArtWorks Cymru participatory arts projects which included four learning group meetings in which creative teams explored and discussed a set of themed questions to capture processes, learning and development.

Eleanor Sellers (2013) *ArtWorks Cymru 'Blooming Voices' Learning Group*
www.artworksalliance.org.uk/awa-resource/blooming-voices-learning-group-report-welsh-national-opera

Findings from the exploration of context as part of the Blooming Voices project, one of five ArtWorks Cymru participatory arts projects which included four learning group meetings in which creative teams explored and discussed a set of themed questions to capture processes, learning and development.

Eleanor Sellers (2013) *ArtWorks Cymru 'Scheherazade' Learning Group Report*
www.artworksalliance.org.uk/awa-resource/scheherazade-learning-group-report-national-dance-company-wales

Findings from the exploration of collaboration as part of the Scheherazade project, one of five ArtWorks Cymru participatory arts projects which included four learning group meetings in which creative teams explored and discussed a set of themed questions to capture processes, learning and development.

Eleanor Sellers (2013) *ArtWorks Cymru 'Made by Hand' Learning Group Report*
www.artworksalliance.org.uk/awa-resource/made-by-hand-learning-group-report-head-for-arts

Findings from the exploration of ownership as part of the Made by Hand project, one of five ArtWorks Cymru participatory arts projects which included four learning group meetings in which creative teams explored and discussed a set of themed questions to capture processes, learning and development.

Eleanor Sellers (2013) *Art Works Cymru in collaboration with ArtWorks London: Participant survey report*
www.artworksalliance.org.uk/awa-resource/art-works-cymru-in-collaboration-with-artworks-london-participant-survey-report

Identifies and examines participants' experiences and views on quality factors in projects, including suitable resourcing, realistic aims, effective organisation, skills development, time for reflection, feeling valued and having a collaborative relationship with artists.

Amanda Smethurst (2013) *Higher education institutions in London and artists working in participatory settings: Case studies*
www.artworksalliance.org.uk/awa-resource/higher-education-institutions-in-london-and-artists-working-in-participatory-settings-case-studies

Four case studies of London-based higher education institutions offering participatory arts related courses or modules. Chosen to inform debate about what is currently available; what might constitute good practice; and how this might be shared and built upon strategically in the future through a partnership approach.

Rebecca Swift (2014) *Between Worlds: Entelechy Open Lab*
www.artworksalliance.org.uk/awa-resource/between-worlds-entelechy-open-lab-evaluation-report

Evaluates participants' experience of Entelechy's approach to artistic CPD. With multi-sensory practical activity, presentations and discussion, delegates experienced how Entelechy's guiding values and principles cultivate an ecology where the artist's own creative identity engages equally with that of participants, in the unique context in which work takes place.

Pauline Tambling (2013) *Changing the Conversation Provocation 2*
www.artworksalliance.org.uk/awa-resource/changing-the-conversation-provocation-2

Challenges the practice to 'scale up' by knowing how to recognise excellence, train artists and drive up demand to achieve a 'win-win' of creating jobs, contributing to economic growth and increasing the number of participant beneficiaries.

Barbara Taylor (2013) *ArtWorks: Artists testing professional development methodologies Working Paper 3*

www.artworksalliance.org.uk/awa-resource/working-paper-artists-testing-professional-development-methodologies

Identifies characteristics of effective artists' CPD, analysing the 'what /how' of learning from different Pathfinder opportunities. Appropriate training and qualifications are lacking; many 'learn on the job'. Employers and commissioners can support development needs, providing for higher quality participant experiences.

Barbara Taylor (2013) *ArtWorks: Artist Consultations Working Paper 4*
www.artworksalliance.org.uk/awa-resource/working-paper-artist-consultation

Collates findings from Pathfinder consultation exercises, many of which acted as CPD reflection and exchange opportunities. Artists' views on quality and evaluation; evidence and advocacy; and sector professionalisation are of particular interest to employers and commissioners.

The Stove Network (2016) *Research and Development towards Effective Partnerships between Higher Education and Rurally Based Participative Arts Organisations*
www.artworksalliance.org.uk/awa-resource/research-and-development-towards-effective-partnerships-between-higher-education-and-rurally-based-participative-arts-organisations

Project aimed to explore the establishment of a module within MA courses delivered by The Stove Network; research the potential for a practice based collaborative PhD; and deliver a 'summit' around contemporary participatory art practice in rural contexts to strengthen partnership working and develop models to enable innovative partnership projects.

Chrissie Tiller (2012) *International Next Practice Review*
www.artworksalliance.org.uk/awa-resource/international-next-practice-review

Commissioned to underpin PHF ArtWorks Pathfinders' work by offering a strategic overview of practice and training in international contexts. Includes existing contacts and partnerships; funders; artistic, cultural and educational networks; training institutions and courses; case studies and examples of good practice.

Sarah Tuck and Caragh O'Donnell (2014) *ArtWorks Symposium, Northern Ireland*
www.artworksalliance.org.uk/awa-resource/artworks-northern-ireland-a-report-on-a-day-long-event

The curators' report on a PHF ArtWorks special initiative funded one day event in Belfast in November 2013 exploring some of the range of practices and concerns for participatory arts practice in Northern Ireland. Key themes were: funders and commissioners; arts organisations; artists; and arts education.

Hannah Wilmot (2015) *Addressing the Dynamic*
www.artworksalliance.org.uk/awa-resource/case-study-addressing-the-dynamic

Illuminates the project manager/participatory artist relationship, showing assumptions and misunderstandings can lead to confusion and poor participant outcomes. Evidences a need to articulate organisational and project values well; establish clear roles, responsibilities and communications; and facilitate reciprocal feedback.

