Paul Hamlyn Foundation ArtWorks Evaluation Literature Review

February 2013

Contents

Note to readers

This discussion paper and literature review document has been produced by the Evaluation Team for Paul Hamlyn Foundation's special initiative ArtWorks. Pathfinder members of the initiative have also contributed research and bibliographic materials to the literature which it features.

The review aims to:

- Provide a basis for contextualising both the research activities of the Pathfinders and the wider PHF Programme activities, within our evaluation;

- Contribute to the understanding of the wider bodies of knowledge and practice which Pathfinder and PHF research are building upon; and

- Comprise a useful tool review/bibliography for the Pathfinders and PHF.

The literature review is an ongoing, working document which encompasses literature from three main sources: policy, practice and academic research. An initial draft document was developed by Tamsin Cox (DHA) and Abigail Gilmore (University of Manchester). The second stage of the literature research, review and annotation was undertaken by Liz Fitzpatrick.

We will be adding to it as the initiative progresses. If you have resources which it would be useful for us to include, please do let us know by contacting: Dr Abigail Gilmore at Abigail.Gilmore@manchester.ac.uk

Introduction

1 Introduction

1.1 Background

This discussion paper and literature review document has been produced by the Evaluation Team in collaboration with Pathfinder members who have contributed research and bibliographic materials to the literature which it features. It aims to:

- Provide a basis for contextualising both the research activities of the Pathfinders and the wider PHF Programme activities, within our evaluation;

- Contribute to the understanding of the wider bodies of knowledge and practice which Pathfinder and PHF research are building upon; and

- Comprise a useful tool review/bibliography for the Pathfinders and PHF.

The literature review is an ongoing, working document which encompasses literature from three main sources: policy, practice and academic research. It includes academic monographs, textbooks and journal articles, consultancy reports, strategy documents, editorial and practitioner articles in sector publications. There are also a small number of entries which pick up articulations from websites or other corporate literature. It also includes bibliographies from Pathfinder partners and from relevant university taught courses, for example from MA Applied Theatre, University of Manchester.

Literature searches have focused on keywords derived from the planning documents which underpin the ArtWorks programme and which articulate the programme's strategic aims and objectives. The programme is a strategic intervention focused on the training and development needs of artists who work in participatory settings, which aims to undertake action research with the following objectives:

- Better understanding of what constitutes **quality** in the work thus ensuring better experiences for participants
- Better **infrastructure** for training and development of artists at all stages of their careers to assist in addressing the geographical lottery identified.
- **Models of good practice** that have been shared, disseminated and hopefully replicated in non pathfinder areas
- **More joined up thinking** across funding agencies in relation to the workforce development issues implicit in the programme
- **More developed provision across all art forms** assisting in plugging the gaps identified.
- A **major shift in the value and perception of the role of artists working in participatory settings.**

This literature review supports these objectives by critically assessing relevant existing knowledge, thinking and writing and by identifying gaps and omissions in the literature. It will also inform further research development, and aims to provide a shared resource which underpins the action research taking place within the Pathfinders, the ongoing programme evaluation research and future research in development, including a potential research network. The discussion in the following section draws out the key themes, findings and issues which were generated by examining this body of literature for these purposes.

1.2 Methodology

As noted above, the literature examined below was drawn from searches of electronic databases and library resources, including academic and professional practice journals, web searches for policy documents and collation of existing literature reviews and bibliographic materials from Pathfinder participants, academic colleagues and elsewhere.

To aid searching, the following keywords were identified:

> artists, participatory, settings, quality, infrastructure, practice, models, provision, training, community arts, education, strategic development, professional development, value, social engagement, aesthetics, transformative, spaces, places.

The draft literature review comprised:
- Annotated bibliographies on keyword searches, with suggested categories and examples
- A current policy and practice literature review, with a focus on: networks and infrastructure, skills and workforce, education
- Further bibliographies from a number of research communities/communities of practice, including: Applied theatre, theatre in education; Arts and health; Community music; Artworks pathfinders

For the interim report of the evaluation, the following outputs are required:
- A 'complete' literature review document, which includes selected annotation of key bibliographic entries, according to highlight areas, and which has de-duped and tidied up bibliographic references.
- A position paper which provides a focused analysis of key reading on specific areas or headings, which have arisen through literature review and which are highlighted through their role at the intersection of knowledge and practice, within particular communities of interest. These might echo those already coming out of the literature review.

The initial draft document was developed by Tamsin Cox and Abigail Gilmore. The second stage of the literature research, review and annotation was undertaken by Liz Fitzpatrick.

1.3   Discussion paper

The literature review accompanying this paper aims to map and scope the key sources of knowledge relevant to the primary stakeholder group for ArtWorks pathfinders, which includes professional practitioners, policy makers and those involved in influencing, providing and evaluating professional development and training for artist-practitioners in participatory settings and activities. . It is intended to provide the basis for ongoing research development and literature review. It does not comprise a systematic review of all literature and evidential material for the questions derived for the ArtWorks programme, and cannot claim to comprehend all areas of existing research and knowledge

We can map the bibliographic references gathered here against literature type, art form and settings categories as follows:

	Dance	Theatre & performance	Visual Arts	Music	Literature Arts	Other	Prison/probation	Community & neighbourhood	Health & wellbeing	Education & Learning
Academic research	16	120	7	54	8	13	10	36	54	80
Grey literature – practice	13	21	3	12	11	7	1	10	37	28
Grey literature - policy	17	8	3	11	3	6	1	7	23	49
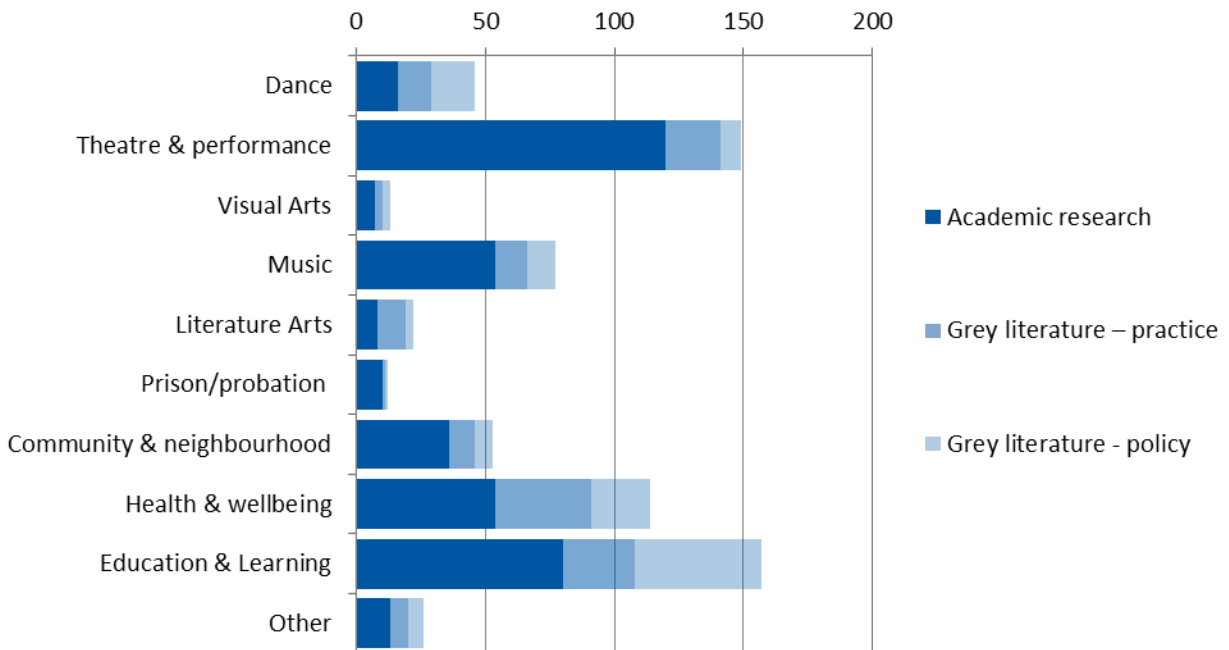
This mapping shows the number and proportion of different texts for different thematic areas and art forms. Those with the highest number of texts include 'education and learning' and 'health and wellbeing', which both feature a relative balance between academic and policy or practice texts. These are areas where there has been some significant research activity, featuring both commissioned and collaborative work with academic institutions, as well as literature signalling recent policy and strategy development.

The large number of texts on *theatre and performance* is partly due to bias in our search mechanisms: the bibliography currently includes the reading lists drawn directly from a number of higher education course units from Drama and Performance Studies (from University of Manchester) and so is more indicative of literature sourced through peer referral than the proportion of theatre-based research articles on professional participatory practice, per se. However, it may also reveal the relative buoyancy of Applied Theatre as research and teaching sub-discipline which draws on and contributes to the knowledge base of theatre making and performance studies as participatory practices in a wide-range of settings. Certainly it has generated a range of research articles and publications concerned with the *application* of a particular art form across different settings – education, science, public engagement, prisons and criminal justice, health and wellbeing, and so on – which appear significantly more voluminous than other art forms.

Arts forms and cultural practices under-represented by this literature review include written word, live literature and other *literary arts* practices and institutional-based practices, such as those working with *museums and galleries*, for example curatorial and outreach worker practice, the role of artists within museums, writers and poets in residence schemes and so on. These forms seem to have limited visibility in ArtWorks at present too, though the involvement of engage and NAWE will help; further research is recommended into these art forms if a more comprehensive picture of existing knowledge, theory and practice of the artist-practitioner in contemporary participatory settings is required.

Of other art forms, only music has a similar profile to drama, theatre-making and performance in terms of a body of research literature which specifically concerns its application in participatory settings. Music is also represented within arts education literature, particularly in terms of the recent policy focus on music education and the concurrent changes to music education infrastructure. The area of 'community music' has recently been the topic of a comprehensive literature review (Mackay et al, 2011) which examines the ways in which community music has been conceptualised, defined and in some ways constructed through the politics, practices and institutions concerned with its continuation. The report finds that much of the literature is concerned with the 'doing' of community music – establishing a framework for practice rather than develop theorisation, indeed the authors find a resistance to theoretical reflection: "the movement has been resource-oriented rather than actively reflexive" (Mackay and Higham, 2011: 6). The report identifies research gaps which include, interestingly in the context of this review, research into the careers of the freelance practitioner career, evidence of impact and value and the potential for pedagogy for community music. It also proposes "community arts as an important and enduring aspect of grassroots participatory cultural work is an area worthy of on-going research for any and all 'connected communities'. (Mackay and Higham, 2011: 11).

Community arts is in many ways the unspoken shibboleth – although the words 'community' and 'arts' appear in the vast majority of literature identified here, it is rare that the phrase is actively interpolated. It seems that its redundancy as an historic term aligned with particular practices and politics of local arts

development is permanent and unlikely to be rescinded. In its place, there is a discussion identifiable within this literature which proposes a spectrum of practices that attempt to bridge 'community' – as a diverse set of contexts, settings and interests – and 'arts'. This more inclusive frame can be seen in research by Brown et al (2011) on participatory work, which through case study analysis, sets out five stages of participation - 'Spectating, Enhanced Engagement, Crowd Sourcing, Co-creation and Audience-as-artist' (Brown et. al, 2011: 4). These distinctive stages, or rungs on the ladder, of participation are conceptualised in terms of distance between the artist and the gaze or audience of the artist, and the proportional contribution of each to the resulting art works (Lowe, 2011). They are also defined in terms of their intended outcomes: for example, the distinction between public art works which are placed within settings and communities, and socially-engaged works, which aim to engender dialogue with and within social groups via artist- and arts-led processes (Wilson 2008).

However, there is inherent resistance to developing a single typology or framework which defines these distinctions resulting from the lack of consistent and coherent language and terminology, the multifarious practices across art forms, and the changing and developing nature of participatory arts practice and policy (Lowe 2011). Participatory arts practices are about change and will include disruption of some form: for Wilson, the required collaboration and dialogue leads to the "destabilisation of identities, of all parties, as a productive, rather than negative state" (op cit). Developing methodologies which facilitate the move from spectatorship towards participatory practices is also viewed as an essential part of *audience development* (Brown, 2011; DCMS, 2007; Maitland, 2006) providing opportunities for greater sustainability in arts provision by promoting long-term change, e.g. in encouraging childhood participation to build audiences for the future (NEA, 2010). Advocacy literature surrounding arts participation focuses heavily upon arts education for children, but fails to provide evidence that this transfers into adult participation (Brown et al, 2011). There is also an assumption that for quality outcomes, participation should extend not only to active involvement but also to co-production of definitions and expectations of quality within participatory arts. As the NFER report recommends "the voice of children and young people themselves needs to be heard in the quality debate" (Lord et al, 2012: iv). This is something which is specifically addressed in research which explores children's perceptions as participants (Barrett and Smigiel, 2007).

There is a similar diversity in how practitioners describe excellence within their work, partly due to a range of art forms and the subjective nature of judgment, but also as there is inherent confusion about whether excellence and quality relate to the 'inputs' of artistic practice or the outputs of projects and programmes (whether artistic, societal or in terms of personal experience). A central motif is the dualism between *process* and *product* or *outcome*, and some literature points to the motivations for participation as personal development rather than artistic outcome (NFER 2012; Nehru 2011). Tensions between personal, societal and aesthetic outcomes are also redolent in discussion of the institutional contexts for commissioning of participatory arts – in the positioning of "artist as social worker" in the multiple expectations and agendas of settings where this "dialogic work" takes place, and the prioritisation of social over aesthetic outcomes (Evans, 2010; Wilson, 2008)

Participatory work therefore engenders divergent expectations of desirable outcomes which are specific to individual project aims and which are therefore difficult to assimilate in a single standard of excellence. The gradation of what constitutes quality within participatory settings is partly explained by the broad spectrum of audiences and art forms (NFER 2012, Lowe 2011). There is no single framework for understanding and introducing measures for quality; and despite the overwhelming aspiration to devise metrics – for performance management, for evaluation, for measurement of 'social returns on

investment' and for advocacy purposes, there is also lack of methodology and framework with rigour by which these valuations are conducted (NFER, 2012; Miles, 2009).

The policy orientation of the research literature is also identifiable by the thematic areas it speaks to, which reproduce the 'target groups' of instrumental cultural policy. These include research on developing targeted strategies for increasing participation to combat social exclusion for vulnerable groups (ACE 2010 *Adult Participatory Arts*, Culter 2009, DCMS 2007 *Culture on Demand*); arts and health (White, 2010; White & Robson,2009; Daykin, 2009); broader social and community impacts identified as part of process of regeneration and community development (Matarasso, 1997; Evans, 2009; Kay, 2001; Jermyn, 2001, Kumaraswami, 2009). Whilst much of this literature is concerned with improving the practices and provision for increasing participation for 'targeted groups' , there is also a critical cultural policy studies literature which challenges and problematizes the claims of social impact and which strongly critiques the efficacies of instrumental cultural policy in relation to cultural participation (Belfiore, 2002; Mirza, 2009; Rimmer, 2009).

The current policy focus on participatory arts and educational strategies for children and young people is not simply an extension of the tenor of cultural participation policies established in the 1990s and 2000s, however, but a reflection of the continuing attempts to undertake curriculum review and educational reform which begun under New Labour but which form a central plank of the Coalition government's arts policy. This review considers some of the recent policy literature on arts in education (e.g. Henley 2012) however it has *not* included the research literature generated through initiatives such as Creative Partnerships and its successor Culture, Creativity and Education (CCE). The knowledge generated through research and evaluation activities has helped to produce training, guidance and competency frameworks – including those offered by CCE and by the Consortium for Participatory Arts Learning (C-PAL). The Creative and Cultural Skills Council has also invested in research on sector blueprints and audits in order to inform skills development activities, such as the development of Apprenticeships, training Academies, Sector Skills agreements, competency frameworks and the development of National Occupational Standards (NOS) which have relevance to the ArtWorks programme. The latter have now been developed for Dance Leadership and Community Arts. Whilst there are clearly transferrable standards written into the Dance Leadership NOS, the majority of the skill areas referred to within the Community Arts NOS suppose that the role is largely administrative, and therefore does not engage with areas of artistic practice relevant to artists working in participatory settings.

Despite the concerns of a fragmented and dispersed range of approaches, the lack of clarity in definition, the difference between art forms and the policy-driven nature of arts commissioning, there is a clear sense gained through that a developing knowledge base exists from which to develop a *more coordinated infrastructure* for developing next practice. This is most significant in recent attempts to set out the key principles and drivers for improving quality, for example in the NFER report for Arts Council England on raising the standards work with children and young people (Lord et al, 2012). Indeed, looking across the practice literature, there are numerous guides to good practice, which include tools and approaches to measurement, checklists for project start-ups (Brown et al, 2011), some of which are targeted at particular art forms and settings (DfES, 2002; Jones, 2004; White, 2010; White & Robson,2009), some at particular participant groups (Thomas and Lyles, 2007) . Arts Council England (2006, 2008) offer two further resources for guidance and project planning tools for children and young people and young people at risk, respectively.

There is no shortage therefore in research-informed resources which are concerned with influencing the quality of the processes for delivering and providing access to participatory arts. There isn't however, conversely, a shared understanding of what *quality outcomes* might be, and definitions for *excellence* remain elusive. There are multifarious parameters and criteria for describing excellence across different art forms and practices, in part based in the subjective nature of judgment (Lowe, 2011). This raises the issue of how *transferability of knowledge* across different settings and art forms as well as between different kinds of skills training providers – e.g. from schools and formal education settings to other participatory settings, and between different forms of learning, training, information and guidance. This is a useful area of enquiry for ArtWorks Pathfinders to explore.

The practice literature provides some preliminary insights into the types of *training and support* provided through *professional bodies and networks* established for and by practitioners. Many small professional networks are generally art-form specific, offering individual training and resources, but contributing to the overall lack of joined-up thinking and coordination between different agencies and bodies. There are many calls for more formalized training structures which complement and work with the grain of current infrastructural reform for cultural education and non-formal education provision (Sellers 2011, National Advisory Committee on Creative and Cultural Education 1999, Henley 2011).

Finally, this literature review suggests that there are a number of identifiable *research gaps* which cut across the different literature types. These include the lack of information and research on the motivations, pathways and progression routes for artist-practitioners who find themselves within this area of practice. A substantial part of the literature on participation and participatory arts is concerned with the proposed outcomes – with social gains, benefits and value rather than with quality per se. Research and reflection on participatory arts does focus on policy-driven issues, such as the measurement, promotion and evidencing of instrumental outcomes, and there is significantly less content which considers the professional practice of artist-practitioners in participatory arts from their own perspective or in relation to the specific skills, routes and accreditation and training required for professionalizing and regulating practice. Again, there is a key opportunity for ArtWorks Pathfinders to develop research on the *professional development needs and experiences for artist-practitioners* in the context of improved understanding of their career trajectories and motivations, whilst also contributing to the knowledge base which can inform policy and practice through better occupational standards and training infrastructure.

Key findings and recommendations from this review which are relevant for ArtWorks are:

- The large number of existing toolkits, guides to good practice and project set-up and the proliferation of professional and self-organised networks suggest a basis to work from and a baseline to work with, rather than a clean slate to build on

- With respect to the concerns over benchmarking and safe-guarding quality of practice, again the ArtWorks programme should bear in mind the work already undertaken, in particular the Lowe and NFER reports

- There is a clear research and knowledge gap across all art forms concerning artist development, career paths and motivations for becoming involved and developing practice in participatory arts and participatory settings.

Themes and Keywords

2 Themes and Keywords

This section includes categories and some identified texts from preliminary searching of key words which were derived from the Pathfinder workshops in February and from PHF ArtWorks research documents.

2.1 Professionalisation

The annotated bibliography below includes texts which offer guidance, information and advice on different aspects of work, education, training, standards and work in arts which take place in participatory settings and/or which have a particular focus on developing engagement and participation in the arts by specific groups. It also includes some specific examples of bespoke training and accreditation for artists as professionals.

Keywords and search terms: *profession, work, labour, trade associations, regulation, policy, artist workforce/professional development, education, training, accreditation.*

ACE & NSPCC (2005) ***Keeping Arts Safe: Protection of children, young people and vulnerable adults involved in arts activities*****. ACE: London.**

This gives guidance and knowledge on safeguarding, for artists and arts organisations working with vulnerable citizens. It highlights the relevant policies and procedures professionals should be aware of when working in this area.

Cole, B. (2011) Community Music and Higher Education: A marriage of convenience. International Journal of Community Music. Vol. 4. No. 2. pp. 79-89.

This article discusses the need for higher education institutions to support the development of community arts professionals.

Creative Scotland & Children in Scotland (2011) ***Creating Safety: Child Protection Guidelines for Scotland's Arts, Screen and Creative Industries.***

A document which gives useful advice on child protection issues, for both individuals and organisations working on cultural projects with young people in Scotland.

Griffiths, M. & Woolf, F. (2009) ***The Nottingham Apprenticeship Model: schools in partnership with artists and creative practitioners.*** **British Educational Research Journal. Vol. 35, Iss. 4. July 2009 pp. 557-574**

This article outlines an apprenticeship model of learning in the arts. It concentrates on teachers working with artists and other creative participants to enlighten theories of social learning within all participants (teachers, practitioners and children). The research found the model to increase inclusion of children into school learning and positively facilitated professional development of the adults involved.

Keeling, R. (2011)- 'The Well Versed pilot project: An investigation into developing a bespoke qualification for poets working in schools'. Report No. RS01b/11. The Research Centre, CCN, UK.

This pilot aimed to create qualifications and accredited training for poets within schools. It also outlined the need for some occupational standards for the delivery of this work.

Jones, R. (2004) *Get Sorted - how to get organised, sort the budget and go for funding for your youth arts project!* **Artworks.** http://www.artswork.org.uk/artsplan-publications

A straightforward guide for kickstarting a youth arts project.

McCarthy, K. F. & Jinnet, K. J. (2001) *A New Framework for Building Participation in the Arts***. RAND Corporation. Pittsburgh.**

A research report from a US study aiming to better understand why individuals become more involved in the arts and advising organisations how to influence this process.

Freakley, V. & Neelands, J. (2003) *The UK Artist's World of Work***. Research in Dance Education. Vol. 4. Iss. 1. pp 51 – 61.**

This paper highlights the ongoing debate of the balance between academic and vocational training for students within the cultural sector. It highlights the fragmented nature of an artist's working life and asks how creative students (particularly dance) should be better prepared for the world of work.

Preston, J. (2007) Evaluating the Impact of the Early Years Arts Initiative – Working in Partnership. Vision in Practice, International Conference, 2007. Centre for Early Childhood Development & Education.

This paper outlines the positive impacts of artists working in participatory early years settings and also offers advice for best practice and accredited training for those wishing to work professionally in this area. It recommends the need to recognise a unified core set of basic skills by training agencies (FE and HE).

Scottish Arts Council (2007) *A sound investment – workforce development in music education***. National Centre for Performing Arts, RSAMD.**

This report gives an account of the work of music educators, their professional training and avenues for continuing professional development. It recommends the need to recognise a unified core set of basic skills in line with national standards to be used by musical training agencies (FE and HE). It also recommends more joined up thinking for music education policy and practice.

Scottish Arts Council (2002) *Making their mark: an audit of visual artists in Scotland.*

Research that highlights the work of visual artists within Scotland, defining the demographic and their practice, training, professional development, earnings, funding and facilities. It showed that over half of the sample used teaching as a source of income, and that there was an overall dissatisfaction in the opportunities for professional development. Although not specifically focused on participatory

practices, it provides some valuable insight into artists' routes into employment, qualifications, training and continuing professional development (CPD).

Scottish Arts Council (2003) *Audit of Dance Artist in Residence and Dance Development Posts.*

This research highlights the work of professionals in the discipline of dance. It highlights the need for professional development within workshop leadership, teacher training and the encouragement of national accredited qualifications.

Scottish Arts Council (2007) *Development of the Infrastructure and Support of Live Art in Scotland.*

This report outlines models of good practice within live art development. It highlights it as a potential area for arts participation, which is in need of being nurtured and encouraged by artists and administrators.

Staffordshire University (2012) MA Community and Participatory Arts Programme Specification. Faculty of Arts, Media and Design.

This accredited qualification provides a bespoke academic programme of professional development for those working in the participatory sector. The MA focuses upon discussion, critical debate and the application of work-related skills to enhance understanding of the broader policy context in which participatory artists are operating.

University of the West of England (2009) Graduate Certificate Participatory Arts and Media Professional Practice Programme Specification. Faculty of Creative Arts.

This qualification aims to improve the teaching and leadership skills of artists wishing to undertake participatory arts as a profession.

Burns, S. (2008) Dance Training and Accreditation Project. Dance Training and Accreditation Partnership (DTAP).

A report addressing the state of training for dance practitioners, which explores the need for more structured qualifications.

2.2   Quality and Models of Practice

These texts explore how measures and standards of quality are understood and outlines benchmarking processes and competencies aiming to ensure quality standards, derived from work in different countries, cultural settings and art forms.

Keywords and search terms: quality, practices, skills, standards, competencies, value

Arts Council England (2003) *Disability access: a good practice guide for the arts.* **ACE: London**

This work offers a guide for nurturing participation in the arts by disabled people, from active to receptive involvement. It also includes resources to aid implementation.

Arts Council England (2006) *Positive Pointers for Artists: using the arts to engage young people at risk.* **ACE: London.** Available to download from http://www.artscouncil.org.uk/publication_archive/

This gives a structured outline for artists when project planning and providing evidence and evaluation to ensure high quality within project work. Accompanying resources on preparation give added guidance.

Arts Council England (2006) *Providing the best.* **ACE: London.**

A toolkit for artists and arts organisations assessing the quality of arts projects involving children and young people.

Bailey, J. and Richardson, L. (2010) 'Meaningful measurement: a literature review and Australian and British case studies of arts organizations conducting "artistic self-assessment"'. Cultural Trends. 19: 4, 291— 306

The article reports on research measuring the performance of arts organisations in relation to "artistic vibrancy" which examined 29 Australian and UK performing arts organisations, including the Royal Opera House and Scottish Opera, to consider their processes of "artistic self-assessment". The article reviews literature concerning issues of community relevance, audience engagement and stimulation in relation to tools for self-assessment, peer review and performance management. Through research on its case studies, it identifies a range of different practices and models for reviewing, measuring and assessing performance and finds that not one size fits all. It concludes that:

> "...(T)here are common, good practice principles which could be useful to arts companies looking to establish self-assessment or review their existing assessment mechanisms. The examples demonstrate the benefits of a robust and meaningful artistic self-assessment process to an arts company's on-going improvement, audience engagement, artist and staff satisfaction, and – ultimately – artistic vibrancy. Funding agencies can also learn from the examples, recognizing that self-assessment is at its best when it is a collaborative process that suits the particular conditions of an art form and arts company. A company can employ both quantitative and qualitative methods to inform their artistic decision making, as long as they are not merely an added-on process to satisfy funders. Universal templates, if not created in genuine consultation with the sector, could result in "box ticking", which can obstruct meaningful artistic assessment." (Bailey and Richardson, 2010: 304)

Booth, E. (2009) *Thoughts on Seeing "El Sistema".* **Teaching Artist Journal. Vol. 7. No. 2. pp. 75 – 84.**

This article gives an exploration of the Venezuelan music-making model, which encourages children as young as 2 or 3 years old to take up an instrument. It focuses on the model's success factors and discusses its distinguishing characteristics.

Brown, A. S., Novak-Leonard, J. L. & Gilbride, S. (2011) *Getting In On the Act: how arts groups are creating opportunities for active participation.* **Focus. James Irvine Foundation. WolfBrown. October 2011, California.**

This paper summarises the role of participatory arts within the larger cultural ecology. It acknowledges the current seismic shift from 'a sit back and be told culture to a making-and-doing culture' (Brown et. al, 2011: 3) which has been largely influenced by an acceleration in technology and the Internet. It identifies that such growth has allowed for a wider platform in arts participation where 'We *all*' (Brown et. al, 2011: 4) can create, shape and influence culture. The paper begins by clearly defining the terminology associated within the sporadic paradigm of participatory arts. It then gives a brief description of the paradigm's many personal, community and social benefits and highlights emerging benefits as a result of its new ecological setting, such as a greater variety of audience preferences, thus more scope to improve audience development. It encourages artists, curators and administrators to embrace this current climate through manipulating the 'diversity of preferences, settings and formats' (Brown et al, 2011: 11), in order to improve attendance, programming, popularity and competitiveness. Although not thoroughly discussed it acknowledges the importance of space, place and setting in participatory arts (another keyword area). It also recognises missing research and areas or knowledge expansion. For example, advocacy literature surrounding arts participation focuses heavily upon arts education for children, but fails to provide evidence that this transfers into adult participation.

The paper highlights the many variations of participatory arts displayed through an Audience Involvement Spectrum. The scale ranges from receptive to participatory involvement, naming the five stages 'Spectating, Enhanced Engagement, Crowd Sourcing, Co-creation and Audience-as-artist' (Brown et. al, 2011: 4). Amongst these five stages of participation, Brown et. al also describes a further layer of creative control where participants hold curatorial, interpretive and inventive roles within the artistic involvement. Alongside the varying stages of involvement, these components allow for endless creative possibilities for arts organisations. The paper then goes on to describe various worldwide case studies combining the defined elements of arts participation. The case studies are complemented by some advisory questions 'for those who plan to conceptualize and implement an active arts program:

- What form(s) of artistic expression do you propose to engage (e.g. dance, music, sculpture, spoken word)?
- What scale or breadth of impact do you aim to make?
- How might technology be used to extend impact?
- What are you hoping to accomplish in terms of participant outcomes, audience outcomes and community outcomes?
- To what extent will the activity yield an artistic outcome that is visible to the community?
- What community partners might be brought into the project?
- What degree of technical proficiency is required of audience members or participants?
- Does the activity allow for solidarity participation (e.g., at home), social involvement, or both?
- To what extent will professional artists and curators be involved? What qualifications will they have?
- How many entry points into the project/activity can be created? Is the activity accessible to people who cannot physically attend?' (Brown et al, 2011: 23)

Burnard, P. & Swann, M. (2010) *Pupil Perceptions of learning with artists: A new order of experience?* Thinking Skills and Creativity. Vol. 5. Iss. 2. pp. 70 – 82.

This article reports a study on pupil's reflection of participating in workshops with 3 professional musicians. It then discusses the quality of students' experiences and learning outcomes.

DfES (2002) *Learning Through Culture: The DfES Museums and Galleries Education programme: a guide to good practice*. **Research Centre for Museums and Galleries.**

This is a comprehensive guide for incorporating education and participatory programmes into museums and galleries, revealing models of best practice.

Eger, J. M. (2006) "Building Creative Communities: The Role of Art and Culture." Futurist 40. 2: 18-24.

This article presents how cities can encourage community engagement within their citizens through arts initiatives. It claims that arts initiatives will be the main contributor in creating successful schools and universities in a vibrant twenty-first century city.

Lord, P., Sharp, C., Lee, B., Cooper, L., & Grayson, H. (2012) Raising the standards of work by, with and for children and young people: research and consultation to understand the principles of quality. NFER (National Foundation for Educational Research) for Arts Council England. Slough.

The work aims to reveal and debate the principles of quality underpinning work in the arts sector for children and young people. It examined how aspects of quality may be supported and measured through a set of frameworks and tools.

- The seven principles in improving quality were identified as:
- Striving for excellence
- Being authentic
- Being exciting, inspiring and engaging
- Ensuring a positive, child-centred experience
- Actively involving children and young people
- Providing a sense of personal progression
- Developing a sense of ownership and belonging

An underpinning principle was to complete the cycle of planning, monitoring, review and reflection to better understand the outcomes and impact of the work was identified as vital to the above.
Drivers for improving quality include: self-improvement, recognising excellence, comparing organisations/activities against a common standard and providing evidence of impact to demonstrate value. There was a strong influence on (self-improvement).

Aspects used to demonstrates outcomes of quality were:
- Artistic skills, knowledge and understanding
- Attitudes and values towards the arts
- Activity, involvement and progression in the arts
- Personal, social and communication skills
- Health and well-being
- Aspirations, careers and life pathways.

There were a range of approaches used to measure the above with little detail given and a focus on the short term rather than longer term impact.

Gaps and issues:

- Clear definitions, distinctions, principles and measures about the quality of the art itself.
- Specificity and differentiation by age and particular needs of individuals and groups.
- Guidance on measuring outcomes robustly and demonstrating quality.

The debates within measuring quality included:

- *How far do quality principles apply across the sector?
- *If self-improvement is the key driver, how do we ensure that the process is rigorous and achieves the desired improvement in quality?
- *How can barriers be best addressed?
- *To what extent is benchmarking and cross sector comparison necessary or desirable?
- *Conclusion and next steps.
- *The voice of children and young people themselves needs to be heard in the quality debate.
- *Arts Council's road map to include a continuation of the sector-led debate started here.

Key recommendations:
- Continue engaging with practitioners to develop and test the quality principles.
- Develop the Arts Council's relationship with the sector so leading practitioners become advocates for quality.
- Support knowledge sharing among practitioners
- Ultimately help ensure that all arts and cultural providers supporting work by, with and for children and young people are committed to monitoring quality and self-improvement.

Lowe, T. (2011) *Audit of Practice "Arts in Participatory Settings"*. **Helix Arts on behalf of Artworks North East.**

This audit was the first piece of work undertaken by Artworks: North East to gain a wider knowledge of the participatory practices being carried out by the organisations in the programme. Lowe acknowledges that this area of work is rich and diverse and although this can be advantageous, the work lacks a unified approach from every organization. To develop their knowledge, Artworks: North East approached each of the partnership organisations with specific research questions surrounding the delivery of their participatory arts practice, why they do it and their personal approach or philosophy towards participatory arts. They also asked them to comment on their participants, locations, management of excellence, language, employment of artists and training and development. Evidence showed that there were a range of commonalities across the organisations within 'art-making, engagement and outreach, provision of creative spaces and building communities of practice, training artists and others to undertake participatory work and supporting participant's creative progression' (Lowe, 2011: 5). It was deemed that this area of work provided rich and diverse knowledge, which needed to be highlighted and articulated within a typology. However, it was also thought that creating such a typology whilst the practice was still in development could inhibit creation of further knowledge associated with the discipline.

The main findings of the research revealed a great diversity in how partners described excellence within their work, partly due to a range of art forms and the subjective nature of judgment. Desired outcomes of each participatory setting are quite individual to the project aims and therefore what may be considered a standard of excellence in one scenario could not be assimilated to all. It was also evident that the varying forms of participatory practices have not been clearly categorized resulting in a lack of coherent language. Although some words occur more than others, there is no common language for

each genre. Work of Brown (2011) through the James Irvine Foundation has aimed to overcome these issues but Lowe believes categorisations are still unclear. He offers art making practice headings of 'co-produced participatory art, artist-authored participatory art and talent/skills development' (Lowe, 2011: 5). Lowe states that the area of participatory art lacks a common framework for defining its language and evaluating excellence. It was found that discrepancies also occurred across organisations in the rate of pay for artists and that there were significant gaps within training and development of employees. Organisations said this was due to a lack of resources and funding, meaning training could not be included within their budget.

Novak, J. L. & Brown, A. S. (2011) *Beyond Attendance: a multi-model understanding of arts participation.* **National Endowments for the Arts. Washington.**

This document is based on the 2008 Survey of Public Participation in the Arts for the United States. It aims to clearly define 'arts participation' in conjunction with cultural ecology, policy and practice. Participation is separated into three modes; attendance, arts creation and electronic-based media. The document aims to look between these modes, discussing the effects of the interaction between the three across various artistic disciplines. Through this research in then offers implications within practice, policy and research to provide a better quality of service for the future.

Newman, T. Curtis, K. and Stephens, J (2003) Do community-based arts projects result in social gains? A review of the literature in Community Development Journal. Vol. 38 No. 4 October 2003 pp. 310–322 community_arts_social_gains_lit_review.pdf

This paper outlines the social gains of arts projects and the need to evaluate and quantify these impacts of the creative processes to satisfy funders. It highlights issues of objectifying subjective quality standards in the area of community-based arts projects.

O'Brien, A. (2004) 'Teacher, mentor or role model: the role of the artist in community arts work with marginalised young people' *Change: Transformations in Education*, **7(2), pp74-88.**

This paper addresses emerging issues of delivering varying art projects with marginalised young people. It considers the differing styles and approaches of practitioners and considers which are the most effective.

Thomas, J. E. & Lyles, K. (2007) Creativity and Ageing: Best Practices. National Endowment of the Arts.

A review of professional participatory arts projects involving the elderly, discussing forms of best practice.

Webster, M. & Buglass, G. (..) Finding Voices, Making Choices: creativity for social change. Education Heretics Press.

This book is written by community arts practitioners; it defines and discusses the many processes involved within this work.

Wenger, E. (1999) *Communities of Practice: Learning, Meaning, and Identity.* **Cambridge University Press.**

Presents a theory of learning that starts with the assumption that engagement in social practice is the fundamental process by which we get to know what we know and by which we become who we are. This knowledge of social learning could impact the processes and quality of participation within the arts.

White, M. (2010*) Developing guidelines for good practice in participatory arts-in-health-care contexts.* **Journal of Applied Arts and Health, Vol. 1, Iss. 2. July 2010, pp139-155.**

This report develops guidelines towards a set of shared principles, which constitute good practice. This work highlights good practice within arts and health but also outlines difficulties in generalizing these codes of practice. It highlights the arts practitioner not as an artist but as a mediator for engagement with participants that facilitates planning, delivery and evaluation. It addresses aspects of quality and how to benchmark these against risks involved with the work.

White, M. & Robson, M. (2009) Participatory Arts Practice in Healthcare Contexts: Guidelines for Good Practice. Centre for Medical Humanities, Durham. Waterford Healing Arts. Arts Council Ireland.

Guidelines for Good Practice for artists and healthcare professionals engaging in participatory arts practice in healthcare contexts in Ireland.

Woolf, F. (2003) *Partnerships for Learning: A guide to evaluating arts education projects.* **ACE: London. 2nd edition.**
Available to download from http://www.artscouncil.org.uk/publication_archive/

This guide outlines five stages of evaluation for arts projects; planning, collecting evidence, assembling and interpretation, reflecting and moving forward, reporting and sharing. The aim is to create some common methods in evaluation, which should help to raise the standards of arts education projects.

2.3   Settings

These texts are identified with particular contexts and settings for participatory arts practice, including resident or neighbourhood communities, health and social care, criminal justice and other types of institutional settings. They also consider context as the types of delivery – e.g. workshop, open mic night, education programmes at artist centres.

Keywords and search terms: spaces, place, urban regeneration, centre, community development, economic development

Daykin, N. (200) Developing Social Models for Research and Practice in Music, Arts and Health: A Case Study of Research in a Mental Health Setting. IN Music, Health and Wellbeing. Ed. MacDonald, R., Kreutz, G. & Mitchell, L.

This chapter looks at the professional development of artists working in healthcare settings, noting the need for versatility and adaptability within the areas of arts therapy, community music and community arts.

Denmead, T. (2011) Meeting and extending participants: exploratory case studies of community artist pedagogy. Journal of Arts and Communities. Vol. 1. Iss. 3, July 2011. pp 235 – 246.

The article discusses ways in which three British community artists established relationships and used materials to nurture participation. It acknowledges the need to create and atmosphere of care in a neutral setting.

Evans, G. (2009) 'Creative spaces and the art of urban living'. In Edensor, T. et al (2010) Spaces of vernacular creativity: rethinking the cultural economy London: Routledge

This chapter gives an account of instrumental arts and creative practices that instigate urban regeneration. It focuses on how community arts initiatives have been a catalyst for social inclusion and diversity. The book 'Spaces of Vernacular Creativity' rethinks what constitutes creativity in our everyday lives. It also points to how creativity plays a role within economic development and urban regeneration, highlighting concepts such as the creative class, creative industries and bohemian cultural clusters where citizen participation is at the heart.

Fisher, M. T. (2003) Open Mics and Open Minds: Spoken Word Poetry in African Diaspora Participatory Literacy Communities. Harvard Educational Review. Harvard Education Publishing Group. pp. 362-389.

Fisher discusses the cultural practices that make-up the organization of participatory events, exploring participant motivations and how venues operate as sites for multiple literacies.

Gee, T. (2003) A Moveable Feast: Workshop. Dartington College of Arts.

Gee accounts the workshop setting as distinctive mode for creative production.

Grodach, C. (2010) 'Art spaces, public space, and the link to community development'. Community Development Journal. Vol. 45 No. 4 October, 2010 pp. 474–493 grodach_2009_art_spaces.pdf

This article argues that art spaces that are also public spaces have more potential to encourage community development. It examines the relationship between public space and community development at various different art spaces including artist cooperatives, ethnic-specific art spaces, and city-sponsored art centers in central city and suburban locations. Carl Grodach's research is based at the University of Texas.

Hillman, G. (1996) Artists in the Community: Training Artists to Work in Alternative Settings. Americans for the Arts.

Hillman gives a concise guide for American artists working in various participatory settings. Discussion of techniques and training for artists within different case studies gives clear direction for artists working in this area.

Markusen, A. & Johnson, A. (2006) Artists' Centres: impact on careers, neighborhoods and economies. Project on Regional and Industrial Economics, Humphrey Institute of Public Affairs, University of Minnesota Markusen_artists_centers.pdf

This paper researched the wealth of artist centres clustered in the State of Minnesota. It highlights the solitary life of an artist and displays how this case study offers an alternative model for working artists. It reveals that the model combated artist isolation and also enhanced creativity, community development, quality of work and business acumen. It offers recommendations for the development of similar models.

Markusen, A., Gadwa, A. & Shifferd, P. (2008) San José Creative Entrepreneurship Project: Artists' Resource and Space Study conducted for the City of San José, California in partnership with the Centre for Cultural Innovation.

The city of San Jose launched the Creative Entrepreneur Project, which aimed to improve San José's collective ability to support, attract and develop artists. In the knowledge that arts and cultural activities animate cities and encourage economic development, the project set out to survey artists working in an around San Jose to highlight aspects that needed nurturing. It discusses issues facing artists; self-employment, place of work, finances, equipment, training.

Matarasso, F. (2004) "Community" in Only Connect: Arts Touring and Rural Communities Comedia pp87-107. MatarassoOnlyConnect.pdf

This research looks at the impact of village hall performances by touring arts organisations on rural communities.

Miles, A. & Clarke, R. (2006) The Arts in Criminal Justice: A study of research feasibility. Centre for research on social cultural change. University of Manchester.

The impetus for this report stems from a need to satisfy the case for arts in criminal justice with policy makers. Miles outlines that although there is 'a plethora of indirect and testimonial evidence which supports the view that the arts 'work' in criminal justice settings, this does not match up to the requirements of 'robust' evidence of impact' (Miles, 2006: 11). Miles finds that this area of work lacks a robust methodology, theoretical frameworks and evaluation standards. The work is also inconsistently funded and therefore many of the projects are short term or one-offs. He concludes that the current limitations make it an unfavourable area for research and will reconsider this in the future if the area produces more long-term sequential projects.

Nehru, M. (2011) Literature as shared experience: the movement of literary workshops in revolutionary Cuba. IN Writing Under Socialism: studies in post-conflict cultures. Ed: Jones, S. & Nehru, M. Critical, Cultural and Communications Press: Nottingham.

This chapter outlines the literary workshop movement born in Cuba in the 1960s. These were policy initiatives, which encouraged Cubans to participate in cultural and educational activities. The priority was to reaffirm Cuban culture, keeping the Revolution strong whilst other socialist states collapsed elsewhere. It explains that the literary workshop movement has remained strong for nearly 50 years. It was cultural participation enforced on a mass scale, reaching thousands of citizens, with many participants benefitting socially and intellectually from the initiative. However, the writing also has an underlying tone of cynicism, noting that 'the workshops form part of a state-run bureaucratic system, so it is important to view their contribution to literary culture not as natural but as a being shaped by power, albeit a productive as well as controlling power' (Nehru 2011: 151). It acknowledges that Cuban

cultural policy oscillates between artistic freedom and greater ideological control. The workshops proved to influence a way of life and a literary culture. A larger amount of Cuban writers became present although the writing was considered lower in the literature hierarchy. It was also found that the main lasting impact upon citizens was down to the process of participation rather than the literary guidance. The settings allowed for more face to face and communicative dialogue between citizens.

Powell, R. (2001) Making places: working with art in the public realm. Public Arts.

This work provides a commentary on the current practice of public art settings for artists, planners and policy makers involved in the process.

Robinson, K. (2011) *Out of Our Minds - Learning to Be Creative.* Capstone, 2nd edn.

This book discusses the need for individuals to remain creative in order to flourish in this fast evolving world. It outlines how creativity can also positively impact the organisation of our education system and businesses.

Simon, N. (2010) *The Participatory Museum.* Museum 2.0.

This book suggests techniques for cultural institutions to develop visitor participation. It is divided into two parts Design for Participation and Participation in Practice. It gives a practical guide and also suggests current and dynamic methods of sustaining and encouraging evaluation.
Online version available at www.participatorymuseum.org/read/

2.4   Valuing Socially Engaged Practices

These texts focus on ways of articulating the value of arts practice which is specifically designed to produce social benefits, and includes some key commentaries on the methods and discourses of evaluating the social impacts of arts.

Keywords and search terms: visual arts, social engaged practice, transformative practices, aesthetics

Arts Council England (2010) *Adult Participatory Arts: Thinking it through. A review commissioned by 509 Arts.* **Arts Council England, London.**

This report reviews 13 London based arts organisations working with vulnerable or disadvantaged adults through a range of participatory settings. It highlights the varying work and its range of benefits and outcomes. It makes recommendations for future developments when working with this minority group, which could also adhere to other participatory arts.

Belfiore, E. & Bennet, O. (2010) *The Social Impact of the Arts: An Intellectual History*. **Palgrave Macmillan (reprint edition).**

This examines history, discourse, rhetoric and traditions relating to the thinking about instrumental and extrinsic outcomes of the arts, from Classical Greek civilization to the present day. It proposes that there has been a strong tendency to assume a relationship (both negative and positive) between the arts and social impacts which underlies all arts, cultural and social policy.

Carey, P. & Sutton, S. (2004) *Community Development through participatory arts: Lessons learned from a community arts and regeneration project in South Liverpool*. **Community Development Journal. Vol. 39. Iss. 2. Pp123 – 134.**

This paper looks at a large-scale community arts programme in the Speke/Garston area of Liverpool, UK. The aim of the project was to increase community involvement though a variety of participatory arts initiatives within a single, unifying project known as 'Closer'. Evaluation showed that experience of working on the project had been challenging, enlightening, enriching with the project being of value to communities, practitioners and policy-makers.

Cutler, D. (2009) *Ageing Artfully: Older People and Professional Participatory Arts in the UK*. **The Baring Foundation, London.**

This report begins by mapping 120 arts organisations currently working with the elderly through arts participation. It reviews this typology and notes a lack of arts policy, infrastructure and therefore funding for this work. It acknowledges the societal benefits and suggests areas of developments to improve the advocacy of this work.

DCMS (2007) *Culture on Demand: Ways to engage a broader audience*. **Department for Culture Media and Sport: London.**

This report focuses on ways of engaging disabled people, black and minority ethnic (BME) groups and lower socio-economic groups with cultural and sport activities. It outlines the drivers for involvement in such activities and promotes ways of stimulating activation.

Froggett, L., Little, R., Roy, A., Whitaker, L (2012) (2012) New Model Visual Arts Organisation and Social Engagement
http://www.uclan.ac.uk/schools/school_of_social_work/research/pru/files/wzw_nmi_report.pdf

This is a research project conducted by researchers from the Psychosocial Unit at UCLAN, supported by Arts Council England North West, The Gulbenkian Foundation and Northern Rock Foundation. The research aims were:
  • to characterise the socially engaged practices of four case study organisations and investigate how they might facilitate change for individuals and communities
  • to examine the ways in which these arts practices and change processes might be researched by developing a methodology sensitive to arts practice to account for their impact and influence.

The four case studies were Artangel (London) and Grizedale Arts (Coniston, Cumbria), FACT (Liverpool) and the Centre for Contemporary Arts (CCA) in Glasgow. The research report includes a short literature review focusing on definitions, practices and methodologies for evaluation, and reveals in detail the methodology of the research project, the conceptual apparatus applied and developed as part of the work and the key findings. These findings suggest the transformative practices of socially engaged arts revolve around the concept of an 'aesthetic third', a space which mediates self and identity and which mitigates risk in participation. The report concludes with a synthesis of key themes concerning the aesthetics, modes and recommendations for approaches to engagement found by studying these four organisational case studies and their institutional, policy and practice contexts.

Jermyn, H. (2001) The Arts and Social Exclusion: a review prepared for the Arts Council of England. London: Arts Council England.

This review gives a broad analysis of the arts and social exclusion. Firstly, how it can be measured, monitored and evaluated. Secondly, how the arts contributes towards combating social exclusion.

Matarasso, F. (1997) Use or Ornament? The Social Impact of Participation in the Arts. Stroud: Comedia.

This book evaluates the social impact of the arts participation within personal development, social cohesion, community empowerment, self-determination, identity and health and wellbeing. Its main findings conclude that participation in arts activities brings social benefits, which are integral to the act of participation in a safe environment.

Wilson, C (2008) 'Community engagement', *a-n Collections*, **September 2008, available from** **http://www.a-n.co.uk/publications/topic/447334 accessed 10 April 2012**

Introductory article to collection of six essays on different ways artists can engage with specific communities via residencies, collaborations, cross-cultural projects and research. Includes brief

historical background and discussion of community arts, participatory arts, and the focus on process over product and different models for socially-engaged artistic practice. Wilson distinguishes between public art works that may be situated within settings and communities and socially-engaged works, which aim to engender dialogue with and within social groups via artist- and arts-led processes. She suggests that such approaches work on the basis that "understanding of the collaborative posits the destabilisation of identities, of all parties, as a productive, rather than negative state" – they are collaborations with communities, negotiated and dialogical. The issues of instrumentalism and bureaucracy within the institutional context for commissioning of socially-engaged work are also discussed, and the question of whether these stifle "the organic quality of collective processes and scope of human interactions that are fundamental to this way of working" is raised. The article also considers the problem of "artist as social work" and multiple expectations and agendas of contexts where this "dialogic work" takes place, raising the tensions surrounding the prioritisation of social over aesthetic outcomes. These themes are raised and illustrated by the accompanying essays:

- Kathy Rae Huffman 'Central Asian Project' - describes a programme of residencies and cultural exchange between artists from the UK and Kazakhstan that took place between 2006-08.
- Catherine Wilson 'Dias & Riedweg: Border zones and poetic encounters' - addresses three collaborative projects by Rio de Janeiro-based Mauricio Dias and Walter Riedweg who develop works with communities and social groups often on the edges of mainstream society.
- Charles Danby 'Gayle Chong Kwan: Underground exchanges' - explores how Gayle Chong Kwan developed avenues of exchange centred on relationships with food through a community-based residency facilitated by Platform for Art.
- Kai Oi Jay Yung 'Guyan Porter residency' – interview with artist about his residency at Chandrasevana Creation Centre in Sri Lanka.
- Charlie Levine 'Rachel Grant and Stoke-on-Trent' - Charlie Levine on Rachel Grants' relationship to her home town and how she explored notions of community following an award from Longhouse, an organisation in the West Midlands that supports research projects by artists focusing mainly on the public realm.
- Rachel Lois Clapham 'Risking Radio Nights'- discusses David Blandy's Artangel commissioned project Radio Nights that aimed to uncover aspects of nocturnal London that would otherwise be invisible to regular city dwellers.

2.5   Critical Cultural Policy Studies and participatory practice

Belfiore, E. (2002) *Art as a means of alleviating social exclusion: does it really work? A critique of instrumental cultural policies and social impact studies in the UK.* **International Journal of Cultural Policy, 8.1.**

Belfiore discusses the UK government's growing interest in social inclusion, acknowledging the arts as a catalyst for this area, giving justification to public investment in the arts. The paper looks at the consequences of this new policy rationale on future funding.

Kumaraswami, P. (2009) *Cultural Policy and Cultural Politics in Revolutionary Cuba: Re-reading the Palabras a los intelectuales (Words to the Intellectuals).* **Bulletin of Latin American Research. Vol. 28, Iss. 4. pp. 527-541.**

A case study example of the role of literary participatory workshops as delivery strategy for Cuban cultural policies.

Maitland, H (2006) Navigating Difference: Cultural Diversity and Audience Development. London: Arts Council England, 2006.

This Arts Council report brings together the meanings of cultural diversity and audience development from a variety of arts managers, policy makes, artists, academics and audiences. It probes for a shared understanding of cultural diversity and scrutinises its meaning. It explores examples of practice in implementing cultural diversity and looks to how this effects audience development and participation.

Mirza, M. (2009) "Aims and contradictions of cultural diversity policies in the arts: a case study of the Rich Mix Centre in East London." International Journal of Cultural Policy. 15. 1 pp. 53-69.

This article discusses the ways diversity shapes how organisations engage with their audiences and whether cultural policies instigating diversity contradict universality. It uses the case study of the Rich Mix centre multi-faceted arts venue in London's ethnic East End.

Rimmer, M. (2009) "'Instrumental' playing? Cultural policy and young people's community music participation." International Journal of Cultural Policy. 15. 1 pp71-90.

This article accounts how recent local community music projects can aid inclusion for young people at risk of failing mainstream education. Through combating social exclusion this approach has been criticised has an 'instrumental' use of the arts. The paper gives an analysis of the negative impacts such cultural policies can have on participatory activity.

Practice

3   Practice

3.1   Skills, Training and Written Handbooks

This list of references (partially annotated) features skills audits, guides and handbooks and occupational standards frameworks for training and professional development for artists.

Bessette, G. (2004) Involving the Community: A Guide to Participatory Development Communication.

Chambers, H. & Petrie, P. (2009) *A Learning Framework for Artist Pedagogues.* **National Children's Bureau.**

A draft learning framework for artists who work with looked after children covering principles and values, workforce knowledge and skills, quality indicators, training and networking, quality improvement of work and accreditation.

Cotter, A. et al. (2001) *Getting Everybody Included.* **Magic Me.**

Creative & Cultural Skills (2010a) 'Sector Skills Agreement for the creative and cultural industries: An analysis of the skills needs of the creative and cultural industries in England' (December, 2010) http://www.ccskills.org.uk/LinkClick.aspx?fileticket=PSPfacc%2F4yc%3D&tabid=822 [Accessed 2nd May 2012]

The Sector Skills Agreement brings together labour market intelligence from across the creative and cultural industries, and provides an assessment of the industry's skills requirements, the development of the workforce and likely future scenarios. The Agreement for England notes that, on the whole, the sector tends to be highly qualifes, but that a third of employers feel that there are skills gaps in their current workforce. These skills gaps tend to relate to: 'information communication Technology (ICT), marketing and technical skills.'

The report brings together workforce statistics, including size and average wage of key professions in the creative and cultural industries which includes (visual) artists, musicians, actors and entertainers and authors and writers. There is also information about the percentage of these professions with key qualification levels (predominantly offering an assessment of those with NQF Level 5 or above, and those with lower levels of qualifications).

The Agreement identifies training for those in the category 'Associate professional and technical occupations' – which includes most artists – as a priority, though it is worth noting that this seems partly to relate to assumptions that increased numbers of 'offstage/backstage' roles being required in the future. What is perhaps most interesting in employers' responses was the fact that only 6% felt that skills gaps were caused by the 'limited availability of relevant training'. The majority raised issues to do with finding time and finance for training as the major barriers to engaging with training. There was also a marked preference across the sector for informal (mostly non-accredited) training.

Creative & Cultural Skills (2010b) 'Sector Skills Agreement for the creative and cultural industries: An analysis of the skills needs of the creative and cultural industries in Wales' (December, 2010) http://www.ccskills.org.uk/LinkClick.aspx?fileticket=Yy5ZoK1fGWo%3D&tabid=822 [Accessed 2nd May 2012]
Report shows similar findings to those identified for England (CCS, 2010a).

Creative & Cultural Skills (2011) 'Sector Skills Agreement for the creative and cultural industries: An analysis of the skills needs of the creative and cultural industries in Scotland' (April, 2011) http://blueprintfiles.s3.amazonaws.com/1321359269-Creative-Cultural-Skills-Scotland-Sector-Skills-Assessment-for-the-creative-and-cultural-industries-2010-11-FINAL-copy.pdf [Accessed 2nd May 2012]

Report shows similar findings to those identified for England (CCS, 2010a).

Creative & Cultural Skills (2010c) 'Sector Skills Agreement for the creative and cultural industries: An analysis of the skills needs of the creative and cultural industries in Northern Ireland' (December, 2010)

http://www.ccskills.org.uk/LinkClick.aspx?fileticket=vcockOZKZOg%3d&tabid=822 [Accessed 2nd May 2012]

Report shows similar findings to those identified for England (CCS, 2010a).

Creative & Cultural Skills (2011) *National Occupational Standards for Dance Leadership* **(February, 2011) http://www.ccskills.org.uk/LinkClick.aspx?fileticket=9Gt0X3uBGQ0%3d&tabid=837 [Accessed 3rd May 2012]**

National Occupation Standards (NOS) relate to specific professions or jobs, and provide a list of things an individual needs to know and be able to do in order to fulfill a role successfully. CCS has worked with partners from across the creative and cultural industries to develop a number of NOS. Currently; there are 19 sector-specific NOS, with six in 'Technical Theatre and Live Production/Performance' and three for sub-areas of 'Music Businesses'.

The NOS for Dance Leadership offers a specific definition of what 'leading dance' means:

> 'this term is used to distinguish it from coaching and instructing, which whilst they form an important part of this work do not describe all competencies required for leading dance. In addition to, or sometimes instead of, adhering to a syllabus, tradition or curriculum built around a dance style or education, the dance leader will make opportunities for creative input from participants to shape their dance or dance programme. 'Leading' dance requires a practitioner to be able to research, plan, set up, market, teach/facilitate/make and evaluate dance with specified groups and/or individuals in a range of contexts.'

There are at least a number of activities specified within this definition, which appear coherent with the activities of artists working in participatory settings. The NOS goes on to identify 23 areas in which there are then specific items of knowledge and understanding required, and detailed performance criteria.

The 23 areas are:

1. Evaluate and communicate your skills in leading dance
2. Identify, research and understand your market
3. Identify and communicate to others, [sic] your personal skill and contextual knowledge of your dance style(s)
4. Communication how you carry out creative and composition skills appropriate to your target market
5. Communicate your competence and readiness to lead dance with specific groups of people and/or places
6. Use different media and methods to communicate with your target market
7. Design programmes of dance work that are appropriate to specific groups and individuals
8. Manage expectations with participating individuals, groups, funders and partners
9. Build relationships and trust with and within community groups to inspire take up to your session(s)
10. Build trust with host organisations and funders
11. Encourage involvement and collaboration with supporting teams
12. Deliver safe and effective dance leading
13. Engage and manage groups through your dance leadership in a creative context
14. Demonstrate technical skill and knowledge in leading your dance style(s)
15. Structure dance for engagement of participants and groups
16. Collaborate with other art forms
17. Work with volunteers, support workers and managers
18. Evaluate the impact of your dance leading through engagement with your groups and stakeholders
19. Communicate the results of evaluation the impact of your dance leading
20. Develop awareness in your participants and group
21. Recognise your professional development needs
22. Research, identify and resource your continuing professional development
23. Reflect on and resource your professional delivery

Creative & Cultural Skills (2008) *National Occupational Standards for Community Arts* **(March, 2008)**
http://www.ccskills.org.uk/LinkClick.aspx?fileticket=C53W%2bHEaZsI%3d&tabid=837
 [Accessed 3rd May 2012]

There is also a set of National Occupational Standards for Community Arts, which were originally developed alongside the Creative Apprenticeship Community Arts pathway. The majority of the skill areas referred to within the Community Arts NOS suppose that the role is largely administrative, and therefore does not engage with areas of artistic practice relevant to artists working in participatory settings, in the way in which the NOS in Dance Leadership does.

Dust, K. (1997) *Artists in Schools: a Handbook for Teachers and Artists.* **NFER.**

This document gives knowledge and advice of running arts workshops in schools. It develops the skills of both artists and teachers so that both roles can learn from one another.

Available as free download from http://www.nfer.ac.uk/publications/11113/

Federation of Music Services (2002) *A Common Approach (Revised and Expanded)***. National Association of Music Education, Royal College of Music. Faber Ltd.**

This manual gives a description of the required skills and resources needed for instrumental musical teaching. It is divided into instrument specific categories for the relevant teachers.

Jones, C. (1999) *Working in Schools: A Practical Guide to the Partnership***. Independent Theatre Council.**

Jones, R. (2004) *Get Sorted.* **Arts Plan.**

Langford, S. & Mayor, S. *Sharing the Experience: How to Set up and Run Arts Projects Linking Younger and Older People.* **Magic Me**

Manser, S. & Wilmot, H. (2001) *Artists in Residence: a Teachers' Handbook***. London Arts Board.**

Moloney, O. (2006) *Age and Opportunity Guidelines for Working with Older People in the Arts: A Resource for Bealtaine Organisers and Others Involved in the Arts and Older People.* **Age and Opportunity, Ireland.**

Robinson, K. (2002) The Art of the Animateur – An investigation into the skills and insights required of artists to work effectively in schools and communities. Animarts. Guildhall School of Music and Drama.

Rose, C., Beddell, C. & Roberts, A. (1998) *Building Better Relationships with Schools: A Guide for Arts Organisations***. Eastern Touring Agency.**

Sellers, E. (2011) *Participatory arts training audit***. Artworks Cymru. Paul Hamlyn Foundation.**

This is an audit of training infrastructures for artists wishing to or currently working as a participatory facilitator. It outlines formal courses alongside other informal, ad hoc training regimes. The research shows a pressing need for more formalised training structures within this field, alongside a more holistic approach across all art forms.

Voluntary Arts Network (2007) *Older People and Voluntary Arts – Steps to Meaningful Participation.* **Briefing 104.**

Wilkinson, C., et al (2003) *Art & People: A practical guide to setting up and running arts projects in the community.* **Slough Borough Council.**

3.2   Networks and Infrastructure mapping

The following are some of the professional networks and membership organisations whose role includes supporting the continuing professional development of artists working in participatory settings. This list is not exhaustive, and does not feature agencies and organisations working in sub-national or regional levels. A more comprehensive audit of professional networks and associations would be useful as a form of stakeholder mapping, if not already undertaken by the ArtWorks pathfinders.

Artsdevelopmentuk.org

This is a professional membership organisation that aims to enhance the collaboration of professional artists.

Artswork.org.uk

Artswork are a youth arts development agency, which has young people at the heart of its work. Their projects are catered for this age group, but they also develop and nurture young arts practitioners through professional development and training.

'Bridge organisations'

2011-2012 was the last year in which the Arts Council funded the Creative Partnerships programme. In the place of Creative Partnerships, a number of organisations have been designated 'Bridge organisations'; most of these organisations had previously been delivering the Creative Partnerships programme in regional areas. These organisations are funded separately by Arts Council England for their Bridge activities. Some are also existing National Portfolio Organisations. The focus for Bridge organisations will be:

> 'on connecting schools and communities with the full National portfolio network and other high quality arts and culture organisations, getting more art into schools and communities and tapping into co-commissioning opportunities for NPOs, other arts organisations and artists.'

Most Bridge organisations are still working through a consultation period. It is worth recognising the current impact of (through Creative Partnerships) and potential importance of this kind of formal brokering service in determining the processes through which artists gain work and develop their practice, as well as its value to commissioning and organisational partners. Some Creative Partnership organisations were previously involved in projects such as developing initial teaching training with HEIs, so there may be other ways in which Bridge organisations can be important in the context of ArtWorks. A New Direction, the Bridge organisation for London, are a partner in the ArtWorks London: Shift pathfinder.

ccskills.org.uk

Creative and Cultural Skills work to improve the provision of skills and training for the creative and cultural industries, working across England, Wales, Scotland and Northern Ireland. They work to set National Occupational Standards and issue authority for apprenticeships and training. It is licensed as a Sector Skills Council by the Secretary of State for Business, Innovation and Skills. They also provide a national venue based academies for creative career paths and offer sound career advice in their online networks.

Cloreleadership.org

The Clore Leadership programme is an initiative of the Clore Duffield Foundation. The programme offers fellowships and short courses across a variety of artistic disciplines alongside arts administration

and cultural policy. Their mission is to improve leadership roles of those working in the cultural and creative sector.

Connectedculture.co.uk, 2012.

Connected Culture is a network for those involved in adult participatory arts. It has a specific aim of seeking to raise the profile and status of adult participatory arts, and of sharing ideas and practice. The member directory includes both individuals and organisations. Recent activity has included supporting a national conference 'Because we're worth it' (with mailout.co.uk).

Connected Culture has also trialled a peer review process, connecting those with projects to be reviewed with reviewers. As part of this process, a discussion forum was held and a cluster of value were identified which contributors felt they shared in the way in which they used their own language to ascribe value to participatory arts:

> **'Creativity**: happiness, challenge, celebration, honesty, desire, wellbeing, passion
> **Equal voices**: support, accessibility, openness, diversity, inclusion, language
> **Social change**: emotional resonance, human rights, empowerment, compassion, dialogue, developmental'

These are worth reflecting upon in the context of discussions about different approaches and value-bases in participatory arts, and also in the context of a potential shared understanding of what might constitute 'quality'.

Earlyarts

A membership network for 'people working creatively with children and families in the arts, cultural and early years sectors', it is funded by PHF, Arts Council England and Isaacs UK. Like Connected Culture, Earlyarts have articulated a set of values, which may be useful to consider in the context of discussions about quality, motivation and professionalisation of artists' practice in this area.

> **'**Our Values'

We believe in...
- Children as purposeful, powerful, inspiring and intelligent human beings in their own right.
- The importance of nurturing children's innate creative potential from birth.
- The transformational ways in which cultural opportunities and creative environments can help children develop.
- The power of collaborative working to spark off ideas that brings children's learning to life.
- Empowering professionals to have confidence in their own creative leadership skills.
- The important role of families in supporting children's play.
- The importance of rigor, research and quality in all creative practice.
- Our collective and individual responsibility to do everything we can to help children become confident, expressive, well balanced and happy.'

Amongst the services offered is an element called 'Creative Training', which includes a directory of 'creative trainers' and a series of courses and seminars, which members and non-members can book. The training elements range from practical workshops to more policy-oriented seminars.

Engage.org

A professional body, which promotes greater understanding of visual arts through engaging with artists, public, galleries and educators.

Full Circle Arts.co.uk

Full circle arts provide practical resources and services for artists working the participatory sector. It also has its own training infrastructure named the 'young artists development programme'.

ISME.org (International Society for Music Education)
ISME is a worldwide organisation that seeks to celebrate the diverse ways that people engage with and develop through music. Founded in 1953, ISME represents an international, intercultural network of professionals who promote music learning. It has a commitment to culture, education, cultural heritage and evidence-based policy and practice.

Mailout.co.uk

Specifically targeting those working in and practicing 'participatory arts', mailout.co.uk run a range of services, including a website, bi-monthly magazine, a shared press office function, events and information and advice services. The recent national conference 'Because we're worth it' (produced with Connected Culture) had some involvement from ArtWorks, and seems to help confirm the existence of a distinct (though not separate) participatory arts sector, as well as the prevalence of the term 'participatory arts' itself. Amongst other things, the website carries job, training and other advertisements, some of which are aimed at artists and individual practitioners.

National Skills Academy: Creative and Cultural Skills (www.nsa-ccskills.co.uk)

This is a membership network of over 230 theatre and live music employers and 20 colleges throughout England. It aims to recognise, develop and improve skills opportunities for those entering this world of work or currently employed within it. The named colleges are situated across the UK and the programme offers yearly conferences, apprenticeship training and masterclasses.

Youth Music's Music Leader

Music Leader aims to raise the quality, value and impact of music leadership in the UK. It is funded by Youth Music and consists of a network which supports the development of the music leading workforce offering advice, guidance, training, network opportunities, codes of practice and online resources.

Policy

4 Policy

4.1 Education

National Advisory Committee on Creative and Cultural Education, (1999). *All our futures: creativity, culture and education*.

This key report to the Secretaries of State for Education and Employment and for Culture, Media and Sport raised concerns about quality assurance and evaluation, which, in many ways, are still relevant (pp.147-148). It advised that DCMS should:

> 'co-ordinate the development of a quality assurance system for partnerships between artists, arts organisations and the formal and informal education sectors.'

It also raised issues about the training of artists (pp.182-184), and recommended the monitoring and expansion of schemes such as those in place for linking music conservatoires and teacher training institutions. It made two overarching recommendations for the future training of artists:

> 'x. Higher education institutions and cultural organisations should develop partnerships to provide accredited programmes of continuing professional development for artists and other specialists working in education.
> xi. Training programmes for professional artists should include and placements to prepare students for work in education and community projects.' (p. 187).

Henley, Darren (2011) *Music Education in England. A Review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport.* **(DfE, DCMS: London, February, 2011)**

Music Education in England, was an independent review undertaken by Classic FM Managing Director Darren Henley for DfE and DCMS, into music education. The review makes 36 recommendations, including: a National Plan for Music Education, to enable more coherent/consistent delivery; that music education should remain a statutory part of the National Curriculum; that some central government funding should continue to be ring-fenced to support music education; and that collaborative geographically-specific delivery, through Music Education Hubs, should be encouraged. DfE issued a response which showed some enthusiasm for the National Plan, but caution over a number of other areas (particularly in respect of the forthcoming National Curriculum review). Arts Council England is currently handling the funding which has been attached to the Music Education Hubs.

Perhaps the most important recommendations in terms of the career development of musicians were those around a new qualification for 'music educators'. Henley nods to the Diploma in Dance Teaching and Learning, and suggests it as a possible model for his Music Education Qualification. He anticipates the qualification as being:

> 'primarily delivered through in-post training and continuous professional development....It would be as applicable to peripatetic music teachers as it would be to orchestral musicians who carry out Music Education as part of their working lives.'

In addition to this specific recommendation, Henley places emphasis on the role of conservatoires in supporting undergraduates to study the necessary areas to graduate from a conservatoire with the Qualified Music Educator award. He also recommends that conservatoires consider working with Teach

First to encourage musicians to teach in schools prior to moving on to their performance careers. Finally, Henley also cites an absence of leadership training for Music Educators, and recommends that investment should be made in this area. Elsewhere in the review, there is also a recommendation that a single register of music educators be established (replacing the currently pair of voluntary registers run by the Incorporated Society of Musicians and the Musicians' Union), to support parents and carers to have confidence in the choices they make.

Department for Education (2011) *Music Education in England. The Government Response to Darren Henley's Review of Music Education.* **(DfE: London, February 2011)**

The government's response to Darren Henley's review was broadly warm to the recommendations of the review. In relation to the specific recommendations noted in the previous entry, DfE said:
- It saw the value of 'professionalising the music education workforce' via a qualification, and would talk to the TDA, HEIs and other ITT providers about this.
- It would work with Teach First to encourage musicians to consider engaging with the scheme.
- It would work through the establishment of a National Plan for Music Education to consider the issue of leadership.
- It would discuss with the MU and ISM how a database register might be set up.

Department for Education (2011) *National Plan for Music Education – The Importance of Music*. **(DfE: London, November 2011).**

The National Plan for Music Education followed the government response to Henley's Music Education Review. In the section entitled 'Workforce and Leadership', the role of Music Education Hubs in ensuring the CPD of their own workforces, and in potentially supplying CPD activities which could be bought in by schools for teachers, is outlined. In relation to qualifications for the non-school-based workforce, the National Plan specifically refers to work undertaken by the Arts Council with CCS, key stakeholders, TDA and FE providers in developing qualifications for 'creative practitioners. It goes on to say:

> 'This work builds on an audit of qualifications for practitioners, and the resultant qualifications will be independently assessed and accredited and are likely to be modular. The Arts Council/CCS stakeholder group will look at whether those obtaining a certain mix of modules could be accredited as music educators. When complete in 2013, these developments will help to ensure the wider music workforce is better skilled and properly recognised for their role in and out of school.'

In respect of leadership, the National Plan only specifically considers the requirement for good leadership of the Music Education Hubs, and outlines how the application process to be a hub will require demonstration of a track record in leadership.

Department for Education, (2011). *The Framework for the National Curriculum. A report by the Expert Panel for the National Curriculum review* **(DfE: London, December 2011).**

The review of the National Curriculum was announced in 2011; whilst there is still significant activity to be undertaken before definite decisions are made, it is the government's intention to 'slim-down' the statutory curriculum in order to establish the core knowledge areas which children and young people should develop, and beyond this to enable schools to make more of their own choices about the remainder of the school curriculum activity. In the context of this intention, there has already been

some debate in key areas about the potential for arts and cultural subjects to find themselves no longer part of the statutory curriculum.

The expert panel report, *The Framework for the National Curriculum*, confirms the principle that "schools should be given greater freedom over the curriculum", and draws a very specific difference between the National Curriculum – determined centrally, by government – and the school curriculum – the wider curriculum experience. This does not, however, mean that subjects are either required (as part of the National Curriculum) or otherwise completely optional, as the following quotation from the report shows:

> "Evidence on the importance of curricular breadth persuades us that most existing curriculum elements should be retained in some statutory form. However, we recommend that some subjects and areas of learning should be reclassified so that   there is still a duty on schools to teach them, but it would be up to schools to determine appropriate specific content. In other words, there would no longer be statutory Programmes of Study for such subjects."

The report includes recommendations to change the current structure of Key Stages, creating a two-year KS3 and a three-year KS4, though the review notes some significant potential challenges in delivering this.

It also outlines several options for recommendations, the second of which lists art and design and music as foundation subjects at Key Stages 1-3. The report suggests that Foundation subjects will:

> "be specified for each relevant key stage through significant but refined and condensed Programmes of Study, with minimal or no Attainment Target"

There is also a recommendation that "the arts and music" should be made compulsory at Key Stage 4, as part of what will be called the "Basic Curriculum", which allows schools to determine content.

Henley, Darren (2012) *Cultural Education in England. An independent review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport.* (DfE, DCMS: London, February, 2012)

Following on from the Darren Henley's review of music education, DfE and DCMS requested a review of cultural education. The review, published in February 2012, makes some broad statements:
- That every child should have access to a rounded cultural education, and that this be enshrined to some extent in the national curriculum
- That a National Plan, and greater co-ordination and standardisation in certain areas, is required
- That there should be more co-ordinated work, from DCMS and DfE at government level, through the arms-length bodies and to a local level, connecting schools and cultural resources.

The review contains a section specifically on the workforce for cultural education, and includes the following recommendations:
- Recommendation 15 – connecting teachers to the cultural industries, to support their own practice and ensure that they know what is available
- Recommendation 16 – a package of learning resources to support teachers

- Recommendation 17 – new qualifications for 'cultural practitioners', supporting them to 'professionalise and give greater recognition to this part of the workforce'.
- Recommendation 18 – protecting the funding for conservatoires and other specialist HE institutions for training in cultural/arts practice

In respect of recommendation 17, Henley notes that Creative and Cultural Skills have already been charged with developing an appropriate suite of qualifications for practitioners in this area.

In addition, there is a recommendation for 'cultural education ambassadors' to be developed from well-known names in this area, to raise the profile of this kind of activity.

Finally, there are a range of recommendations relating to quality, including the broadening of Artsmark and Arts Award usage, and the role of Ofsted in ensuring delivery of quality cultural education by schools.

Department for Education (2012) *Cultural Education in England. The Government Response to Darren Henley's Review of Cultural Education.* (DfE: London, February 2012)

The government's response to Darren Henley's review was (as with the music education review) broadly warm to the recommendations of the review. In relation to the specific recommendations noted in the previous entry, DfE said:
- It committed to the development of a National Plan, and agreed that improved co-ordination and partnerships should be supported.
- It agreed with the emphasis on Artsmark and Arts Award for future wider use.
- That the remit of Bridge organisations would be widened to include heritage and film.
- That it agreed broadly with the workforce recommendations made, and noted (as Henley does) the work the Arts Council and CCS were already undertaking on qualifications (effectively the government response does not commit to anything beyond this).

The government was less keen to commit or offer detail about its views on the role of Ofsted or place of cultural education within the curriculum review.

Rogers, R. (2005) *The Music Manifesto Report No. 1.* London: The Music Manifesto.

This manifesto gives a broad critical perspective of the current state of music education and musical training.

Rogers, R. (2006) *The Music Manifesto Report No. 2: A Consultation for Action.* London: The Music Manifesto

The report gives a clear aim to provide music opportunities for all children, but it identifies a lack of clear co-ordination and unified framework to implement this. It produces a proposed framework, which acknowledges collaborative music education hubs as a way forward in creating more joined up thinking.

4.2   Literature reviews

Navigator (2012) 'Mapping resources across partners – Bibliography' ArtWorks Navigator Report Phase One: April 2011 – January 2012, Appendix A

An annotated bibliography of documents identified through the mapping of resources "that are inspirational for artists leading in participatory settings". Although many of these were not artform specific, the bibliography identifies and categorises some resources by artform and includes handbooks, journal and magazine articles and online resources as well as general background reading.

Annotated Bibliography & 'Dirty' Bibliography from Sophie Leighton-Kelly, Research and Evaluation Coordinator, Barbican and Guildhall School of Music & Drama

McKay, G. & Higham, B. (2011) 'Community Music: History and Current Practice, its Constructions of 'Community', Digital Turns and Future Soundings'

AHRC Connected Communities literature review by Professor George McKay, University of Salford and Ben Higham; AHRC - From Navigator's annotated bibliography: "A key text for community musicians in understanding their place and progress, produced as the lead output of an AHRC Connected Communities programme research review". Available to download at http://salford.academia.edu/georgemckay/Papers/1117860/Community_Music_History_and_Current_P ractice_its_Constructions_of_Community_Digital_Turns_and_Future_Soundings

Annotated Bibliography of Community Music Research Review
http://salford.academia.edu/georgemckay/Papers/1115916/Annotated_Bibliography_of_Community_ Music_Research_Review_AHRC_Connected_Communities_Programme

POLCA (2009) 'Literature review on Community Arts', conducted by the University of Molise, January 2009 – available from http://www.seniorcommunication.eu/index.php?option=com_content&view=category&layout=blog &id=29&Itemid=185 accessed 10 April 2012

Power of Local Community Arts (POLCA) is an EU funded project examining "different good practices of Community Art in Europe" with respect to facilitating intercultural dialogue, coordinated by Spectrum Gelderland Centrum Maatschappelijke Ontwikkeling (Spectrum Gelderland Centre for Societal Development), The Netherlands and with Belgian, Italian and Austrian partners. Community Arts is defined as "a method of learning by art with its goal to make experience and value the local culture in comparison with the other cultures (to create an intercultural dialogue). The art is a bounding means in learning-processes to develop the intercultural dialogue which increases social cohesion and participation of inhabitants". The project ran a series of six transnational meetings, as well as local arts projects and research. The literature review was developed in order to assist this work. It includes the headings:
- Community art: general elements
- The role of Community Art in society
- How does the arts contribute to a democratic process of social inclusion?
- The Power of Local Community Art"

It discusses various issues in reference to the northern European context and agendas concerning interculturalism, and also includes a short bibliography of US, European and some UK writing about and relevant to community arts as well as set of resource links. The outputs of the project in terms of new

European methods and tools for community arts practices were disseminated through meetings and newsletters and via the website.

Consilium (2012) 'Literature Review' from 'Skillset Research and Gap Analysis for Artists Working in Participatory Settings' – available from http://www.creativescotland.com/explore/projects/artworks-scotland/commissioned-research [Accessed 2nd May 2012]

This literature review forms part of a wider survey of activities and learning about artists working in participatory settings, with a particular focus on the Scottish context and on looking for/working towards 'a systematic and strategic approach to supporting skills development support for artists (across artform) working in participatory settings'. The review particularly considers what has been learnt through evaluations and audits undertaken by the Scottish Arts Council, and from recent analyses undertaken by Creative and Cultural Skills in respect of Scotland. It acknowledges a wealth of literature which provides guidance for artists working in particular areas of practice and settings, and also looks at two competency frameworks, put forward by Creativity, Culture and Education (CCE) in 2009 and by the Consortium for Participatory Arts Learning (C-PAL) in 2011. The review concludes by indicating that much of the learning from activity taking place in participatory settings has not extended to questions about the support required by artists to develop appropriate skills and experience. It identifies a range of positive things – the a focus on skills development in Scottish Government's Education and Culture Action Plan and the two competency frameworks – which could be further built upon. The review concludes by indicating that further specific research is required:

> ' Specifically further research is required in order to identify firstly what skills are required to work within the settings, secondly what skills development support is needed for the sector and thirdly artist' views on the format and structure of the support dependent on career stage.'

Jones, K. 2009. *Culture and creative learning: a literature review*. Newcastle: Creativity, Culture and Education

Reviews debates relating to 'culture' and 'creativity' in education in English, since 1944.

Fleming, M. (2010) *Arts in Education and Creativity: A literature review*. 2nd ed. London: Creativity, Culture and Education.

> 'This review examines the development of arts education and its relationship to the concept of creativity. Its aim is to provide a review of some of the key literature which explores arts education, its traditions and distinct subject issues, and how these either differ or overlap with more general writings on creativity.'

4.3   Bibliographies

The following bibliographies draws together key texts used in teaching and training in higher education, by subject area, art form and /or practice focus.

4.3.1   Applied Theatre, Performance and Drama

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Artaud, A. (1990) *The Theatre and its Double*. **Trans. Victor Corti. London : Calder.**

Ayckbourn, A. (2004) *The Crafty Art of Playmaking*: **Faber & Faber**

Babbage, F. (2005) *Augusto Boal.* **Palgrave**

Baim, C. Brookes, S. Mountford, A. (2002) *The Geese Theatre Handbook: Drama with Offenders and Young People at Risk.* **Waterside Press**

Balfour, M. ed. (2004) *Theatre in Prison: Theory and Practice* **Intellect Books: Bristol**

Barker, C. (1977) *Theatre Games: A New Approach to Drama Training.* **Methuen Publishing**

Barnes, S. (2009) Participatory Arts with young Refugees. London, Arts in Education: Oval House Theatre.

Best, D. (1992) *The Rationality of Feeling* **The Falmer Press: Brighton**

Bhabha, H. (2004) *The Location of Culture* **Routledge: London & New York**

Bharucha. R, (1993) *Theatre and the World: Performance and the Politics of Culture* **Routledge: London**

Bial, H. ed. (2004) *The Performance Studies Reader* **Routledge: London & New York**

Birringer, J. (1991) *Theatre, Theory, Performance* **Indiana University Press**

Blatner, A. (2007) *Interactive and Improvisational Drama: varieties of Applied Theatre and Performance* **iUniverse.com**

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Boal, A .(1992) *Games for Actors and Non-Actors.* **Routledge**

Boal, A. (2006) *The Aesthetics of the Oppressed.* **Routledge**

Bogart, A. (2001) *A Director Prepares: Seven Essays on Art and Theatre* . **London: Routledge.**

Bolton, G. (1979) *Towards a Theory of Drama in Education* **Longman: London**

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Bottoms, S. & Goulish, M. (2007*) Small Acts of Repair: Performance, ecology and Goat Island* London & New York: Routledge

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Clifford, S. & Herrman, A. (1999) *Making a Leap, Theatre of Empowerment: A Practical Handbook for Creative Drama with Young People* Jessica Kingsley: London

Cohen-Cruz, J. (2005) *Local Acts* Rutgers University Press: New York

Coult, T. & Kershaw, B. (1983) *Engineers of the Imagination: Welfare State Handbook* Methuen

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