

Bibliography: Artists Working in Participatory Settings

As part of its programme Artworks Navigator developed this bibliography to identify and present a range of available resources for artists working in participatory settings.

Produced with funding from the Paul Hamlyn Foundation as part of the ArtWorks special initiative.



ArtWorks: Developing Practice in Participatory Settings

Paul Hamlyn Foundation is delivering a Special Initiative to support the continuing professional development of artists working in participatory settings.

ArtWorks: Developing Practice in Participatory Settings is a workforce scheme that seeks to meet the needs of artists at different stages in their careers – from the aspiring young artist embarking on training, to experienced practitioners who wish to progress their output. It is seeking to build on good practice to enhance the existing development infrastructure.

ArtWorks is a Paul Hamlyn Foundation Special Initiative with funding and support from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme.

Five pathfinders have been funded to deliver ArtWorks and each pathfinder programme comprises a cluster of different organisations – artists, arts organisations, employers, training providers – working together in partnership.

Artworks Navigator

Navigator is one of these pathfinders and comprises A+ (a partnership strategy pooling the best of CPD from a-n The Artists Information Company and Artquest), Engage, Foundation for Community Dance, National Association of Writers in Education, and Sound Sense. As national strategic organisations, these reach some 24,600 music, dance, writing and visual artists working in participatory settings.

Navigator is a strategic alliance to network knowledge about national occupational standards, codes of conduct, research, professional development and routes to professional practice across artforms. Working with artist employers, government, HE and training providers across the UK, the programme will add value to what the partners already achieve in delivering support for artists and aims to support more of a collective voice for participatory artists across artforms.

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1. General

Latest Research

ArtWorks Working Paper 3: Artists – Testing Professional Development Methodologies, by Barbara Taylor, September 2013.

This paper draws on nine previously published reports published reports on professional development projects, which have been tested through the participation of circa 390 artists. The aim to draw out, apply and disseminate the overall learning at the end of Phase 1 of ArtWorks.

http://www.artworksphf.org.uk/page/resources-and-research?dm_i=876,1TD34,2SSB6F,6HSWY,1

ArtWorks Working Paper 4: Artist Consultations, by Barbara Taylor, September 2013.

This paper summarises an extensive resource of 18 previously published ArtWorks reports of consultations with artists, and their views underpin and inform all aspects of the programme as it progresses.

http://www.artworksphf.org.uk/page/resources-and-research?dm_i=876,1TD34,2SSB6F,6HSWY,1

ArtWorks Working Paper 5: Training and Development Opportunities, by Mary Schwarz, September 2013.

A large body of learning has accrued over the first 18 months of ArtsWork activity. As well as recommending that overall learning is drawn out from across relevant ArtWorks activity, this report proposes it is important to share this learning, ensure that future solution design responds to it and to consider if, why and how the research should be updated in the future.

http://www.artworksphf.org.uk/page/resources-and-research?dm_i=876,1TD34,2SSB6F,6HSWY,1

ArtWorks Working Paper 6: Understanding Participants' Views, by Esther Salamon, September 2013.

Considering and summarising documents produced for ArtWorks which have elicited participants' observations, views and insights on 'quality' and 'excellence' in participatory arts projects. Key questions considered are: What qualities do *participants* feel contribute to an outstanding participatory arts project? What are the qualities that *participants* feel bring out the best in them? What do artists need to learn in order to be able to provide participants with the best experience?

http://www.artworksphf.org.uk/page/resources-and-research?dm_i=876,1TD34,2SSB6F,6HSWY,1

ArtWorks Working Paper 7: Qualifications, Codes of Practice and Standards, by Esther Salamon, September 2013.

The ArtWorks documents (to May 2013) suggest that the interrelated areas of Occupational Standards, Codes of Practice and Qualifications are often misunderstood, and require elucidation. The main aims of this paper are to clarify purpose, interrelationship and to explore how they are capable of impacting on artists' practice and employment prospects. It is only through shared understandings of what constitutes good practice – including the values, standards of conduct, skills and knowledge of those involved in participatory arts practice – that artists and the people they work with will benefit.

http://www.artworksphf.org.uk/page/resources-and-research?dm_i=876,1TD34,2SSB6F,6HSWY,1

Age Gap Symposium, April 2013, published by ArtWorks London.

It explores ways of nurturing and supporting artists to develop creative practice with older people in participatory settings.

<http://www.artworksphf.org.uk/page/resources-and-research>

Case studies by Sarah B Davies, 2012, for A New Direction and the Barbican.

Examples from five London-based arts organisations with protocols and programmes for the training and professional development of artists working in participatory settings. They provide a snapshot of good practice taking place within London arts organisations and were commissioned by the Barbican, and London ArtWorks partnership to contribute to the discussion about how to effectively support artists and practitioners working in these settings.

<http://www.artworksphf.org.uk/page/resources-and-research>

Mapping the terrain, report by Consilium Research and Consultancy with Culture Partners and Transforming Culture, November 2012.

A national piece of research that maps provision and offers a baseline understanding of current provision within the FE and HE sector.

<http://www.artworksphf.org.uk/page/resources-and-research>

Skillset Research & Gap Analysis for Artists working in Participatory Settings, Phase 2 Final Report, Consilium Research & Consultancy October 2012.

This second phase of this research explores the skills needed for working in participatory settings and incorporates in-depth consultation with artists about the career paths of those working in participatory settings and their training needs and aspirations.

<http://www.artworksphf.org.uk/page/resources-and-research>

ArtWorks Cymru Participatory Arts Training Audit by Eleanor Sellers, October 2011.

Assessing formal and informal training opportunities for artists in Wales who want to develop their skills and knowledge in participatory settings. A cross-arts research project to enable effective sharing of knowledge across art forms, and to enable to identification of best practice and areas of improvement across the sector.

<http://www.artworksphf.org.uk/page/resources-and-research>

Artworks International Next Practice Research, Chrissie Tiller, October 2012.

Offers a strategic overview of practice and training in international contexts. By offering UK artists and trainers the possibility to identify where their own practice fits into the wider environment, it is hoped to create a “position of knowledge” that might provide a starting point for the next stage of the journey.

<http://www.artworksphf.org.uk/page/resources-and-research>

ArtWorks North East Audit of Participatory Practice, by Toby Lowe, Helix Arts, October 2011.

A comprehensive report exploring the participatory practice of the 10 partner members of artworks northeast.

Audit of Participatory Practice***ArtWorks Cymru Artist Consultation Report, by Eleanor Sellers, February 2012.***

Artists were asked to consider their participatory practice and the development of their career, by inviting discussion on key topics. Discussion included how artists share learning, what makes experiences inspirational, whether artists reflect on their practice, and what participatory artists have learnt throughout their practice. Useful for the artist perspective.

<http://www.artworksphf.org.uk/page/resources-and-research>

ArtWorks Cymru, Participant Consultation Report, by Eleanor Sellers, February 2012.

Individuals from participatory arts projects in Wales were invited to share their experiences of being involved in the projects. Explores motivations and rewards of taking part in a range of projects from the participants’ perspective.

<http://www.artworksphf.org.uk/page/resources-and-research>

ArtWorks Cymru Artist Case Study Report, by Eleanor Sellers, February 2012.

Artists from different art forms and known for undertaking good quality participatory art projects were invited to complete an informal, semi-structured, interview. The case studies enabled ArtWorks Cymru to develop a deeper insight into some of the participatory work that is taking place in Wales.

<http://www.artworksphf.org.uk/page/resources-and-research>

Background reading

A Ladder of Citizen Participation, by Sherry R. Arnstein, in Journal of the American Institute of Planners, Vol. 35 No. 4 pp. 216-224, July 1969.

Available as a pdf from:

www.lithgow-schmidt.dk/sherry-arnstein/ladder-of-citizen-participation.html – download

***After you are two: exemplary practice in participatory arts with older people
Kate Organ Baring Foundation 2012.***

Explores what is important in working with older people and the significance it has for an artist's own practice.

www.baringfoundation.org.uk/AfterYAT.pdf

Artists and People, Su Braden, 1978.

Seminal work, alongside Owen Kelly below, about the early(ier) years of community art, and its place in public funding.

In search of Cultural Democracy, by Owen Kelly, in Arts Express, 1985

Written in response to Roy Shaw's essay on 'Arts for All', this article became a rallying call for many community artists of the time. Available at:

<http://mpmw.org.uk/in-search-of-cultural-democracy/>

***Arts Development in Community Health: A Social Tonic, by Mike White. Oxford:
Radcliffe Publishing Ltd, 2009.***

Traces the inception, development and establishment of the arts as a real tool to support the complex issue of community health.

<http://www.radcliffehealth.com/shop/arts-development-community-health-social-tonic>

Community, Art and the State: Storming the Citadels, by Owen Kelly, Comedia, 1984.

Classic history of the community arts movement in the UK.

Culture and Class, by John Holden, Counterpoint, 2010

Sets out a democratic definition of culture for the coming times, using the UK as a case study.

www.bluedrum.ie/documents/CultureAndClassStandard.pdf

Finding Voices, Making Choices: Creativity for Social Change, eds. Mark Webster and Glen Buglass, Educational Heretics Press, 1997, 2nd revised edn 2004.

Explores the key values of the Community Arts movement and its work in a range of contexts and art forms.

Getting In On the Act: How arts groups are creating opportunities for Active Participation, by Alan S. Brown and Jennifer L. Novak-Leonard, in partnership with Shelly Gilbride, the James Irvine Foundation, 2011.

Presents a new model for understanding levels of arts engagement as well as case studies of participatory arts in practice.

http://irvine.org/ndex.php?option=com_content&view=article&id=1286&Itemid=941

Out of Our Minds – Learning to Be Creative, by Ken Robinson, Capstone, 2nd edn 2011.

Extensively revised and updated version of the bestselling classic in which Ken Robinson offers a groundbreaking approach to understanding creativity in education and in business.

The Social Impact of the Arts: An Intellectual History, by Eleonora Belfiore and Oliver Bennett, Palgrave Macmillan, reprint edition 2010.

Examines the many different ways in which writers over the years have attempted to articulate the social impact of the arts.

The Participatory Museum, by Nina Simon, Museum 2.0, 2010

A practical guide to working with community members and visitors to make cultural institutions more dynamic, relevant, essential places. Online version available at

www.participatorymuseum.org/read/

Communities of Practice: Learning, Meaning, and Identity, by Etienne Wenger, Cambridge University Press, 1999.

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.

<http://www.amazon.co.uk/Communities-Practice-Cognitive-Computational-Perspectives/dp/0521663636>

What do we know about the role of arts in the delivery of social care? Consilium, Skills for Care, 2013.

Evidence review and activity mapping study to inform future thinking around the role of arts in the delivery of adult social care, and in particular the implications for workforce development.

http://www.skillsforcare.org.uk/research/latest_research_reports/What_do_we_know_arts_in_social_care.aspx

Practical handbooks & Articles

A learning framework for artist pedagogues, by Helen Chambers and Pat Petrie, National Children's Bureau, 2009.

A quality framework with principles and values based on the application of social pedagogy to creative practice. Written for those working with looked after children but of wider application. Covers quality indicators, workforce knowledge and skills, training, networking, improvement of work and accreditation.

http://www.ncb.org.uk/media/561457/abbreviated_learning_framework_for_artist_pedagogues.pdf

Artswork has produced a series of guidelines to complement their training courses which can be purchased from them. Titles include *Using the Arts with Juvenile and Young Offenders*, *Using the Arts with Young Asylum Seekers and Refugees* and *Using the Arts with Young People at Risk*. Their *Youth Arts Directory* has information on funders, organisations, practitioners, partners, training, qualifications and resources.

<http://www.artswork.org.uk/artsplan-publications>

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

Provides guidance on child protection for individuals and organisations involved in delivering artistic, cultural and creative projects for children and young people in Scotland.

<http://www.creativescotland.co.uk/explore/projects/artworks-scotland/artworks-resources>

Voluntary Arts Network Briefing 157, Child Protection Part V: Protection of Freedoms Act and the Disclosure and Barring Service, 2012

This Briefing examines the changes to the law that have taken place in England, Wales and Northern Ireland since the Protection of Freedoms Act came into force in May 2012 – including the establishment of the Disclosure and Barring Service – and explains what these changes mean in practical terms for voluntary arts groups.

<http://www.voluntaryarts.org/2012/12/21/va-briefing-157-child-protection-part-v-protection-of-freedoms-act-and-the-disclosure-and-barring-service/>

Voluntary Arts Scotland Briefing: Protection of Vulnerable Groups Scheme, 2011

In February 2011, the Protection of Vulnerable Groups (PVG) Scheme came into effect in Scotland. This ensures people working with vulnerable members of society (in this instance children and 'protected' adults) are not currently barred from doing so. This briefing covers the main points, who should join it and how.

<http://www.voluntaryarts.org/2011/12/19/vascotland-briefing-protection-of-vulnerable-groups-scheme/>

Voluntary Arts Briefing 132x: Child Protection, Garda Vetting and the Arts (Republic of Ireland), 2010.

Produced in partnership with CREATE, the national development agency for collaborative arts, Republic of Ireland. The content and resources were applicable at the time of going to press, but some facts and contacts details may change and/or go out of date. You are advised to check the currency of the content before using.

<http://www.voluntaryarts.org/2011/12/20/va-briefing-132x-child-protection-garda-vetting-and-the-arts-republic-of-ireland/>

Disability access: a good practice guide for the arts, Arts Council England, 2003.

Comprehensive guide to increasing participation in the arts by disabled people as artists, audience members, participants and employees. Includes checklists and an action plan template.

http://www.artscouncil.org.uk/publication_archive/disability-access-a-good-practice-guide-for-the-arts/

Voluntary Arts Briefing 44: Disability Discrimination Act Part III, 2000

Community facilities and village halls need to increase their accessibility for disabled people it must be understood that the DDA only requires what is reasonable for any particular service provider. The DRC aims to give practical advice on improving accessibility within the financial resources available.

<http://www.voluntaryarts.org/2012/03/05/va-briefing-44-disability-discrimination-act-part-iii/>

Voluntary Arts Briefing 113: Welcoming people with a learning disability to the voluntary arts, 2007.

This briefing considers ways in which you can make what you do more relevant, fun and inclusive for people with a learning disability.

<http://www.voluntaryarts.org/2012/01/06/va-briefing-113-welcoming-people-with-a-learning-disability-to-the-voluntary-arts/>

Voluntary Arts Briefing 128: Events checklist – disability and access, 2009

Providing opportunities for people with all types of abilities isn't simply about meeting legal requirements. It is about making decisions on all aspects of your activities that ensure as wide a range of people as possible are involved. This briefing includes a simple checklist which covers the most important issues surrounding disability for voluntary arts events.

<http://www.voluntaryarts.org/2011/12/20/va-briefing-128-events-checklist-disability-and-access/>

Voluntary Arts Briefing 149: Making your performances accessible to people with hearing and sight loss, 2011

This briefing provides voluntary arts groups with some simple and cost-effective ways of bringing amateur performances back to life for the 12 million people in the UK experiencing hearing and sight loss.

<http://www.voluntaryarts.org/2012/01/25/va-briefing-149-making-your-performances-accessible-to-people-with-hearing-and-sight-loss/>

Voluntary Arts Briefing 110: Whose Board? Whose Agenda? Including disabled and deaf people in your management committees, 2007.

This briefing is a short guide to including disabled and deaf people on your board, management committee or advisory group.

<http://www.voluntaryarts.org/2012/01/06/va-briefing-110-whose-board-whose-agenda-including-disabled-and-deaf-people-in-your-management-committees/>

Voluntary Arts Briefing 161: Equality and diversity update, 2013

It is in the best interests of voluntary arts groups to be well-informed on appropriate legislation in the area of equality and diversity and to go beyond the legal requirements to actively attract and retain new members with a range of different perspectives and experiences. By promoting equality and diversity within your group you can ensure that all those involved feel valued and heard, and able to contribute to its overall success.

<http://www.voluntaryarts.org/2013/07/25/va-briefing-161-%E2%80%93-equality-and-diversity-update/>

Voluntary Arts Briefing 111: How inclusive are you? A checklist for voluntary arts groups, 2007

This briefing is designed to help you to increase the range of people who participate in your group, with a checklist of simple things you can do to achieve this quickly and easily. It is not a comprehensive list, but rather a tool to get you thinking about how you might like to approach the issues.

<http://www.voluntaryarts.org/2012/01/06/va-briefing-111-how-inclusive-are-you-a-checklist-for-voluntary-arts-groups/>

Get Sorted – how to get organised, sort the budget and go for funding for your youth arts project! by Ruth Jones, Artsplan, 2004.

A practical, easy to use guide covering all you need to know to run a successful youth arts project.

<http://www.artswork.org.uk/artsplan-publications>

Keeping Arts Safe: Protection of children, young people and vulnerable adults involved in arts activities, Arts Council England and NSPCC, 2nd edn 2005.

Available to download from

http://www.artscouncil.org.uk/media/uploads/documents/publications/keepingsafepdf_phpS4UNyh.pdf#sthash.NvztZeeV.dpuf

Voluntary Arts Briefing 90: Young Adults and Voluntary Arts: three models to promote participation, 2005.

Based on the Young Adults & Voluntary Arts (YAVA) project, managed by Voluntary Arts Ireland, this briefing uses three models to address issues of engaging younger people in the voluntary arts. It is helpful for both voluntary arts groups looking to recruit and retain younger people and those looking to work in partnership with younger people's groups.

<http://www.voluntaryarts.org/2012/02/15/va-briefing-90-young-adults-and-voluntary-arts-three-models-to-promote-participation/>

Partnerships for Learning: A guide to evaluating arts education projects,
by Felicity Woolf, Arts Council England, 2nd edition 2003.

Available to download from:

<http://www.artscouncil.org.uk/media/uploads/documents/publications/phpLYO0Ma.pdf#sthash.sOj4VeSm.dpuf>

People with Passion, by Helen Chambers, National Children's Bureau, 2009.

Summary report on how to embed creativity in the lives of looked after children and young people. Available at:

<http://www.ncb.org.uk/vulnerable-childrens-programme/children-in-care/resources>

Positive Pointers for Artists: using the arts to engage young people at risk,
Arts Council England, 2006.

Practical advice for artists on project planning, evaluation and evidence, resources and support, preparation and partnerships. A google search on title makes the pdf available via Artworks.

Providing the best, Arts Council England, 2006.

Provides guidance for artists and arts organisations on assessing the quality of activities provided for children and young people.

http://www.artscouncil.org.uk/media/uploads/documents/publications/providingthebestpdf_phpJq0DJ9.pdf#sthash.XFNTBrlg.dpuf

Print and e-magazines, Online Resources, Journals, Newsletters

Age of Creativity

Online platform to share, celebrate and inspire work in the field of arts and older people.

www.ageofcreativity.co.uk

ArtsJobs / ArtsNews

Two free e-mailing lists operated by Arts Council England. Subscribe online at:

www.artscouncil.org.uk/pressnews/maillinglists.php

Arts Hub

Jobs, careers and news for the arts and creative industries.

www.artshub.co.uk

artsjobsonline

Features arts jobs across the UK and Ireland (free to jobseekers).

www.artsjobsonline.com

Ai – Arts Industry

Subscription only fortnightly magazine with arts news, comment and features. Advertises cultural sector jobs. Free to access online jobs pages. Sign up for free weekly “Taitmail” e-bulletin.

www.artsindustry.co.uk

Arts Professional

Leading UK arts management online magazine. News, features, jobs and sign up for weekly e-bulletin.

www.artspromotional.co.uk

mailout.co

Bi-monthly digital magazine covering a broad range of participatory arts including arts and health.

www.mailout.co

Opportunities Creative Scotland

Information about creative jobs and other opportunities in Scotland and beyond. Sign up for weekly email updates.

<http://opportunities.creativescotland.com/>

Arts Alliance

The national body for the promotion of arts in the criminal justice sector.

<http://www.artsalliance.org.uk>

Culture and Wellbeing

National resource for creativity and health. Extensive directory of over 700 organisations and individuals using culture to improve health. Information on research and guidelines and other sources of information about all aspects of arts, creativity and wellbeing.

<http://www.cultureandwellbeing.org.uk/>

Earlyarts

National network for people working creatively with children and families in the arts, cultural and early years sectors.

www.earlyarts.co.uk

Further reading

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, by Eleonora Belfiore, International Journal of Cultural Policy, 8.1.

Available to buy and download from

<http://www.tandfonline.com/doi/abs/10.1080/102866302900324658>

Inside Music Early Years, by Beth Hill and Michael Stocks, Voices Foundation 2011.

Resource book of simple to learn songs and rhymes for practitioners to work with in music-making with children aged from birth to five years.

<http://www.voices.org.uk/resources/insidemusic/>

Let the People Sing! A Story of Craigmillar, by Helen Crummy, Craigmillar Communiversity Press, 1992.

Recognised classic in community arts and community development.

Taking Part 2011/12, DCMS

The Taking Part survey is a continuous annual survey of adults and children living in England, providing national estimates of adult and child engagement with sport, libraries, the arts, heritage and museums & galleries.

<http://www.culture.gov.uk/publications/8462.aspx>

Use or Ornament? The Social Impact of Participation in the Arts, by Francois Matarasso, Comedia, 1997

Out of print, but a google title search will bring up free downloadable pdf. See also the famous critical response to this paper by Paola Merli:

<http://www.variant.org.uk/19texts/socinc19.html>

2. Community dance

Background reading

An Introduction to Community Dance Practice, by Diane Amans, Palgrave Macmillan, 2008.

Introductory textbook aimed at undergraduates studying community dance with case studies, interviews and examples. A resources section includes session plans, evaluation tools and questionnaires.

<http://www.communitydance.org.uk/DB/fcd-online-shop/an-introduction-to-community-dance-practice.html>

Thinking Aloud, by Sue Akroyd, Ken Bartlett, Linda Jasper, Antony Peppiatt and Christopher Thomson. Foundation for Community Dance, 1996.

A series of papers published by FCD to help widen and deepen critical debate about the purposes, processes and power of community dance.

<http://www.communitydance.org.uk/DB/fcd-online-shop/thinking-aloud.html>

Practical handbooks & Articles

Passport to practice handbook, by Diane Amans, Foundation for Community Dance, 2010.

An induction to professional practice in community dance. Covers topics such as what is community dance? self-defined leadership, duty of care, business survival skills and negotiating collaborations with your local dance agency.

<http://www.communitydance.org.uk/DB/fcd-online-shop/handbook-passport-to-practice.html>

Dance, health and wellbeing handbook, by Miranda Tufnell, Foundation for Community Dance, 2010

Pathway to practice for dance leaders working in health and care settings. Topics covered include setting up a project, combining your dance work with other art forms, and working one-to-one.

<http://www.communitydance.org.uk/DB/fcd-online-shop/handbook-dance-health-and-wellbeing.html>

Dance and age inclusive practice handbook, by Ruth Pethybridge, Foundation for Community Dance, 2010.

Pathway to practice for dance leaders bringing different age groups together in their communities. Combines creative guidance with the practical considerations associated with age inclusive practice.

<http://www.communitydance.org.uk/DB/fcd-online-shop/handbook-dance-and-age-inclusive-practice.html>

Dance and disabled people handbook, by Isabel Jones, Foundation for Community Dance, 2010.

For dance leaders working with disabled people, covering the contextual and practical elements associated with arts and disability, including making dance sessions inclusive, nonverbal communication, evaluation processes and disability legislation.

<http://www.communitydance.org.uk/DB/fcd-online-shop/handbook-dance-and-disabled-people.html>

Fundraising Toolkit, by Susanne Burns, Foundation for Community Dance and Youth Dance England, 2007.

Essential resource for anyone who has to raise funds for community and youth dance, packed with signposts to vital information about sources of funding, practical exercises and useful examples to help you access the resources you need.

<http://www.communitydance.org.uk/DB/fcd-online-shop/fundraising-toolkit.html>

The Liz Lerman Dance Exchange Online Toolbox

Designed for anyone seeking concrete techniques for choreography, community building, and constructive human interaction, including artists, educators, students, and social care professionals. Available from:

<http://danceexchange.org/toolbox/>

Reflectors: Experiences of co-mentoring within dance and disability, by Sarah Scott, Foundation of Community Dance, 2005.

The personal stories of disabled and non-disabled dance practitioners working together in a shared learning experience.

<http://www.communitydance.org.uk/DB/fcd-online-shop/reflectors.html>

Dance Teaching and Learning: Shaping Practice (2nd Edition). Youth Dance England, 2012

Especially produced for dance practitioners working in the informal sector with children and young people. Includes overviews of key theories, concepts and frameworks, applied specifically to dance; information about child development, anatomy, physiology and safe and effective practice; case studies, reflective questions and bibliographies for further study.

<http://www.communitydance.org.uk/DB/fcd-online-shop/dance-teaching-and-learning-shaping-practice-2nd-2.html>

Print & e-magazines, Online Resources, Journals, Newsletters***Foundation for Community Dance (www.communitydance.org.uk)***

The professional organisation for anyone involved in creating opportunities for people to experience and participate in dance. Website resources include FAQs on routes into dance leading, training and getting started and other topics; a wide range of information sheets and a comprehensive listing of useful contacts.

FCD also produce:

- * **Animated** the community dance magazine written by dance artists and dance/arts professionals, encouraging debate, dialogue and reflection about current issues and community dance practice. Published three times a year and available online and in paper format as part of FCD membership scheme. Free access to online archive of published articles. Individual copies can be purchased.

_____ <http://www.communitydance.org.uk/animated>

- * Free e-newsletters, covering jobs, professional development, dance, health and wellbeing, dance and disabled people. Subscribe at:

_____ <http://www.communitydance.org.uk/about-community-dance/subscribe-to-updates.html>

3. Community music

Background reading

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

Case Studies and Issues in Community Music, by S. Kushner, B. Walker and J. Tarr, Sound Sense, 2001.

What do community musicians do, what issues do they face, and are there common practice principles between them? Sound Sense's practice research project is the seminal guide to community music practice.

Community Music: History and Current Practice, its Constructions of 'Community', Digital Turns and Future Soundings, by Professor George McKay and Ben Higham, AHRC, 2011.

Key text for community musicians in understanding their place and progress, produced as 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_Practice_its_Constructions_of_Community_Digital_Turns_and_Future_Soundings

Community Music Today, eds Kari Veblen Stephen Messenger, M Silverman, and David Elliott, Rowman & Littlefield 2013.

The first international handbook of community music practice.

Reaching Out: Music education with 'hard to reach' children and young people, eds. Chris Harrison and Phil Mullen, UK Association for Music Education: Music Mark 2013.

Articles by experienced practitioners in the field. Includes some general reflections on access and inclusion together with a wide range of case studies.

Joining In: An Investigation into Participatory Music, by Anthony Everitt, Calouste Gulbenkian Foundation, 1997.

Explores the growing movement to bridge the divide between those who make music their career and the public at large. Identifies examples of good practice and describes the challenges ahead.

www.gulbenkian.org.uk/pdf/book/Joining-in-text-no-photos.pdf

The heroes inside: Building communities in community choirs, by Kathryn Deane, Evan Dawson and Angus McCabe 2013.

Evaluation of a programme to set up community choirs in areas of disadvantage. Includes a set of "ingredients" necessary to help such choirs become sustainable.

http://www.soundsense.org/metadot/index.pl?id=27669&isa=DBRow&op=show&dbview_id=22954

Practical handbooks & Articles

Community Music: A Handbook, eds. Peter Moser and George McKay, Russell House Publishing, 2005.

Essential tool for community musicians, drawing on the ideas and experiences of many of the key players in British community music.

http://www.russellhouse.co.uk/?state=pre_display_stockcode&stockcode=978-1-903855-70-6

Community Music: in Practice and in Theory, by Lee Higgins, 2012, OUP London.

A historical perspective on community music informs a well-argued theoretical basis for the practice.

www.waterstones.com/waterstonesweb/products/lee+higgins/community+music/8880008/

Creative Music Manual, Al Summers, 2009, Luniver.

Music and people with a learning disability: a guide for music leaders. Mencap, 2009.

Practical guide.

http://www.mencap.org.uk/sites/default/files/documents/Guide%20for%20music%20leaders_0.pdf

Doing Music, by Rod Paton and Gus Garside, Mencap, 2010.

Practical guide to running music projects with people with a learning disability.

<http://www.mencap.org.uk/sites/default/files/documents/Doing%20music4.pdf>

Lifemusic: Connecting People to Time, by Rod Paton Archive Publishing.

An overview of a practice based on equality in music making.

http://www.archivepublishing.co.uk/index.php?route=product/product&product_id=58

Musicians go to School, by Andrew Peggie, London Arts Board, 1997.

Available from Sound Sense

<http://www.soundsense.org/metadot/index.pl?id=23789&isa=Category&op=show>

Search and Reflect: A Music Workshop Handbook, by John Stevens, Rockschool, 2007.

Packed with inspirational exercises that will allow people of all musical ability to 'have a game of music'.

<http://sendmemusic.com/john-stevens-search-and-reflect-a-music-workshop-handbook.html>

Print & e-magazines, Journals, Online Resources, Newsletters

Sound Sense <http://www.soundsense.org>

The UK professional association promoting community music and supporting community musicians. Website resources include jobs, funding, news about member's activities, training and cpd opportunities.

Sound Sense also produce:

- * *Sounding Board*: the UK journal of community music, packed with news, opinions, discussion and debates, published four times a year. Available through Sound Sense membership, or individual copies can be purchased.
- * *Bulletin Board*: Monthly e-newsletter for Sound Sense members linking you with information on training, conferences, jobs, networking contacts plus all the latest funding opportunities.

International Journal of Community Music

Publishes research articles, practical discussions, timely reviews, readers' notes and special issues concerning all aspects of Community Music.

<http://www.intellectbooks.co.uk/journals/view-journal,id=149/>

Youth Music Resource Packs.

Funder of participatory music work with under 18s, Youth Music also publishes resource packs including how-to guides, and links to practice write-ups, research reports and other materials.

<http://network.youthmusic.org.uk/resources/resource-packs>

Further reading

Performance Making: A Manual for Music Workshops, by Graeme Leak, Currency Press, 2003.

An inspiring guide to teaching musical performance skills.

Teaching Music Musically, by Keith Swanwick, Routledge, 1999.

Offers fundamental principles for music educators, whatever the particular context of music teaching.

<http://www.routledgehealth.com/books/details/9780203070444/>

See also:

Engagement with Technology in Special Educational & Disabled Music Settings, by Doug Bott, Barry Farrimond, Duncan Gillard and Douglas Lonie. 2011.

<http://network.youthmusic.org.uk/resources/research/engagement-technology-special-educational-disabled-music-settings>

Facilitating music-making for older people: A continuing professional development resource for music leaders, facilitators and teachers, by Andrea Creech, Susan Hallam and Maria Varvarigou, Institute of Education, University of London 2012.

Based on research into the value of work with older people and observations of practical work, these resources – handbook and videos – include issues of working with older people, teaching strategies, repertoire and much more.

http://www.soundsense.org/metadot/index.pl?id=27397&isa=DBRow&op=show&dbview_id=22954

How Popular Musicians Learn: A Way Ahead for Music Education, by Lucy Green, Ashgate Publishing, 2002.

Thought-provoking exploration of music teaching and learning.

<http://www.ashgate.com/isbn/9780754632269>

Musical Futures: An Emerging Vision, by David Price, Paul Hamlyn Foundation, 2005.

Lucy Green set up the premise that music in schools could be experiential, David Price did the leg work to show it was true. A google search will bring up free download.

Music, Society, Education, by Christopher Small, Wesleyan University Press, 1977, Revised 1997.

Groundbreaking study of music as a social force.

<http://www.upne.com/9620010.html>

Musicking: The Meanings of Performing and Listening, by Christopher Small, Wesleyan University Press, 1998.

Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity.

Orchestral Education Programmes: Intents and Purposes, by Pauline Tambling and John Harland, The Arts Council of England, 1998.

Possibly the first text to create a taxonomy of *why* participatory arts is done .

http://openlibrary.org/books/OL18873035M/Orchestral_education_programmes

The power of music: its impact of the intellectual, personal and social development of children and young people, by Susan Hallam, 2010. International Journal of Music Education 38(3): 269-289.

<http://connection.sagepub.com/blog/2012/08/22/the-power-of-music-its-impact-on-the-intellectual-social-and-personal-development-of-children-and-young-people/>

4. Creative writing

Background reading

Getting Started as a Writer in Education, by Roz Goddard, River Wolton and Wendy French, NAWE, 2011/2012.

Introductory guides to working as a writer in schools, community and health-care settings.

<http://www.nawe.co.uk/writing-in-education/writers-in-schools/getting-started.html>

NAWE Briefings, Writing for regeneration (briefing no 6) and Writing residencies.

'How to' factsheets to support the creative and business aspects of being a writer.

<http://www.nawe.co.uk/writing-in-education/writing-and-community.html>

Creative Writing in Health and Social Care, ed. Fiona Sampson, Jessica Kingsley Publishers, 2004.

Comprehensive map of creative writing in health and social care.

<http://www.jkp.com/catalogue/book/9781843101369>

Practical handbooks & Articles

Our thoughts are bees: Writers Working with Schools, by Mandy Coe and Jean Sprackland, Wordplay Press, 2005.

Practical information and advice on organizing exciting activities in schools, from the author talk to the long-term residency, for writers, teachers and co-ordinators.

<http://www.wordplaypress.com/>

The Cambridge Introduction to Creative Writing (Cambridge Introductions to Literature), by David Morley, Cambridge University Press, 2007.

Looks at creative writing in performance, as public art, e-literature and as an act of community, making is a useful textbook for both aspiring students and teachers of creative writing.

The Creative Writing Coursebook: Forty Authors Share Advice and Exercises for Fiction and Poetry, eds. Julia Bell and Paul Magrs, Macmillan, 2001.

Exercises and activities to suit people writing for publication or for their own pleasure, on their own or writing groups.

http://books.google.co.uk/books/about/The_Creative_Writing_Coursebook.html?id=X75PRqs5l_MC&redir_esc=y

Creative Writing Studies Series:

Rethinking Creative Writing, by Stephanie Vanderslice, 2011

Teaching Creative Writing, ed. Elaine Walker, 2012

Studying Creative Writing, ed. Sharon Norris, 2013

Creative Writing: Writers on Writing, ed. Amal Chatterjee, 2013

Various titles published by the Professional and Higher Partnership Ltd, available via the NAWE website, all at significant discount to members.

<http://www.nawe.co.uk/DB/bookstore/rethinking-creative-writing.html>

Free with Words, ed. Clive Hopwood, Writers in Prison Network.

Personal accounts of what it's like to be a writer in prison – the triumphs and disasters, the problems and solutions.

<http://www.writersinprisonnetwork.org/Publications.html>

The Routledge Creative Writing Coursebook, by Paul Mills, Routledge, 2005.

A practical guide to the process of creative writing packed with individual and group exercises.

Writing Routes: A Resource Handbook of Therapeutic Writing, eds. Gillie Bolton, Victoria Field and Kate Thompson, Jessica Kingsley Publishers, 2011.

An introduction to the many different ways of getting into and thinking about creative writing for personal or professional development, drawing on the experiences of 70 contributors.

<http://www.jkp.com/catalogue/book/9781849051071>

Writing Works: A Resource Handbook for Therapeutic Writing Workshops and Activities, eds. Gillie Bolton, Victoria Field and Kate Thompson, Jessica Kingsley Publishers, 2006.

Practical advice on how to organize writing workshops for a wide range of different clients, together with examples of their outcomes.

Writing Well: Creative Writing and Mental Health, eds. Deborah Philips, Liz Linington and Debra Penman, Jessica Kingsley Publishers, 1999.

A practical handbook of creative writing exercises designed for therapeutic use within the mental health field.

<http://www.jkp.com/catalogue/book/9781853026508>

Write Yourself: Creative Writing and Personal Development, by Gillie Bolton, Jessica Kingsley Publishers, 2011.

Practical introduction to facilitating creative writing for therapy or personal development with individuals and groups. *Part Two: Writing with Specific Groups* includes accounts of work in prisons, with asylum seekers and refugees, and in substance and alcohol abuse treatment.

<http://www.jkp.com/catalogue/book/9781849051101>

Writing Creatively in Another Language, by Gill James.

Article on creative writing using another language aimed at ESOL (English for Speakers of Other Languages) teachers which can be adapted for other contexts.

Available to read on the TEFL.net site at

<http://69.27.110.192/esl-articles/creative-writing.htm>

Print & e-magazines, Journals, Online Resources, Newsletters

National Association of Writers in Education (NAWE).

The one organisation supporting the development of creative writing of all genres and in all educational and community settings throughout the UK. Website resources include information sheets, getting started guides, briefings and 'how did I get here' features, an online directory of professional development opportunities and events, and the UK's only directory of university writing courses.

<http://www.nawe.co.uk/>

NAWE also produces:

- * **Writing in Education.** Print magazine published three times a year. Features articles on craft, critical issues and workshop techniques. A search facility enables easy searching of back issues. Issue no 47 focused on Writing and the Community. Individual copies can be purchased.

<http://www.nawe.co.uk/writing-in-education/writing-and-community.html>

- * **The Writer's Compass**

Weekly jobs and opportunities e-bulletin for writers generally produced by NAWE. Subscribe at

<http://www.nawe.co.uk/e-bulletin/register.html>

Lapidus.

The UK organisation for writing and reading for health and well-being. Website resources include an extensive bibliography (Members' Zone) and the briefing paper *Core Competencies for Working with the Literary Arts for Personal Development, Health and Well-being* by Rose Flint, Fiona Hamilton & Claire Williamson. Also produces the online Lapidus Journal of writing in health, published three times a year.

<http://www.lapidus.org.uk>

<http://www.lapidus.org.uk/index.php/resources/core-competencies-for-practitioners/>

Lanternfish.

Extensive collection of printable teaching resources for language arts, TESOL, TEFL and ESL.

<http://bogglesworldesl.com/>

National Association for Literature Development (NALD)

Now disbanded, this is an online archive of think papers, comments or studies covering different areas of literature development and wider issues around arts and creativity.

<http://www.literaturedevelopment.co.uk/>

The Poetry Society Archives: Poetry in Healthcare.

Covers the research undertaken by The Poetry Society between 2000-2002 plus links to further resources.

<http://www.poetrysociety.org.uk/content/archives/healthcare>

Further reading

Class Writing: A NAWE Research Report into the Writers-in-Schools Ecology, by Nick Owen and Paul Munden, NAWE, 2010.

This book reports on the NAWE project, funded by the Paul Hamlyn Foundation, with additional support from the QCDA, which investigated the effectiveness of writers-in-residence working in schools. The results of the research are published here together with recommendations for future partnerships between writers and teachers.

<http://www.nawe.co.uk/writing-in-education/writers-in-schools/research.html>

Writers in Schools, by Sue Horner, Arts Council England, 2010.

Report summarising project research and evaluations about writers in schools, analysing which methods are effective alongside the challenges faced.

http://www.artscouncil.org.uk/publication_archive/writers-schools/

5. Drama

Background reading

Applied Drama: the Gift of Theatre, by Helen Nicholson, Palgrave, Macmillan, 2005.

Examines the ways in which drama and theatre have been applied to different community and educational contexts.

The Applied Theatre Reader, eds. Tim Prentki and Sheila Preston, Routledge, 2009.

Brings together new case studies of practice by leading practitioners and academics in the field and beyond with classic source texts from writers such as Noam Chomsky.

Theatre, Education and Performance, by Helen Nicholson, Palgrave Macmillan, 2011.

Overview of current practices and debates in theatre education, exploring the contribution that professional theatre practitioners make to the education of young people.

Practical handbooks & Articles

Applied Theatre: Creating Transformative Encounters in the Community, by Philip Taylor, Heinemann, 2003.

Strategies for using theatre to raise awareness, propose alternatives, and implement community change.

Applied Theatre: International Case Studies and Challenges for Practice, eds. Monica Prendergast and Juliana Saxton, Intellect Books, 2009.

Designed to help practitioners and students develop critical frameworks for planning and implementing their own theatrical projects.

Drama for People with Special Needs, by Ann Cattanach, A & C Black, 1996.

A practical and inspiring text to help teachers, playworkers and therapists who work with people with special needs.

The Geese Theatre Handbook: Drama with Offenders and People at Risk, by Clark Baim, Sally Brookes, Alun Mountford, Waterside Press, 2002.

Explains the thinking behind the company's approach. Includes over 100 exercises to help practitioners develop their own style and approach.

It Opened My Eyes: Using theatre in education to deliver sex and relationship education, by R. Sawney and others, Health Development Agency, 2003.

A good practice guide to using theatre in education for sex and relationship education.

Making a Leap. Theatre of Empowerment, by Sara Clifford and Anna Hermann, Jessica Kingsley Publishers, 1998.

A practical handbook for creative drama work with young people.

Prison Theatre: Perspectives and Practices, ed. James Thompson, Jessica Kingsley Publishers, 1998.

Provides a cross-section of the rich variety of programmes of theatre with criminal offenders.

Theatre in Health and Care, by Emma Brodzinski, Palgrave Macmillan, 2010.

Examines the theatre practice that takes place within a range of health and care settings, from medical training to advocacy projects for service users.

What's the Point? Using drama to engage young people at risk, Arts Council England, 2006.

Available to download from:

http://www.artscouncil.org.uk/publication_archive/whats-the-point-using-drama-to-engage-young-people-at-risk/

Print & e-magazines, Journals, Online Resources, Newsletters

National Drama

The UK's leading professional association for drama teachers and theatre educators.

<http://www.dramaresearch.co.uk/journal/>

Free resources available to download from website including *Drama: Community Cohesion and the Prevention of Violent Extremism*.

<http://www.nationaldrama.org.uk/nd/index.cfm/publications/drama-now-and-the-challenge-of-tomorrow/>

National Drama also produce:

* **Drama**

Magazine of professional practice containing features and articles for and by drama teachers and theatre educators in many contexts. Published twice a year in print format.

<http://www.nationaldrama.org.uk/nd/index.cfm/drama-magazine/>

* **Drama Research: International Journal of Drama in Education.**

Refereed e-journal that provides a forum for practitioners and researchers across the spectrum of drama in education settings. Published annually by National Drama.

<http://www.dramaresearch.co.uk/journal/>

* National Drama Online CPD.

Up-to-date materials to support drama-specific continuing professional development for primary and secondary teachers and theatre educators.

<http://www.dramacpd.org.uk/cpd/>

The Stage.

The newspaper for the performing arts industry, available in print and digital formats. The Stage Online carries news and features, as well as full national and regional theatre listings.

<http://www.thestage.co.uk/>

Further reading

Performance Affects: Applied Theatre and the End of Effect, by James Thomson, Palgrave, 2009.

Explores performance projects in disaster and war zones.

The Politics of Performance: Radical Theatre as Cultural Intervention, by Baz Kershaw, Routledge, 1992.

Addresses fundamental questions about the social and political purposes of performance through an investigation into post-war alternative and community theatre.

Theatre Ecology: Environments and Performance Events, by Baz Kershaw, Cambridge University Press, 2007.

Explores the challenges to theatre and the purposes of performance in an ecologically threatened world.

6. Visual & Applied arts

Background reading

a-n Collection: [Community engagement](#), ed. Catherine Wilson, a-n The Artists Information Company, 2008.

Explores the myriad ways artists can engage with specific communities via residencies, collaborations, cross-cultural projects and research.

<http://www.a-n.co.uk/publications/topic/447334>

a-n Collection: [Playing up](#), ed. Gillian Nicol, a-n The Artists Information Company, 2007.

Focusing on public art, a-n editor Gillian Nicol has selected key texts from a-n's archive and other important sources. Her introductory essay explores the nature of collaborative and creative processes involved in making artwork in the public realm. View the publication pdf or read the complete set of articles.

<http://www.a-n.co.uk/publications/topic/341479>

Reflections on Collaboration, by Chris Fremantle, a-n The Artists Information Company, 2007.

Chris Fremantle highlights key themes and issues around collaboration making use of a-n's extensive archive of texts on the subject, along with external references.

<http://www.a-n.co.uk/publications/document/2249434>

Art for All? Their Policies and Our Culture, eds. Mark Wallinger and Mary Warnock, Peer, 2000.

Goes to the very heart of contemporary debate about the responsibility and function of the arts and of artists in society today. A very few copies left from publishers at £60.

Education, ed. Felicity Allen, Whitechapel / MIT, 2011.

Art's recent 'educational turn' is viewed within a wider-ranging narrative of alternative ideas of education through art.

engage 27: Exchange – Artists, Young People and Galleries, ed. Karen Raney, engage, 2011.

A special double-length issue of the engage journal looking at the role of artists working with young people in projects brokered by visual arts organizations.

Copies can be purchased by emailing ailbhe.maceoin@engage.org

Hands On: participation + interaction = education? The importance of the artist as educator, engage, 1996.

Transcript of engage's 1996 national conference.

<http://www.engage.org>
and search for title.

Whose Cake is it Anyway? A collaborative investigation into engagement and participation in 12 museums and galleries in the UK, by Bernadette Lynch, Paul Hamlyn Foundation, 2011.

Available at:

<http://www.phf.org.uk/downloaddoc.asp?id=547>

Practical handbooks & Articles

Art with People (Artists Handbooks), ed. Malcolm Dickson, AN Publications, 1995.

Explores why artists choose to engage directly with people, as amateurs, artists in residence and through community projects.

Artists in Schools: a Handbook for Teachers and Artists, by Caroline Sharp and Karen Dust, NFER, 1997.

Advice on how to plan, run and evaluate your projects. Free download from:

<http://www.nfer.ac.uk/publications/11113/>

Con-Demmed to the Bleakest of Futures: Report from the UK, by Claire Bishop, E-flux, 2011.

Argues that the 'age of austerity' rhetoric is being used as a cloak for the privatization of all public services and a reinstatement of class privilege.

www.e-flux.com/journal/view/209

Envision: a Handbook – Supporting Young People's Participation in Galleries and the Arts, by Jo Wheeler and Amber Walls, ed. Eileen Daly, engage, 2008.

Practical information, advice and inspiration to help you get started or improve on what you're already doing. For sale from engage.

<http://www.engage.org/seebook.aspx?id=1886>

Creative Connections: A guide to creative collaboration for artists working with young people, by Anni Raw, 2010.

Takes artists through the different stages of finding and creating opportunities to work with young people in a range of settings.

http://www.a-n.co.uk/knowledge_bank/article/628994/77173

Good practice when paying artists, a-n The Artists Information Company

Includes customisable person spec and job description for a community projects.

http://www.a-n.co.uk/knowledge_bank/document/317934

The Artist's Development Toolkit, by Linda Ball, a-n The Artists Information Company and APD (Artists Professional Development) network, 2004.

This interactive toolkit enables artists and students to develop themselves and their practice. It provides self-reflective material suitable for any career stage and allows artists to review their position and explore ways of developing. Supported by [Arts Council England](#) and Centre for Learning and Teaching, [University of Brighton](#) through the Excellence in Teaching Award.

http://www.a-n.co.uk/knowledge_bank/article/168331/77174

How to work with artists, edited Susan Jones, a-n The Artists Information Company, 2010

A 'how to' guide aimed at arts managers exploring the nuts and bolts of working with artists collaboratively and effectively. Includes customizable contract, case studies, advice on fundraising and FAQs.

<http://www.a-n.co.uk/publications/document/609454>

Explore Handbook: Improving Access to Galleries for Disabled and Deaf People, by Katy Culbard, engage, 2009.

Practical collection of views, advice and resources for museums and galleries on becoming more accessible to disabled and deaf people as visitors, artists and staff. Drawn from engage and Shape's Explore programme. Copies available to order from ailbhe.maceoin@engage.org

Watch This Space: Galleries and Schools in Partnership, edited by Penny Jones and Eileen Daly, 2008.

Handbook for teachers, artists and gallery education professionals wishing to deliver education projects in the gallery. Copies available to order fro:

ailbhe.maceoin@engage.org

Working with Artists and Galleries: A Toolkit for the Museum and Heritage Sectors, by Clare Moloney and Jane Sillis, Museums and Galleries Month, engage, 2008.

Case studies and practical information and advice to inspire a variety of contemporary arts activity and different approaches for working with artists.

http://www.engage.org/downloads/MGM_Working_with_Artists_Toolkit.pdf

Working with people, (a-n Practical guide), by Rosemary Shirley, a-n The Artists Information Company, 2003.

Practical advice for artists wanting to gain experience and develop their practice in community, outreach and educational contexts. Available free from:

http://www.a-n.co.uk/knowledge_bank/shortcut/article/80791

Engaged practice, a-n The Artists Information Company

Collection of articles, guides, profiles, artists' stories and toolkits on the subject of engaged practice in the a-n Knowledge bank. Socially-engaged is a term for an approach to visual arts practice where people and social or environmental contexts (including education, healthcare, community programmes and business) and artists' artistic and aesthetic concerns are brought together for mutual examination, exchange and experimentation.

http://www.a-n.co.uk/knowledge_bank/article/84628/74998

Neighbourhoods and neighbourliness by Sonya Dyer, a-n The Artists Information Company, 2010.

Report from the Artists and Curators Talking event, with speakers Ana Laura Lopez de la Tour and Sophie Hope. The event explored the landscape and conditions for artists and curators working directly with communities.

<http://www.a-n.co.uk/publications/article/925161/1266866>

Boxed In: The scope of diversity policies from the radical 80s, by Sonya Dyer, a-n The Artists Information Company, 2007.

This paper questions assumptions about non-white artists, curators and administrators that shape the current diversity landscape, and suggests alternative ways forward. Significant paper written from a non-white perspective questioning diversity policy, in particular Arts Council England's Decibel initiative.

<http://www.a-n.co.uk/publications/document/365515>

Guest list or Level Playing Field? By Louise Wirz, a-n The Artists Information Company, 2005.

Some thoughts on cultural diversity from visual artists' perspectives, commissioned for the NCA (National Campaign for the Arts).

<http://www.a-n.co.uk/research/article/279007/471540>

The Power of Art: Visual arts, evidence of impact, Arts Council England, 2006.

Brief overview of evidence of the impact of visual arts projects and artist's work has within regeneration, health, education and learning contexts, with case studies and narrative summarising the evidence.

http://www.artscouncil.org.uk/publication_archive/the-power-of-art-visual-arts-evidence-of-impact-regeneration-health-education-and-learning/#sthash.03k411WE.dpuf

Littoral, a-n The Artists Information Company 2003.

This profile looks at the activities of Littoral, an arts trust promoting new creative partnerships, critical art practices and cultural strategies in response to issues about social, environmental and economic change.

http://www.a-n.co.uk/knowledge_bank/article/84156/74998

Jean Grant by Dany Louise, a-n The Artists Information Company, 2004

Jean Grant believes in 'Art Action Change' – contemporary art engaging with the city, and she has based her practice on this principle for many years.

http://www.a-n.co.uk/knowledge_bank/article/181642/74998

Battle of Orgreave by David Butler, a-n The Artists Information Company, 2001.

Contemporary re-enactment, art event or memorial? David Butler gives an insider account of Jeremy Deller's ambitious Artangel Times commission.

http://www.a-n.co.uk/knowledge_bank/article/63058/74998

You're such a lovely audience, by Abigail Reynolds, a-n The Artists Information Company, 2001.

Interview with two artists who "negotiate the treacherous waters" of audience participation in event-based work.

http://www.a-n.co.uk/knowledge_bank/article/63059/74998

From monologue to conversation, by Anna Harding. Autumn 1996.

engage 1: Integrated programming in the gallery.

<http://engage.org/engage-journal.aspx>

The art of invigilation (keeping the weather eye open), by Richard Layzell, Autumn 1997.

engage 3: Coming alive.

<http://engage.org/engage-journal.aspx>

Everyone in the gallery, by Jane Brake, Autumn 1997.

engage 3: Coming alive.

<http://engage.org/engage-journal.aspx>

SWAP: Schools and Whitechapel Artists' Programme, by Jane Sillis and Amanda Colbourne, Spring 1999.

engage 6: Trail Blazers, Galleries take on formal education.

<http://engage.org/engage-journal.aspx>

Blurring the boundaries: art projects as research, by Helen O'Donoghue, Autumn-Winter 1999-2000.

engage 7: Art practices engaging audiences beyond the gallery.

<http://engage.org/engage-journal.aspx>

Who needs a Spin Doctor? By Alan Dunn, Summer 2001.

engage 9: Good Practice?

<http://engage.org/engage-journal.aspx>

The lady at lunchtime: critical incidents in gallery education work with artists, by Veronica Sekules, Summer 2001.

engage 9: Good Practice?

<http://engage.org/engage-journal.aspx>

What shape is blue? By Les Bicknell, Summer 2001.

engage 9: Good Practice?

<http://engage.org/engage-journal.aspx>

encompass Arnolfini seminar. With Donna Baber, Terry Bennett, Les Bicknell, Finella Boyle, Lindsay Brooke, Angela Carter, Alana Dunn, Jenny Hall, Christopher Naylor, Gill Nicol, Andy Ray & Veronica Sekules, Summer 2001.

engage 9: Good Practice?

<http://engage.org/engage-journal.aspx>

Subversive Social Work, by Sophie Hope, Summer 2002.

engage 11: Inclusion under Pressure.

<http://engage.org/engage-journal.aspx>

The Hayward Gallery working with the Department of Health, by Felicity Allen, Summer 2002.

engage 11: Inclusion under Pressure.

<http://engage.org/engage-journal.aspx>

Blind Spot: A collaboration between the Serpentine Gallery and Look Ahead Housing, by Sally Tallant and Jane Sillis, Summer 2002.

engage 11: Inclusion under Pressure.

<http://engage.org/engage-journal.aspx>

I boiled a book for three hours and the pages stayed the same, by Kimberley Foster, Summer 2002.

engage 12: Book Art.

<http://engage.org/engage-journal.aspx>

Beyond Words, by Karen Eslea, Summer 2002.

engage 12: Book Art.

<http://engage.org/engage-journal.aspx>

Globalising Audiences, by Kaija Kaitavuori, Summer 2003.

engage 13; Globalisation.

<http://engage.org/engage-journal.aspx>

You Press the Button, I'll do the Rest: a study of participatory photography projects with vulnerable groups, by Norma-Louise Thallon, Winter 2004.

engage 14: The Photographic.

<http://engage.org/engage-journal.aspx>

Who Needs a Spin Doctor? Part Two, by Alan Dunn, Summer 2004. engage 15: Art of Encounter.

<http://engage.org/engage-journal.aspx>

Notes from the Field, by Barby Asante, Summer 2004.

engage 15: Art of Encounter.

<http://engage.org/engage-journal.aspx>

Ten Years Behind? True Stories of Life in the Provinces, by Judith Stewart, Summer 2004.

engage 15: Art of Encounter.

<http://engage.org/engage-journal.aspx>

Let's Play: On engaging children's imaginations, by Idit Nathan, Winter 2005.

engage 16: Imagination.

<http://engage.org/engage-journal.aspx>

Interview with Faisal Abdu-Allah: Gallery education as research, Winter 2006.

engage 18: Research.

<http://engage.org/engage-journal.aspx>

Three artists' views, by Stuart Mayes, Simon Woolham & Lynn Weddle, Summer 2008.

Engage 23: Young People and Agency.

<http://engage.org/engage-journal.aspx>

Get the message at Camden Arts Centre, by Jo Addison, Natasha Kidd & Raine Smith, Spring 2009.

engage 23: Disability and Access.

<http://engage.org/engage-journal.aspx>

Febrik, Play and the Urban Context, by Journana al Jabri, Spring 2010.

engage 25: Family Learning.

<http://engage.org/engage-journal.aspx>

Intergenerational Learning and the Challenges of Outreach, by Simon Taylor, Spring 2010.

engage 25: Family Learning.

<http://engage.org/engage-journal.aspx>

Communal Knowledge, by Emily Pethick, Louise Shelley & Emma Smith. Autumn 2011.

engage 28: The New and Renewed Museum.

<http://engage.org/engage-journal.aspx>

A Grand Union. Slow Boat: an Ikon and Chisenhale Gallery Collaboration, by Kate Self and Laura Wilson.

engage 29: Art and the Olympics.

<http://engage.org/engage-journal.aspx>

Keeping to the Path: Maintaining 'Core Purpose' in Participatory Art Under Conditions of Contemporary Patronage, by Simon Pope and Jes Fernie.

engage 29: Art and the Olympics.

<http://engage.org/engage-journal.aspx>

Small Island, Big Nation: Nowhereisland and Participation Beyond 'Event' in 2012, by Claire Doherty and Michael Prior.

engage 29: Art and the Olympics.

<http://engage.org/engage-journal.aspx>

Neutral Territory. The Gallery: a Site for Artists, Young People and Older People with Dementia to Collaborate, by Sarah Plumb, Summer 2012.

engage 30: Arts and Healthcare.

<http://engage.org/engage-journal.aspx>

Not Our Class, by Louise Shelley, Summer 2012.

engage 30: Arts and Healthcare.

<http://engage.org/engage-journal.aspx>

Artefact: Museums and Creativity for Better Mental Health, by Colette Neal, Summer 2012.

engage 30: Arts and Healthcare.

<http://engage.org/engage-journal.aspx>

The Quality of Silence: The Visual Arts Engaging Older People with Dementia, by Angela Rogers and Alice Briggs, Summer 2012.

engage 30: Arts and Healthcare.

<http://engage.org/engage-journal.aspx>

Making History: Beyond re-enactment, by Robin Bailie, Autumn 2012.

engage 31: The Past in the Present.

<http://engage.org/engage-journal.aspx>

DreamMakers, by Eva Sajovic, Spring 2013.

engage 32: Citizenship and Belonging.

<http://engage.org/engage-journal.aspx>

Dog-Jam: The Cost of Critical Citizenship, by Lawrence Bradby, Debbie Bentley, Kellie Grady and Lesley King, Spring 2013.

engage 32: Citizenship and Belonging.

<http://engage.org/engage-journal.aspx>

Quicksands; Museums and Galleries as Controversial Spaces for Citizenship, by Irene Amegual, Spring 2013.

engage 32: Citizenship and Belonging.

<http://engage.org/engage-journal.aspx>

Quiet Rebellions: Invisible Spaces of Parenthood at CCA Derry-Londonderry, by Sara Greavu, Spring 2013.

engage 32: Citizenship and Belonging.

<http://engage.org/engage-journal.aspx>

Artes Mundi: Critical Citizenship through Art, by Ffion Rhys, Spring 2013.

engage 32: Citizenship and Belonging.

<http://engage.org/engage-journal.aspx>

Print & e-magazines, Journals, Online Resources, Newsletters

a-n The Artists Information Company

Artist + AIR membership for practising visual and applied artists provides access to professional benefits including Public and products liability insurance, legal and professional advice and training, Jobs and Opportunities, *a-n News bulletin* and *Monthly Digest* and access to online and digital materials and titles on www.a-n.co.uk including the a-n Magazine archive 2000-2012, along with Research papers, Collections, toolkits and partnership published titles. Members make, find and fund work using dedicated tools, discussion and blogs to collaborate and peer network. Bursaries for self-determined professional development. Other membership options for students, arts professionals and HE and organisation access by licence agreement.

www.a-n.co.uk

Artquest <http://www.artquest.org.uk/>

Artquest encourages critical engagement and provides practical support to visual artists at any stage in their careers. Our programme includes a comprehensive, 2,000+ page website covering the practical aspects of a career in the visual arts – from deadlines of forthcoming opportunities, finding studios and meeting curators, getting exhibitions and setting up your own space, through to surviving in London on a low income, finding affordable housing or paid work and advice on tax and self-employment. Offline programme of events, talks and seminars on the critical elements of an artistic practice – working out what kind of artist you want to be and making strategies to succeed.

* **Artquest newsletter.**

Free monthly newsletter containing information on deadlines for forthcoming artist opportunities, international artist networks etc. plus details of Artquest events and new website articles.

Axisweb <http://www.axisweb.org/>

Online resource for contemporary art featuring profiles of professional artists and curators, interviews, arts news and debate.

Crafts Magazine

News and opinion from the world of contemporary craft. Published six times a year by the Crafts Council.

criticalnetwork <http://www.criticalnetwork.co.uk/home.php>

Online resource for UK and Ireland-based artists, activists, art organisations, cultural critics and the public, designed to promote critical and contextual art, events and discussion.

Produces:

* **criticalnetwork e-bulletin**

Free fortnightly e-bulletin guide to forthcoming art events and opportunities.

Engage <http://www.engage.org>

The UK's lead professional organisation supporting gallery education, engage promotes access to the visual arts through professional development, activity and research, dissemination and advocacy. engage has around 1000 members including artists, educators, students, academics and policymakers in the UK and 18 countries worldwide. You can join engage at:

<http://engage.org/membership>

Over many years engage has produced a wealth of resources, many of which are available via the website. These include the engage journal, research reports; toolkits and guides; case studies; reports, presentations and videos from engage's international conference and other events. Many of engage's resources can be downloaded for free, visit <http://engage.org/publications-and-resources> for further details.

Engage produces:

* **The International Journal of Visual Art and Gallery Education.**

Published twice a year, features articles by academics, artists, researchers, policymakers and gallery educators, writing to a theme to form a definitive collection of work on all aspects of visual art and gallery education. Almost every issue includes articles that relate to artists working in participatory settings.

The Journal is available for members and subscribers to read online from issue 28 onwards at <http://engage.org/engage-journal.aspx>

Back issues can be ordered by emailing ailbhe.maceoin@engage.org

* **Monthly e-newsletter**, with the latest news and events from the sector and a weekly e-bulletin with jobs and professional development opportunities for its members. You can join engage at <http://engage.org/membership>

Mute Magazine

Online magazine dedicated to exploring culture and politics after the net, with issues dedicated to specific topics (The Knowledge Commons etc). Also publishes a biannual magazine in print.

<http://www.metamute.org/>

NFASP (National Federation of Artists' Studio Providers)

The professional membership body for all those engaged in developing and managing affordable studio space for visual artists, helping studio organisations to consolidate and raise awareness of the contribution they make to the social, cultural and creative life of the nation.

<http://www.nfasp.org.uk>

Variant

Free arts and culture magazine providing in-depth coverage in the context of broader social, political and cultural issues. Published three times a year.

Information about distribution outlets available at:

<http://www.variant.org.uk/distribu.html>

For socially engaged practice in the visual arts, see

Dialogical Aesthetics: A Critical Framework For Littoral Art, by Grant Kester

in issue no 9

<http://www.variant.org.uk/9texts/KesterSupplement.html>

Case Studies

A little patch of ground, a-n The Artists Information Company, 2012.

Ruth Ben-Tovim and Anne-Marie Culhane discuss two collaborative projects that focus on exchange, community and participation.

<http://www.a-n.co.uk/publications/article/1709553/1242402>

Saturdads by Jon Lockhart, Fiona Heathcote, a-n The Artists Information Company, 2011.

Approached by Modern Art Oxford to deliver art sessions at a Sure Start children's centre in the Rose Hill area of Oxford, artist Jon Lockhart began a four-year residency at the centre as part of MAO's ambitious Paul Hamlyn

Foundation-funded offsite programme.

<http://www.a-n.co.uk/publications/article/1346914/1242402>

Crop marks, a-n The Artists Information Company, 2010.

Artist Kirsten Lavers and Andy O'Hanlon (Arts Development Officer for South Cambridgeshire District Council) talk about Kirsten's appointment as community artist for Orchard Park, which led to the ambitious multi-layered collaborative project, *Crop Marks*.

<http://www.a-n.co.uk/publications/article/618010/1242402>

We will change the world, by Francis McKee, a-n The Artists Information Company, 2007.

A case study report into practice as research in the realm of art and politics. The project intended to challenge the possibilities of art as a catalyst for political and social change.

<http://www.a-n.co.uk/publications/article/347172/346267>

Nina Pope and Karen Guthrie: Bata-ville, a-n Artists Talking, 2006.

Jane Watt speaks to Nina Pope and Karen Guthrie about their practice, the Bata-ville project and working with Commissions East.

http://www.a-n.co.uk/artists_talking/artists_stories/single/203737

Blogs***2nd Design4Health Conference 2013, by Dave Pao, a-n Interface, 2013.***

Review of the Design4Health biennial conference that explores the relationship between design, health and wellbeing – with the overarching intention of enabling lives of dignity, independence and fulfilment.

<http://www.a-n.co.uk/interface/reviews/single/3599266>

For the bees, by Fern Thomas, a-n Artists Talking, 2010.

For the bees is a participatory project led by Owen Griffiths and Fern Thomas which stems from a concern about the threat to bees. Working with a musician we will compose a song for community choirs to sing to bee hives in Swansea in a public gesture of concern about the fate of the bees. We will monitor the effect of the singing on the bees.

http://www.a-n.co.uk/artists_talking/projects/single/611174

ArtSelector <http://www.artselector.com/>

Free contemporary art network and online resource providing artists with free online profiles and portfolios and information on art opportunities and facilitating professional connections and collaborations.

Art Activity in Mental Health Assessment Units for the Elderly

With an introduction by Tim Joss, Director of The Rayne Foundation, this charts work in 2011-2012 by engage Cymru to develop best practice in galleries engaging with socially isolated people, with an emphasis on arts and health. Available in Welsh and English

<http://engage.org/older-people-11-12.aspx>

Wired!

Erwen Malin discusses a partnership project between engage Cymru, Oriol Myrddin, Arts Care, West Wales Action for Mental Health and artist Julia Griffiths-Jones, whereby adults recovering from mental health concerns worked to create artworks for their own exhibition at the National Botanic Gardens of Wales.

<http://engage.org/wired.aspx>

Reach The Heights Evaluation Report: Kirsten Gibbs.

During 2012-2013 engage Cymru worked with five partner galleries across Wales on this programme which encouraged young people to broaden their aspirations by providing opportunities for them to work with artists, and to see, understand and participate in various roles in the galleries and consider further education or job opportunities in the arts.

<http://engage.org/reach-the-heights>

The Penpercau Progressive Action Group Case Study

Eirwen Malin discusses engage Cymru's partnership with Aberystwyth Arts Centre and Ceredigion Communities, who worked together to devise and deliver a participatory project with a group of adults recovering from strokes and living with a number of disabilities.

<http://engage.org/ppag>

Further reading

Future Forecast series: Social Space, Edited Becky Shaw, a-n The Artists Information Company, 2005.

Social Space addresses dynamics and divergences within artist's practice in the social realm. Artist's case studies about their work and how they approach it, this paper shows the depth of thinking and consideration behind these artists' practices. Contributors include Ricardo Basbaum, Sarah Cole, Lubaina Himid, Richard Layzell, Andre Stitt and Una Walker.

<http://www.a-n.co.uk/publications/document/245446>

Antagonism and Relational Aesthetics, by Claire Bishop, in October (pp. 51-79), Fall 2004, No. 110, MIT Press.

http://www.marginalutility.org/wp-content/uploads/2010/07/Claire-Bishop_Antagonism-and-Relational-Aesthetics.pdf

Artists' work in 2012, a-n The Artists Information Company, 2013.

Within a portfolio of reports on artists' jobs and opportunities, these annual reports, that track back to 1989, look at the types of work openly offered to visual and applied artists, based on a-n's ongoing data. Residencies – that provide much of artists' socially engaged practice opportunities – are one of the categories compared in each report.

<http://www.a-n.co.uk/publications/article/3415879/3419945>

The Big Artists Survey 2011, a-n The Artists Information Company & AIR, 2011.

Provides essential information both for artists actively lobbying for improvements in artists' working conditions, support for artists' practice and professional development as well as for policy makers and funders who need insights into artists' current concerns and priority issues.

http://www.a-n.co.uk/big_artists_survey

Creative Graduates, Creative Futures by Linda Ball, a-n The Artists Information Company, 2010.

Reveals amongst other things that artists who have portfolio careers are financially worse off than those who don't.

www.employment-studies.co.uk/pdflibrary/471.pdf

engage 22: Young People and Agency, ed. Karen Raney, engage, 2008.

Looks at how young people are enabled to participate in contemporary art and gallery culture – the vehicles, strategies and challenges.

Copies can be purchased by emailing ailbhe.maceoin@engage.org.

Engaging Places: Participation as the Process, Medium and Subject of Making Art, by Claire Doherty, in Art in the Public Realm in London 1995-2005. Arts Council England, 2007.

Addresses social interaction as a means of artistic production and the subject of artistic endeavour, exploring the ethical and aesthetic implications of participation.

http://www.artscouncil.org.uk/publication_archive/open-space-art-in-the-public-realm-in-london-1995-2005/

The Legacy for Artists, p19, in Inspiring Education in Galleries, engage, 2010.

An evaluation of the impacts and legacies of Enquire and Watch this Space.

http://www.engage.org/downloads/Enquire_Advocacy.pdf

Participation, ed. Clare Bishop, Whitechapel, 2006

A collection of texts that places the desire to move viewers out of the role of passive observers and into the role of producers in historical and theoretical context.

Participation and Spectacle: Where are We Now? by Claire Bishop, 2011.

Talk as part of *Living as Form* exhibition in New York, 2011. Available at:

www.creativetime.org/programs/archive/2011/livingasform/about.htm

Praktika: Huntly, Aberdeenshire: Socially engaged art practice, by Rosie Gibson and David Harding, 2008.

Provides valuable insights into socially engaged art and the challenges artists face as they try to negotiate the different roles and expectations they are commissioned to fulfill.

<http://www.deveron-arts.com/praktika/>

The Scales of Socially-Engaged Practice: Towards a Shared Language, by Hannah Hull.

Unpacks the three key terms Public Art, Community Art and New Genre Public Art, to suggest a scale of social engagement used in Fine Art, demonstrating the fundamentals of each method of practice compared with methods of broader practice.

<http://www.hannahhull.co.uk/Socially-Engaged-Practice-Hannah-Hull.pdf>

Encounters with Contemporary Art – schools, galleries and the curriculum, edited by Libby Anson and Holly Garrett.

A celebratory report focusing on engage's strand of the MGEP2 project, ArtFULL, 16 school-gallery projects bringing pupils into close contact with artists and contemporary art.

Copies can be purchased by emailing ailbhe.maceoin@engage.org

How Red is Red? A toolkit for Art in the Early Years, by Fiona Godfrey.

Bilingual English-Welsh publication aimed at early years practitioners, artists and galleries, with advice and ideas on planning and running visual arts projects for 3 – 7 year-olds in the gallery and at school. All the ideas come directly from the experiences of teachers, artists and gallery educators involved in an action research programme that took place between 2005 and 2009. PDF download at

<http://engage.org/seebook.aspx?id=1928>

Inspiring Art Cards: Teachers Pack

Comprises a ringbound set of twelve robust and colourful cards, designed to aid pupil learning during a gallery visit or in the classroom when looking at an image or visual artwork. Hard copies available to order from ailbhe.maceoin@engage.org or download a set for free from:

<http://engage.org/scotland-resources.aspx>

Collaboration: communication: contemporary art, edited by Gill Nicol and Adrian Plant.

Valuable source material for artists and educators with an overview of engage's encompass programme, which developed fourteen projects between 1998 and 2000 across England, focusing on 16-18 year olds, and primary school children and their families.

Out of print, but photocopies available to order from ailbhe.maceoin@engage.org

Towards an inspired future: Creative Partnerships and gallery education, edited by Libby Anson.

Artists, teachers, gallery educators and colleagues working in Creative Partnerships reflect on the potential for collaborations between galleries and schools to enhance teaching and learning across the curriculum. PDF at:

<http://engage.org/seebook.aspx?id=1357>

Watch This Space Toolkit, edited by Penny Jones.

Information focused on how to set up successful relationships between schools, artists and galleries, with useful resources, bibliography and templates. Copies available to order from:

ailbhe.maceoin@engage.org

Learning in the gallery: context, process, outcomes, by Emily Pringle.

Commissioned by Arts Council England to describe engagement with contemporary art and learning in a gallery context. PDF available at:

<http://engage.org/seebook.aspx?id=1282>

Inspiring learning in galleries, edited by Barbara Taylor.

How children working with contemporary art and artists can develop skills that impact on their broader educational and personal development. Copies available to order from

ailbhe.maceoin@engage.org

Inspiring learning in galleries 2, edited by Barbara Taylor.

Summary of research into benefits of engagement of children and young people with galleries, contemporary art and artists. Copies available to order from ailbhe.maceoin@engage.org

Inspiring learning in galleries: Research Reports, edited by Barbara Taylor.

This publication comprises the full research reports from 8 projects in phase 2 of the enquire programme, which found that through working with contemporary art and artists, children and young people gain important skills related to art that also impact on their broader education and personal development. Copies available to order from ailbhe.maceoin@engage.org

Opt for Art 1995 – 2000, edited by Fiona Godfrey and Karen Raney.

This publication reflects on the Opt for Art programme that brought nearly 20,000 young people in Wales into contact with art, with the aim of inspiring them to choose it as a GCSE subject. Includes analysis, case studies and views from teachers, artists, gallery educators and pupils who took part. Copies available to order from ailbhe.maceoin@engage.org