

Paul Hamlyn
Foundation

**Art
Works** | Developing
Practice in
Participatory
Settings

International Next Practice Review

By Chrissie Tiller
Chrissie Tiller Associates
October 2012

phf

FOREWORD

ArtWorks is a Special Initiative of the Paul Hamlyn Foundation, championing the value of artists who work in participatory settings by identifying and promoting the attributes and knowledge that an artist needs to inspire and engage the people taking part.

Through this initiative, we are supporting five Pathfinder programmes across the UK that are working collaboratively to help artists working in participatory settings access the training, education and development opportunities they need. We are piloting new models to create opportunities for artists at all stages of their careers.

Beyond this, we are working to transform radically the way we treat participatory art in the UK. We are bringing together arts organisations, training providers and artists with a view to nurturing new relationships across the sector to inspire a culture in which the experience of people taking part, and the quality of engagement, sit at the heart of all participatory arts.

ArtWorks is seeking to harness best practice from across the country and internationally. Early in the programme, we commissioned Chrissie Tiller to undertake a next practice review of work taking place within an international arena that might inform the ArtWorks programme.

The Next Practice Review is intended to underpin the work being undertaken by the individual ArtWorks Pathfinders by offering 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, we hope to create a 'position of knowledge' that might provide a starting point for the next stage of the journey.

The review has examined:

- Existing contacts and partnerships
- Funders supporting work in this field
- Artistic, cultural and educational networks
- Training institutions and courses
- Case studies and examples of good practice

As Chrissie states in her own introduction, the choices are inevitably subjective and by no means comprehensive, but it is our hope that the review will provide a launch pad for further research and exploration. We are immensely grateful to her for the expertise, knowledge and generosity she brought to the review. We hope that, in publishing it and making it more widely available to the huge community of practice that exists in the UK around participatory arts, it might stimulate your own explorations.

We are always keen to hear of other examples of practice so please visit our ArtWorks web site – <http://www.artworksphf.org.uk/> – and share your own knowledge.

Susanne Burns
Project Director, ArtWorks
September 2012

CONTENTS

- 1. Executive Summary 4
- 2.1 Introduction 6
- 2.2 What is a Participatory Artist? 7
- 3. Current Practice 10
 - 3.1 ArtWorks' Pathfinders 11
 - 3.2 Funders 17
 - 3.3 Artist Networks 21
 - 3.4 Cultural Education Networks 28
 - 3.5 Blogs 30
- 4. Training Institutions 32
- 5. Case Studies 37
- 6. Conclusion 49
- 7. Bibliography 51

EXECUTIVE SUMMARY

The Next Practice Review was commissioned by Paul Hamlyn Foundation as part of the ArtWorks¹ programme, drawing on the Innovation Unit's descriptor of "Next Practice" as:

"practice which is potentially more powerful than current 'good practice'; informed by research, and developed through skilled and informed practitioners." ²

The main aim of the ArtWorks programme is to support the initial training and continuous professional development of artists working in participatory settings, in order to create a more professional and confident sector whose work is validated, valued and seen as important. In this context research into what is happening elsewhere is essential.

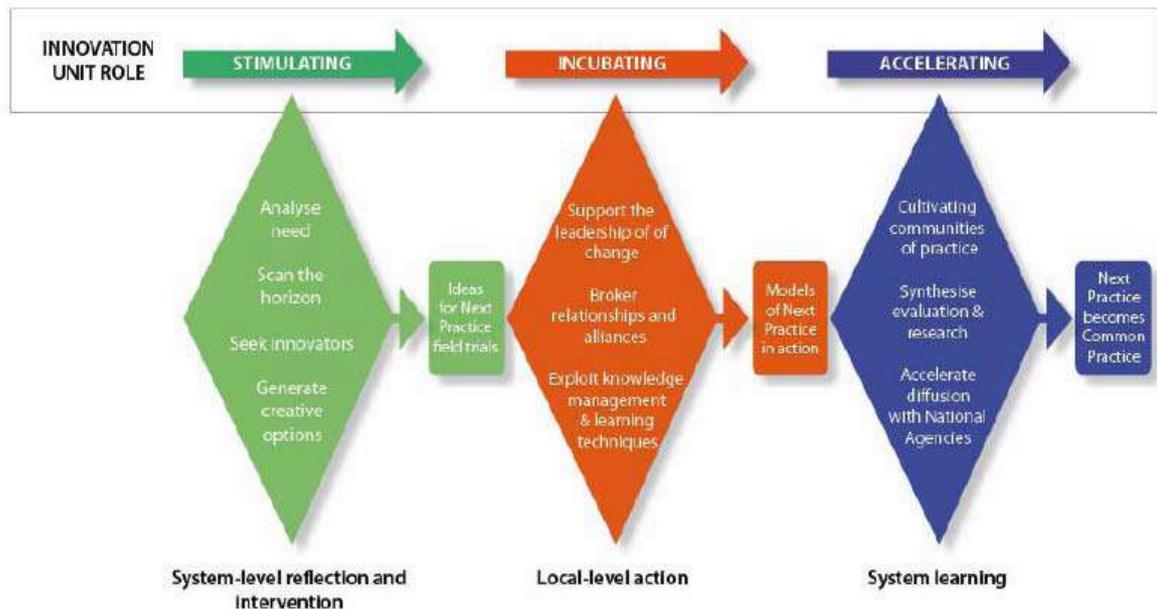
The Next Practice Review is therefore intended to underpin research being undertaken by individual ArtWorks' Pathfinders by offering a strategic overview of practice and training in international contexts. By offering UK artists and trainers the possibility to identify where their own practice fits into 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. A journey through what the Innovation Unit identifies as the first phase of innovation and Next Practice the "stimulating and generating ideas that... may then incubate" in the next stage of the programme.

¹ <http://www.phf.org.uk/page.asp?id=746>

² www.innovation-unit.co.uk/projects/next-practice

next practice innovation model

a disciplined approach to system-level transformative change



© The Innovation Unit 2007

It would be impossible to capture everything that is happening within an arts practice that is constantly growing and changing and this is not the aim of this Review.

Instead we have focused on deepening and widening the existing knowledge and experience of the Pathfinders by offering further insight into the global context in which their work is placed.

In doing this we have looked at five different contexts, largely matching the interests and concerns of the Pathfinder institutions. These are:

- Existing contacts and partnerships
- Funders supporting work in this field
- Artistic, cultural and educational networks

- Training institutions and courses
- Case studies and examples of good practice.

Faced with the plethora of online case studies, reports, discussion groups, magazines, blogs and networks that exists on the Internet alone, the examples chosen are inevitably subjective. We hope the Review will, however, not be seen as a finite resource but a launch pad for further research and exploration.

NEXT PRACTICE REVIEW

2.1. INTRODUCTION

Having worked in the field of Participatory Arts for over twenty years, including a 7-year action/research programme into Participatory Practice across the EU, (Transmission) I am conscious of the diversity of arts practice that is included under the general umbrella of arts and participation. From the work of those artists engaging directly with social change through overt political activism, conflict resolution and international development to those engaging with young people within more formal education systems or cultural institutions.

In undertaking this Review I have tried to balance a desire to include the greatest breadth of practice with the need to create a shared context for the conversation. Time-bound constraints inevitably impacted on choices: as did the need to find practice that would feel relevant and useful in the UK context. Language is central. In the US, Australia, Canada, the UK and parts of Europe, particularly the Netherlands and Belgium, the search is helped by the existence of a separate, often shared,

language of participatory practice. In other contexts participatory art is so integral to what being an artist is that it is difficult to separate the making of art from participation.

2.2. WHAT IS PARTICIPATORY ART?

In many ways the very notion of participation might be said to be a Western construct, where the artist has become increasingly autonomous and art a marketable commodity. Whilst there does seem to be some consensus that the participatory artist is one who engages with others in the co-creation of a piece of work the spectrum of what is then termed "participatory" arts practice is wide-ranging. It can encompass the "signature" piece of an artist largely employing her/his audience as low-paid or even unpaid labour to the work of the artist fully integrated within her/his community where questions of ownership and authorship are largely irrelevant.

At the core is the shifting role of what we might want to call the audience. c.f. the participation model offered by the James Irvine Foundation in their recent research into participatory programmes in the US.

The Participation Spectrum³

Receptive Audience	Enhanced Engagement	Crowd Sourced	Co-Creation	Audience as Artist
Audience as spectator. e.g. piece of dance theatre within	Educational programmes, enhanced engagement.	Audience contributing in some way to finished	Audience as contributors to creative process even if	Collaborative piece in which artist may provide ideas

³ from p15. 'Getting in on the Act' James Irvine Foundation Wolf Brown 2011

traditional space, exhibition in gallery,	e.g. theatre in education, Secret Cinema, Shunt, discussions as part of art show	product. e.g. interacting and creating as part of artists' exhibition, tweeting words for opera, dance piece based on community stories.	usually "curated" or directed by professional artist. e.g. community theatre, participatory public art, community choirs	and context but the work itself becoming the creative property of participants
---	--	--	--	--

Critical analysis of the work is also differently situated: largely dependent on whether its role is being considered within educational contexts, cultural contexts, specific sectors or specific art forms. This can be influenced by:

- *Vocabulary.* Do we call it socially engaged art, art for social change, social art, community arts, dialogical art, inclusive art, relational art or arts in educational contexts? The term participatory art is not widely used outside the UK and many of the case studies refer to community arts practice.
- *Place.* Where does it take place? Is it in educational institutions, cultural institutions, informal learning settings, site-specific, in public spaces or even, as is increasingly happening, in virtual spaces on-line?
- *Art Form Contexts.* Is it community dance, community music, applied theatre, participatory art, digital media or social circus?

In many contexts the nature of what is considered participatory practice is often dependent on whether the artist is engaged within accepted cultural policy

frameworks e.g. schools, museums, galleries and other cultural institutions or working within a much more responsive and ad hoc practice reacting to the immediate needs of those on the very edges of society, e.g. in internal and cross-border conflicts, marginalised communities, with refugees and asylum seekers or development contexts dealing with issues such as sustainability, ecology and health.

It is also dependent on the cultural, social and political contexts in which the artist finds her/himself. It may be one thing to be responding directly to societal issues such as offering basic skills to young people living in favelas in Brazil, turning automatic rifles into guitars with prisoners in Colombia or re-integrating ex-child soldiers into their communities in Uganda. Another to be exploring ways of offering disadvantaged young people access to the major museums and galleries of a capital city in Europe or improving the quality of cultural education or creative activities in the school classroom.

The focus of the work can also range from projects focused on children in schools, disadvantaged teenagers, marginalised neighbourhoods in cities or inter-generational communities.

What is it then that unites the practice of artists engaging with these different contexts and how might that inform the on-going work of the ArtWorks Pathfinders? For the purpose of this research I have largely concentrated on participatory arts practice positioned within the categories of participants as co-creators and the "audience" as artist.

Despite the difference in circumstance and settings, three key elements of what is acknowledged as good participatory practice seem to be shared:

- the way in which the participants, be they pre-school children or community elders, are engaged in the work, i.e. how far they shape the results by collaborating equally in identifying the creative inquiry, activity, final product and evaluation. What the James Irvine Foundation Report distinguishes as:
 - *Participant as Curator* - making decisions about what is included in an exhibition or performance
 - *Participant as Interpreter* - making own version of what has been offered as a skill
 - *Participant as Inventor* - creating own choreography, song, writing own poems
- the nature of ownership of both process and product - where the artist is engaged equally in the learning process with the participants
- the principles and ethics of participation - where mutual respect, equality, the creation of a safe space, reflexivity and critical thinking are at the heart of the process.

3. CURRENT PRACTICE

In identifying how this research might impact directly on the Art Works programme it was decided to focus on three particular contexts:

One - working with Pathfinders to:

- note current collaborations and partnerships
- gather specific examples of working methodologies and projects already being shared or identified as being of particular interest

Two - creating a "bibliography" identifying useful contextual sources, including:

- leading international funding bodies supporting respected work in the field, identifying their models of good practice, and highlighting particular projects and programmes as an inspiration for discovering and sharing different practices
- networks of practitioners and cultural organisations engaged in identifying and sharing good practice in participatory arts and highlighting project-based work within these networks
- examples of training and CPD being offered outside the UK context
- blogs that focus on collecting examples of participatory arts practice

Three - use this research to identify cases studies in those countries, in particular those where contacts already existed in some form, to highlight possible future collaborations and exchange.

3.1 PATHFINDERS

Pathfinders' and Partners current contacts and co-operations were collected through e-mail contact and conversations. Some of the contacts shared are currently informal links rather than collaborations involving mutual exchange of practice. Those contacts where international participatory arts practice has impacted on the work of the UK organisations have been highlighted. In the context of Next Practice it would seem important that this kind of exchange becomes more central to the Pathfinders' shared experience.

ArtWorks Cymru

- Shakespeare and Language project in Uzbekistan. Sherman, Cymru, working with Uzbeki actors to create a piece for young people relating the themes of Romeo and Juliet to their own lives.

<http://www.youtube.com/watch?v=dYbdBwz93h0>

- Mzani Cymru Power of the Flame project. Large-scale community project between Wales and Langa Township in Cape Town, South Africa, linked to Cultural Olympiad. Led by Welsh creative team engaging with artists and arts organisations from South Africa, including: Dance For All, Zip Zap Circus, Fezeka Choir, Cape Youth Philharmonic and Amampond
- National Dance Company Wales working in India on Scheherezade. Including running workshops with local dance students in India as part of tour.

<http://www.ndcwales.co.uk/latest-news/national-dance-company-wales-celebrates-its-debut-tour-of-india/>

- Casa de Musica Project Porto. A Reseo project working with communities in Porto and Gaia.

<http://www.reseo.org/site/index.php?lg=en&pg=mbractitm&aid=89>

ArtWorks Scotland

- Eric Booth USA Teaching Artists Masterclass
- Aesthetic Education at Lincoln Centre Institute

https://wikis.glowscotland.org.uk/0000244/Creativity_Portal/Eric_Booth_Masterclass

<http://www.lcinstitute.org/about-lci/teaching-artists> and associated initiatives.

<http://www.mccallumtheatre.com/education/aesthetic.php>,
<http://handbook.laartsed.org/models/index.ashx?md=27>

- The Big Thought Dallas <http://www.bigthought.org/>
- CAPE Chicago <http://www.capeweb.org/>

all influenced our work in terms of Arts Across the Curriculum and continues to influence e.g.

- Aberdeen ITT work, including artists exchange with Buenos Aires
- National Theatre and Citizens link to Peoples Light <http://peopleslight.org>
- New York artist Tim Rollins doing an associated event

ArtWorks London

These are the Barbican Music International Associates programme (LA Phil, New York Phil, Jazz at Lincoln Center, Leipzig Gewandhaus, Concertgebouw Orchestra of Amsterdam), all of which involve the development and exchange of skills for musicians and composers working in participatory settings. Much is being learnt - in particular from the US artist educators - and the ways in which their approaches correlate/differ from our UK amateur/workshop leader counterparts.

We have also just had a very successful recent exchange between Leadership graduates from the Guildhall School and tutors/leaders from the Prakatun School in Salvador. This has also involved young participants from East London and the Salvador communities.

Guildhall connections at Higher Education level include:

- being part of the research team for a Joint Masters programme based Holland, Sweden and Iceland and on-going work through the EU Leonardo programme. <http://www.jointmusicmaster.org/>

- Postgraduate Artists' Leadership programme
http://www.gsmd.ac.uk/music/principal_study/leadership/ with international placements including student placements in Singapore, Gambia, Bali, and La Plata, Argentina.
- Alumni working internationally.
- Barbican co-commissioning work and undertaking research and development work with 9 theatres across Europe. Ongoing work with Japan, Europe, Latin America generally (Chile, Columbia, Brazil and Argentina).

ArtWorks North-East

- Working in close partnership with Swallows Partnership in South Africa
<http://theswallowspartnership.com/>

ArtWorks Navigator

- **The Foundation for Community Dance:** publishes *Animated*, which in one edition in each year covers community and participatory dance from a country outside the UK, as well as regularly featuring reports by British dance artists who have worked outside the UK. We are a member of the *red latinoamericana de arte y transformacion social* - an international network formed of arts organisations from across Latin America and the new *Access to Culture Platform* in the EU, as well as IETM and EFAH. Have a strong relationship with *Ausdance* the dance umbrella body for Australia, and *DANZ* a similar New Zealand body. Preparing to launch an international on line academic journal for community and participatory dance.
- **a-n The Artists Information Company** encompasses artists' membership body AIR (Artists Interaction and Representation) that was until 2012 a

member of ECA (European Council of Artists) and explored IAA membership. AIR and CARFAC (Canadian Artists Representation) jointly commissioned a survey of artists' membership bodies internationally to assess the benefits and services offered and identify common research and development interests.

a-n's Artists Talking blogsite includes artists' experiences of international contexts and residencies. International opportunities and residencies deadlines are included in Jobs and Opps.

- **NAWE** – overseas members and special focus on projects through the magazine, including a recent focus on artists working in Africa. Links to the Association of Writers Programme in USA.
- **Sound Sense** – is a member of the editorial board of the International Journal of Community Music, aimed at understanding the range of participatory music practices worldwide. Many members of Sound Sense are also members of the Commission for Community Music Activity (part of the International Society for Music Education), which holds a world conference every two years, reported in Sound Sense's UK journal.
- **engage, the National Association for Gallery Education** has members in 19 different countries outside of the UK. engage carries out advocacy, dissemination of practice, continued professional development (CPD) and research and activities. There is a strong international element to engage's CPD initiatives, for example the annual engage International Summer School takes place outside the UK in Europe. The 2012 Summer School took place in Finland, was attended by 42 delegates from 7 countries and explored the changing role of educators, curators and artists in galleries in Europe. The annual engage International Conference includes speakers and delegates from outside the UK. engage contributes to conferences internationally and

has delivered CPD on gallery education for the British Council for international colleagues. The twice-yearly online engage journal has an international editorial advisory board and regularly features articles on international practice. engage ran the EU-funded 'Collect and Share' programme, which researched gallery education with adults in museums and galleries in Europe from 2003 – 08. For more details, visit the engage website: www.engage.org

- **Artquest** – annual international conference, along with studio exchange possibilities. Organises residencies - most recently in Berlin and Australia. Artroute offers guides to arts scenes in Colombia, France, China, India, Armenia, Georgia, Brazil and even Borneo. Artelier puts artists in touch with each other internationally <http://www.artquest-artelier.com/>

3.2. FUNDERS

In undertaking desktop research and exchanging information with international colleagues it became clear that one reliable and rich source of international participatory practice was through the sites of those Foundations and government funding agencies working in an international context. Many of them are working in the areas of human rights, social justice, and development where the role of the participatory artist in creating possibilities for dialogue is increasingly accepted. Most are also building their partnerships with local arts practitioners, recognising the power of engagement at a local level. As Luis Ubiñas, President of the Ford Foundation, noted at the conference Fresh Angle on the Arts: Reimagining Culture in a Time of Transformation⁴. *"At a time of profound political, economic and social transformation—and a time of palpable uncertainty about the future—the role of artists as interpreters, provocateurs, bridge-builders and change-makers is vital."*

International Foundations and other Funders

Who is funding what in participatory arts in an international context? The landscape is complex but a rich source of different practices. Many of the Foundations and Governmental funding bodies working in this field are not solely concerned with arts and culture but increasingly seeing the value of it within the wider context of social, political and economic change. Alternatively many of the Foundations focused on arts and cultural are not especially concerned with the activities of participatory arts and artists yet a number of the individuals or organisations they are funding are engaged with the field. The Foundations identified below have a particular commitment to funding community engagement through the arts.

⁴ <http://www.fordfoundation.org/newsroom/events/473>

- **Agence Intergouvernementale de La Francophonie** www.francophonie.org.
 Although this funder focuses particularly on the mobility of artists and intercultural dialogue in French speaking countries it is funding community actions in many French speaking African countries and is a good source of what is happening culturally in these countries. e.g. Festival of Street Arts, Marrakesh, <http://www.awalnart.com/>
 - **Arab Culture Fund** <http://arabculturefund.org/> Funds individual artists and organisations to make work. A number of the projects are participatory and collaborative e.g. the gathering of young Arab hip-hop artists or strip cartoon development workshops.
 - **Anna Lindh Foundation:** www.euromedalex.org This Foundation has a particular focus on intercultural dialogue across the Mediterranean and in the new EU states. The site includes a wall for project proposals looking for partners. Many of these are working with participatory arts in civil society development, human rights and equality. It also includes examples of good practice within the projects already funded. e.g. The ARTiculating Values project, using Boal and other participatory theatre techniques to explore civil society issues with young people across the Arab world.

<http://en.iz.or.at/start.asp?ID=231085&b=4064>
-
- **Balkan Fund for Democracy:** part of German Marshall Fund US. Involved in co-funding a number of projects including the ECF's Tandem programme - Cultural Managers Exchange - Moldova, Turkey and Ukraine. e.g. the project culturelobby <http://www.gmfus.org/grants-fellowships/grantmaking-programs/balkan-trust-for-democracy/success-stories/participatory-art-as-a-platform-for-regional-public-debate>.
-

- **British Council.** <http://www.britishcouncil.org/> Promoting international cultural relations by promoting UK led artistic collaborations. e.g. the five commissions that are part of the Unlimited programme for the Paralympics. Including Battle for the Winds, a dance project in partnership with learning disabled dancers from Brazil. Battle for the Winds. <http://battleforthewinds.com/>.
- **Commonwealth Foundation** <http://www.commonwealthfoundation.com/>
Culture and conflict, culture and development c.f.
<http://citizensarchive.org/dialoguewithpakistan/>
- **DOEN Foundation.** www.doen.nl Particular focus on culture and cohesion and the development of the cultural sector in Uganda, Kenya, Mali and Senegal and North Africa but also sustainability in NL. Independent website devoted to the exchange of participatory arts and culture programmes <http://www.doenculture.com/search/1357/en> shares stories from grants' recipients. e.g. the video camera as an instrument for peace.
www.doenculture.com/page/351/en
- **Delfina Foundation** <http://www.delfinafoundation.com/> Although Delfina does not award grants it is one of the leading organisations facilitating artist residencies in the context of new practices and intercultural dialogue. e.g. Turkish artist Ahmet Ögüt's residency with Tate Learning.
http://www.delfinafoundation.com/press_details.php?opid=226)
- **European Cultural Foundation (ECF):** www.eurocult.org The ECF runs a rich mixture of programmes, grant making activities and advocacy, with a particular focus on new EU countries and the Mediterranean and the role of arts and culture in bringing about social, political and economic change). Excellent source of stories of past projects, including many participatory actions. e.g. 15 Mad Sheep collecting stories from the former Soviet Union.

<http://www.ecflabs.org/content/narratives-europe/ten-answers-sexy-inspiration-living>

- **Fondation René Seydoux:** www.fondation-seydoux.org Currently updating their site but focus is Mediterranean and has a great listing of arts and cultural organisations including those working in participatory practice.
- **Ford Foundation:** www.fordfound.org Focus on Social Change globally but currently funding a number of innovative programmes in US under artplace, supporting more diverse and participatory arts spaces. See also Fresh Angles conference. Re-imagining Culture in a Time of Transformation.
<http://www.fordfoundation.org/pdfs/news/Fresh-Angle-Program.pdf>
- **Goethe Institute** Like the British Council funding projects in GMZ Development Countries. E.g. Antigone in Montevideo, Uruguay
<http://www.goethe.de/uun/bdu/en8861012.htm>
- **Heinrich Böll Foundation** in Germany, South Africa and now USA, Green political Foundation seeing art and culture as independent spheres of thought and action within development and sustainability.
<http://www.boell.de/ecology/climate/climate-energy-climate-change-in-africa-artists-speak-and-connect-10764.html>
- **Hivos Foundation:** www.hivos.nl Working in partnership globally for a fair and sustainable world - great source of participatory arts and culture programmes throughout the world e.g. film-making for women in Bolivia
<http://www.hivos.nl/eng/community/partner/10011118>
- **Prince Claus Fund for Culture & Development:** www.princeclausfund.nl
Working at the interface of culture and development. E.g. From Weapons to Instruments. <http://www.princeclausfund.org/en/activities/rio-cubango-van-wapen-tot-muziekinstrument.html>

- **Open Society Foundation:** www.soros.org Encouraging civil society development globally and increasingly focusing programmes within the US, exploring the role of arts and culture's role in bringing this about. E.g. <http://blog.soros.org/2012/02/indivisible-man/>
- **Robert Bosch Stiftung** <http://www.bosch-stiftung.de/> Civil Society Development. E.g. projects Political cabaret for Young People <http://www.bosch-stiftung.de/content/language1/html/17116.asp>
- **Swedish International Development Cooperation Agency** (SIDA): www.sida.se Supporting the development of human rights, equality, democracy including empowerment through cultural activities e.g. the Empire des Enfants Centre in Dakar www.empiredesenfants.com/

3.3 ARTISTS' NETWORKS

A second rich source is the many artists' networks that now exist and are being added to every day. What is both exciting and yet sometimes frustrating about these as a source of good practice is firstly how many exist, and secondly, how varied and miscellaneous the links to participatory projects and to individual artists and arts organisations engaging with participatory practice can be. Artists and networks rarely use the term participatory art to identify themselves. Social art, socially engaged art, community art and cultural education are more usual.

The pathway through to finding both artists and projects is rarely straightforward. Although there are sites that specifically identify themselves as being engaged with participatory practice, such as the Social Artists Network, many more are first and foremost concerned with artists and the creation of art, within which participatory arts

practice finds its own space. One of the richest resources for this work the Community Arts Network site was closed down two years ago due to lack of continuing funding. It still has a live, and lively, Facebook presence at: <https://www.facebook.com/communityarts> and there is a wonderful archive to be accessed at: <http://wayback.archiveit.org/2077/20100906194820/http://www.communityarts.net/api/news/index.php>

The non-existence of the main site is a great loss to the field. It was not only a rich resource for participatory artists globally, despite being US-based, it also provided a sense of community in a field where artists can often feel isolated and the necessary rigor of critical thinking through its articles and publications. Although the funding needed to maintain such a site clearly became prohibitive it is something that might usefully be re-visited in the current context.

In the meantime, the Social Arts Practices' site is attempting to cover some of the same territory. <http://www.socialpracticesartnetwork.org/> by drawing attention to artists and arts organisations engaged with art making processes, where "the practice emphasizes people in relationships to each other and their surroundings, "focusing on engagement and accountability between the audience and the artist"⁵

From the Soup, No Soup interventions in New York, Paris and Berlin
<http://aajpress.wordpress.com/2012/04/25/timefood-new-york-and-berlin-soupno->

⁵ Curated by Jules Rochielle

soup-paris to more locally based projects such as Tiny Circus animation and story-telling programmes in Iowa. <http://www.tinycircus.org/Pages/AboutTheCircus.htm>

- Within the many other similar Facebook sites and online spaces persistent and dedicated trawling can produce rich and inspiring catches. E.g.

Trans Europes Halles

- Trans Europe Halles is a network of independent European cultural centres. Within the site the Engine Room project <http://www.teh.net/Projects/EngineRoomEurope/tabid/200/Default.aspx> is EU funded to encourage new creative developments and sustainability.
- One example within this funding stream is the A Team - Artists for Change <http://www.teh.net/news.aspx?itemid=322>. Scanning through the list of participating organisations takes you (indirectly as the links don't work) to a number of organisations, one of which is REX Cultural Centre in Belgrade, Serbia. Here the Crossroads East meets West initiative leads you to the wonderful Microcultures project. <http://bbva.irational.org/microcultures/> where participatory artists meet fermentation meets conceptual art, social action and culinary skills.
- The links to two of the artists involved Vahida Ramujkic and Aviv Kruglanski takes you on a further fascinating journey taking in radical embroidery. http://bbva.irational.org/documentary_embroidery/barcelona/ collaborative feminist tapestry making and creating neighbourhood superheroes in Cairo.
- Further exploration of the REX website spotlights digital workshops with young Roma, <http://alturl.com/vffkj>, intercultural mapping through the arts and a

series of presentations on times when participatory projects didn't live up to the expectations of those engaged with leading them. A pathway to rich and rewarding examples of participatory practice - without the words *participatory arts* ever being used on the journey.

Circul Art Columbia

- **Circul Art Colombia** <http://www.circulart.org/> is a Colombian based arts and culture site with an idiosyncratic but rich series of links to theatre, dance and music companies and organisations across Latin America and beyond. Including cultural organisations such as:
- **Elcircodelmundo** <http://www.elcircodelmundo.com/> a circus school based in Chile that uses circus skills in participatory contexts to promote social transformation through circus arts.

Other sites to be investigated and explored include:

- **Africalia** <http://africalia.be/> African arts partnerships.
- **Afronline** <http://www.afronline.org/> Links to a wide range of African media sites with socially engaged arts practice news and case studies on a number of them
- **Art in the Public Interest.** <http://www.apionline.org/> (see above)
- **Arts in Africa** <http://www.artsinafrica.com/> part of the ARTerial site is a directory for every country in Africa of the main arts and cultural organisations, including those engaged with participatory arts practice.
- **Arts Rights Justice.** <http://artsrightsjustice.net/> an international coalition for arts in Human Rights contexts.

- **Amateo** <http://www.amateo.info/> links many of the amateur arts networks across Europe. These can often be a rich source of information about practice, projects, publications
- **Art Info** <http://www.artinfo.com/> Includes Society section with participatory arts projects.
- **ARTerial** network: <http://www.arterialnetwork.org/> Internal artist exchanges in Africa- but also news of projects, programmes across the continent.
- **Art Take Part** <http://www.arttakepart.org/> voluntary arts in Northern Ireland
- **Art for Social Transformation** network: <http://www.arttransformador.net/> companies engaged in Art and Social transformation right across Latin America.
- **Assitej** <http://www.assitej-international.org/> International Association of Theatre for Young People.
- **Babelmed:** www.babelmed.net Culture, society, news of projects in North Africa and the Mediterranean region.
- **Banlieues Europe** <http://www.banlieues-europe.com/> rich resource of cultural and artistic innovation in projects working with cultural action projects in deprived neighbourhoods with excluded communities.
- **CAL-XL** Netherlands <http://www.cal-xl.nl/>
- **Culturebase** <http://www.culturebase.net/> exchange space for artists and projects.

- **Culture360** <http://culture360.org/> connecting Asia and Europe through arts and culture
- **Cultura21** <http://www.cultura21.net/arts> in sustainability and environmental issues.
- **Copart** <http://dontcopoutcopart.blogspot.com/> a South African network of artists involved in climate change and sustainability issues through arts. (great e.g.)
- **Facebook Community Arts Group** <https://www.facebook.com/communityarts>
- **IDEA** <http://www.idea-org.net/drama> and theatre education
- **IETM** (Informal European Theatre Meeting): www.ietm.org News of members, workshops, links to Latin America.
- **IFACCA**: International Association of Arts Councils <http://www.ifacca.org>
Good source of policy documents. <http://www.ifacca.org/topic/creative-intersections/> Report on activities of artists in other sectors, texts, news, events.
- **INSEA** International Society for Education through Art (ngo Unesco)
<http://www.insea.org/> links to associations promoting arts and education globally.
- **ISME** <http://www.isme.org/> International Society for Music Education.
Conferences, publications, advocacy for those engaged with music in educational contexts.
- **Lab for Culture** <http://www.labforculture.org/> Networking platform for information on European arts and culture.

- **MAWRED** <http://www.mawred.org/> Cultural activities in the Arab world including cultural development and policy,
- **Mimeta** (Center for Culture and Development): www.mimeta.org working with organisations and projects in Africa. Organised in Norway and Sweden but rich source of news, policies, projects, programmes, art and development and arts and conflict in Africa.
- **On the Move** www.on-the-move.org Cultural Mobility Projects
- **RESEO** <http://www.reseo.org/site/Ing.php?ck=no> European Network Opera and Dance Education.
- **Social Arts Network** <http://socialartsnetwork.ning.com/> Social practices' art network within linked in.
- **Social Practices Arts Network** <http://www.socialpracticesartnetwork.org/>
Inspired by the closure and archiving of CAN
- **SICA** Service Center for International Cultural Activities (SICA): www.sica.nl.
Based in Netherlands but a number of successful cultural exchanges with Brazil documented, network of organisations and a country mapping of organisations, policies.
- **Theatre Fit** <http://www.theatrefit.org/>, Network of theatre directors interested in participative work.
- **Deutsche Welle** www.dw-world.de (mainly news about but good example of *Berlin's Strassenchor, or street choir* <http://www.derstrassenchor.com/>)
- **World Artists Exchange** <http://worldartistexchange.ning.com/>

3.4 CULTURAL EDUCATION NETWORKS

Sources of good practice within formal learning contexts in particular can often be found at initiatives promoting Cultural and Creative Education through partnerships between artists and formal education: particularly in the USA, Australia, the Nordic countries, Austria and Germany.

- **Boerne Kultur** Denmark <http://www.boernekultur.dk/> The Children's Culture network, for all those working in arts and culture and young people.
- **Bolla** Sweden <http://www.bolla.se/> Includes many examples of projects. e.g. working with newly felled trees from the Botanical Gardens in Gothenburg on an art gallery installation including learning about sculpture, working with wood and ecology.
- **Cuulturnetwerk** Dutch network acting as the centre for arts and education <http://www.cuulturnetwerk.nl/>
- **KACES** Arts and Cultural Education South Korea http://eng.arte.or.kr/arte_eng/index.jsp
- **Kultur Agents** forging links between artists, cultural organisations and schools Germany. <http://www.kulturagenten-programm.de/home/startseite/>
- **Kultur Kontakt** Austria <http://www.kulturkontakt.or.at/en> e.g. Power/school/theatre a programme involving 26 theatres in making pieces looking at the subject of violence.
- **Kunstloftet** Norway <http://www.kunstloftet.no/> articles, guidelines, funding and projects e.g. The winter hanging gardens poster project.
- **Kreative** Malta <http://www.maltaculture.com/content.aspx?id=269391>
- **AIR** Artists in residence initiative in Australia engaging schools with arts practitioners and providing training and professional development for teachers,

artists and students

http://www.australiacouncil.gov.au/grants/artists_in_residence

- **Art Play** Melbourne's civic arts studio for children under 13 and their families, introducing them to arts practice and then linking them with programmes at the city's cultural institutions <http://www.melbourne.vic.gov.au/artplay>
- **Arts Education Partnership** USA <http://www.aep-arts.org/> information and communication about current and emerging arts education policies, issues, and activities at national, state, and local levels.
- **Ford Foundation Arts Education Sites** are all excellent sources of good practice in schools and formal education settings.
- ACOE Alliance for Arts Learning Leadership
- Arts Education Initiative, California
- Arts for Academic Achievement, Minneapolis, MN
- The Ask for More Arts Collaborative, Jackson, MS
- Arts Every Day
- Big Thought, Dallas, TX
- Cleveland Integrated Arts Collaborative
- DC Arts and Humanities Education Collaborative
- Interchange, St. Louis, MO

e.g. **Big Thought, Dallas Texas** Director: Gig Antoni Big Thought provides creative learning programmes for children and families in the classroom, home and community. Including Thriving Minds programme for arts instruction in schools and after school working in partnership with arts professionals.

<http://www.bigthought.org/BigThought/SubNavPages/ThrivingMinds> c.f. Partnership working with West Dallas Community Centre.

http://www.youtube.com/watch?v=TthSjzEbwhA&feature=player_embedded#!

3.5 PARTICIPATORY ARTS BLOGS

Interesting sources of participatory practice in visual and public arts contexts: often more focused on the participant as crowd sourcing end of the spectrum.

- **<http://www.whatisparticipatoryart.com/>** a historical overview e.g. Reconstruction of the Tower of Babel. An artist curated project, collecting bricks with different cultural, political, social messages from across the world.
<http://www.nikunja.net/babel.html>
- **<http://www.thepolisblog.org/>** highlighting creative interventions in public space, public planning and urban development across the globe. e.g. Partizaning a Russian street art, urban planning and activism site including you won't notice the difference anyway a response to the recent Russian elections. <http://eng.partizaning.org/>
- **<http://participatoryart.org/>** a collection of video documentation of participatory arts interventions across the US. e.g. Pallet City an interactive public art project asking audiences to respond creatively to the possibilities of recycled shipping pallets on Governors Island, New York.
<http://palletcityproject.blogspot.co.uk/>
- **<http://blog.art21.org/>** a range of global practice including essays and examples of participatory arts practice
- **<http://www.insideoutproject.net/#@section=home>** a TED prize-winning global participatory arts project collecting together messages of personal and cultural identity through black and white photographs and video.
- **Spotlight On Digital Media and Learning.** Researching examples of good practice using digital media in galleries and museums in particular.

<http://spotlight.macfound.org/blog/entry/participatory-art-digital-tools-help-museums-connect-to-the-public/>

- **<http://www.artepartecipativa.it/en>** an award created in Emilia-Romagna in Italy for artists pushing the boundaries of participatory arts work in visual arts. Long list includes one of the artists in the There goes the Neighbourhood programme in Sydney Australia. <http://www.theregoestheneighbourhood.org/>
- **<http://worldcommunityartsday.com/>** World Community Arts Day. Collecting information on community arts programmes globally.
- **<http://www.citymined.org/>** An international collective of individuals and organisations involved in interventions in public spaces based in Brussels, London and Barcelona. e.g. the work of the PUM Collective in the neglected European Quarter of Brussels. <http://pumproject.wordpress.com/projects>

4. TRAINING

As with many of the artists' networks it is more usual to find the training pathways available through Community Arts and or Arts and Education with a specific focus on community engagement. These include:

USA & CANADA

USA and Canada both provide excellent examples of training models. However, as in the UK funding issues are affecting many of these courses and a number with strong reputations are no longer running. Those still live at the moment are mainly separated into the training of the participatory artist as part of part of Teaching Artist programmes for those working in formal education and training focused on community artists and activists working through the arts.

Community Arts Pathways include:

- **Community Arts Practice** York University Canada
<http://cap.apps01.yorku.ca/> A certificate that can be taken by undergraduates and graduates as part of their wider programmes but also by community based applicants. Strong research tradition.
- **Artists in Community Education** Faculty of Education Queens University, Ontario <http://educ.queensu.ca/ace.html>. An optional pathway within the B. Ed. degree.
- **M.A. and B.A. in Art Education - Community and Museums** University of Arizona, USA <http://grad.arizona.edu/live/programs/description/16>

- **Butler Community Arts School** <http://www.butler.edu/community-arts-school/> Students from arts school are trained to work as teaching fellows with the community. There are a number of similar initiatives throughout the USA.
- **M. Ed in Community Arts** Lesley University Boston
http://www.lesley.edu/gsass/cal_elec.html Interdisciplinary foundation in community arts work, including arts-based work, grant writing, arts administration, networking, fund raising, curriculum planning, assessment, and advocacy with a focus on the role of research and placements in the field.
- **MFA (Master Fine Arts) and M A** Maryland Institute College of Art.
[http://www.mica.edu/Programs_of_Study/Graduate_Programs/Community_Arts_\(MFA\)](http://www.mica.edu/Programs_of_Study/Graduate_Programs/Community_Arts_(MFA)) the MFA is for artists working in civic, youth, and community development, and/or teaching at post-secondary level. The MA is for fine artists working in Community Development.
- **Certificate in Arts in Community**
<http://www.temple.edu/tyler/arted/communityarts.html> Certificate for under and post graduates Tyler School of Art Philadelphia
- **Community Arts Cultural Arts Advocacy Certificate**
<http://www.cauww.org/about-cauww/> Community arts as part of the University Without Walls *Centro de Estudios Avanzados de Puerto Rico y el Caribe*
- **Community Arts Training**
<http://artandcommunity.typepad.com/csac/community-arts-training.html> Centre for Study Community Arts - developed in part in partnership with the Arts Extension Service at the University of Massachusetts.
- **Community Arts Research** University of Oregon Centre for Community Arts and Cultural policy <http://ccacp.uoregon.edu/people>. Research based symposia and minors on BAs.

- **MFA in Interdisciplinary Arts** Goddard College, Plainfield, Vermont
http://www.goddard.edu/masterfinearts_interdisciplinaryarts focusing on holistic development of the artist in teaching in academic or community settings.
- **MFA in Public Practice** Otis College of Art and Design Los Angeles,
http://www.otis.edu/academics/graduate_public_practice/index.html
 Leader: Suzanne Lacy. Exploring artistic practices in social commentary, activism and public realm.
- **Master of Arts in Art and Design Education/ Community Arts Education**
 Rhode Island School of Design, Providence.
http://www.risd.edu/graduate_arted_programs.cfm MA Community Arts Education option to provide a professional qualification for the teaching artist who sees a career in community-based arts centers and organisations.

Teaching Artists Programmes include:

- **Arts in Education Programme** Harvard
<http://www.gse.harvard.edu/academics/masters/aie/> Masters with pathways in formal and non-formal education
- **Teaching Artist Development Studio** Columbia University programme.
<http://www.colum.edu/ccap//Programs/Teaching%20Artist%20Development%20Studio/index.php>
- **Lincoln Centre Teaching Artists** <http://www.lcinstitute.org/about-lci/teaching-artists>

and associations that provide CPD:

- **Association Teaching Artists** <http://www.teachingartists.com/whatisaTA.htm>

- **Canadian Society for Education through Art** http://www.csea-scea.ca/index.php?option=com_content&view=article&id=53&Itemid=100

EUROPE

Netherlands

- **M-AP Programme.** Hogeschool voor der kunsten Utrecht with options in participatoryarts. <http://www.hku.nl/web/English/Masters/MasterOfArtsInPerformanceDesign/StudyProgramme.html>
- **Community Arts** Specialisation in Masters of Education in Arts Codarts. http://www.codarts.nl/EN/codarts/content/actueel/2010/05/100521-master_communityarts_eng.php
- **Music in Society** Inholland Hogeschool Haarlem <http://www.inholland.nl/music+academy/studierichting/music+in+society/>
- **Partners in Community Arts** Organised in partnership with Inholland Academy MOVISIE <http://www.cal-xl.nl/scholing/PICA/>
- Also as part of a number of options within BA course in arts and education at the NHL University and Social Sciences at The Hague University, University of Amsterdam, Hogeschool Windesheim.

Germany

- **MA/MFA Arts and Theatre Social** The Fachhochschule Ottersberg http://www.fh-ottersberg.de/studium/ma_mfa/index.php Inter-disciplinary approaches to community arts work.

Ireland

- **Graduate Diploma in Community Arts Education** National College of Arts and Design <http://www.ncad.ie/faculties/education/postgraduate.shtml>
- **Learning Development Programme.** Create Ireland. <http://www.createireland.ie/about-the-learning-development-programme.html>

Italy

- **Masters in Social Theatre** University of Rome.
<http://www.dass.uniroma1.it/master/Mteatro.aspx>

Spain

- **Masters in Art Therapy and Art Education for Social Inclusion,** University <http://www.edu.ucm.es/index.php?tp=M%E1steres%20Oficiales&a=docencia&d=24270.php> of Madrid

AUSTRALIA

- **Master of Arts in Community Development** Murdoch University, Perth
<http://www.murdoch.edu.au/Courses/Master-of-Arts-in-Community-Development/>
- **Master of Community Cultural Development,** Victoria College of Art, Melbourne <http://vca.unimelb.edu.au/mccd>
- **Master of Fine Arts (Community Cultural Development)** Victoria College of Art, Melbourne <http://vca.unimelb.edu.au/mfaccd>

SOUTH KOREA

- **ArtE Cultural Educators Academy**
http://eng.arte.or.kr/arte_eng/what/training.html

5. CASE STUDIES

The ephemeral nature of much participatory arts work means it is often difficult to capture. Websites disappear or are not kept live, mention is made of projects that have no other existence than in participant's memories or artists' portfolios. During this research it did become clear that there are countries where good practice is generally well documented and accessible. Below are a number of projects and sites I have explored in more detail. The selection is largely personal and often dependant on existing contacts whose practice I knew of and/or links to other organisations and artists they, or individual Pathfinders, were able to suggest. I have tried to capture some of the diversity of practice that exists under the title participatory or community arts in this selection.

The countries covered reflect that accessibility of information and include the Netherlands, Belgium, Germany, Italy, US, Canada, Australia and Brazil, South Africa. Many of these countries are the ones with whom Pathfinders already have existing partnerships and it seemed sensible finally to use these as part of the selection criteria. Hopefully some of these examples of good practice will inspire Pathfinders in their search for future partnerships, suggest further case studies and prompt the development of Next Practice.

In most cases I have indicated the kind of project it is, using the categories:

- Public Space
- Community Urban
- Community Rural
- Inter-generational

- Youth
- Schools (formal education)

Whilst acknowledging that these will often overlap.

Netherlands

The Netherlands has one of the richest traditions of participatory arts across Europe. It is almost impossible to choose one example of good practice over another. There are a number of pivotal sites devoted to sharing practice, projects and skills. e.g.

- <http://www.kunstfactor.nl/> the association for what is loosely termed "amateur arts" including many projects, research and training opportunities.
- <http://www.cal-xl.nl/> research, projects, networking and training for participatory arts

On both sites are a number of interesting publications (mainly in Dutch) of good practice. See publications below. Project examples from these sites include.

- **Yo Opera** (*Intergenerational, community, youth*) <http://www.yo-opera.nl/>
Originally set up to introduce young people to opera. Yo Opera became a community wide programme. In the Opera Flat project one-minute operas with librettos written by young people after interviewing the participants in a block of flats about the subject of food. Young singers, composers, conductors then come together with the professional musicians to create a one-minute opera for each flat. Spectators take their choice of the doors they open. Behind every door is a different story.
- **5ekwartier** (*Rural*) www.5ekwartier.nl/over-ons/ 5ekwartier develop interventions dealing with the cultural identity of communities. Over two years the Milk Project focused on participatory sharing of the lives and culture of the inhabitants of Aartswoud in Friesland. Not only did the actors learn how to milk

cows, drive tractors and mowing but they also collected the stories of the villagers. The next year these were retold through music, performance and communal meals to an audience who wandered through the fields, cowsheds and milk parlour. <http://www.5ekwartier.nl/melk/melk/> Milk, stories, music, theatre, food.

- **Het huis van Bourgondie** Stories Bakery. (*Community*)

<http://www.huisvanbourgondie.nl/>

A storyteller works with inhabitants of a local neighbourhood to make cakes, pies and biscuits. She then goes with them to another neighbour who invites other friends around for coffee, cake and stories. The stories and the recipes are then collected together and shared with other neighbours. <http://www.cal-xl.nl/projectenweb/de-verhalenbakkerij/#1>

Belgium

Like the Netherlands, Belgium has a strong tradition of funding participatory arts initiatives.

- The website Demos is the central source of information on socio-artistic practice, research, conferences and networks in the field of participation - from sports to visual arts in Flanders. <http://www.demos.be/>. Demos insists on fair access to cultural participation of disadvantaged groups and diversity in the cultural sector and the arts because the right to culture is a fundamental basic right for everyone.
- <http://www.enterfestival.be/> a large public sharing of many of the projects carried out in social and participatory contexts
- **Wit.h** is an organisation working intensively with small groups of artists with learning disabilities exhibiting and sharing their work in mainstream spaces.

<http://www.vzwwith.org/> including “de lau doux te monde” a project with adults with learning disabilities, responding through textile art to the history and the live atmosphere of the Old Communal Swimming Pool space in Mouscron.

- **De Vieze Gasten** is a space and an arts organisation hosting partnerships between different arts organisations in the Bruges gate area of Ghent.

<http://www.deviezegasten.org/#> Including.

- http://www.fixatief.be/lalys/brugse_poorten.html (*Community*) sharing the stories and lives of the former workers of the Lys factory in Bruges through photography, story telling, creating woven wooden gates covered with flags and banners celebrating the life of the residents.

Germany

- **Empfangshalle; Where Colleague:Colleague Where.** (*Community*)

Empfangshalle artists Corbinian Böhm and Michael Gruber worked with the drivers of garbage trucks in Munich to explore the idea of home and what it means if you are an immigrant living in another country than your birthplace. One of the trucks was converted into a camper van for participants to photograph in their own personal sense of home. Back in Munich these photographs were placed on their trucks as a travelling art show. Journeys to "home" took drivers as far away as the mountains of Italy, Turkey and Ghana.

<http://www.empfangshalle.de/de/projekt/woher-kollege-wohin-kollege/>

- **zwischenbericht** (*Intergenerational, public space*) is two artists who work collaboratively on participatory and other projects.

<http://www.zwischenbericht.eu> The Panenkel Panonkel & Pantanten project was an inter-generational project exploring the Panke, a green space in the

centre of Berlin.

http://www.zwischenbericht.eu/webseiten/Panenkel_Panonkel_Pantanten.htm

- **Schelsische 27** <http://www.schlesische27.de/> (*Youth*) is a centre for youth working in one of the most deprived areas of Berlin. The storekeeper project converted abandoned and empty city spaces into places for creative projects.

Italy

- **Cittadellarte.** <http://www.cittadellarte.it/Artist/Michelangelo/Pistoletti's>
Cittadellarte-Fondazione has inspired participatory arts practice for almost 30 years, placing the artist at the centre of society and arts and participation as a philosophy and way of life. The philosophy has influenced other practice across Europe and globally which makes choosing one project almost impossible, each feeds into the other, and each influences another series of interventions and activities. Below is just one example from the Love Difference programme (*Intergenerational*).

<http://www.lovedifference.org/eng/network/projects/carpet/carpet.php>

At the Florence Festival of Creativity in 2009 a new Mediterranean Carpet was created during the workshop “Infinite Weaves – Making a Mediterranean Carpet Together”, as young people, adults and teenagers placed their personal responses to the Mediterranean by recreating a carpet in its shape.

Finland

Since the Transmission⁶ programme that the Theatre School and Institute were partners in from 1998 there has been a real growth of arts and participation and support at a government and policy level in the particular context of well-being. A recent seminar hosted by the theatre union brought together case studies from across circus, dance and the performing arts.

http://www.teatteriliitto.fi/Uudet_netpdf/Sov_seminaari_A3.pdf

Projects and programmes presented included the work of:

- **Hanna Brotherus** <http://www.hannabrotherus.com/> including the elders project, Silmissäni mennyt, which brought together 157 elders without any dance experience from across Helsinki for a performance that looked at sharing stories and valuing memory.

<http://www.hannabrotherus.com/productions/silmissani-mennyt/> :

- **Sirkus Magenta** social circus <http://sirkusmagenta.fi/> working with young people in disadvantaged communities and their families.

South Africa

Participatory Arts played an important role in South Africa in the apartheid years. The **Community Arts Project**, established in Cape Town in the period following the Soweto Uprisings provided training as well as projects and supported a growing resistance and civil society development through the arts. CAP/AMAC finally closed its doors in 2006 but the influence of its practice and its practitioners has lived on in South African arts.

⁶ 7 year Action/research EU funded programme into Participatory Arts across Europe initiated and directed by Chrissie Tiller leading to Participatory and Community Arts MA at Goldsmiths. <http://www.gold.ac.uk/pg/ma-participatory-community-arts/>

- **The COPART programme** <http://dontcopoutcopart.blogspot.co.uk/> Alongside the Climate Train project, which made its journey through South Africa to arrive in time of the COP 17 conference in Durban <http://www.climatetrain.org.za> As it made its journey participatory arts workshops of different kinds were run from and in the train in different cities. These included guerrilla gardening along the tracks, a photography competition for young people and the Woodstock Coral Reef project, Cape Town, crocheting a coral reef to alert people to environmental issues. <http://artreefproject.ning.com/>
- <http://www.writeonafrica.org/> brings together a group of street artists and muralists working in different participatory contexts including the "painting creches" project, <http://www.writeonafrica.org/projects/painting-creches/> engaging designers, community volunteers and young people to transform nursery buildings in deprived parts of town. The writeonafrica project later inspired one of a number of favela painting projects in Brazil.

Australia

The pages of links on any one of Community Arts Networks in Australia give a strong sense of the very real presence of participatory arts practice at every level from the Australian Council of the Arts to regional bodies such as Community Arts Network Western Australia and South Australia to smaller local organisations such as Form and other companies based at King Street Arts in Perth. <http://www.form.net.au/>. Projects include Ngurra Kuju Walyja – One Country, One People: The Canning Stock Route Project (CSR Project) a cultural and artistic exploration led by Aboriginal artists of the history and cultures of the Canning Stock Route. The Project comprises contemporary art, oral history, photography, film and interactive multimedia.

Australia Council for the Arts itself has introduced a number of online digital participatory projects including:

- **What makes me?** <http://www.whatmakesme.com.au> a project developed by the Australia Council for the Arts to encourage people to see that they can participate in art in many different ways and forms and through The 12 wonderful Australians films that are part of it, show the many different ways in which people can and do engage with the arts. e.g.
<http://www.whatmakesme.com.au/whatmakesme/mick>
- **The 12 canoes project**, dealing with the stories and skills of indigenous people through the designs on their canoes is similarly inter-active and participatory: [//www.12canoes.com.au/](http://www.12canoes.com.au/)
- **Regional Arts Victoria** <http://www.rav.net.au/> is one of many examples of regional arts and cultural agencies bringing artists and communities together in partnership, working with schools, non-formal education and the wider community to create strategic programmes with every age group. They are also responsible, like many other similar organisations, for quality assuring the work and undertaking evaluation and benchmarking. Project e.g.
- **The Hole Big yarn project**, using guerrilla knitting and crochet to respond to the ecology and sustainable local swimming hole in Panmure.
<http://www.rav.net.au/projects/past-projects/detail/17>
- **Illuminated by Fire** looking at the role that the arts processes can play in to engaging regional communities in a discussion about fire experience in order to develop greater resilience in dealing with the preparations for the annual fire season and in dealing with the aftermath of fire events.
<http://www.rav.net.au/storyboard/>

- **Curious Works** <http://www.curiousworks.com.au/> is a Sydney based cultural organisation dedicated to enabling the different communities in Australia to tell their stories. Like a number of the participatory arts programmes it develops digital media and multi-platform technology as a community resource e.g. The Lanka Project a multi-platform, creative initiative centered around the stories of the diverse Sri Lankan – Australian community consisting of: an immersive audiovisual work, *The Other Journey*, a community-led dance and film initiative, *The Banyan Project*, a theatre work, *A Counting and Cracking of Heads*, currently in creative development and an informal research blog.
- **Tracks Dance** <http://www.tracksdance.com.au/> Track Dances Milpirri showings and Festival are part of an on-going relationship with the community of Lajamau elders and youth, creating dances with traditional instruments and blending contemporary art forms.
- Its Eight to Eighty project looks at the choreography of age builds on its dance projects with the communities of the Northern Territories in looking at movement in different stages of our lives.
<http://www.tracksdance.com.au/eight-eighty-architecture-age>

USA

Like Australia there is so much practice to be shared in the USA I have only selected projects with which I, or individual Pathfinders, had direct contact. Since the demise and archiving of Community Arts Network it has been more difficult to find one central source of information on participatory and community arts. The first sites mentioned provide some kind of overview and a wide range of practice models.

- **National Endowment for the Arts** <http://www.nea.gov/> is the national government body funding arts activities. It undertakes a number of national

participatory arts initiatives from Poetry Outloud to the Big Read. Its recent Our Town funding stream is dedicated to arts based initiatives and partnerships using the arts to create liveable, sustainable neighbourhoods with enhanced quality of life, distinct identities and a sense of place.

<http://www.nea.gov/grants/apply/OurTown/index.html>

- **National Guild for Community Arts Education** <http://www.nationalguild.org/> from formal educational initiatives to working with elders. A great set of toolkits with practice and examples of projects.
- **National Association of State Arts assemblies.** <http://www.nasaa-arts.org/>
- **Performing Arts Convention** <http://www.performingartsconvention.org/> including one voice mixed chorus <http://www.ovmc.org/index.html> building community and social change through choral singing.

Individual arts organisations and projects

- **art at work project** <http://www.artatworkproject.us/> works at a local and regional government level to provide creative engagement projects for municipal workers. The Portland Police Poetry Calendar project brought together ten local poets and photographers with ten Portland, Maine police officers to create a calendar to raise funds for one of their team who had died of a gunshot wound. It also offered the local community a new insight into their local police force.

<http://www.artatworkproject.us/projects/project.php?category=3>

- **Sojourn Theatre.** Uses theatre for arts-based civic dialogue engaging with communities (including schools) in every part of the process.

<http://www.sojourntheatre.org/> The Penelope Project used the story of Penelope from Homer's *Odyssey* to engage an entire long-term care

community of patients suffering from dementia in creativity and learning. Through discussion groups, movement exercises, visual art, stories, and music it culminated in the performance of FINDING PENELOPE, a professionally produced play staged inside the care facility.

<http://penelopeproject.wordpress.com/about/>

- **The Laundromat Project** <http://www.laundromatproject.org/home.htm>

The Laundromat Project is a community-based public art non-profit that brings arts programming to laundromats in the Greater New York area through its two core programmes: *Create Change Public Artist Residency* and *Works in Progress* which works with local communities to create their own art. Both programmes seek to raise the quality of life for people whose incomes do not guarantee broad access to mainstream arts and cultural facilities.

Brazil

Although there is no central source for participatory work in Brazil or ... there is a strong sense of programmes with young people in particular often using dance, performance and even circus skills. e.g.

- <http://www.juventudearte.org.br/> including Mostra Brasil a biennial festival of visual, performing, circus arts organisations working with young people in the context of social transformation which includes workshops, seminars and sharing of work. <http://www.juventudearte.org.br/mostra-brasil/o-que-e/index.shtml>
- **CRIA** <http://blogdocria.blogspot.co.uk/educating-the-young-people-of-Bahia-through-theatre-dance-and-circus-projects-e.g-Who-taught-me-to-swim?>
<http://blogdocria.blogspot.co.uk/p/no-palco.html>

- **www.cipo.org.b** CIPO works with new technologies to empower young people, using digital media, to become actively engaged with their society and work as documenters, commentators and researchers within the public realm. The Festas Populare de Salvador uses photography and video to capture the old traditions of Carnival and share them with a new generation.
<http://www.cipo.org.br/portal/#>

CONCLUSION

What became clear from undertaking this piece of research is that there is a wealth of inspirational and ground-breaking participatory arts practice happening and in very different parts of the world. Much more than can be captured in one brief review.

Much of it is inevitably situated within and influenced by the wider artistic practice and cultural contexts of the specific countries, continents or hemispheres. e.g. the use of participatory arts in encouraging civil society development in parts of the Mediterranean or breaking down the barriers of more formal learning in cultural institutions in Korea.

At the same time there is clearly a global community of practitioners who want to share their work, disseminate the discoveries they have made from evaluating it and in measuring the impact it has made on the communities they engage with. Much of this sharing of practice and experience is of a very ad hoc nature, which may be partly influenced by the transient nature of much of the work. Trans-national connections are, however, being made across national borders; between individual practitioners, among cultural and educational institutions and across European, US and global networks.

It is impossible to say that in thinking about Next Practice in a UK context we should begin by looking at the work in this particular country, start with this art form, use this understanding of community or follow this model of training. We might however want to look at ways in which different cultural traditions impact on the practice of the artist: to learn from those contexts where participatory art has strong traditions in research or the training of the artist. There are, it would seem, openings to be

created for more structured exchanges of practice and the potential to create possibilities to build on each other's research and learning.

There is, inevitably, a good deal of engaging, innovative and important practice that has been omitted from this Review. But this is not intended to be a Comprehensive Guide to Participatory Practice. Rather we offer it as a starting point. And, perhaps more importantly, as an invitation. An invitation not only to the Artworks' Pathfinders but also to other practitioners, trainers and funders engaged in this field. We hope by giving some indication of the riches out there that more of us will want to explore new ground and extend our own practice. We hope it will be the beginning of new and stimulating conversations and will lead to the creation of a community of research and practice that will traverse art form boundaries, national borders and institutional formalities, taking the work forward in exciting, inspirational and unexpected ways.

BIBLIOGRAPHY

EUROPE

- **The Creative Worker** New Perspectives for the Arts in Europe (Transmission)
<http://www.cta-elegantsolutions.com/files/pdf/thecreativeworkerpdf.pdf>
- **Artists in Creative Education**
<http://www.artistsincreativeeducation.com/page/2/practicalguide.aspx>
- **Kunstracht 2 Magazine**
http://www.kunstfactor.nl/blobs/Kunstfactor/49210/2012/10/Kunstracht2_magazine_.pdf worth looking at for the images alone.
- **Toolkit for Good Practice Project Development** [http://www.cal-xl.nl/webshop/cultuur-nieuwe-stijl/toolkit for good practice project development](http://www.cal-xl.nl/webshop/cultuur-nieuwe-stijl/toolkit%20for%20good%20practice%20project%20development)

USA

- **Engaging Adolescents National Guild for Community Arts Education.**
<http://www.nationalguild.org/Programs/Information-Resources---Publications/Publications/Engaging-Adolescents-Initiative.aspx>
- **Getting in on the Act** How arts groups are creating opportunities for active participation. Newly commissioned report for James Irvine Foundation. <http://irvine.org/images/stories/pdf/grantmaking/Getting-in-on-the-act-2011OCT19.pdf>
- **Creativity Matters National Guild for Community Arts Education**
<http://www.nationalguild.org/Programs/Information-Resources---Publications/Publications/Creativity-Matters--Arts---Aging-Toolkit.aspx>

Paul Hamlyn Foundaion

Paul Hamlyn (1926–2001) was a publisher, businessman and philanthropist. In 1987 he set up the Paul Hamlyn Foundation for general charitable purposes, and on his death he bequeathed the majority of his estate to the Foundation, making it one of the UK's largest independent grant-making organisations.

The mission of the Foundation is to maximise opportunities for individuals to realise their potential and to experience and enjoy a better quality of life, now and in the future. In particular, the Foundation is concerned with children and young people and with disadvantaged people.

Paul Hamlyn Foundation works across the UK through three programmes – Arts, Education and Learning, and Social Justice. Each comprises an Open Grants scheme, to which organisations can apply with proposals for funding innovative activities, and Special Initiatives, which are more focused interventions that aim to have deeper impact on a particular issue. The Foundation also has a programme of support for NGOs in India.

The Arts programme Open Grants scheme encourages innovative ways for people in the UK to enjoy, experience and be involved in the arts. Arts programme Special Initiatives include ArtWorks: Developing Practice in Participatory Settings, Our Museum: Communities and Museums as Active Partners, the PHF Awards for Artists, and the Breakthrough Fund.

Detailed information on the Foundation's work, and case studies related to past grants, can be found on the Foundation's website, www.phf.org.uk

ArtWorks: Developing Practice in Participatory Settings is a Paul Hamlyn Foundation Special Initiative with support and funding from the Arts and Humanities Research Council, Creativity Culture & Education (supported by Arts Council England) and the Cultural Leadership Programme. For more information visit www.artworkspfhf.org.uk

Paul Hamlyn Foundation
5–11 Leeke Street
London WC1X 9HY

Tel: 020 7812 3300
Fax: 020 7812 3310
Email: information@phf.org.uk
www.phf.org.uk

Registered charity number 1102927