

A close-up photograph of a piece of fabric, possibly a quilt or a textile project, featuring vibrant colors like blue, green, and red. The fabric is intricately stitched with red thread, creating a dense, textured pattern. The lighting is bright, highlighting the texture and colors of the fabric.

STITCHING TOGETHER: GOOD PRACTICE GUIDELINES

Advice for facilitators of participatory
textile making workshops and projects

Stitching Together: Good Practice Guidelines

Advice for facilitators of participatory textile making workshops and projects

By Amy Twigger Holroyd and Emma Shercliff

The Stitching Together network fosters critical dialogue around participatory textile making methods in research and practice. To find out about the network, please visit stitchingtogether.net

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Cover image: Iowa-based artist Catherine Reinhart's workshop series The Collective Mending Sessions, begun in 2018, connects people through the act of mending a quilt (*Mended I*, pictured). Photograph: Catherine Reinhart. More information: bit.ly/STreinhart

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Introduction

These good practice guidelines are written for people who facilitate participatory textile making workshops and projects - whether professional textile practitioners, artists, academic researchers, people working within museums and galleries, community activists, amateur enthusiasts or anyone else!

Textile workshops and projects are highly diverse in terms of context, format and intention, and the guidelines aim to embrace and cater for this diversity. At one extreme of our scope, we might find a drop-in public engagement activity where participants spend ten minutes having a go at a specified stitching task; at the other extreme, an open-ended creative textiles project which is deeply embedded in a particular community and might extend for months, or even years. Digital platforms present another dimension of textile making activity, which has rapidly expanded as the Covid-19 pandemic has restricted opportunities for stitching together in person.

The guidelines aim to highlight all the aspects of a participatory textile making project that need to be considered in order for it to work well from the point of view of the participants, the facilitator and any partner organisation or funder. Of course, there cannot be a single 'right' way to run a workshop/project given the diversity described above, and this is reflected in the flexible language and format of the guidelines. Four principles are identified, along with eight sections of guidance. Various issues are highlighted for consideration within each section; it is up to the facilitator to judge how relevant each one is to their particular context, and how they might respond. Depending on a facilitator's prior experience and knowledge and the specifics of each workshop/project, additional guidance may be required and with this in mind, suggestions for further reading are provided.

Please note that the document and further reading lists are not exhaustive; for example, novice academic researchers will need to refer to more general guidance on ethics, research methods and analysis alongside the material with particular relevance to participatory textiles provided here.

One of the motivations for developing these guidelines is to draw attention to the critical value of participatory textile making as a social and creative practice as well as a way to do research. Whilst acknowledging the breadth, depth and scope of these practices, the guidelines offer a core structure from which to build methodological confidence. Our hope is that this core structure provides a foundation for further discussion and allows for continued innovation. The guidelines outline fundamentals of good practice to be used not only as a prompt when developing new participatory textile making projects, but also as a stepping-stone from which to develop new approaches that further test and challenge conventions in this area.

Why are textiles so frequently chosen as a way to bring people together in participatory and community-based projects? The familiarity of textile materials must be one factor: every one of us shares the experience of an intimate relationship with textiles through our clothes and other personal possessions. The accessibility of many textile processes is surely also influential: basic equipment and materials such as sewing needle, knitting needle, crochet hook, thread, yarn and fabric are inexpensive and easily portable. The skills to use them are widespread within and across cultures and readily shared. Yet this familiarity and accessibility carries deep cultural and political associations, including stereotypical ideas of who should, and who should not, engage in textile crafts.



Weaving Kiosk, created by Danish textile designer Rosa Tolnov Clausen in 2017-18, provided nine temporary public spaces in which weaving tools and materials were openly available for anyone to use. Photograph: Johannes Romppanen. More information: bit.ly/STclausen

Such stereotypes, whether expressed as microaggressions or outright hostility to those deemed to be unlikely textile practitioners - because of their race, disability, gender, sexuality or other factor - will negatively impact participants' experiences and thus must be actively challenged if we are to create genuinely welcoming and open workshops and projects. Consideration of inclusive and anti-discriminatory practices is therefore a thread that runs throughout the document. Please note: we acknowledge that the terms 'vulnerable' and 'marginalised' are politically charged and that no group is homogenous. The terms are used here to signal contexts where particular care should be taken to consider the needs and experiences of participants.

We are deeply grateful to the Stitching Together network members who contributed the ideas that seeded this document at our first network events in 2019, to those who drew on their experiences to comment on the draft document in 2020, and to those who contributed their images. We hope that you find the guidelines useful in conceiving, planning, delivering, evaluating and reflecting on your participatory textile making workshops and projects. We would love to hear about how you have used this document, along with any feedback or suggestions for improvement in future versions. Please feel free to get in touch: stitchingtogether@aub.ac.uk

Further reading

These books, articles and web resources discuss and/or provide advice on various aspects of participatory practice in artistic, design and research contexts. They are either freely available online resources (with shortened URLs provided for easy navigation) or books that could be accessed via your local library. Don't forget to also refer to the further reading lists within each section of the guidance.

Social practice art:

- *ArtWorks Cymru Quality Principles* by ArtWorks Cymru via Artworks Alliance bit.ly/STcymru

- *Is This The Best It Can Be?* by ArtWorks Scotland via Artworks Alliance bit.ly/STscotland
- *Rules of Engagement: Guiding Principles for Artists Working in Social Contexts* by Anna Francis bit.ly/STrulesofeng
- *Education for Socially Engaged Art: A Materials and Techniques Handbook* by Pablo Helguera bit.ly/SThelguera
- *From Network to Meshwork: Validation for Social Practice Art and Artists* by Amanda Ravetz and Lucy Wright bit.ly/STmeshwork
- *Art : Process : Change: Inside a Socially Situated Practice* by Loraine Leeson (Routledge, 2019)



Lynn Setterington facilitated *Respect and Protect*, one of a series of drop-in stitching workshops for art and science students, at Manchester Metropolitan University for World Aids Day in 2009. Photograph: Lynn Setterington. More information: bit.ly/STrespect

Inclusivity and decolonisation:

- *Social Model of Disability* by Shape Arts bit.ly/STshapearts
- *Art vs Rehab* website bit.ly/STrehab
- *Decolonizing Methodologies: Research and Indigenous Peoples* (2nd edition) by Linda Tuhiwai Smith (Zed Books, 2012)
- *Indigenous Research Methodologies* (2nd edition) by Bagele Chilisa (SAGE, 2019)

Participatory research and co-inquiry:

- *Towards Ethical Principles for Participatory Design Practice* by Janet Kelly bit.ly/STkelly
- *Community-based Participatory Research: A Guide to Ethical Principles and Practice* by Centre for Social Justice and Community Action, Durham University & National Co-ordinating Centre for Public Engagement bit.ly/STcommbased
- *How to ... Facilitate Co-Inquiry* by National Co-ordinating Centre for Public Engagement bit.ly/STcoinquiry
- *Connected Communities* website bit.ly/STconnected
- *Community Research for Participation: From Theory to Method* edited by Lisa Goodson and Jenny Phillimore (Policy Press, 2012)

Creative, visual and material methods:

- *Guidelines for Ethical Visual Research Methods* by Susan Cox, Sarah Drew, Marilys Guillemain, Catherine Howell, Deborah Warr and Jenny Waycott bit.ly/STcox
- *Visual, Narrative and Creative Research Methods: Application, Reflection and Ethics* by Dawn Mannay (Routledge, 2016)
- *Creative Research Methods in the Social Sciences: A Practical Guide* by Helen Kara (Policy Press, 2015)

- *Material Methods: Researching and Thinking with Things* by Sophie Woodward (SAGE, 2019)

Public engagement and voluntary arts:

- 'Do Engagement' resources from National Co-ordinating Centre for Public Engagement bit.ly/STnccpe
- *Toolkits* from Being Human Festival bit.ly/STbeinghuman
- *Best Practice Guidance* from Voluntary Arts bit.ly/STvolarts

Documentation of a well-planned project:

- *Internet of Soft Things Toolkit* by Nottingham Trent University bit.ly/STsoftthings



For her doctoral research at The Open University, Emilie Giles worked with blind and visually impaired people in a participatory making environment using hands-on crafting combined with e-textiles. The participants used materials and sound to create interactive wall-hangings which were personal to them. Photograph: Emilie Giles. More information: bit.ly/STgiles

Principles

Informed participation

Participants have a full understanding of the workshop/project's intentions, organisation and anticipated outcomes.

Maximal benefit with minimal risk

The workshop/project is planned and delivered to maximise the benefits for participants, facilitators and partner organisations and minimise any risks of harm.

Inclusivity based on mutual respect

The workshop/project welcomes participants of different backgrounds, abilities and identities and is guided by an ethos of mutual respect.

Appropriate planning and resourcing

The workshop/project is planned effectively and provided with appropriate resources, in terms of time, space, materials, equipment and people.



Mah Rana's *It's Nice to Make* project explores the relationship between craft and wellbeing. This image is a still from a film, *One Day When We Were Young*, created in 2016 as part of a collaboration with Fiona Hackney. Photograph: Mah Rana. More information: bit.ly/STmahrana

Summary



Principles

- Informed participation
- Maximal benefit with minimal risk
- Inclusivity based on mutual respect
- Appropriate planning and resourcing

Getting Started

1. Establishing the idea
 2. Communicating
 3. Gaining consent
- Establish the underpinning idea and structure of the workshop/project and communicate information clearly to potential participants in order to gain informed consent.

Making Activities

1. Format and focus
2. Planning
3. Generating data

Think carefully about the format and focus of the making activity and create an appropriate plan for each session, considering the generation of any data needed.

Resources

1. Venue
2. Materials and equipment
3. Time and people

Working to budget, choose an appropriate venue, materials and equipment; ensure you have enough time and people to run the workshop/project effectively.

Working Together

1. With participants
2. Interacting online
3. With partners

Create a positive and welcoming atmosphere for all participants, whether in live sessions or online, and develop respectful relationships with project partners.

Reflection, Evaluation and Analysis

1. Methods and focus
2. Taking time
3. Multiple perspectives

Schedule time for reflection, evaluation and/or analysis in the workshop/project, thinking carefully about appropriate methods and how to draw in different perspectives.

Minimising Risk of Harm

1. Physical safety
2. Safeguarding and training
3. Emotional well-being

Think through the risks of physical and emotional harm to both participants and facilitators and take steps to minimise them; follow appropriate safeguarding procedures.

Sharing and Dissemination

1. Format and location
2. Representation
3. Presentation

Find appropriate ways of presenting the workshop/project to intended audiences, considering how it may be received; ensure that participants are represented fairly.

Aftercare

1. For participants
2. For the work and other stuff
3. For the concept

Consider what will happen - to the participants, the work created, any leftover materials and equipment, data and the underlying concept - after the workshop/project finishes.

Things to remember:

- These good practice guidelines are written for people who facilitate participatory textile making workshops and projects.
 - With huge diversity in context, aims, outcomes, techniques and processes, there isn't a single 'right' way to run a participatory textile making workshop/project.
 - These are guidelines, not rules. Use and adapt as appropriate for the context of your workshop/project.
 - It is useful to consider your own prior experience of participatory textile making. Use the 'further reading' suggestions to consolidate and enhance your knowledge.
 - Making textiles is a familiar and accessible activity but carries deep cultural and political associations. Actively pursue an inclusive and anti-discriminatory ethos in your workshop/project.
 - Please tell us how you've used this document and send suggestions for improvement:
stitchingtogether@aub.ac.uk
-

Getting started

How does a great participatory textile making workshop/project get off the ground? The central idea needs to be established, which might be expressed as aims and objectives, a purpose, or a focus. A structure needs to sit behind this idea: a vision of how the workshop/project will run, who will be involved, how it will be organised and what will be needed. This structure might be tightly defined from the start or could be more open, evolving as the project develops. In some cases, a facilitator will develop the plans for a workshop/project, working solo or with a partner organisation. In others, participants will be involved from the outset. Either way, it is crucial that key information is communicated clearly so that each potential participant understands what will be involved. This is an explicit requirement for research projects, but good practice in other contexts too.

Establishing the idea

- Take time to establish the aims and objectives of the workshop/project. These might be tightly defined or much more flexible, depending on the context. They might feel ambitious or modest; they might focus more on the process of working together or on a defined outcome. You might prefer to think in terms of research questions or what you want the project to achieve.
- Aims and objectives will often be developed through discussion with partners - whether an organisation or participants. Be prepared to spend time seeking such partners and talking things through. Listen to their ideas and don't make assumptions about what a particular group or community might want or need.
- If the workshop/project aims to explore a topic, issue or identity that is outside your direct lived experience, bring in people with this experience to steer the initiative.
- If the workshop/project is tied to a physical place or community that you are not connected to, spend time developing meaningful links with the community. Listen, observe and gather information to understand their needs, wishes, concerns and priorities. You may need to gain an understanding of local customs which should, in turn, inform the way in which you plan and deliver the workshop/project. Ensure that the community is involved in steering the initiative.
- Working from the aims and objectives, develop a structure for the workshop/project and think through how it will work.
- Consider what role digital platforms might play, if any: will it be an in-person workshop/project, a remote initiative with participants connecting online, or a combination of the two?
- Work through the various considerations highlighted in these guidelines. Don't neglect issues that will arise much later, such as who owns the textiles that are made and what will happen to them (see **Aftercare**).
- If funding is required, think carefully about appropriate funders and allow time for the application to be developed and assessed. Once the budget is established, ensure that the plans will work within the time and resources available.
- Think about how your source of funding could impact the direction of the project. For example, a funder might have particular aims, or requirements in terms of data for evaluation. Check that these aims or requirements are compatible with your vision and plans for the workshop/project.

- Think through any ethical issues, including risks of physical or emotional harm, and how these will be dealt with (see **Minimising Risk of Harm**). If appropriate, gain approval for the proposed project - for example, from a university or NHS ethics committee. Be prepared to seek re-approval if the project changes.

Communicating

- Consider the most appropriate way to recruit participants: via specific invitation, targeted publicity or an open call.
- Produce clear information for potential participants so they understand the aims of the workshop/project; practical details; what to expect; what they will get out of it; and if there are any risks involved.
- Explain how you will use, share and store the work created and/or research data generated (see **Sharing and Dissemination** and **Aftercare**). Include information about how long you expect to be sharing outputs from the project.

- In research contexts, explain your approach to confidentiality and anonymity (see **Sharing and Dissemination**).
- Consider including information about the workshop/project as a 'safe space', where participants will be welcomed and treated with respect whatever their race, nationality, disability, gender or sexuality.
- Let people know whether you'd like them to attend every session or if they can drop in and out - but remember that participants must have the right to withdraw, without having to give an explanation.
- It may be appropriate to create a concise information sheet with key details, and then provide full information to people who express interest.
- Ensure that all information is communicated in a way that participants will understand - think about factors such as tone, terminology and translation, if needed (see **Working Together**).
- Share this information in an appropriate way, e.g. via a project partner, formal and informal community networks, grassroots organisations, posters in local meeting places or social media. Remember that not everyone has digital access.
- Consider using a consistent logo, image or strapline for the workshop/project to support communication and promotion, particularly in projects with multiple elements.
- For extended projects, consider offering a taster session to meet people and answer questions informally. Alternatively, you might attract participants organically through word of mouth when building links with the community.



In August 2019, more than 40 volunteers gathered in Rochester, New York, to install the *Corinthian Hall Craft Intervention*. They stitched together hundreds of squares submitted from across the U.S. to honour the work of the Rochester Ladies' Anti-Slavery Sewing Society. Photograph: Hinda Mandell. More information: bit.ly/STmandell

Getting started

Gaining consent

- Participants should give their consent to participate in the workshop/project and for any data generated to be used in analysis and dissemination. If you would like to record, film or photograph participants, specific consent must be secured for this.
- This consent must be informed, i.e. be based on an understanding of the information provided. It must also be voluntary and given before the participant becomes involved in the workshop/project. In research contexts this is usually documented via a signed consent form, but in other contexts a more informal approach may be appropriate.
- In a drop-in workshop context where signed consent forms are impractical, ensure that key information is available at the entry point. For example, a sign could state the purpose of the workshop/project, how any data generated will be used, and that people may be photographed/filmed unless they actively opt out. Alternatively, a team member could be on hand to provide a verbal explanation.
- Research with under-18s requires consent from a responsible adult such as a parent, guardian or teacher and assent from the child or young person themselves.
- Working with participants who don't have the capacity to consent for themselves - e.g. people with dementia who are unable to understand the

information provided - raises complex ethical issues and requires specialist guidance. Note that a person's capacity to consent may fluctuate and thus an iterative approach of reviewing consent at every session may be appropriate.

- In some contexts, collective consent - e.g. from a community, group or organisation - will be required in addition to individual consent.
- In extended projects, consider creating a process of consent rather than treating it as a one-off event. For example, participants could give consent to participate in the workshop/project and later be asked for their consent to share images of the work created. This process could be personalised according to individual preferences and/or discussed as part of a group agreement (see [Working Together](#)).
- If additional opportunities for sharing the work or findings emerge during an extended project, ensure that consent for these (if not covered by the initial process) is secured before the project ends, as it may be difficult to contact the participants later.
- Store any consent forms and personal data securely, e.g. in a password-protected digital file or a locked filing cabinet, and abide by data protection legislation such as the General Data Protection Regulation (GDPR).



A workshop participant introduces her finished doll to her chosen 1980 Chilean arpillera "Escuela en la población / School in a población" at a workshop during the *Poesie des Nähens / The Poetry of Stitching* exhibition in Freiburg, Germany, 2020. Photograph: Johanna Menzinger © Conflict Textiles. More information: bit.ly/STconflict

Further reading:

- *Consent* section of *Guidelines for Ethical Visual Research Methods* by Susan Cox, Sarah Drew, Marilys Guillemain, Catherine Howell, Deborah Warr and Jenny Waycott bit.ly/STcox
- *Ethical Data Gathering* (Chapter 8) in *Research Ethics in the Real World* by Helen Kara (Policy Press, 2018)
- *Ethical and Political Considerations* (Chapter 10) in *Real World Research (4th edition)* by Colin Robson and Kieran McCartan (Wiley, 2015)
- *Specialist Research Ethics Guidance Papers* by University of Sheffield, including Ethical considerations in research with children and young people / Doing research with people with learning disabilities / Research involving adult participants who lack the capacity to consent bit.ly/STsheffield
- *Process Consent and Research with Older Persons Living with Dementia* by Jan Dewing bit.ly/STDewing
- *Informed Consent to Dementia Research* by Alzheimer Europe bit.ly/STdementia

Making activities

The core of any participatory textile workshop/project is, of course, the making activity. There are so many options to choose from, varying in terms of textile techniques, processes and materials, workshop format, duration, scale and skill level. The work created might be individual or collective, all-at-once or sequential, pre-planned or open-ended. Whatever the option, it is important to plan each session well, with consideration for the activities of both participants and facilitator – and for the unexpected! Generating data for evaluation or analysis, which will need to be incorporated into the workshop/project, can take as much planning as the making activity itself.

Format and focus

- Consider what workshop/project format will be most appropriate to your context, aims and budget. You might create a drop-in setup, work with an existing group or convene a new group. You might organise an intensive burst of activity or structure a much more extended initiative.
- If the project is to be run online, consider whether the making will be synchronous or asynchronous, and how participants will share their progress.
- Think about the capacity of the activity, in terms of how many people can take part. This will be partly influenced by space and resource limitations, but you should also consider how the participants will experience the workshop/project.
- Think about the style of delivery or facilitation, with consideration for your own skill base and confidence levels. For example, you might teach

a particular skill, facilitate more freeform activity or work alongside the participants. If necessary, consider bringing in people with specialist skills (see **Resources**).

- Pay attention to the nature of the chosen making activity, which could influence the discussion and interaction which emerges. An activity could be accessible and familiar or unconventional and challenging; it could be fairly simple or intentionally difficult; it could aim to produce a specific outcome or be much more open-ended; the work could be collective or individual.
- To be as inclusive as possible, try to find out what prior skills and experience participants bring with them and design your activity to allow for different types and/or levels of participation as appropriate.
- Think about whether specific skills are needed to participate, and whether this could be a barrier for some people who you would like to reach. For example, simple steps such as pre-threading needles could make the activity more inclusive (and speed up an otherwise time-consuming activity).
- If the aesthetic of the work created is important to the workshop/project aims, consider how this might be affected by factors such as the skill level of the participants.
- Consider opportunities for participant progression – the development of skills and knowledge – within the workshop/project.
- Think about the theme or creative focus of the workshop/project, and whether it will appeal to your intended participants. Consider allowing the participants to choose or shape the theme to support a sense of ownership.

- Consider how much creative input the participants will have into the work they are making, and how this may affect their experiences. Note that some people welcome creative freedom, while others will be much happier following direction.
- If you are using a textile technique or pattern with particular significance in terms of cultural heritage, ask for advice from the community or

other experts to ensure that the planned activity does not unintentionally contravene local customs or cultural values.

- If appropriate, allow the making activity to evolve in response to the needs and interests of the participants.



Sarah Brown's doctoral research took her to rural Madagascar, where she used participant observation to investigate changing craft practices. Photograph: Sana Arline. More information: bit.ly/STsarahbrown

Making activities

Planning

- The workshop/project should be well planned. Depending on the context, this may be a highly structured schedule or a much more open and flexible structure with participants involved in an iterative planning process.
- The workshop/project should be well paced, offering a sense of purpose and progress but also space for socialising, discussion, reflection and evaluation. Tea breaks can be just as valuable as time for making!

- If appropriate, build in distinct opportunities for individual and group making to enable participants to gain different experiences.
- Allow time for you, as facilitator, to take stock of progress and do practical things like restocking materials.
- If working online, allow contingency time for technical hitches.
- Write out a plan and mentally run through each session to check that it makes sense and that all resources have been organised.



This thermochromic printing workshop in a Uist care home was one of a series of interactive textile workshops run by Lucy Robertson as part of *Creative Clans*, a Dementia Friendly Community project in 2018/19. Photograph: Margaret Joan MacIsaac. More information: bit.ly/STRobertson

- If appropriate, pilot your activity to check that it works well. If you will have additional facilitators, consider trying out the activity as part of a briefing.
- Be prepared to adapt the plan according to the needs of participants, the mood in the workshop/project, and unforeseen events or circumstances. Think in advance how much scope for unplanned tangents you are comfortable with.
- Consider having a selection of short additional activities in reserve, in case participants speed through the planned activities. Alternatively, you might choose to leave space for spontaneous activities that respond to the participants' skills and ideas.
- In the event of major disruption such as a pandemic, flood or attack, consider whether the workshop/project should be postponed or pivoted to an online format.

Generating data

- As described in the **Reflection, Evaluation and Analysis** section, you should consider how to generate data appropriately for any evaluation or analysis at the planning stage.
- Think ahead to what methods of analysis you will use, as this will shape the data that you choose to generate.
- Data could take many different forms: visual, material, audio, video, written, verbal.
- Consider embedding activities that generate data within the creative activities, so they don't feel like an afterthought.
- Consider involving the participants in the generation of data, e.g. by recording making processes on their phones or in journals. Ensure that you gain informed consent from the participants to use this data in analysis and dissemination.

- Weigh up the pros and cons of different methods of data generation. For example, video is an excellent way of capturing the action within a workshop for later analysis, but participants may find it off-putting.
- You may identify strategies to overcome these problems, such as placing a camera in an unobtrusive position. However, ensure that participants have consented and are aware if they are being recorded.
- Think about when the various forms of data will be generated and integrate them into your workshop/project plan.
- Plan how the data will be recorded during the workshop/project. As with the making activity itself, think this through in detail as it is easy to get muddled in a busy environment with lots going on. Consider whether you need additional support for specific tasks such as video recording (see **Resources**).
- Consider how the data will be stored and abide by data protection legislation such as the General Data Protection Regulation (GDPR). Confidential, personal or sensitive data must be stored securely, e.g. in a password-protected digital file or a locked filing cabinet, and you may need dedicated digital storage for large video files. Plan in advance who will have access to this data and ensure this is clearly communicated to participants in advance.

Further reading:

- *Focusing on your Audience* by Being Human Festival bit.ly/STbeinghuman

Resources

Every participatory textile making workshop/project needs resources of various types. Budgeting and gaining funding for these resources will be a key consideration. An important resource is the venue, which needs to be appropriate in practical terms and will shape the feel and format of the sessions. Of course, textile-related materials and equipment will need careful planning – along with refreshments and materials and equipment for data generation. Finally, time is a crucial resource. The workshop/project – including planning, reflection and evaluation – must fit within the time available. Bearing in mind the many roles that a facilitator often needs to perform in a busy workshop session – e.g. host, teacher, participant, observer, tea-maker, photographer – it may be wise to bring in additional people to support the activity.

Venue

- Visit a potential venue in advance to ensure that it is fit for purpose in terms of the making activities and the participants' needs, and carry out a risk assessment (see **Minimising Risk of Harm**).
- Consider issues such as proximity to public transport, parking and accessibility for wheelchair users.
- Ensure that the space is well lit and there is plenty of room for participants to work.
- Consider facilities that are needed, such as power sockets or access to a kitchen/kettle, water and toilets. Outside space may be an advantage.
- Consider where you will store the work, materials and equipment in between sessions.
- If the venue has already been defined, you may need to tailor the making activity to suit the context and accommodate any limitations.

- Think carefully about how the space will feel to the participants and how this might affect their interactions. A familiar space may help an existing group to relax, but a different space could help to challenge established hierarchies. A 'behind the scenes' location, such as a professional or university textile studio, may feel like a special experience, while a public space may make the participants feel 'on show'.
- If working outdoors at a festival or other event, find out what furniture and facilities are provided and what you will need to supply yourself.
- If running your workshop/project on a digital platform rather than a physical space, think through issues such as potential barriers to participation and how to create a positive atmosphere.



Shirley Mclauchlan facilitated an outdoor personalised stitching workshop as part of the 2019 Climate Change festival in Edinburgh. Photograph: Kitty Mclauchlan. More information: bit.ly/STmclauchlan

Materials and equipment

- When selecting making-related materials and equipment, think carefully about the interests and abilities of the participants and the aims of the project. Unless you are working with a group with specialist skills, it is often best to be selective and – with consideration for context – keep things simple.
- Be generous when estimating quantities needed, to allow for mistakes and unexpected problems.
- Consider the quality of the materials/equipment you will use, as it will influence the participants' experience of the workshop/project. Cheap materials may be off-putting or difficult to work with.
- Consider using waste or local natural materials to minimise the activity's environmental impact and keep costs down. Be aware of any ecological, cultural or safety considerations relating to such materials.
- In an extended project, consider whether it is appropriate to reserve some of the budget to purchase additional materials and equipment later. This would allow you to respond to interests and ideas that emerge as the project develops.
- In some contexts, it may be appropriate to ask participants to bring their own materials and/or equipment, but consider whether this could exclude people. If you are running an online making activity, you could send out packs of materials to participants in advance.
- Consider what would happen if a participant unexpectedly chooses to bring their own materials to a workshop/project, for example in terms of the aesthetic of the work created. In extended projects this issue could be discussed as part of a group agreement (see **Working Together**).
- Don't forget materials and equipment for socialising, such as good quality tea and biscuits. Consider dietary requirements.
- Take time to plan materials and equipment for any reflection and evaluation activities, such as paper and pens.

- Researchers will also need to consider equipment for data generation and storage, such as audio recorders, cameras and hard drives. Don't forget essentials such as memory cards and batteries.
- Think about how you will transport the materials and equipment to the venue safely.
- Ensure that you have appropriate public liability insurance for the activity. This may be provided via a partner organisation or educational institution, but those working independently will need to organise their own cover.



Lynn Setterington has worked with many Asian women's groups over the years and has often found making and sharing food to be an important complement to the textile activities. Photograph: Lynn Setterington. More information: bit.ly/STkotha

Resources

Time and people

- Ensure that you have allowed sufficient time to plan, implement and evaluate the workshop/project, including time to build links with the group or community, where relevant.
- Allow contingency time so the ending of the workshop/project isn't rushed.
- For extended projects, it may be important to build in time for preparatory activities such as building trust with the participants before the active sessions start.
- There are often many tasks involved in hosting and facilitating a workshop/project. Don't forget to allow time for 'hidden' tasks, from liaising with participants and any partner organisations to buying and preparing materials and booking workshop venues.
- Consider bringing in extra people to help facilitate the session - whether doing jobs such as welcoming people and taking photographs or supporting the making activity itself.

- Also consider whether you need support before and after sessions, for planning and organising and for reflecting, evaluating or debriefing (see **Minimising Risk of Harm**). A 'critical friend' could be useful to support and challenge all project partners.
- Unless you have agreed to run the workshop/project on a voluntary basis, ensure that you are being paid appropriately for your role as a facilitator and that any additional facilitators or others supporting the project are also paid a fair wage, with expenses covered. A funder may provide guidance on appropriate levels of pay for different roles.

Further reading:

- *Events Checklist - Disability and Access* by Voluntary Arts bit.ly/STdisabilityaccess
- *Finding the Right Venue* by Being Human Festival bit.ly/STbeinghuman
- *Guidance on Fees and Day Rates for Visual Artists* by a-n bit.ly/STartistfees

For *Stitching Up Oxford Rd*, Lynn Setterington devised a series of inclusive workshops to create a large-scale banner made from plastic bags collected on Manchester's busy thoroughfare. Here, the team is laying out the piece for a sense of scale and colour. Photograph: Lynn Setterington. More information: bit.ly/SToxfordrd



Working together

Participatory textile workshops/projects, whether short in duration or extended over a long period and even if coordinated remotely, are based on people making together. While this shared activity can help people to connect, the experience will be shaped by the facilitator's approach and whether people feel respected and valued. It is crucial, therefore, that the workshop/project is designed to ensure that everyone's needs are considered. With so much textile making activity using digital platforms, it is important that we also consider the ways that people interact on social media and in other online spaces. Many workshops/projects will involve a facilitator working with partners, such as cultural and community organisations and charities, as well as any individuals who are brought in to support the project. These relationships must be based on trust and mutual respect.

With participants

- Respect participants as individuals with different life experiences. Be aware of the potential for unconscious bias; for example, don't make assumptions about a person's skills, motivations or interests based on factors such as race, nationality, disability, gender or sexuality.
- Create an environment of open exchange by valuing participants' contributions and suggestions. For example, even if you have a high level of expertise, show that there is scope for you to learn from others. Remember that participants are the experts on their lives and their communities.
- Empower participants to develop their interest further by sharing information about the materials and equipment being used and signposting useful resources (see **Aftercare**).
- Remember that some people may feel intimidated by creative activity, or by making openly in a group setting. They might need to spend time acclimatising before having the confidence to join in actively.
- Respond sensitively to participants' needs and preferences in terms of interaction and guidance, whether expressed explicitly or implicitly.
- Make sure that all participants feel included and supported. If a participant requires a lot of attention, ensure that others aren't being neglected.
- Make everyone feel welcome by greeting them and saying goodbye, learning names where possible. If you are working through an interpreter, learn some basic phrases.
- Encourage and facilitate conversation and cooperation between participants, where appropriate.
- Try to plan in advance how you will respond if conflict arises during the session. Reflecting on previous experiences of workshops/projects could help you to anticipate possible conflicts and/or identify strategies for dealing with difficult situations. Seek advice and support if necessary, e.g. from professionals with experience of working with a pre-existing group of vulnerable participants.
- Establish a code of conduct for the workshop/project. Include statements on inclusivity and mutual respect which will enable you to challenge, in an appropriate way, any hostility or microaggression that participants may encounter.
- In extended projects the code of conduct could be part of a group agreement, developed and regularly reviewed in collaboration with the participants. The agreement could cover various other aspects of the

project, such as consent, scheduling, creative input, presentation, aftercare and so on. Creating this agreement democratically could give participants a stronger sense of ownership and responsibility.

- If you are working with participants with specific needs, such as adults with a learning disability, follow specialist advice but also ask your participants how they would like to work. Remember that everyone is unique and that individual preferences may change from session to session.
- Try to make your workshop/project accessible by default. For example, you can ensure that any printed resources are easy to read, that web resources follow accessibility standards, that images have descriptions (including audio if possible) and that any videos have captions.
- Where appropriate invest time in seeking support from specialist organisations. For example, in the UK RNIB (Royal National Institute of Blind People) will signpost access to support for blind and visually impaired participants, and funding can be sought for interpreters or translation of written materials if language is a barrier.
- Ensure that participants remember they can withdraw at any time, and can ask for any data generated to be withdrawn.
- Keep participants informed about the development of an extended project and any changes to the schedule or plans for dissemination. The group agreement (see above) may be an appropriate way of keeping everyone involved and informed.
- Provide a way for participants to easily share any concerns or suggestions. For example, providing a box for written comments means that worries don't have to be publicly shared.
- If participants are contributing to the shaping of the project as collaborators or co-researchers, ensure that they are included in a meaningful, rather than tokenistic, way.
- Be aware that in extended creative projects, boundaries can blur between roles of facilitator/researcher and participant. This may support an open and collaborative ethos, but if it is not appropriate then plan how to keep roles clearly defined.



When Sarah Brown worked with Malagasy craftswomen, drawing proved a useful means to overcome vocabulary difficulties and support multimodal discussion. Photograph: Sarah Brown. More information: bit.ly/STsarahbrown

Working together



The Social Studio, a social enterprise in Melbourne founded in 2009, supports people from refugee and migrant backgrounds through training and work experience in fashion and textiles. Photograph: Teva Cosic. More information: bit.ly/STsocial

Interacting online

- Consider whether it is appropriate to set up an online group, e.g. a Facebook group, for your workshop/project.
- Establish clear ground rules about the use of an online group, in terms of a code of conduct (see above). Be clear about who will moderate the digital space and think carefully about this ethical responsibility.
- If running a synchronous session via a video meeting platform, ensure that participants are familiar with essential controls and establish protocols for discussion and interaction. Investigate tools such as live captioning to make the session more inclusive.
- Consider whether it is appropriate to claim a hashtag to disseminate the project's work via social media. Check to see if a potential hashtag has already been used by others.
- Consider developing guidelines for the sharing of work on social media, in dialogue with participants where appropriate. For example, guidelines might state that permission must be secured before sharing an image of another participant or their work, and that participants should ask permission before tagging another person or posting their name.
- Secure specific consent from a parent or guardian before posting an image of anyone under 18, along with assent from the young person themselves.
- Respect individual preferences on social media use and think carefully about whether the use of a particular platform may be a barrier to full participation for some people.
- If digital platforms are used, full anonymity for participants cannot be guaranteed because individual posts can typically be easily traced. Think carefully about what the impact of this may be on the participants in your workshop/project.

With partners

- If working with a partner organisation, develop the vision for the workshop/project together. Ensure that this is truly collaborative – listen to and respect their ideas.
- Establish clear roles within the project and agree expectations about how to work together.
- Respect differences in style and any constraints that the partner organisation may face, such as limitations in the availability of people or space, or rules around filming and photography.
- Be flexible, if changes to the agreed plan are needed by the partner organisation.
- While partner organisations typically bring valuable specialist expertise, you may occasionally discover practices or attitudes towards participants that you consider to be problematic. If so, think carefully about how to address the situation: for example you might raise the issue for discussion, find ways to shape the workshop/project to be appropriately inclusive, or even withdraw from the workshop/project.
- If working with additional facilitators or other people providing support, ensure that everyone's roles are clearly defined and written down to avoid confusion. Ensure that additional facilitators understand principles such as inclusivity and mutual respect in terms of working with participants, as outlined above.
- Ensure that all those facilitating the workshop/project are aware if any participants have opted out of particular elements, e.g. being photographed/filmed.
- Vulnerable people may have carers or support workers with them in a workshop/project. If possible, these people should be involved in planning, but if not then be prepared to brief them at the start of a session. Discuss how you will work together and ensure that they are comfortable

with the approach proposed. For example, they may work as participants within the session, or they may themselves work collaboratively with the target group.

- If working with an interpreter, discuss in advance how you will work together and think through difficulties which may arise.
- Maintain regular communication with everyone helping to plan, deliver and evaluate the project, with scheduled opportunities for joint reflection and discussion.

Further reading:

- *Breaking Down Barriers* by Voluntary Arts bit.ly/STbarriers
- *Welcoming People with a Learning Disability* by Voluntary Arts bit.ly/STwelcoming
- *Accessibility* by Fun Palaces bit.ly/STfunpalaces
- *Manifesto for Good Online Sessions* by Katy Beale and Ceri Gorton bit.ly/STmanifesto
- *Internet Research: Ethical Guidelines 3.0* by Association of Internet Researchers bit.ly/STinternet
- *Silences of Ethical Practice: Dilemmas for Researchers using Social Media* by Michael Henderson, Nicola Johnson and Glenn Auld bit.ly/SThenderson
- *Partnership Working Principles* by National Co-ordinating Centre for Public Engagement bit.ly/STpartnership

Reflection, evaluation and analysis

All workshops/projects involve some reflection, evaluation and analysis, although the form will vary greatly depending on the scale, context and purpose of the activity. Reflection involves consciously thinking about and interpreting our experiences, actions, feelings and responses. Evaluation involves collecting evidence to understand the dynamics and impact of an initiative in order to inform future activities. The two are interlinked: evaluation may draw on reflection, and can also provide information to prompt reflection. While reflection and evaluation involve some analysis, research projects will require a much more rigorous and detailed approach to analysis, focusing on data generated through the making process.

Methods and focus

- Reflection and evaluation can be open-ended or highly structured, with many possible methods – both in-person and using digital platforms. Investigate which method, or combination of methods, is appropriate for your workshop/project.
- Check if a partner organisation or funder has specific requirements or established approaches in terms of evaluation.
- Think about the focus for any reflection or evaluation, and how to capture relevant information. For example, you might want to evaluate how participants' skills have developed between the start and end of a project, or personally reflect on the challenges of working with a new partner organisation.
- Similarly, researchers should identify their focus. This might be quite general, such as participants' experiences of a collaborative project, or specific, such as the language and gestures used in a particular type of textile workshop.

- Consider this focus, and the methods of analysis to be used, when planning data generation (see **Making Activities**).

Taking time

- Build in time for reflection, evaluation and/or analysis at the planning stage. Depending on the context, this might be at multiple points, for example at the beginning, middle and end of a workshop or as part of each session in an extended project.
- Reflection could be useful at the planning stage: consider what has brought you to this point and how your prior experiences might be feeding into the development of a new initiative.
- If appropriate, allow space for plans to adapt in response to interim evaluations or ideas that emerge from periods of reflection.
- Consider scheduling an opportunity for further reflection and/or evaluation after the workshop/project has ended in order to identify longer-term impacts and feelings.

Multiple perspectives

- Reflection, evaluation and analysis processes should draw in different perspectives, e.g. participant, facilitator, partner organisation, funder.
- Consider how these perspectives might be productively shared. For example, you might allow space for participants to share their personal reflections to create a dialogue and support learning within the group; in a large extended project, you might review activities after each session in collaboration with other facilitators and the partner organisation.

- If undertaking research, consider involving participants in the data generation and analysis process as co-researchers. While time and effort are required to develop inclusive processes, participants may bring valuable alternative perspectives.

Further reading:

- *Doing Reflexivity: An Introduction* by Jon Dean (Policy Press, 2017)
- *Evaluation Toolkit* by Queen Mary University of London bit.ly/STevaltoolkit
- *The Evaluator's Cookbook: Exercises for Participatory Evaluation with Children and Young People* by Angus McCabe and Katrice Horsley (Routledge, 2008)
- *Community-based Participatory Research: A Guide to Ethical Principles and Practice* by Centre for Social Justice and Community Action, Durham University & National Co-ordinating Centre for Public Engagement bit.ly/STcommbased
- *Analysing, Writing and Disseminating* (Chapter 8) in *Material Methods: Researching and Thinking with Things* by Sophie Woodward (SAGE, 2019)

Alison Mayne's *Reflection Box* project, an additional aspect to her main doctoral research, invited participants to record their knit and crochet making activities and related thoughts, along with accompanying samples and artefacts. Photograph: courtesy of C.J. More information: bit.ly/STmayne



Minimising risk of harm

It is important to minimise the risk of harm to workshop/project participants and facilitators. The intimacy and slow pace of textile making can often lead to sensitive personal information being disclosed, even when this is not the explicit aim of the workshop/project. Participants from groups who are marginalised in textile craft environments might experience microaggressions or hostility from others. Therefore, there are risks to emotional wellbeing, both during the activity and during any later analysis, reflection and dissemination, that need to be considered alongside physical risks – which could relate to the location, travel and/or the making activities themselves – and safeguarding issues.

Physical safety

- Carry out a risk assessment.
- Consider physical risks relating to the workshop/project location and related travel.
- Be aware of lone worker issues when working in isolation, especially if with vulnerable participants. Ask for support from a partner organisation where necessary.
- Think through the risks associated with textile equipment, materials and processes when planning the making activity, and revise plans if necessary. Pay particular attention to dangers such as powered machinery, sharp objects and any hazardous chemicals.
- Take advice about appropriate materials and equipment if you are working in a specialised setting. For example, taking even basic sewing equipment or fabric into a mental health inpatient unit will require a robust risk assessment.

- Think about the capacity of the activity and/or space and ensure that any limits put in place for safety reasons are observed.
- Identify who is responsible for first aid and consider attending first aid training yourself.
- Brief participants and any fellow facilitators on fire evacuation procedures and any other health and safety issues.

Safeguarding and training

- If working with young people or vulnerable adults, follow appropriate safeguarding procedures, including a criminal record check (e.g. DBS check in the UK) where required. Ensure that any additional facilitators follow the same procedures.
- If working in an environment focused on young people, such as a school or youth setting, follow the safeguarding procedures of the institution.
- If possible, undergo specialist training before facilitating a workshop/project with vulnerable participants and in specific contexts such as arts for mental health.

Emotional well-being

- Include risks of emotional harm – to both you and the participants – in the risk assessment.
- Plan what you will do if participants become distressed during a session, even if you don't expect this to happen. For example, you could provide a quiet space away from the main group, suggest a break from the activity or ask the group if they would like to postpone the rest of the session.

- If you intend to share any potentially distressing material within a workshop/project, warn participants in advance and share the arrangements that you have made in case of distress. Do the same if you anticipate that participants may disclose sensitive personal information and become distressed. Consider having an additional facilitator within the session to support anyone who needs space away from the group.
- In an extended project, the topic of caring for one another could be discussed as part of a group agreement (see [Working Together](#)). For example, the group might talk about how disclosing sensitive information could impact other participants, and whether such information should be treated confidentially.

- While a code of conduct or group agreement (see [Working Together](#)) should support the creation of a space where participants feel welcome regardless of factors such as race, nationality, disability, gender or sexuality, be aware that they may still experience prejudice and that this could compromise their emotional well-being. Consider how you might support these participants and tackle the issue. Proactive steps, such as inviting participants to share their preferred pronouns at the start of a project, could help to set the tone.
- If necessary, put strategies in place to support your own emotional well-being. You could organise debriefing meetings with a peer, collaborator or supervisor to help you process your experiences and share other good ways of coping. Other strategies could include building in breaks to the project, setting boundaries and using a counselling service.



Further reading:

- *Risk Assessment for Event Organisers* by Voluntary Arts bit.ly/STriskassessment
- *Minimising Harm* section of *Guidelines for Ethical Visual Research Methods* by Susan Cox, Sarah Drew, Marilys Guillemain, Catherine Howell, Deborah Warr and Jenny Waycott bit.ly/STcox
- *Participants* (Chapter 5) and *Researcher Safety and Well-Being* (Chapter 6) in *The Research Companion (2nd edition)* by Petra Boynton (Routledge, 2017)
- *Specialist Research Ethics Guidance Paper – Emotionally Demanding Research: Risks to the Researcher* by University of Sheffield bit.ly/STsheffield

The *Threads of Identity* project, conceived and originated by Lynn Settrington in 2016, involved pupils from Burnage Academy for Boys. Working in the corridor provided space to explore ideas on a large scale. Photograph: Lynn Settrington. More information: bit.ly/STthreads

Sharing and dissemination

It is likely that a workshop/project will be shared in some way – for example exhibiting the work produced, showcasing the making process, or disseminating research findings via a publication or presentation. This sharing might occur at the end of the project or could be part of the activity, such as when a workshop/project takes place in a public space. The intended audience(s) for any sharing and dissemination – which should include the participants themselves – should be considered at the planning stage, as this will inform choices such as location and format. There are ethical considerations relating to the way in which the work, process and findings are shared and disseminated, such as issues of representation.

Format and location

- If the work is to be physically exhibited, ensure that participants are able to attend in at least one location. For example, it would be inappropriate to exhibit work made within a particular community in a distant gallery without also arranging a local exhibition or sharing.
- If undertaking research, find a way to report your findings to the participants and, ideally, to any wider community that they may represent.
- When sharing the work, process or findings, consider how it should be presented to each intended audience. For example, academic or artistic terminology may feel inaccessible to many people and translation may be needed if language is a barrier.

- Creative formats such as case studies, reports, stories, photographs, videos, diagrams, sound clips and maps may be more inclusive than formal written outputs and provide a fuller picture of the workshop/project.
- Sharing work online can aid accessibility (see **Working Together**) but be conscious of the digital divide. Posters, leaflets or postcards may be more appropriate methods of dissemination to participants and communities in some situations.
- If access to an academic output is limited by a paywall, ensure that a freely accessible alternative is provided.

Representation

- Ensure that you represent participants fairly and respectfully. This responsibility extends to a consideration of any wider community that the participant group may be thought to represent due to factors such as their race, nationality, disability, gender or sexuality. Actively challenge stereotypes of marginalised groups and promote positive representations.
- Be careful to use the correct terms in situations where cultural heritage is embedded in the workshop/project and work created, with input from the community where appropriate.
- Ensure that you report the process and/or findings accurately. This may require careful consideration, as we tend to hide things that don't go well.

- To support fair representation, consider co-authoring or co-presenting with participants, finding ways to communicate multiple perspectives such as incorporating participant reflections, or sharing your draft outputs for feedback from participants.
- Consider the issue of anonymisation and credit. It can be a good idea to give participants the choice of being identified by name in order to be recognised for their creative contribution to the workshop/project, although in some circumstances anonymisation will be more appropriate.
- Whether named or anonymised, acknowledge all participants in exhibited or published outputs. Give appropriate credit to co-authors and co-presenters.
- Agree in advance how any partner organisation and/or funder should be represented in project outputs. Be aware of any requirements that the organisation may have, e.g. in terms of how logos are used.



The Teal Quilt Project is a community-engaged arts project which aims to demonstrate care and concern for survivors of sexual abuse. Quilts made by volunteers were exhibited at Michigan State University in 2018. Photograph: Marsha MacDowell. More information: bit.ly/STteal



Sharing and dissemination

Presentation

- Consider how any work created in the workshop/project will be displayed and presented, bearing in mind that items may have personal meaning for the people who created them and that participants may wish to have creative input to the presentation. Discuss this aspect of the workshop/project early on in order to avoid conflict or misunderstandings.
- Think carefully about the use of photographs and film to showcase the workshop/project. Visual material can help to communicate meaningful stories, but could be used to identify participants and therefore compromise any commitments to anonymity.
- Consider the possible implications of sharing the work and associated visual material. For example, audiences may generate alternative interpretations to those that you or the participants intended. Think through the potential for appropriation and misuse by people outside the project.
- If using direct quotes from participants, consider how to present their words in an appropriate, fair and respectful manner.
- Consider issues such as safeguarding and bullying when exhibiting outputs from workshops/projects involving children and young people in local settings, with support from the partner organisation where appropriate.

Further reading:

- *Ethical Reporting* (Chapter 10), *Ethical Presentation of Research Findings* (Chapter 11) and *Ethical Dissemination* (Chapter 12) in *Research Ethics in the Real World* by Helen Kara (Policy Press, 2018)
- *Analysing, Writing and Disseminating* (Chapter 8) in *Material Methods: Researching and Thinking with Things* by Sophie Woodward (SAGE, 2019)
- *Community-based Participatory Research: A Guide to Ethical Principles and Practice* by Centre for Social Justice and Community Action, Durham University & National Co-ordinating Centre for Public Engagement bit.ly/STcommbased
- *Representation and Audience/s* section of *Guidelines for Ethical Visual Research Methods* by Susan Cox, Sarah Drew, Marilys Guillemin, Catherine Howell, Deborah Warr and Jenny Waycott bit.ly/STcox
- *Planning and Practising Visual Ethnography* (Chapter 3) in *Doing Visual Ethnography (3rd edition)* by Sarah Pink (SAGE, 2013)
- *How to Involve the Public as Co-Authors* by East Midlands Academic Health Science Network bit.ly/STcoauthors

An Orientalism-themed project run by East London Textile Arts involved people from diverse cultural backgrounds, including a learning-disabled group. One of the outcomes of the 18-month project was the fashion shoot at The Art Workers' Guild in central London shown here. Photograph: Elle Sillanpaa. More information: bit.ly/STeastlondon

Aftercare

After taking part in the workshop/project, participants may wish to further develop their practice, skills and knowledge. They may also wish to remain in touch with the facilitator or organisation, especially if a relationship has developed over time. Without a plan for what will happen after the project, participants may feel let down or even abandoned. This is particularly important when working with vulnerable participants and in extended projects. Another aspect of aftercare is planning what will happen to the work created in the workshop/project, as well as the data generated and any leftover materials or equipment. It may be straightforward to decide what will happen to individually created items, but can be tricky for large-scale collective textile pieces. Another aspect of aftercare could be sharing the concept of the workshop/project with others.

For participants

- Provide information on other projects, organisations or resources that the participants can access to develop their textiles practice.
- Think about any barriers, such as digital or physical difficulties, that the participants may experience in accessing these opportunities.
- If no opportunities for participant progression exist, consider building in some legacy activity as part of your project or investigating whether the activity/approach could be integrated into an existing group or supported by a partner organisation.

- If you have used a digital platform during the workshop/project, think carefully about the ongoing administration and moderation of the group or hashtag and your ethical responsibilities as facilitator. Committed participants may be willing to take on this role, but arrangements need to be clear.
- Consider whether it is appropriate to stay in touch with the participants. Think carefully about the impact this may have on you, particularly when working with vulnerable participants, and set clearly defined boundaries.
- If you are happy to stay in touch, be clear about how this will happen, and for how long. It could be as simple as checking in by email every once in a while.
- Another approach could be to set up an online group for participants to remain in touch with one another (see **Working Together**). Again, be clear about whether you will be involved in this space and who will be responsible for any moderation or administration. A participant-led online group could be a valuable legacy of an extended project.
- In extended projects, start talking about arrangements for the end of the project early on, so participants are prepared.

For the work and other stuff

- Plan what will happen to the work created in the workshop/project and communicate this to participants from the outset.
- If work is to be returned to participants, plan how and when this will happen.
- If you do not have the option to display a communally produced piece indefinitely, consider where it will be kept and for how long. Think about how accessible it will be to the people who created it.
- Think about what will happen to any data generated and stored through the workshop/project, e.g. audio/video recordings, transcripts, photographs and samples. Researchers might want to make this data available to others via a data repository - though informed consent for this must be secured from participants. Consider whether participants should be involved in choosing what is archived.
- If project funding is used to buy equipment, agree in advance what will happen to it afterwards. Similarly, plan what will happen to any leftover materials. Be aware that decisions about passing on valued equipment or materials could be contentious and affect participants' feelings about the workshop/project.

For the concept

- If you've come up with a great concept or format for a participatory textile making workshop/project, consider sharing it with others.
- Think about whether it is transferable to other craft disciplines and within different contexts, and whether it could be upscaled or downscaled.
- You could write an outline of the workshop/project to share on your own website/blog, or write a case study for the *Stitching Together* website: stitchingtogether.net



Lucy Robertson's *Sonic Flock* project in 2018 invited makers in the Outer Hebrides to create textile birds. After being exhibited, the birds were gifted to care home residents in the area. Photograph: Mhairi Law Cuimhne. More information: bit.ly/STrobertson

Further reading:

- *Ethical Aftercare* (Chapter 13) in *Research Ethics in the Real World* by Helen Kara (Policy Press, 2018)



For the Politics in Stitch, Processions 2018 project, Lindy Richardson worked with women prisoners at Corton Vale in Stirling and undergraduate design students at the University of Edinburgh. Discussions around issues of equality, diversity and voting developed into the creation of a large embroidered banner, which was showcased in a procession celebrating 100 years of votes for women. Photograph: Gareth Easton. More information: bit.ly/STRichardson

The Stitching Together research network brings together researchers, professional textile practitioners, project commissioners and enthusiast textile maker groups to develop improved critical understandings of participatory textile making - making textiles with others - as an emerging methodological approach used in cross-disciplinary research. The network is funded by the UK's Arts & Humanities Research Council from January 2019 to June 2021. It is led by Dr Emma Shercliff (Arts University Bournemouth) and Dr Amy Twigger Holroyd (Nottingham Trent University).

For further information on the network, including details of how to join, case studies of participatory textile making projects and current initiatives, please visit stitchingtogether.net

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