

UNIVERSITY OF SOUTHAMPTON

FACULTY OF SOCIAL, HUMAN AND MATHEMATICAL SCIENCES

Southampton Education School

**LEAPING FORWARD: FROM ‘YOUNG OFFENDERS’ TO
‘YOUNG ARTISTS’**

**(EXAMINING THE IMPACT THAT A GALLERY-SUPPORTED ARTS
AWARD PROGRAMME HAS ON YOUNG PEOPLE WHO HAVE OFFENDED:
A BIOGRAPHICAL STUDY)**

by

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Thesis for the degree of Doctor of Philosophy

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ABSTRACT

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This study aimed to examine the impact of a Gallery-supported Arts Award programme on young people who have offended. Using a mixed methods approach, which principally employed qualitative and biographical techniques, this research embedded an innovative typology based on the memoirs of Brian Dillon. The typology helped to stimulate the memory recall of participants, and provided structure to the collation and analysis of the data.

Conducted in two phases, I began by examining the impact of the Gallery-supported Summer Arts Colleges run from 2007 to 2011 on young people. In the second phase, impacts were explored through the experiences of young people who attended a Weekly Arts Award programme from 2012 to 2013. In all, six purposive young people participated in this study. The data was further informed by semi-structured interviews with Artist-Educators, Youth Offending Service Workers, session observations, Artist-Educator reflective journals, associated visual data and project reports.

Conceptualising the Arts Award programmes as a type of ‘rite of passage’, I considered how young people could potentially be transformed. The findings from this study demonstrate how the two different programmes can cause a positive effect on the individual young people in their daily lives, as well as highlighting wider social impacts aligned to the Arts Award criteria and the impact assessments of Matarasso.

In addition to discussing the implications of this study and providing future recommendations, the outcomes of this research showed that: (1) Arts Award accredited programmes as a type of rite of passage can improve the accessibility of art for young people who have offended; (2) they are effective in supporting young people in desistance from crime; and (3) the use of contemporary art and galleries as part of these programmes can help support young people’s re-engagement with learning, thereby helping to transform ‘young offenders’ into ‘young artists’.

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DECLARATION OF AUTHORSHIP

I, **Ronda Gowland-Pryde**, declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research:

LEAPING FORWARD: FROM 'YOUNG OFFENDERS' TO 'YOUNG ARTISTS' (EXAMINING THE IMPACT THAT A GALLERY-SUPPORTED ARTS AWARD PROGRAMME HAS ON YOUNG PEOPLE WHO HAVE OFFENDED: A BIOGRAPHICAL STUDY)

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission.

Signed:

Date:

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Lastly, I would like to sincerely thank the John Hansard Gallery and all of the participants and associates who have voluntarily participated in my research and made this thesis possible.

I dedicate this thesis in honour of my late father, Paul Gowland, whose integrity and concern for social justice has always been an inspiration.

Chapter 1: Introduction, Context and Rationale

1.1 Introduction

This research is a biographical study examining the impact that a Gallery-supported Arts Award programme has on young people who have offended. The premise for this study came from my professional experience working in gallery education at a publicly funded contemporary visual arts organisation, (the John Hansard Gallery), situated within a university environment, (namely, in the grounds of the University of Southampton). It was also informed by personal experiences from major family life crises (the death of my father in my mid-teens), which subsequently led to encounters with the police and struggles with my own learning development. As a result of these experiences, I noticed in my gallery education role that art – more specifically in this instance – contemporary and conceptual art can have a significant effect on young people as it provides a platform for experimental connection and reflection on society. This over time has supported the learning as well as personal development of young people.

Through the Gallery's education work with disadvantaged young people and moreover, young people who have offended, I experienced how engagement with art can have an effect on young people. In 2007, the Gallery was asked to help support the first Summer Arts College organised by the regional Youth Offending Team, our work on the programme was revelatory on a personal and professional level. Structured around the Arts Award (a nationally recognised qualification, managed by Arts Council England and Trinity College, London) the programme was supported by arts professionals working in partnership with basic skills tutors and Youth Offending Workers. In a very short space of time, I noticed how young people considered as high priority, for example, repeat offenders, responded positively to the programme. From this moment, and further involvement in other Summer Arts Colleges, as well as supporting other Arts Award embedded programmes with the youth offending service, it became evident that there was not only an immediate positive response, but also a longer-term effect on young people. This evolved as the Gallery developed an on-going relationship with individual young people, programme Artist-Educators and Youth Offending Service Workers. In 2009, a young person who had originally participated in the 2007 Summer Arts College, completed his volunteer placement with the Gallery and became the

county's first Gold Arts Award recipient at the age of 16. As part of the 'Visual Roots' programme supported by the national association of gallery education (engage), this young person was able to further develop their creativity and arts leadership skills, gaining a Level 3 (AS equivalent), qualification. During the programme, he was able to meet with the Undersecretary of State for Schools to showcase his Gold Arts Award portfolio and also to advocate for the 'Find Your Talent' cultural education initiative. This latter pilot initiative, or 'cultural offer', aimed to provide all children and young people with access to high quality arts and culture. Subsequently, he went on to work as an ambassador for young people with Arts Council England (ACE) and the regional strategic South East Bridge Organisation for children, young people and the arts, namely Artswork.

This is just one journey and individual example (Arts Award, 2009, engage, 2009) of how a gallery-supported Arts Award programme can impact on young people's lives. Over time, there were many other young people (approximately ninety per cent in each yearly cohort), within the youth offending service, who had been positively affected by the Arts Award embedded programme led and or supported by the Gallery. In a climate of precarious funding commitments and funding cuts to the arts and, local authority services, I set out to examine the impacts (on an individual level) of the gallery-supported arts programme on young people who have offended. Taking a qualitative approach situated within auto/biographical research methods which embeds a thematic framework based on the memoirs of Brian Dillon (2005), provided me with the in-depth perspective I needed. The Dillon Framework also helped to counteract the issue of memory recall in biographical research and organise both the data collection and analysis. The findings offered an alternative to the mainly quantitative research on impact in the arts, the Arts Award and young people who have offended. This qualitative approach provided a nuanced perspective on the effect of contemporary visual art and contemporary visual art galleries on young people, including their sense of self and identities. In many ways, what my research illuminates are their personal journeys from 'young offenders' to 'young artists'.

Through this investigation, I make an original contribution to knowledge in the following ways (for a further discussion see Chapter 7 and Chapter 8):

- By evidencing through a biographical research approach, how an Arts Awards programme enables young people to develop a more positive sense of self and self-efficacy, which supports the process of desistance.
- Methodologically, this is the first time that the impact of an Arts Award programme on young people has been examined using primarily qualitative biographical research methods which embeds a thematic framework based on the memoirs of Brian Dillon (2005). The framework was developed and used to stimulate memory recall amongst participants as well as provide a thematic approach to the collation and analysis of data, which is interconnected with the Arts Award criteria and principles.
- Conceptually, by theorising through the Dillon Framework themes identified as associated ritual actions, that Arts Award programmes can be considered as a type of rite of passage, through which young people who have offended can be supported to transition from being in a liminal space earlier on. Thus providing greater opportunity to re-engage and reintegrate back into social life.
- Practically, it demonstrates how arts organisations and youth justice settings can best work with young people through creative practice in order to support re-engagement in education, training, employment and wider life change.

Within this contribution, before I discuss the research process and rationale further, it is important to provide some context to the study. This is explored in light of this type of gallery-based work with young people who have offended, and how over the years, these types of alternative programmes have been influenced by legislation, Government policies, departmental partnerships and arts funding.

1.2 Context

About the Gallery

The John Hansard Gallery is a national portfolio organisation of the Arts Council England, supported by the University of Southampton. The Gallery is named after John Henry Hansard, who was a benefactor of the University and patron of contemporary visual art. It has been recognised for its innovative programme of contemporary visual art exhibitions both nationally and internationally since being founded in 1980. Moreover, the Gallery is known for its exhibitions of conceptual art which both challenges contemporary society and traditional practices of art. A central aspect of the Gallery's offer is its educational programmes funded Arts Council England. These education programmes have been designed to engage people of different social backgrounds to some of the Gallery and experience new exhibitions. Whilst Gallery education has been promoted in the work of publicly funded arts organisations, it has recently risen in profile and has become a core focus of Arts Council England. The John Hansard Gallery has been involved in these educational and learning programmes since 2000.

The election of New Labour into Government in 1997 created changes in the arts, culture and its funding. Central to these changes was the belief that the arts and culture could help to tackle social issues such as alleviating social exclusion. As part of this, inter-departmental partnerships emerged and policies were introduced that resulted in funding opportunities for developing cross partnership working. The New Labour Government committed to further investment in the arts and culture and in 2001, reintroduced free entry to national museums in England, Scotland and Wales. Reinvesting in the arts and culture and reinstating free entry to national museums aimed to widen access for all (Wallinger et al., 2000).

Contemporaneously, as a result of the introduction of the 1989 Crime and Disorder Act, the Youth Justice Board (YJB) was created to oversee the Youth Justice System of England and Wales (YJB, 2013). Receiving financial support from the Home Office and the Department for Education, its remit was (and continues to be), to preventing offending, reducing re-offending, protecting the public, supporting the victims of crime and to promoting the safety and welfare of children and young people in the Criminal Justice System. The Youth Justice Board works with children and young people

between the ages of 10-18, one of its key priorities are the key risk factors associated with offending behaviour including lack of educational attainment. With the development of the Every Child Matter's Framework (DfE, 2004) which encouraged inter-agency partnership working, publicly funded arts organisations considered as another resource which could help support the wellbeing of children and young people alongside social services and education institutions. In 2006, a partnership between Arts Council England and Youth Justice Board was formed to create alternative arts based learning programmes for young people who offend. This partnership brought about the creation of the national Summer Arts College programme and this resulted in the creation of Youth Arts Coordinator posts in regional youth offending teams.

Arts Award in Youth Justice Settings

The need for different kinds of educational accreditation for socially excluded or marginalised young people has long been recognised by Arts Council England, Arts Award and the Youth Justice Board. Since the national rollout of annual Summer Arts Colleges in 2006, managed by Unitas, (a national charity enabling young people to access, participate and progress in mainstream education and training), there has been a strategic alignment with the programme and Arts Awards. In a separate guide promoting the Arts Award qualification for the benefit of those in the Youth Justice Service, are clearly highlighted:

Arts Award is a powerful tool for social inclusion, combining the appeal of the arts with the motivation of accreditation. Arts Award's flexibility, means it can be used in a variety of youth justice settings and is well suited to working with young people at risk of offending....For those working in youth justice, the key benefits of including the Arts Award in arts activities offered to young people are that it:

- enables young people to gain a recognised qualification that can help them access and progress in education, training or employment;
- engages young people and enables them to develop their confidence in their ability to achieve;
- stimulates interest in and access to positive activities; and

- Is flexible enough to be embedded into a range of youth justice interventions, for example, Intensive Supervision and Surveillance, Restorative Justice and Reparation Programmes.

(Unitas, 2013, p 1)

Set up in 2005, by Arts Council England and Trinity College London, the Arts Award is a personalised learning approach for developing young people's creativity and leadership. Designed for ages 5-25, young people progress through the various levels of the Arts Awards from: Discover, Explore, Bronze, Silver and Gold levels. The core parts of the Arts Award, require that young people 'take part' in the arts (create artwork), 'be the audience' (attend and review arts events), research their 'arts inspirations', 'share a skill' (they have learnt) with others and 'arts leadership' (develop, lead and review their own arts project) (Arts Award, 2016). The later parts of the Arts Award described are integral to the Silver and Gold levels. These parts or areas of learning, are assessed based on the following criteria, which asks Arts Award Advisors to consider the evidence of how young people have; developed their 'Art form knowledge and understanding'; 'creativity'; 'planning and review' (for Silver and Gold levels); and 'communication' (Arts Award, 2016).

In order to access the Arts Award, young people must work with a trained Arts Award Advisor, who is linked to a registered Arts Award centre. Arts Award centres are a number of partners including arts organisations, schools, colleges, youth centres, community centres and youth offending services. As a result of the John Hansard Gallery's work with the Summer Arts College programme, I trained as an Arts Award Advisor and the Gallery became a registered centre in 2007. Since then, the Gallery has been recognised as an exemplar of best practice by Arts Council England who consider the Arts Award as an integral part of its strategic goals in enabling children and young people to access high quality arts and culture as audiences and participants (ACE, 2010). Despite changes in Government and funding cuts (including a proposed abolition of the Youth Justice Board in 2011, which was subsequently overturned in the House of Lords), collaborations have strengthened. In fact in recent years, Arts Council England have immersed their collaborations with a whole range of service providers partners such as those in social and health care in order to facilitate even more access and participation in the arts.

Research Context and Research Process

At the beginning of this research, my intention was to gather data from the young people, Artist-Educators and Youth Offending Team Workers who had participated in the Summer Arts Colleges we had supported every year since 2007. The purpose of this was to examine and evidence the longer-term impacts on individuals after they had completed the Summer Arts College programme. Having carried out a successful pilot study during the 2011 Summer Arts College, it became apparent that the research would benefit from a comparison between young people who had participated in the Summer Arts Colleges since 2007, and young people participating in a more recent programme, which was on-going rather than an intensive block over a few weeks. In 2012 funding opportunities arose for the Gallery to set up a weekly Arts Award programme with the newly formed city youth offending service, over a nine-month period. This partnership provided a good opportunity in which I could gain further insight into how young people experience a Gallery-supported Arts Award programme and its impacts on individuals. The comparison between these two programmes has the potential to provide a more holistic overview of the impacts on young people over the short, intermediate and long term.

By examining impacts on young people through two research strands – the Summer Arts Colleges and weekly Arts Award Programme, I was able to gather and collate a wide range of data. It was through the collection of different types of data for example, semi-structured interviews, documentary photographs, Arts Award portfolio's, I was better able to understand the impacts on these different programmes on young people are both within the youth justice context and in their personal lives. In turn, by conducting semi-structured interviews with programme Artist-Educators and Youth Offending Service Workers I incorporated a thematic framework based on the memoirs of art critic Brian Dillon (2005). Through this framework, I was able to produce a more holistic understanding of the impacts of the programme on these young people from a variety of perspectives. These multiple perspectives also helped to counteract some of the potential issues in relation to validity of the data where memory recall can be problematic for some young people. Adapting Dillon's themes, I used *Buildings/Places*, *Bodies/People*, *Objects/Things*, *Photographs/Artworks*, as a basis for structuring the interviews, as well as organising and analysing the data. This sensitive, person-centred approach to the research process I believe creates a better representation of the rich

diversity of voices and perspectives of young people who have been affected by a Gallery-supported Arts Award programme.

1.3 Rationale

Based on my professional and personal experiences of the arts, gallery education and youth justice system, I wish to highlight the perspectives of young people. I am most interested in how their participation in a gallery-supported Arts Award programme can have an effect on them as individuals, at the time of being involved in a programme and in the longer term. Through my experiences I have been able to maintain and develop contacts with young people, which has enabled this study to happen. Understanding my position within the research, I have paid close attention to my ethical responsibilities as an educator and researcher conducting a biographical study (Cohen et al., 2007). I am interested in understanding the effect of such a programme on behaviour, development of skills, creativity, reflexivity, sense of self, identity and relationships with others, (and being sensitive to society's assumptions and prejudices about young people who offend). Within a clear framework (Dillon, 2005) I have, without judgement, asked young people to talk about their offending behaviour prior to participating on an Arts Award programme and how the latter can have effect on their daily lives. Within this context, my research was structured around the following three research questions:

- Do Arts Award accredited programmes improve the accessibility of art for young people who have offended, and what role if any they might play in the personal and artistic development of young people who have offended?
- Are these programmes effective in supporting young people in desistance from re-offending behaviour and their re-connection with society?
- Whether art, and the use of contemporary arts galleries as part of these programmes, help to support and stimulate young people's re-engagement with learning?

1.4 Overview of thesis

This biographical research study examines the impact of a Gallery-supported Arts Award programme of young people who have offended. This research offers a new perspective through biographical research methods as it embeds literary approaches to

ordering memory in order to demonstrate the effects of such programmes on individual young people. It also breaks new ground by focusing on the contribution of contemporary and conceptual art in an art gallery setting as well as considering the impact of the Arts Award on individuals in the youth justice context over a number of years. Previous studies on the impact of the arts on socially excluded, young offenders have been dominated by short-term quantitative reports despite calls for longer-term, valid qualitative research, (Hughes et al., 2004). This study aims to redress this gap in the research, creating an alternative perspective on the effect of a Gallery-supported Arts Award programme on young people.

In the next chapter, (Literature Review), I situate my research in its academic, policy and cultural context. Through this review of the literature I have sought to identify gaps in knowledge that my own research may be able to address. This review also considers the policy context in arts and culture, economic and social impact studies of the arts, research on arts interventions in criminal and youth justice settings. This is followed by a review of offending and desistance from crime and theories of motivation, which will include a section on Maslow's Hierarchy of Needs, (1943; 1954). This literature review is considered in the context of experience (Dewey, 1938; 1980) and more specifically, the unique experience of the arts (Arts Council England, 2014), which is of particular focus in my study. Thus, an art gallery, and encounters with contemporary visual art is considered in this research as potentially providing a type of rite of passage for young people.

Chapter Three positions the research further within the Dillon (2005) Framework and key concepts relating to notions of ritual, life crises, liminality, aspects of criminology, education, the arts and creativity. In doing so, I develop the conceptualisation of the Summer Arts Colleges and Weekly Arts Award programme as a type of rite of passage (van Gennep, 1960; Turner, 1969).

Chapter Four describes the research process, methods and analysis approaches used for the study. Taking a predominantly qualitative, biographical approach, I identify how the research was approached and conducted. I discuss the ethical considerations for this study with young people who have offended and also justify my reasoning for carrying out a biographical research approach which I argue can provide a more in-depth insight into the impact of an Arts Award programme on young people who have offended.

Chapter Five presents the findings from the three young people who participated in the Summer Arts Colleges in 2010, 2011 and 2007. These perspectives are presented as individual narratives using themes from the Dillon Framework, supported by visual and other documentation from young people's art works/portfolios to enhance and enrich the data. These narratives are also supported by the semi-structured interviews carried out with Artist-Educators, a Youth Offending Service Worker, and the former County Youth Arts Coordinator.

Chapter Six presents the findings from the three young people who participated in the Weekly Arts Award programme from October 2012 to July 2013. These narratives (also presented using the Dillon themes as a framework) are supported by visual and other documentation from their portfolios. The narratives are also enhanced by the semi-structured interviews carried out with Artist-Educators and Youth Offending Service Workers, alongside the Artist-Educator reflective journals and session observations.

Chapter Seven discusses these findings within the context of the literature at an individual and social level by exploring the context of art and the Arts Award and its effects on young people. These effects are aligned to Matarasso's six key areas of impact as an interconnected framework. The positive and negative impacts of both the Summer Arts Colleges and Weekly Arts Award programme are considered alongside my own relationship to the research as 'The Lady at the Gallery'.

Chapter 8 concludes by summarising the study and re-assesses and reiterates the positive and negative impacts of a Gallery-supported Arts Award programme on young people who have offended. In this chapter I examine the limitations of the study and make recommendations for future policy, practice and research.

Chapter 2: Literature Review

2.1 Introduction

Within this review, I focus on areas that specifically influence the research and highlight the gaps in the literature. I begin by exploring the policy context of the research particularly within arts and culture. Wallinger's, et al., (2000) key text on cultural policy provides a useful starting point in order to set the scene with regards to how cultural policy has paved the way for subsequent research literature on both the economic and social impact of the arts. This literature is an important basis for my research as I highlight key definitions of impact and discuss how there has been a shift from measuring impact at an economic level through quantitative means to evidencing impact at social level employing qualitative approaches. Matarasso's large-scale study in 1997, I argue remains one of the key research publications which sought to examine the social impact of peoples' participation in the arts employing a predominantly qualitative methodology through which he analysed the data based on six broad themes. Merli's (2002) subsequent critique of Matarasso's study however, crucially identifies some of the methodological flaws in the research. Merli introduced recommendations for social impact research – including the need for taking an interdisciplinary perspective. I develop these various approaches to accessing cultural and arts impacts in the context of my research.

This review explores some of the interdisciplinary literature on the arts and youth justice, both in terms of policy and also on research on arts interventions in criminal justice contexts. However, in this review, I identify the lack of research within the specific area of young people who have offended. Notably, the Summer Arts Colleges (Stephenson, 2007; Tarling and Adams, 2012) and wider literature on effective practice in youth justice identify arts interventions as a good approach to tackling offending behaviour (Stephenson, 2007). More recently, the literature on desistance provides a new way in which the impact of arts interventions has been considered (Bilby et al., 2013) from a criminological perspective. However, Bilby et al.'s report only focuses on one case of a music programme in a specific youth justice setting. Through this review of existing literature I have found a gap in research on arts interventions with young people who have offended, namely that there are no current studies that focus on contemporary art interventions in art galleries.

Within the specific context of the Arts Award, I discuss how a three-year impact study commissioned by Arts Award in 2012, makes a contribution to the evidence base of the effects of young people over a longer period of time (Hollingworth et al., 2016). In the latter review however, I highlight that the main focus of this impact study is on learning and the ‘soft’ (personal) and ‘hard’ (identified improvements in learning) skills outcomes. Furthermore, the research participants who were included in this impact study were mainly from school/formal learning settings. That being said, this impact study did highlight how the Arts Award was a catalyst for encouraging young people to develop their artistic and creative skills.

I go on to review the literature on motivation through the work of Maslow (1943) in which his concept of a ‘Hierarchy of Needs’ was developed. This important literature remains a fundamental area for addressing and exploring young people’s motivations to learn and engage with an arts programme. Here, Maslow’s writing on creativity (1971), seeks to capture the nature and effect on a person taking part in a creative act. This focus on creativity provides an interesting perspective on a unique aspect of creativity as it is experienced as through aesthetic engagement and as an active participant as an artists and/or in a learning context. I develop this theme further in the work of Dewey (1934; 1980) by exploring aspects in particular his essays on *Art as Experience*. This essay is helpful because it explores the specific nuances of art that impacts on individuals in different ways. Here, the notion of experience and what makes something an experience (Turner and Bruner, 1986), especially an experience that has an effect on a person, is a crucial consideration for this research and as Merli (2002) noted, this is also central to social impact research too.

More specifically within the context of the ‘arts’ I review the literature which identifies the gaps in evidence with regard to ‘what makes the arts unique’ (Bazalgette, in Arts Council England, 2014, p 4), in comparison to other types of interventions areas such as those associated with sport. As well as this review of the Arts Council report on *The Value of Arts and Culture to People and Society* (2014), I also refer to the work of Carey (2005) on the meaning and role of art and more specifically (Smith, 2009) on the impact of contemporary art on individuals.

2.2 Policy Context - Arts and Culture

If we believe that the experience of the arts can inspire, can lift the spirit, can add a third dimension to our lives, surely it is nothing less than our duty to go out and seek to spread what can be a life transforming experience. (Robinson, 1998 in Wallinger et al., 2000, p 18)

Within the context of my research, successive Governments' art and cultural policies agenda to extend access for all, including young people, have been a key strategic policy goal of Arts Council England since 2000. This extract by Gerry Robinson, the former Chair of Arts Council Great Britain, taken from *An Arts Council, for the Future* document (1998; 2000) provides a contextual illustration of the key issues that have and continue to underpin the literature on policy in the arts and culture. Re-published in *Art for All? Their Policies and our Culture* (Wallinger et al., 2000), the extract formed part of a collection of opinions, debates and policy documents, from artists, arts professionals and arts administration/policy makers. The collection sought to generate discussion about state funding of the arts and conflicts between ideas surrounding state funding of the arts, the 'access' and artistic 'quality'. This thinking came at a time when arts and culture was high on the New Labour Government agenda, as part of a wider strategy for addressing social exclusion.

These two publications are important starting points in highlighting and critiquing how policy in arts and culture has played a pivotal role in the development of the Gallery's work with young people who have offended through the Arts Award. As a publicly funded gallery, these policies have had an effect on the way in which it has considered and extended its 'audience reach'. Wallinger et al., (2000) demonstrates how, for the first time, cultural policy and notions of 'access for all' to art, galleries and museums, became a topic of discussion and debate within the arts and cultural sector. Published approximately one year before the New Labour Government introduced universal free entrance to museums and galleries, contributors raised concerns about the extent to which Government attempted to influence the arts through its own policies and political agendas. Despite what were perceived as very real concerns at the time including the extent of state intervention in the arts, it does not offer any recommendations on how these key issues could be dealt with (Beech, 1st January, 2001). Moreover, I would argue that whilst it provides an extensive survey on arts and cultural debate and policy,

it has also been criticised for being somewhat rhetorical in its concerns around the potential ‘dumbing down’ of artistic quality and high art (McGuigan, 2004, p 118).

Gerry Robinson, (1998: 2000) notes that much government policy on arts and culture since Wallinger et al., (2000)’s book was published has placed an emphasis on how it can support *social* as well as economic priorities. Indeed, Arts Council Great Britain’s commissioned research in 2001, ‘*Arts and Social Exclusion: a review prepared for the Arts Council of England*’, explored ‘different models of social inclusion work occurring in the arts’ (Jermyn, 2001, p 1). It aimed to address how the arts could influence Government policy concerns relating to social inclusion which amongst other key areas, included a focus on models of working with art and offenders. Within this context, Arts Council England, sought links with Government departments, such as the Social Inclusion Unit (SIU), established in 2001, in order to address key policy aims such as reducing poverty and social exclusion. As Walsh notes, the SIU’s aims were to embed ‘social inclusion in local authority policies and strategies so that local authority actions promote social inclusion and generate positive outcomes for those who are excluded’ (Walsh, 2004, p 4). This clear alignment between national Government and local authority policy agenda to deal with issues surrounding social exclusion instigated responses from the Department for Culture Media and Sport (2001) and Arts Council England (2001). Moreover, the connections between social inclusion, young people and the arts were clearly set out in Arts Council England’s policy ‘*Young People and the Arts*’ (2004-2008). This highly influential policy aimed to enable ‘more children and young people to experience the arts and culture, through the provision of formal and informal arts sessions for 4-19 year olds’, as part of the funding agreements of those arts organisations regularly funded by Arts Council England (Doeser, 2015, p 7). As Doeser’s (2015) survey of young people and fifty years of arts policies highlighted, whilst not a new concern, this policy clearly outlined how children and young people were to be provided with more opportunities to take part in the arts, led by those arts organisations regularly in receipt of public money.

Recent Government and political emphasis under the Coalition and subsequent consecutive Governments has shifted back towards economic priorities, both in terms of national income generation from the arts and a requirement for the arts to be more financially resilient. The New Labour party Government’s focus on social inclusion and young people’s access and participation in the arts, still remains within current

Government arts and cultural policy agenda. More crucially, it has been acknowledged as integral to the overall development of young people:

Arts and Culture strengthen communities, bringing people together and removing social barriers. Involving young people in the arts increases their academic performance, encourages creativity, and supports talent early on. (DCMS and DfE, July 2013).

Placing an increasing priority on children and young people the statement that, ‘every child and young person has the opportunity to experience the richness of the arts, museums and libraries’ (Arts Council England, 2013), is highlighted as one of the main five strategic goals of Arts Council England and their funded organisations. Although established in 1945 as an independent body there are clearly parallels between Arts Council England’s own strategic aims and the policies of its main funding source, the Department of Culture Media and Sport (DCMS). As well as being closely aligned to the some of the national priorities of the Department for Education (DfE), the Arts Council England’s main priorities have evolved in a context of attempting to attract investment from both Government departments.

2.3 Defining Impact and the Social Impact of the Arts

The purpose and value of the arts within society has long been a focus for debate. From Tolstoy’s discursive essay *What is Art?* (1897) to Carey’s book *What Good Are the Arts?* (2006), the debate on the role of art in society remains fundamental in much of the research on art in different social situations (for instance, in public health and wellbeing). Within the context of my research I begin by reviewing the key literature that makes direct reference to the social impact of the arts. In doing so, I will highlight definitions of impact and what it means in relation to the arts and in particular how these definitions have enabled the development of my particular approach in this research.

Reeves’ review of the literature (2002) commissioned by Arts Council England, provides a comprehensive overview on this specific area since the 1990’s. Referencing the early work of Landry et al., (1993) who first highlighted the need for further arts impact research, the document explored social impact through detailed case studies. The

findings from these case studies were subsequently reported by Matarasso in 1997 (Reeves, 2002). In the discussion document on social impact, Landry et al., (1993) defined impact as:

...a dynamic concept which pre-supposes a relationship of cause and effect. It can be measured through the evaluation of outcomes of particular actions, be that an initiative, a set of initiatives forming policy or set of policies which form a strategy.

(Landry et al., in Reeves, 2002, p 21)

This definition of impact provides an important starting point for understanding what it means, and its relationship to arts and cultural policy. Taking a more holistic view, Belfiore and Bennett (2008; 2010), define impact and its relationship to individuals in terms of:

...what the arts do to individuals, how they can transform them (for the better or worse)...thus the book will deal with 'impacts in its broadest sense, which encompasses notions of the functions of the arts, and their effects on people.

(Belfiore and Bennett, 2008; 2010, p 35)

This definition of impact of the arts assumes the position that the arts can have a potential effect on individuals as well as transforming them. As a core focus of my study, the definition of impact here implies that art can significantly help to change people. This is a powerful claim and one that could be difficult to evidence, especially in qualitative studies that do not address the effects of particular actions or interventions, for example an arts programme, on people, which can transform them (Belfiore and Bennett, 2008; 2010, p 35).

Matarasso's (1997) formative large-scale study sought to address this issue of evidencing impact and brought to academic, policy maker and arts funder's attention the potential social benefits of the arts. Based on a predominantly qualitative methodological approach incorporating case studies, interviews, questionnaire surveys, informal discussion groups and participant observations, Matarasso attempted to expose 'the real purpose of the arts, which is not to create wealth, but to contribute to a stable, confident and creative society' (Matarasso, 1997, p 6). In this study, Matarasso makes it clear from the outset that the research does not 'aspire to objectivity' but 'accepts the

subjective views of people’ (Matarasso, 1997, p 15). According to Matarasso, the purpose of this research was to capture the ‘complexities of its [arts] social outcomes’ (Matarasso, 1997, p 15). In doing so set out to examine social impact ‘as experienced by individuals, groups and communities, using six broad themes to help organise and analyse the material’ (Matarasso, 1997, p 16). Employing a mixed methods research approach with some quantitative, statistical data collection and analysis, Matarasso, focused on six broad theme’s namely: ‘personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision, health and wellbeing’ (Matarasso, 1997, p 23-24). As a consequence, Matarasso was able to identify 50 points from which to assess the social impact of participation in the arts. These include:

- Personal Development, such as:
 - increased participants confidence;
 - enriched their social lives;
 - enabled participants to find a voice;
 - created real educational benefits;
 - developed skill-building and employment;
- Social Cohesion including;
 - bringing people together;
 - community links;
 - intergenerational contact;
- Community Empowerment and Self-Determination such as;
 - build organisational capacity;
 - support for local projects;
 - empowerment;
- Local Image and Identity including;
 - identity and culture;
- Imagination and Vision such as;
 - development of creativity;
 - positive risk-taking;
 - vision;

- Health and Wellbeing including;
 - health benefits;
 - enjoyment;

Whilst formative and large-scale, Matarasso's study has not been without criticism. For instance, although aligned to Landry et al., (1993)'s initial study, there is no definition of what Matarasso means by social impact within the context of the research. Most notably, Merli's (2002) critique of Matarasso's study examines the research in light of its subsequent political importance. Merli's initial criticism is that Matarasso takes a 'particular ideological perspective' (Merli, 2002, p 107), which created a lack of 'internal validity' (Merli, 2002, p 108). With no apparent link between the fifty hypotheses and abstract concepts such as influence over others, Merli argues that:

The author has not explained what people are expected to do when, for example, they have gained influence over how they are seen by others, or when they have extended control over their lives.

(Merli, 2002, p 108).

In addition, Merli goes on to argue that the questions asked were leading and 'not related to the hypotheses' (Merli, 2002, p 108), which further undermines the research and its findings. Moreover, there is little account of the 'negative' impacts of participating in the arts, which, Merli notes, is only considered by Matarasso in terms of 'costs of change' (Merli, 2002, p 112). Central to Merli's critique of Matarasso's study, is that conceptually it reinforces a belief that by participating in arts, people will accept the 'daily conditions of existence' (Merli, 2002, p 112). Here, Merli likens Matarasso and others within this field as a type of 'new missionary' who has an ideological, benevolent perception of the social realities of daily life (Merli, 2002, p 112). For Merli, Matarasso's study poses real problems in terms of the methodological approach taken and in its conceptual arguments.

Whilst Merli's (2002) critique makes an assumption that individuals would not know what to do with certain outcomes of participating in an arts programme, and that Matarasso's study potentially reinforces people's acceptance of the realities of daily life, he does make some useful suggestions for future research. Some of Merli's recommendations that are particularly useful for my study are that social impact

research should be ‘interdisciplinary in approach’; they should consider the links between creativity and experience; they should take a more targeted, conscious exploration of impact on particular groups (for example, those from disadvantaged areas), and such studies should include in-depth interviews (Merli, 2002, p 116-117). According to Merli, in-depth interviews:

...allows the researcher to control the effects of the research relationship, “to perceive and monitor on the spot, as the interview is actually taking place, the effects of the social structure within which it is occurring” (Bourdieu, 1993; 1999, p 608). Finally such a methodological tool can make interviewees feel free to express and explain ideas and opinions which are not being asked to them, thus revealing any aspects unforeseen by the researcher.
(Merli, 2002, p 117)

My research recognises the importance of Matarasso’s qualitative research and the fifty impacts identified from it, as well as the further suggestions made by Merli (2002). In my approach I examined impact through a biographical approach that is also interdisciplinary in terms of drawing on themes and concepts from various traditions and disciplines, for example, from policy, the arts, creativity, youth justice, aspects of criminology, sociology and education.

2.4 The Arts and Youth Justice

Following the fundamental overarching links between successive Government policies and practices in the arts, culture and social justice, Hughes’ (2005) review on the arts and youth justice, remains the only comprehensive overview of most of the relevant literature, regarding practice and theory. The review was commissioned by Arts Council, the Department for Culture, Media and Sport and the Offenders’ Learning and Skills Unit at the Department for Education and Skills, in close partnership with the Research into Arts and Criminal Justice Think Tank (REACTT). Acknowledging how the ‘arts have been used as tool to work with offenders to reduce crime and re-offending’; Hughes highlights how one of the key objectives of the review was to begin ‘strengthening the evidence base for the effectiveness of the arts within criminal justice’ (Hughes, 2005, p 7). Structured into four parts, the review surveyed the literature on policy and delivery frameworks, evaluations and case studies of arts interventions

projects (which included those led by and or in partnership with arts organisations such as Tate Liverpool), key issues including social capital, as well as personal and social development and makes a series of recommendations for research development in the arts and criminal justice sector (Hughes, 2005, p 9). The review focuses on: evidence of effectiveness and practice and theory, for the purpose of determining how significant the effects of arts projects are on people within the criminal justice context, who are either at risk of offending, on custodial and or community sentences are included in a resettlement programme. For Hughes therefore, by examining and evidencing the impact of arts projects and programmes, one can attempt to ‘explain what it is about participating in the arts that makes a difference’ (Hughes, 2005, p 9).

Although there is some reference to visual art and film (Hughes, 2005, p 65), few cases were identified and explored in relation to the specific nuances of contemporary visual art and the contemporary visual arts organisations supporting arts intervention projects. Furthermore, there is little reference made to research and practice in the arts and youth justice context (Stephenson et al., 2007, p 80). Where some reference is made, particularly in relation to accredited learning outcomes, the review was published the same year that the Arts Award was launched nationally as a consequence, the Hughes review did not include the impact of the Arts Award. The review also has its clear biases in that it was commissioned in line with particular Government agenda’s and priorities, especially the promotion of inter-agency working and partnership investment. Nevertheless the review identified the inherent weaknesses of evaluation that had been carried out in the sector. According to Hughes, the main weaknesses were associated with the short-term nature of practice and provision, the lack of sustainability and lack of on-going monitoring and capacity (Hughes, 2005). In the review’s recommendations, the following key areas are highlighted:

...the need for longitudinal studies which incorporate long-term follow-up and a strategy for long term investigation and development of the arts in the criminal justice sector might consider adopting a model from US crime prevention, by funding a series of demonstration programmes in the sector, based on guidelines for practice, theory and empirical evidence presented in this report.

(Hughes, 2005, p 73).

These key areas emphasised by Hughes have influenced the development of the Summer Arts Colleges (launched in 2006), and they have also influenced my own research in terms of the focus, as well as highlighting the main objectives of my study, i.e. the specific contribution of contemporary visual art and the Arts Award, including the Summer Arts Colleges and Weekly Arts Award Programmes, and their effects on individual young people over the short, medium and longer periods of time.

As I have noted, Hughes' (2005), review undoubtedly helped to support further investment in partnership arts programmes with the Arts Council of England, the Department for Education and Skills and, Youth Justice Board. Shortly after this review, the Arts Council published its policy document in October 2005 which set out how it would support young people at risk of offending. Approximately one year after Hughes' report was published; Arts Council England and the Youth Justice Board launched an intensive Summer Arts College programme initiative for young people who have offended. Before reviewing some of the literature associated with the Summer Arts Colleges and their evaluations/reports, I consider it pertinent to discuss the research of Professor Martin Stephenson, (2007). Professor Stephenson, was (and continues to be) a key contributor and researcher in this area as a founding member of the Youth Justice Board (1998-2002), Director of Social Inclusion Strategy at Nottingham Trent University and currently Executive Director of Unitas, (the charity that manages the Summer Arts Colleges).

Written in partnership with Giller and Brown, *Effective Practice in Youth Justice*, (2007) provides a practical as well as theoretical resource for people working within the youth justice system. The publication of this key work highlighted how youth justice work was being brought to prominence within the academic and professional contexts of criminology and criminal justice in England. In addition, Stephenson et al., consider Arts Interventions and refer to the review conducted by Hughes. Stephenson et al., claim that much of the evidence in Hughes' report 'relates to behavioural changes, usually of adults, within custody such as reduction in adjudications following an arts intervention' (Stephenson et al., 2007, p 80). From this critique, Stephenson et al., (2007) allude to research sponsored by the Youth Justice Board and Arts Council England being undertaken which 'focuses on the links between engagement in the arts, educational participation and progression and offending'. An acknowledgement of the potential value of the arts in youth justice in this book (first published in 2007) is

significant, as it was released at the same time that the Summer Arts Colleges were being rolled out extensively at in England. Similarly, this was when the Hampshire County Youth Offending Team and Gallery started to support the programme locally.

Since 2006, the Summer Arts College yearly evaluation reports published by Unitas have shown how the programme has impacted on participating young people within the youth justice system. Specifically the programme was ‘intended for high risk young people, particularly those on Intensive Supervision and Surveillance Programmes (ISSP) and recently released from custody’ (Tarling and Adams, 2012, p 6). As such, the programme was clearly targeted for those considered as a priority. These successive evaluation reports included the summative 2007-2011 evaluation report, as well as 2007-2012 digest (Tarling and Adams, 2012). The latter demonstrate successful outcomes on young people’s offending and re-offending rates, before, during and after they have completed the programme. All of these reports however, have predominantly used quantitative research methods, which largely focus on the impact of the programme on young people’s re-offending rather than their overall changes in behaviour. Whilst I would agree that this quantitative focus has over the years proved helpful in highlighting how a structured arts programme can benefit the youth justice system and professionals by reducing re-offending, changes in individual behaviours still need to be evidenced. As Stephenson notes, the research is to be accompanied by another ‘qualitative report on the views and experiences of young people who participated’ (Stephenson, in Tarling and Adams, 2012). This additional longitudinal qualitative research would provide further insight into young people’s offending behaviour (Tarling and Adams 2012, p 14-15). To date, this research has not yet been published.

Whilst Hughes (2005) has criticised much of the literature on the impact of the arts and criminal justice as being anecdotal, there has been increasing acknowledgment of the need for credible qualitative research data. For some, (Silverman, 2006; Denzin et al., 2011) qualitative research data can bring a more personalised, in-depth, human dimension, which can be used to help support advocacy work with policy-makers. Taking a case study approach, Artsworld’s publication, *Youth Arts Transforms Lives (FACT)*, (2011), combines keynote introductions from academics, youth arts and youth arts professionals with case studies from key organisations and young people. This publication exploring how the arts can transform the lives of young people, including

those at risk of social exclusion and involved in crime, presents summaries of how young people have been impacted by arts programmes at an individual level as well as at a wider social level. One example was Bridget Edwards's (Director of Southwark Arts Forum) keynote presentation on Youth Crime, (Artsworld, 2011, p 25-26) which considers these impacts on young people in youth justice contexts. Another example is a case study produced by Essex Youth Offending Team (Essex YOT). The latter presented the positive outcomes such as an increase in young people's self-esteem and confidence; however, this case study was limited to a youth music project. In much of the research on arts interventions in criminal justice and indeed, youth justice, the emphasis has been primarily on music, performing arts and dance interventions. Despite there being some mention of the visual arts in the Summer Arts College reports, there is a clear gap in the available literature on the impact of contemporary visual arts interventions on young people especially in the context of these programmes being supported by contemporary visual arts organisations/galleries. Thus, research on contemporary visual art with young people who have offended especially in the gallery context is very under-represented in the literature on the arts and youth justice interventions.

As I have discussed in my review of Summer Arts College evaluations reports, there has been an acknowledgement of the need for evidencing the outcomes of arts interventions programmes using qualitative research methods. This acknowledgement for the need of valid qualitative research on the impact of arts interventions in youth justice settings, as indicated by Hughes (2005) and Stephenson (2007; 2012), is considered essential for supporting previous quantitative research and as an attempt to understand the effect of arts interventions on, for example, desistance from crime. Stephenson and Allen (2012), bring together theoretical and practical perspectives on youth crime with a central focus on desistance. In the chapter on examining desistance, Stephenson and Allen (2012), use qualitative interview data from participants of Summer Arts Colleges to evidence how the programme has supported positive changes in young people's behaviour. Comparing testimonial quotes from individual participants, Stephenson and Allen illustrate how the summer arts colleges have provided young people with routine, positive activities and progression routes in to further education (Stephenson and Allen, 2012). As Stephenson and Allen note in their introduction:

The experiences and insights of young people are crucial to understanding the process of desistance and these are reflected in interview material drawn from the large-scale Summer Arts College (SAC) programme, in which nearly half of all the YOTs [Youth Offending Team] have participated.

(Tarling and Adams, 2012, in Stephenson and Allen, 2012, p 5)

Alongside the use of qualitative data, Stephenson and Allen (2012) also acknowledge the importance of narrative in identifying how young people change behaviour and reform their self-identity. They acknowledge how important narrative is in the process of desistance and in establishing key ‘turning points’ in young people’s lives. Moreover, they note how young people’s participation in the arts for example, can potentially support this formation of new narratives thereby aiding the desistance process. Although Stephenson and Allen focus on the national Summer Arts Colleges, it highlights a shift towards qualitative, narrative and, I would argue, partly autobiographical research approaches in understanding the impact of the arts on youth offending.

In 2013, Arts Alliance launched their first interim qualitative research report entitled *Re-imagining Futures*. The report evidenced the impacts of the arts in criminal justice settings and was commissioned in light of the Ministry of Justice’s *Transforming Rehabilitation* agenda (2013) and Arts Alliance’s predominantly quantitative research report entitled, *Unlocking Value: the economic benefits of the arts in criminal justice* (2010). The *Re-imagining Futures* report specifically recognises the need for qualitative research that addresses and highlights the different ways in which arts interventions can bring about positive behaviour changes in individuals and support the process of desistance. The report was commissioned to demonstrate how arts interventions programmes in different criminal justice settings can contribute towards the process of desistance (both primary and secondary) from crime. Funded by the Ministry of Justice, The Monument Trust and Arts Council England, Arts Alliance commissioned researchers in Criminology from Northumbria University and Bath Spa University, to begin the process of qualitatively evidencing impacts by exploring five arts programmes in four criminal justice settings. Carrying out session observations, interviews with participants, arts practitioners and staff, the research team also used participants’ written work, evaluations and also examples of work that were produced in the arts activities. The data was analysed using a thematic and content analysis approach (Bilby et al.,

2013). By focusing on five arts projects in prisons, (open and closed), and in the community, the *Re-imagining Futures* report presents its findings on a project by project basis. Whilst the methodology is clear and the data collated are extensive containing in part semi-autobiographical narratives (for example, through the presentation of anonymised background/contextual information about participants), the research only focuses on one arts intervention project in a youth justice context; a DJ'ing skills programme with young people on an Intensive Supervision and Surveillance Programme (ISSP). Nevertheless, the project was significant in that it had supporting young people on a one to one basis over a ten-year period. The researchers spent three months investigating the programme, (making the delivery and the evaluation of the programme easier to facilitate), however, they only focused on the impact of the programme on a very small cohort of young people who were involved in the programme at that time. This meant that there was no qualitative evidence from those who had previously participated on the programme over the last ten years since it was established. In addition, there is no mention of accredited learning outcomes such as the Arts Award, to support the process of desistance. Moreover, the report's focus on an urban music intervention programme is indicative of much of the research on arts interventions in criminal and specifically youth justice settings, which are largely dominated by the performing rather than the visual arts (Hughes, 2005). Whilst the report does explore a visual arts intervention project in an adult criminal justice context, the arts provision examined does not indicate whether there is a link or connection with public visual arts organisations and/or professional artists. Indeed, there is very little information provided about how the visual arts programme is developed in relation to wider critical reflection on art (for example, associated with discussing and reviewing other artists and artistic concepts) as well as the practical and technical elements of actually making art.

Re-imagining Futures (2013) is however, undoubtedly a key piece of qualitative research in the arts and criminal (including youth) justice field. The report evidences some of the complex social and cultural behavioural changes amongst participants as a result of arts intervention programmes. These include, developing a sense of self, cooperation with others, changes in self-perception, enjoyment and engagement, which support desistance at primary and potentially at secondary level (Bilby et al., 2013). By collating a wide range of qualitative data, the report brings together more in-depth perspectives and findings on the impact of the arts in criminal justice.

2.5 Arts Award and Impact

In October 2012, Arts Award and Trinity College, London, commissioned a two-year ‘longitudinal’ study of the impact of the Arts Award. In this study, 68 young people were tracked whilst working towards their Arts Award and after they had completed it (Woolf, 2016). The methodology employed was both quantitative and qualitative which included surveys, focus groups with young people and interviews (with young people and Arts Award Advisors). The study aimed to evidence the ‘soft’ impact of, (for example, increase in confidence) and ‘hard’ (for example, whether young people’s participation led to employment), all indicators of impact. The main focus of the study explored the learning outcomes of young people and its effect on their learning development (for example, ‘learning to learn’) including their creativity and development as artists (Woolf, 2016).

In the main findings of the study (Hollingworth et al., 2016; Woolf 2016), there is ambiguity about the context of the young people who participated in the research. Whilst the study alludes to the range of young people included (from formal, informal educational settings, disadvantaged groups, young people in youth justice settings), the study does not clearly differentiate its findings to indicate the outcomes associated with these diverse groups; however that being said, the majority of participants/contexts were from school/formal educational settings (Hollingworth et al., 2016). As a ‘longitudinal’ study tracking 68 young people, it makes a valuable contribution to the evidence base on the impact of the Arts Award on young people (which includes how it enhances motivation) however, it does not define what it means by ‘impact’ or provide a nuanced insight of the effects it has on young people in different contexts, such as young people who have offended. The gap in this study further highlights the need for such an approach that explores the impact of the Arts Award on individuals in particular contexts (for examples, youth justice), over a longer period of time.

2.6 Motivation and Maslow’s Hierarchy of Needs

Within the school of Humanist psychology, Maslow’s important work on motivation provides a useful model for considering the learning motivations of young people. Motivation is a key factor in understanding how young people and moreover, young people who have offended, can re-engage in learning as part of a gallery education

programme. Maslow's (1943) hierarchy continues to provide an insight into what motivates people to learn whilst also providing a framework from which to create opportunities for learning. As a result of his research on motivation, Maslow noted that 'universal, intrinsic-like needs' (as described in Petty, 2004, p 53) are important to further facilitate learning. Maslow identified the following needs: 'physiological, safety, love, esteem and self-actualisation' (Maslow, 1943: 2015). Maslow presented these needs in diagrammatic form, as a five stage pyramid (see Appendix 1 for full diagram), beginning with biological and physiological needs (such as air, food, drink, shelter, for example), at the base of the pyramid, which leads to the top of self-actualisation at the top and onto personal growth and fulfilment of one's potential at the very top. Maslow theorised that each of these needs must be satisfied in order to move to the next level and enable learning to be more effective.

There have been many critiques of Maslow's hierarchy of needs model, most of which address the issue of the hierarchy itself as each need is interconnected and must be fulfilled in order to reach self-actualisation (Petty, 2004; Curzon, 2007). Some have questioned the hierarchy as a framework for understanding learning and whether learning can take place when these needs are not met. In addition, as Curzon goes on to note, 'it is the difficulty of interpreting the precise nature and practical applications of the theory which has created scepticism' (Curzon, 2007, p 115). Despite the criticisms of the hierarchy, it serves to highlight how vital these intrinsic needs are, particularly when working with young people who have offended, as some may have faced problems at even the basic level, (for example, going without food or experiencing temporary homelessness), which has a significant affect in relation to them being able to realise their needs (Sandstrom and Huerta, 2013). Moreover, there are strong parallels between Maslow's hierarchy of needs and the introduction in 2004 of the *Every Child Matter's Framework*, which subsequently influenced policy on how arts organisations work with children and young people. With its own five outcomes, 'be healthy, staying safe, enjoy and achieving, making a positive contribution and economic wellbeing' (DfES, 2004) the framework identifies similar intrinsic needs to Maslow's model. Here, Maslow's work on motivation and the concept of the Hierarchy of Needs, serves to define what individuals need in order to generate a motivation to learn. In the context of my own research with young people who have offended, identifying the individual factors that could lead to them developing the motivation to learn is crucial, especially

in considering how arts programmes can impact on young people's motivation to engage and learn which further supports the process of desistance.

2.7 Creativity, Art and Experience

In *The Farther Reaches*, (1971) Maslow synthesized his ideas on the complexities of human nature. Divided into three parts, Maslow focused his attentions on *Creativeness*. In this section of the book, Maslow advocates 'Education-Through-Art' in his belief that it '...may be especially important not so much for turning out artists or art products, as for turning out better people' (Maslow, 1971, p 55). Maslow argued that art and creativity, should become 'the paradigm for all other education' as, it creates more fulfilled human beings (Maslow, 1971, p 55). The notion of a psychologically healthy, self-actualising person was he considered, synonymous with creativity (Maslow, 1971). Creative people, he claims are necessary for future society, which in turn requires 'new teaching concepts' (Maslow, 1971, p 92-96). Whilst these statements may appear anecdotal, Maslow does base his hypotheses on his past research and interviews with what he calls 'creative people'. More crucially, Maslow's vision of 'Education-Through-Art' and the need for creative people has since been acknowledged in Higher Education teaching and learning generating inter-disciplinary research (Jackson, 2006). In the context of my study, however, Maslow's consideration for creativity and art as a basis for education supports how an Arts Award programme which embeds contemporary art practice can have an effect on young people's learning as a creative approach and in the provision of new experiences.

Dewey's writing on *Experience* (1938; 1997) and *Education and Art as Experience*, (1934; 1980) further brings together the notion of education and art as a type of experience which can have an effect on people. Moreover, in his work, Dewey attempted to create a theory and criteria for experience which he envisaged could be utilized and considered by others including teaching professionals (Dewey, 1938; 1997, p 33-50). Dewey describes what he means by 'Having an Experience', thus:

Experience in this vital sense is defined by those situations and episodes that we spontaneously refer to as being "real experiences"; those things of which we say in recalling them, "that was an experience". It may have been something of tremendous importance – a quarrel with one who was once an intimate, a

catastrophe finally averted by a hair's breadth. Or it may have been something that in comparison was slight - and which perhaps because of its very slightness illustrates all the better what it is to be an experience. There is that meal in a Paris restaurant of which one says, "that was an experience". It stands out as an enduring memorial of what food can be.

(Dewey, 1934; 1980, p 37)

Dewey's interesting description of what it means to have an experience also helps to bring to light how we experience things at different levels and stages in our lives. Some may create moments of epiphany, which may have a profound effect or lasting impression. Dewey recognised that works of art were celebrations of ordinary experience (Turner and Bruner, 1986, p 34), which reflect moments of importance. Thus, the intrinsic nature of art and our experience of it within our lives are fundamental to revealing what it is about art and creativity that can support learning, which has real meaning for individuals. In the context of my research, it is this notion of providing young people who are otherwise disengaged with a positive, lasting experience of art and education, which thereby creates an enduring memory that I am particularly interested in. Therefore, the lasting positive and potentially transformative experience of making and appreciating art in this unique context is the individual impact I am interested in examining in this research, in relation to the Arts Award and young people who have offended.

2.8 The Experience of the Arts and Contemporary Art

In the Arts Council England evidence review on *The Value of Arts and Culture to Society*, (2014), Chair, Sir Peter Bazalgette, outlines how the arts should be considered and valued not only on a wider social level but also at an inner, personal level:

When we talk about the value of arts and culture, we should always start with the intrinsic - how arts and culture illuminate our inner lives and enrich our emotional world. This is what we cherish.

(Bazalgette, in Arts Council England, 2014, p 4)

According to Bazalgette, this call for a more individual perspective should be 'longitudinal', 'comparative' and seek to determine 'why the arts are unique in what

they do' (Bazalgette, in Arts Council England, 2014, p 4). In the Bazalgette review of the effects of the arts on people and society in areas of: economy, health and wellbeing, society and education (Arts Council England, 2014), there is a clear call for an understanding of the specific effects of arts.

In order to consider the uniqueness of art and how it is experienced, (and therefore, its impacts on people), the most elusive question therefore has to be addressed 'what is art?' Whilst this has been debated by many philosophers, artists, writers and thinkers, including Tolstoy (1897; 1994) and this study does not propose offer a critique on this, it is however pertinent to consider this question. In *What Good Are the Arts?* (2005), Carey provides a succinct overview of these debates and definitions. His summation on 'what art is' (which he acknowledges is similar to the opinion of Danto), is that; it has been given different values over time and so therefore should be considered within a contemporary context. He also considers that art can blur the boundaries between the aesthetic and everyday reality and is highly subjective (Carey, 2005, p 30-31).

Carey's book has received some criticism for its focus on literature as an art form that predominantly benefits society and in that he 'makes some cheap shots about 'quality art' (Ramsey, 2006, p 105). That being said, he illuminates how the personal experience of art is important to wider wellbeing and society. Within this context therefore, art itself, is a 'unique' experience for us all as it is subjective and ultimately, emotive (Tolstoy, 1897; 1994; Carey, 2006). Furthermore, contemporary art, which although dates back to the beginnings of Modernism (circa, 1910), more simply refers to art made by living artists (Getty Museum, 2016), is as equally subjective. Moreover, in light of conceptual art, (which the John Hansard Gallery is renowned for showing alongside photography and film), is fundamentally about the precedence of ideas (Godfrey, 1998) in art which often reflects contemporary life and society (Smith, 2009).

By uncovering the individual experiences of the effects of the arts, contemporary and conceptual art in this study, through the different lens, (Bazalgette, in Arts Council England, 2014), of auto/biography, my research aims to reveal the rich diversity of the effects of art on young people who have offended.

2.9 Conclusion

In this review I have highlighted the literature relating to my study. This includes a discussion on arts and cultural policies from the mid-1990's onwards which has promoted and given rise to the measurement of the impact of the arts at economic and social level, social impact studies of the arts; criminal justice and youth justice research on art interventions, literature on art, motivation and Maslow's Hierarchy of Needs, creativity, the arts and experience. Through this review of the literature I have identified where my research fills the gaps as a biographical study exploring the impact that a Gallery-supported Arts Award programme has on young people who have offended, over time on individuals. My research aims to contribute to existing research on arts interventions with young people in the youth justice context as an explicitly defined qualitative biographical study that is inter-disciplinary which focuses on art and moreover, contemporary art and in a contemporary art gallery setting. By highlighting and acknowledging important theoretical frameworks in learning, education, motivation, creativity, notions of experience, art and its effects, the research embeds these principles and employs a creative approach to the biographical research process, based on a typology from the memoirs of Brian Dillon (2005). This is discussed further in Chapter 3 as I situate the research within a conceptual framework, which considers the discourse on ritual and liminality.

Chapter 3: Towards a Conceptual Framework

3.1 Introduction

In this chapter, I identify the theoretical concepts that are relevant to the focus of the study and argue how they provide a coherent basis to support the study's aims and also act as a basis for discussion in relation to the findings. Through the autobiographical memoir of art critic and writer, Brian Dillon (2005), I discuss and use Dillon's distinct themes or 'relics of memory' to assess whether the Arts Award programme is a type of rite of passage. In order to do this, I employ Dillon's themes, or core ritual actions namely, 'Buildings/Places', 'Bodies/People', 'Objects/Things', 'Photographs/Artworks', to structure my analysis. I consider the notion of ritual, and ritual processes in society (Durkheim, [1912] 2001). Through this construct and discourse on ritual (Bell, 1992, Bocock, 1974), the notion of liminality (Turner, 1969), and *rîtes de passage* (van Gennep, 1960), which thereby develops *communitas*, (Turner, 1969) I claim that an Arts Award programme can be considered as a ritual and a type of rite of passage, in that it is part of a life cycle process deep-rooted in a moment of crisis (Bocock, 1974).

Through providing young people with a rite of passage, which contains opportunities for progression and transformation I argue that they can move from the state of being a liminal 'outsider' (Turner, 1969) as a 'young offender', excluded from community life to a more positive sense of self and pro-social role of 'student' or 'artist', that re-establishes a sense of 'communitas' (Turner, 1969). This sense of *communitas* is important for young people in the long term as it supports the re-establishment of a more positive connection with the community.

Within this notion of the Arts Award programme as a rite of passage, I explore the concept of and draw upon parallels with restorative justice interventions. Restorative Justice interventions have emerged from anthropological, religious and indigenous understandings of conflict resolution (McLaughlin et al., 2003, p 2). Just as in Turner's (1969) notion of *communitas*, restorative justice processes similarly aims to re-connecting individuals (who have for example committed crime), back to the 'historical place of community' (Mc Laughlin et al., 2003, p 7). This re-connection process through restorative justice practice considers and addresses the root causes that prevent offenders from 'desisting' from crime (Arts Alliance, 2013; Marder, 2013). It is these

root causes such as ‘the reaching of maturity, the building of social bonds, to changes in identity and internal narratives’ that are demonstrated as having the most significant effect on criminal behaviour. (Shapland 2007 in Marder, 2013, p 14). As restorative justice processes and offending behaviour programmes fundamentally aim to encourage ‘desistance’ from crime, I discuss how ‘desistance’ is considered and how it aims to enable offenders to develop a new positive narrative and self-hood (Robertson, 2013 in Bilby et al., 2013, p 2).

From this premise, I argue that relevant parallels that can be drawn within restorative justice practices and notions of desistance with that of ritual and rites of passages. As a cornerstone of restorative justice practices with a view to promoting desistance from crime, I discuss how ‘labelling’ and narratives can facilitate an understanding of the formation of self-hood as a result of time, social and historical context. With respect to considering the Arts Award programme as a rite of passage, I contend that young people begin their journey on it during a moment of crises in their life course (as adolescents) which has the potential to help them to re-form their narratives and therefore their sense of self, both personally and within the community.

Within this context, I explore how the programme as a type of rite of passage experience is steered by the ‘carriers’ (Durkheim, [1912] 2001) or Artist-Educators. I will suggest in this chapter that these Artist-Educators take on the role of a positive, ‘significant other’, who facilitates the process whereby the young people can move away from their previously reinforced labels and stereotypes as ‘young offenders’ and re-represent or re-invent themselves. This re-representation through creativity is a thoroughly autobiographical experience, which can assist young people to better understand and narrate their past, present and future stories in a more positive way.

In summary, what all of these processes have in common is the potential to facilitate the transformation of individuals from a liminal state. That is, they have the potential to develop young people and by so doing facilitates their re-connection with a sense of *communitas* (Turner, 1969; Sennett, 2012).

3.2 Introducing the Dillon Framework and the Specific Ritual Actions of the Arts Award Programme as a Rite of Passage

Incorporating the primary concepts of art and the autobiographical genre of life documents, Art Critic and writer Brian Dillon's memoir, *In the Dark Room, A Journey in Memory* (2005), provides an interesting meditation on the nature of memory and experience through his own autobiographical journey. In the memoir, Dillon organises each chapter (and autobiographical narrative) not in a linear, chronological fashion but into five sections of what he defined as 'relics of memory'. *House, Things, Photographs, Bodies* and *Places* all provide a premise from which Dillon's memory is aroused and ordered as he narrates his family and personal life. Using the family home (and his eventual leaving from it) as a starting point in the first chapter *House*, Dillon recollects his time with his parents and brothers leading up to their eventual death and the selling the of the family house when he became an orphan as a young man. It is through the metaphor of a house that Dillon reflects on this as a repository of memory:

The notion of the house as a repository or memory is an ancient one. In the classical 'art of memory', the surest way to remember speech or a story is mentally to disperse its parts about a real or imaginary house...the teachers of the art of memory tell us that a well-known house is naturally a better repository of memories than an imagined one.

(Dillon, 2005, p 7-9)

In the second chapter *Things*, Dillon refers to family objects and things that evoke memory and autobiographical narrative such as his father's ashtray and mother's rosary beads. The third chapter *Photographs*, evokes a narrative about life before he was born, from specific photographs which include an image of his mother and father as a young couple, an image of his father at his first holy communion and a photograph of his mother's family. Through these photographs Dillon makes connections between the socio-cultural and historical contexts of the time that (although not referenced) relates to Mills' concept of the Sociological Imagination (1959):

This photograph of my mother's family has always seemed to me to be confusingly doubled. On the one hand, it might almost be a study in a certain sociological moment: 'Ireland in the 1930s'; or, more generally, 'pre-war farm

life' (in which case its national character would disappear: this could be anywhere, any time in the last fifty years of the twentieth century). A good deal of what I read here is merely cultural...rather too much to say about their circumstances, about the obvious care with which they have prepared for this unusual morning when (perhaps for the first time since my mother was born) the family was to be photographed.

(Dillon, 2005, p 118-119)

In the fourth chapter *Bodies*, Dillon makes particular reference to his mother's dying body and his recollection of seeing her body laid to rest in the coffin at her funeral. Dillon discusses how the disease which his mother suffered and eventually died from affected her very being and interactions with the people and spaces around her. Here, the body is a vehicle of the self and for interaction, which changes as the body changes over time. This form of 'embodiment' is outlined by Bryan S. Turner:

The human body is subject to processes of birth, decay and death that result from its placement in the natural world, but these processes are also 'meaningful' events located in a world of cultural beliefs, symbols and practices. At the individual level, my body is an environment that is experienced as a limit, but my consciousness also involves embodiment.

(Turner, 1996, p 82)

Finally, in the fifth chapter *Places*, Dillon makes connections between the different places of significance to his recollections of his mother and father before and after their deaths. Reflecting on his catholic childhood, Dillon recalls the trips he had with his mother to the church during the summer holidays and the different spaces he used and observed within the church (for prayer and mass for example). His mother's periodic pilgrimage trips to Lourdes brings about a realisation that his mother was seeking a cure for her illness. Dillon's favourite childhood book read every summer evokes memories of his grandfather's house which leads on to recollections of his last family holiday. Finally, Dillon concludes with the most personally distressing place of all - the cemetery where his mother and father were buried.

Dillon's memoir provides a useful and creative approach to ordering memory and focusing on specific areas of individual experience. This concept is one in which I have

used both in terms of the theoretical perspective of auto/biography (as a literary genre) and methodological approach as way in which to stimulate memory and as an underlying typology for data collection and analysis. It is these key typological concepts, which I have adapted, (*Buildings/Places, Bodies/People, Objects/Things, Photographs/Artworks*), and use as key defining themes and ritual actions which form the main parts of the Arts Award programme as a 'rite of passage'. Dillon's relics or 'fragments of memory', offer a new way of conceptualising the ritualistic components that aim to bring about positive change in young people. I will now discuss these themes and ritual actions further.

3.2.1 Buildings/Places

In Dillon's memoir, the memory relic of 'House' becomes synonymous with a sense of place and identification. Within the context of the study, I employed the themes of Buildings/Places, which are important factors in an Arts Award programme as they have the potential to aid the transformation of young people. As Hopkins tells us, 'young people's identities will be influenced by particular places, the specific places that young people find themselves in also act as important makers of identity and a sense of identification' (Hopkins, 2010, p 11). Buildings and places play a vital role in the lives of young people and, in the case of young people who have offended, the way in which they navigate their identities through specific locations (for example, areas where crime may be committed, the youth offending service office, for example) can have a profound effect on their sense of identity (Hopkins, 2010).

From this premise, the concept of 'place' from a human geography perspective poses an important approach to the way in which young people consider places and, buildings. Kenworthy Teather (2005), discusses the notions of place and space from the context of personal journeys and passages of transition, and she describes the sense of place as:

...this link between place and meaning-an existential quality difficult to define, sometimes shared by many, sometimes difficult for each individual. Sense of place sums up the unique character of some of the places that are part of our lives. We grow attached to such places... In a sense, such places become part of our identity. We regard those places as home - an ideal melting place of people culture and beloved people.

(Kenworthy Teather, 2005, p 2)

Buildings, places and, spaces, are fundamental ritual components of the Arts Award programmes in several ways. Firstly, through Arts Award programmes, young people are required to navigate their identities between two main buildings – the youth offending service and an art gallery. These buildings potentially symbolise both their past/current identities and the potential for their more positive, future identities. For the majority of young people who have offended, very few would have had an opportunity to visit an art gallery. An art gallery has the potential to provide new, novel experiences. An art gallery also provides young people with an opportunity for contemplation and reflection. Here, Durkheim's work connecting religion and society ([1912], 2001) is useful for conceptualizing the similarities between an art gallery and specifically religious buildings, such as a church or cathedral. Indeed, the concept of the 'white cube' gallery space (which most contemporary art galleries are based on) discursively has its founding links to 'religious buildings' as places of worship and contemplation (Doherty, 1976, p 15). This space for reflection and contemplation, I would argue, also has the potential to invoke possibilities for transformation.

3.2.2 Bodies/People

The theme of Bodies/People is also important within ritual actions and when conceptualising the programme as a rite of passage. Embodiment and interaction with others are significant concepts to the with respect to the Arts Award programme. Considering one's body as an 'environment' (Turner, 1996, p 82) places the body at the centre of our experience and communication with the outside world. At a basic level, Bocock's (1974, p 39-40) very definition of ritual action as being 'bodily', which includes 'being-in person' at a ritual event, here could account for the physical attendance and regularity of attendance of young people and its link to how they regard the programme. At a deeper level, the selfhood of young people who have offended is embodied in how they present themselves and interact with others during the Arts Award programme. The Arts Award programme has the potential to create new and hopefully positive experiences that may improve the young people's sense of self-worth that will be embodied in their self-presentation and interaction with others.

Interaction with new people, including adults, can be considered not only through symbolic interactionist perspectives but also via the role of social networks. As Fuller et al., (2011) point out:

...the potential to create bridges beyond one's immediate bounded network is critical to understanding the process of social reproduction and change, suggesting that instability within a network might in itself, facilitate the bridging process by causing the individuals to reach out beyond their familiar (including familial) associations.

(Fuller et al., 2011, p 12)

This view of new social networks is interesting and highly applicable to the Arts Award programme. It attempts to create a bridge between young people's fragmented networks (as they may have disassociated themselves with those connected to their offending behaviour or may have broken-down familial networks either because of family issues and or, because of their behaviour), linking them with new ones. Here, it is the role of the programme Artist-Educators as the 'carriers' (Durkheim, 1912) as well as the Youth Offending Service Workers and volunteers to help rebuild that bridge, enabling young people to develop more positive networks within their peer group and adults. By engaging with the programme and developing a positive sense of self, it has in turn, the potential to reconnect those familial networks. Furthermore, the role of significant others, I would argue has a key part to play in the development of young people through the programme (for a further discussion on this see section 3.5).

3.2.3 Photographs/Art Works

The use of photography, photographs and the creation of art works is fundamental to the Arts Award programme. In this context, the work of Sontag (1979) and Barthes (1980) is relevant to understanding the potential experience and effect of using photography as a predominant medium in the young people's narratives and therefore enabling them to develop a more positive sense of self.

Sontag's (1979) discursive collection of essays makes two particularly pertinent points about photography as a form of life documentation and as artwork. Firstly, Sontag argues that:

To photograph is to appropriate the thing photographed. It means putting oneself into a certain world that feels like knowledge and, therefore, like power.

(Sontag, 1979, p 4)

Secondly, Sontag goes on to define the difference between photography and painting:

...Paintings invariably sum up; photographs usually do not. Photographic images are pieces of evidence in an on-going biography or history. And, one photograph, unlike one painting, implies there will be others...what photography supplies is not only a record of the past but a new way of dealing with the present...Cameras establish an inferential relation to the present (reality is known by its traces), provide an instantly retroactive view of experience.

(Sontag, 1979, p 166-167)

These two points can be considered in the following ways with respect to the Arts Award programme as type of 'rite of passage'. Photography enables the 'object' or person, to become re-appropriated, regaining a sense of power, in determining their own image, whilst conveying a more contemporary account in the development and or progression of their sense of self. Although the images created by young people, as what Barthes' calls the 'operators' (Barthes, [1980], 2000, p 32), are not officially documentary, they can still be considered as evidence of an on-going biography, created and self-directed by young people who want to visually represent their lives.

From this perspective, the work of Barthes on photography is useful. Barthes' phenomenological perspective on photography acknowledges the religious connotation of photography and considers the relationship between photography, biography and history (Barthes, [1980], 2000). In what he calls, 'biographemes', Barthes discusses how photography 'points out certain details pertaining to a life/historical moment' (Barthes, [1980], 2000, p 30).

As 'operators' of the camera, during an Arts Award programme or rite, young people are able to potentially explore their identities and issues of concern and interest in their

lives, capturing a life moment or moments. This process can result in two potential outcomes for the young people. Firstly, as ‘operators’ (which in itself can be empowering), the young people tasked with a brief of taking photographs that relate to their lives, can reveal ‘what was so well hidden that the actor himself was unaware or conscious of it’ (Barthes, [1980], 2000, p 32). Secondly, when being the ‘object’ of the photograph, taking turns to pose, one could argue that; ‘when posing for a photograph, one becomes transformed and, makes another body for oneself’ (Barthes, [1980], 2000, p 10-11). Here, photography and the photograph have the power to not only represent the changing lives of young people but certify their presence and progression as well as potentially transform it. Or, taking a more religious perspective, as Barthes poignantly states; ‘Photography has something to do with resurrection’ (Barthes, [1980], 2000, p 82).

3.2.4 Objects/Things

In ritual action, humans communicate through symbols (Bocock, 1974) and objects/things can tell us much about the way in which young people identify with themselves and experience the Arts Award programme. Turkle, (2007) identifies how important objects are in symbolizing our understanding of ourselves and our relationship to others:

We find it familiar to consider objects as useful or aesthetic, as necessities or vain indulgences. We are on less familiar ground when we consider objects as companions to our emotional lives or as provocations to thought. The notion of evocative objects brings together these two less familiar ideas, underscoring the inseparability of thought and feeling in our relationship to things. We think with objects we love; we love the objects we think with.

(Turkle, 2007, p 4-5)

For Turkle, (2007) objects serve to forge a link between our thoughts and feelings and our relationships with people. Similarly, Miller (2008, p 1) reiterates this link through objects in that ‘possessions often remain profound and usually the closer our relationships are with objects, the closer our relationships are with people’. In this sense, objects can be symbolic of our interactions and autobiographies. Gosden and

Marshall (1999, p 172) make an underlying connection between biography and objects; 'At the heart of the notion of biography are questions about the links between people and things; about the ways meanings and values are accumulated and transformed'. They consider that objects have biographical and symbolic significance by being intimately connected with the meaning that individuals place on them and use them in the narration of their lives. Here, in the context of the Arts Award programme, young people are introduced to new objects/things (such as a camera or portfolio), which can convey different meanings and significance to them as their biographies evolve during the programme.

Some of these objects/ things on the Arts Award programme may be considered as 'totemic' such as the Arts Award certificate. According to Durkheim ([1912], 2001, p xviii), the 'totem' 'binds the group together, as it acts as a sacred object of creature that serves as a collected emblem of the group' without which 'the clan could not exist because the totem provides members of the clan with their name, that is, their identity and hence, unity'. Other objects however, such as the camera/artworks, may offer 'comfort', (Miller, 2008); the camera for example, can afford protection (in the sense that a camera can be a shield behind which to hide), contemplation or 'focus' (Maslow, 1974) and also 'resurrection' (Barthes, [1980], 2000, p 82) in becoming someone different or new through a photograph. All of these different facets of the symbolic properties of objects/things can aid with the process of transformation with individual young people that an Arts Award programme ultimately aims to contribute towards.

3.3 Conceptualising the Arts Award Programme as a Rite of Passage

Within the specific context of ritual, *The Elementary Forms of Religious Life* (Durkheim, 1912) provided an important sociological perspective on religion and how the fundamental foundations of religion can reveal different aspects and concerns of contemporary society. Provoking new ways of thinking about society within the constructs of, 'religious beliefs and rites, he [Durkheim] held, function to strengthen the bonds of social solidarity', (Cladis in Durkheim, [1912], 2008, xxxii). Moreover, Durkheim highlighted how modern society could learn a lot from religious constructs such as ritual and collective morality 'for the sake of transforming and moving it toward social justice' (Cladis in Durkheim, [1912], 2008, xxxiv). Since the publication of

Durkheim's work, much has subsequently been written and theorised about 'ritual' and its context to religion, ethnography and social studies (for example, Bocock, 1974; Bell, 1992). Within this wealth of literature, Bell most succinctly analyses the descriptions around ritual:

...there is a surprising degree of consistency in the descriptions of ritual: ritual is a type of juncture wherein some pair of opposing social or cultural forces comes together. Examples include the ritual integration of belief and behaviour, tradition and change, order and chaos, the individual and the group, subjectivity and objectivity, nature and culture, the real and the imaginative ideal. Whether it is defined in terms of features such as 'enthusiasm' (fostering groupism), or 'formalism' (fostering the repetition of the traditional), ritual is a mechanistically discrete and paradigmatic means of social cultural integration, appropriation, or transformation.

(Bell, 1992, p 16).

Bell's analysis of the 'consistent' descriptions of 'ritual', tell us much about how groups of quite different individuals can come together through a common interest and goal, for example, in this context, the Arts Award, with the aim of integrating the group and potentially transforming it and the individuals within it.

Moreover, Bocock (1974) provides a very useful, definition of 'ritual' in the context of modern industrial societies, which in turn, highlights how relevant and important it is to my research:

Rituals relate to key areas of our lives – to our sense of community or lack of it; to social cohesion or social conflict; to the human body, death, birth, illness, health, sexuality; and to the symbols of beauty and holiness.

(Bocock, 1974, p 24)

The relevance of 'ritual' as a concept, for understanding the Arts Award programme is indicative of how Bocock describes it in relation to our everyday lives, whether it be at times of 'joy' or 'sorrow' (Bocock, 1974, p 50-51). Ritual therefore, enables people to relate to one another through symbols and feelings (Bocock, 1974, p 16-17).

For Bocock, 'ritual' is essentially 'bodily action in relation to symbols' (Bocock, 1974, p 36). His definition of 'ritual action'; 'the symbolic use of bodily movement and gesture in a social situation to express and articulate meaning' (Bocock, 1974, p 37), is indicative of how young people may respond and even physically participate (through such acts as regular attendance) on the Arts Award programme. In a sense the programme enables them to 'integrate bodily feelings and emotions with rational social purposes' (Bocock, 1974, p 37). Whilst Bocock refers to aesthetic ritual, he takes the view that visual art is ultimately more of a solitary ritual action than a group activity (Bocock, 1974, p 147). Here, it is important to note the changes in how the visual arts and role of art galleries in the public sphere are regarded since Bocock's analysis was published. Furthermore, whilst being personalised, the Arts Award can be a group and communal experience, as it is embedded within programmes and through the sharing of skills.

In the context of young people who have offended, Bocock's discussion on the connection between ritual action and 'life crises' and the 'life cycle' is highly relevant. For Bocock, 'ritual action can enable people to feel their way to satisfactory handling of issues, especially at points of life crises' (Bocock, 1974, p 39-40). All of the young people who attend the Arts Award programme could be considered as being at a point of crises and conflict in their lives as 'young offenders' with complex biographies. The Arts Award programme offers a ritual that can help young people safely deal with those issues as they take part in creative processes. A further connection between 'ritual' and 'life cycle' is also relevant to this context, in that, all of the young people who attend the Arts Award programme are in their teenage years, in the 'transition' stage between childhood and adulthood. As Erikson notes, the life cycle has an important part to play in how people (including those during adolescence), navigate their identities, which he believed, was affected by a series of both inner and outer 'conflicts' or crisis (Erikson, 1968, p 91-92). The combination of the young people experiencing particular life crises and also being at a stage in the life cycle (for example, adolescence) in this context, could be regarded as not only a unique set of circumstances which facilitates the Arts Award programme as a ritual process, but also, more specifically could lead it to become a type of 'rite of passage':

Every human society has some ritual surrounding transitions of social position connected with the human biological life cycle. These are termed life-cycle

rituals. They are the sub-set of the set of rituals, which might be termed rites de passage, following van Gennep. Others are concerned with crises in life, such as ill-health, both mental and physical, accidents or rituals to prevent such occurrences...Another sub-set are concerned with the life cycle, except incidentally; these are particularly important in changes in positions of authority and power.

(Bocock, 1974, p 123).

For some of the young people who take part in Arts Award programmes, they too, may be experiencing ill health, (for example, through mental health issues), as well as being in a transitory phase of social and biological positioning. It is my belief therefore, that Arts Award programmes, offer young people a type of 'rite of passage' which through creativity, aims to provide young people with opportunities for 'release', reconciliation and transformation (Bocock, 1974, p 146).

The notion that 'the life of an individual in any society is a series of passages from one age to another and from one occupation to another' (van Gennep, [1908], 1960, p 3), is symbolised through ritual ceremonies or 'rites'. As discussed previously, for van Gennep, it is these ceremonies, which accompany a person's moments of 'life crises', that he called 'rites de passages'. Bocock succinctly defines its structure and stages:

All rites of passages have a common structure according to van Gennep. First, there is the stage of 'separation' from the old order of things or previous social condition; second, a 'marginal transition' period which is described as a 'liminal' phase, a sacred period between the two other stages; third, there is the stage of 'incorporation' or aggregation into a new condition or social situation.

(Bocock, 1974, p 123)

By conceptualising a gallery-supported Arts Award programme as a type of rite of passage, which, has been considered in other learning programme contexts such as those in schools, (Fasick, 1988), I consider it important to contextualise these stages. For the young people who have been registered on the programme, it could be argued that they have already gone through the first stage of 'separation', as a result of their offending behaviour and the restrictions placed on them by the youth justice system.

These restrictions as social acts of separation, mainly include previous custodial sentencing, intensive supervision by youth offending service workers, social workers and the police as well as organisations responsible for the ‘tagging’ of offenders so they can be supervised in the community. Most will have been separated from formal social institutions such as schools. Some others will also have been ‘separated’ from their local neighbourhoods and family networks as a direct consequence of their offences (Stephenson et al., 2007).

Thus, upon entering an Arts Award programme, these young people are usually at a point of as a type of ‘life crises’, (van Gennep, 1960). Therefore, at the start of the programme, the ‘young offender’s’ often can be described as being in a ‘liminal’ phase in their lives. It is with the aim of creating a ‘marginal transition period’, through the Arts Award programme, that I will now explore the concepts of the ‘liminal’ and ‘communitas’ (Turner, 1969).

3.3.1 Liminality

It is this ‘transition’ stage in van Gennep’s schema for rites of passage, that Turner based his theory of the ‘liminal’ associated with ritual practices. The liminal is a very useful concept for considering the Arts Award programme as a type of rite of passage and how young people enter in this programme/rite as they enter at stage of having already been separated from mainstream society.

For Turner, ‘liminal entities are neither here nor there, they are ‘betwixt and between’ (Turner, 1969, p 95). These ‘in-between’ people, (or entities), are stuck in a void of society that is without status or role (Turner, 1969). For all of the young people that participate in the Arts Award programme, as ‘young offenders’, I would argue that they are already in a state of liminality, without ‘status or role’ that is considered as positive or indeed, ‘useful’ for society. Most interestingly, in Turner’s definition of ‘liminal entities’ such as neophytes, he describes how some ‘may be disguised as monsters’ (Turner, 1969, p 95). This description, I would argue resonates with how young people who have offended are labelled and stereotyped by society (Halsey and White, 2008) as one homogenous group and, when also entering the programme. It is the aim of the programme, to counteract those labels through developing a sense of ‘communitas’ within the Arts Award programme.

3.3.2 Communitas

Turner's concept of 'communitas' within the 'liminal phenomena' (Turner, 1969, p 96) is 'the result of the elimination of social structure, where anti-structure rather than structure prevails, resulting in participants in the ritual becoming equals or comrades' (Byrne, 2012, p 25). Turner uses the 'Latin term "communitas" to "community" in order to distinguish this modality of social relationship from "an area of common living"' (Turner, 1969, p 96). Turner suggests that the group about to experience a rite of passage enter without social hierarchy (Ibid). In essence, it instils within the group (and subsequently, outside of it), a social bond (Ibid). Forming special, social bonds and developing a sense of 'communitas' is an important factor of the Arts Award programme/rite. The sense of group togetherness is reinforced throughout every stage of the process, from the initial whole group meeting (which includes adults), the establishment of ground rules and icebreaker activities, to the peer to peer activities as well as whole group arts activities and even in the final ritual of showcasing work through an exhibition. Although individuals in the group are different, (young people, artists, arts professionals, youth offending service workers, student volunteers), the ritual of a rite of passage in the Arts Award programme, allows everyone to cooperate by following the moral codes that the group adheres to (Sennett, 2012).

Within the Arts Award programme, participants are caught in a 'moment in and out of time' (Turner, 1969, p 96). Being removed from their contexts and identities (for example, as 'young offenders' and as I will note in the Findings and Discussion Chapters, to a degree with the Youth Offending Service Workers) the programme aims to create a more equal positioning amongst the group. This helps to further instil an atmosphere of respect and develop a sense of mutual trust and bonding during the programme and in the future.

3.4 Restorative Justice

Based on my supposition that we can with some confidence consider a structured, gallery-supported Arts Award programme as a type of rite of passage, I believe parallels can also be drawn between the latter and the practices associated with restorative justice. As noted previously, the rite of passage aims to provide young people with a journey moving them from a liminal stage (as a young offender) to the development of a new

phase facilitated by a new positive sense of self, which is in turn associated with the introduction of a sense of group ‘communitas’ (Turner, 1969). As such, there are clear parallels with some aspects of restorative justice practices.

The three key founding propositions associated with restorative justice are: ‘problematizing crime; problematizing the state and criminal justice process and recentering the community’ (McLaughlin et al., 2003, p 5). The latter proposition/theme of restorative justice is the most significant for my research, in that ‘community’ can play an important part in the restoration of justice and indeed, conflict:

What is significant is how crime is viewed as a ‘communitarian incident’ which provides the opportunity to activate communal processes, shore up the personal and social bonds that have frayed, and assist both the victim and offender to find ways of dealing with their trauma and be re-establishing their social ties and connecting them to community values.

(McLaughlin et al., 2003, p 3-4)

This idea that the community has a role in helping to re-establish previously ‘frayed’ social ties, underlines both the purpose and contribution of a gallery-supported Arts Award programme situated within the community. Rather than taking an outsider perspective on criminal justice in that, the offender, victim and community is merely taking part in the ‘state’ procedure of the criminal justice process, a restorative justice approach insists that everyone takes part and contributes to the process (De Hann 1990 in McLaughlin et al., 2003, p 4). This can include mediation meetings between the victim and perpetrator within the community. Argued by many criminologists to have been originally derived from ‘anthropological, religious, indigenous aboriginal or pre-modern origins’ (McLaughlin et al., 2003, p 2) restorative justice includes both mediation and restitution practices between the victim, perpetrator and the community (Weitekamp and Kerner in McLaughlin et al., 2003, p 2). These practices amongst other approaches, includes ‘re-integrative shaming’ (Braithwaite, 1989). Although the process of re-integrative shaming is considered by some criminologists as controversial, (Weijers and Duff, 2002) it aims to address the offenders’ behaviour which ultimately aspires to re-integrate them back into the community and society. This connection with anthropological and religious foundations could highlight how restorative justice practices in themselves could be considered as ritual processes offering offenders with a

rite of passage through which they can potentially be ‘transformed’ within the community.

Whilst an Arts Award programme does not involve ‘victims’ and does not claim to offer ‘mediation’ between the offender and victim, it does however, offer input from the community. Here, the ‘community’ is represented by artists, arts professionals, and student volunteers. Similar to all restorative justice practices, the Arts Award programme provides young people with space to ‘consider their future and the root causes of their offending behaviour in a secure environment’ (Marder, 2013, p 16). Fundamentally, the programmes aim to re-engage young people back into learning and encourage young people to ‘desist’ from crime (Marder, 2013, p 14). Before discussing the links between desistance and restorative justice, I think it would be helpful here, to provide a definition of what is termed ‘desistance’.

In the 2013 Arts Alliance research report (Bilby et al., 2013) Tim Robertson defines desistance as ‘the process of personal growth through which offenders become non-offenders’. (in Bilby et al., 2013, p 2). At a much deeper level however, Robertson goes on to explain that:

...desistance from crime is a journey – sometimes a lengthy or meandering journey – not a one-off event. Projects aimed at reducing offending need to support and ideally accelerate this journey, but without pre-empting its conclusion. An evaluation of offender’s progress needs to look for a range of personal and social factors that indicates a redefinition of identity- including a balanced snapshot of one’s own abilities, a sense of agency rather than passivity, a capacity to form trusting relationships, and a narrative of potential rather than failure.

(Robertson in Bilby et al., 2013, p 2)

Enabling young offenders to redefine their ‘personal narratives’ and ‘achieve a new identity – a selfhood free from crime’ (Robertson in Bilby et al., 2013, p 2), is a crucial factor in the restorative justice practice aims of encouraging desistance. An Arts Award programme which re-engages young people back into learning, I would argue, also supports this process through a ‘redefinition of identity’ within a contained group of young people, artists, arts professionals, student volunteers and youth offending service

workers. This group creates potential for the formation of trusting relationships and social bonds, which can help young people to feel more socially included.

From this perspective, I will now discuss the role that restorative justice practices have in facilitating 'desistance', by initially considering some criminological explanations of what causes offenders to 'desist' from crime. Marder's (2013) report claims these 'range from the reaching of maturity and the building of social bonds, to the changes in identity and internal narratives' (2013, p 14). Through restorative justice practices, which can be considered as type of 'ritual process', offenders are 'made to feel more a part of, rather than increasingly shunned by, his or her community' (Marder, 2013, p 15-16). As I have discussed previously in my analysis of 'ritual', being made to feel part of something that is positive and respectful, only has the potential to create 'turning points' in the lives of those young people (Denzin, 2001 and Marder, 2013). Moreover:

For some offenders, a significant event, such as participation in a restorative process, can result in a reconsideration of previous behaviours and instil a desire to desist from those behaviours in the future...it can provide additional motivation to engage with other rehabilitation services and to desist from crime by helping to cement a new, more positive internal narrative, in which offending behaviour is recognised as both undesirable and avoidable.

(Marder, 2013, p 16)

As part of the wider restorative justice and offending behaviour process therefore, the Arts Award programme as a type of rite of passage, can help to bring about a 'turning point' in the lives of young people and provide motivations for them to not only engage in this programme but with others during the course of their time in the youth justice system. By engaging in such a potentially positive process which supports their needs and enhances motivation (Maslow, 1943: 2014), it enables young people to think 'about the long term and see the bigger picture' as they move away from their former negative sense of selves (Marder, 2013, p 16).

3.5 Significant Others, Stereotyping and Representation

As I previously indicated in my discussion on the Dillon Framework themes of Bodies/People, I will now consider how the role of significant others can contribute as well as re-address fundamental issues of stereotyping and representation. These are core factors in the way in which young people perceive and represent themselves as a result of an Arts Award programme conceptualised as a rite of passage.

Significant Others

Symbolic interactionist perspectives on the role of ‘significant others’ in the re-shaping of positive identities forms an integral part of the programme and study. Here, the principle lies in the concept that the lead artist-educators are the ‘carriers’ of the ritual process and ‘totem’ (Durkheim [1912] 2001 p 76-100) of the Arts Award. It is anticipated that the Artist-Educators, arts professionals and volunteers become new significant others in the lives of the young people. As Webster and Sobieszek (1974) state in their questioning of determinants of the self-concept based on an interactionist perspective:

...determinants of the self-concept, seek to specify the nature of the others with whom the individual interacts and who are important in affecting his self-concept, as well as processes through which their opinions of him become translated into his own thoughts.

(Webster and Sobieszek, 1974, p 5)

Here, ‘significant others’ are considered as an effective way in which people can re-shape their own self-concept and identity, through a type of pro-social modelling which includes positive reinforcement (Trotter, 2009). In relation to the Arts Award programme, this principle is employed with the intention of positive effect, as young people are provided with new interactions through which they are potentially able to progress from their previous social networks (and significant others within those social networks). In turn, these interactions can help to reinforce existing positive relationships. By interacting with new people who can become other positive, significant others in their lives, there is greater opportunity for the further development of the self and re-formation of identity.

Stereotyping and Representation

Symbolic interactionist concepts suggest that the self-concept is ‘informed by the experiences and interactions of other selves’ (Elliot, 2001, p 24-25). This notion of our own selves being informed by others I would argue is also applicable to the nature and concept of stereotyping and how groups of individuals (such as young offenders) consider how they are stereotyped.

Pickering (2001) conceptualises stereotyping through the politics of representation and argues there is a need to get to the essential:

...dilemma which stereotyping faces: to resort to one-sided representations in the interests of order, security and dominance, or to allow for a more complex vision, a more open attitude, a more flexible way of thinking. Stereotyping functions precisely in order to forget this dilemma. It attempts to annul the dilemma that lies within it and has brought into existence, to hide from what is at the heart of the situation it initially responds to.

(Pickering, 2001, p 4)

By categorising people and or groups of people into one homogenous mass, the stereotype aims to subordinate those groups/people. In doing so, it can aid the reinforcement of their marginalisation and how they identify with themselves and others. The issue of ‘stereotyping’ is important within the research as much of the way in which young people identify themselves are through the association of negative stereotypes, being not only a ‘young offender’ but also a ‘repeat offender’ in the criminal justice system (Halsey and White, 2008). The Arts Award programme aims to provide space for young people to reconsider how they are perceived and stereotyped as ‘young offenders’ and re-represent their identities as ‘artists’, ‘learners’ or ‘students’ (Maslow, 1971). The creative process of artistic practice provides an opportunity for young people to narrate and re-represent themselves in the final act (or programme outcome) of creative production that is ritualised within a public exhibition of artwork to wider society. This final creative production of the Arts Award programme as a rite of passage, can potentially enable young people to not only challenge the way in which they are perceived through artistic output but also ‘reveal’ themselves as potentially having transformed from their liminal state.

3.6 Conclusion

Throughout this chapter, I have discussed how a theoretical framework based on ritual; can provide an understanding of how an Arts Award programme can be considered as a type of rite of passage. Drawing on parallels between the programme as a ritual through its ritual actions and using a Dillon inspired (2005) thematic framework of Buildings/Places, People/Bodies, Photographs/Artworks, Objects/Things and restorative justice practice, I have discussed how important such a programme could be considered as part of a wider restorative justice process and offending behaviour programme. By theorising the programme as a rite of passage, which young people enter at a point in their lives in crises, it may help young people to progress and transform from their liminal state as an ‘offender’ to more positive sense of self and social status as a ‘student’ or ‘artist’.

By conceptualising the Arts Award programme as a rite of passage, I argue that current approaches to the assessment of impact that are predominantly situated within normative, economic and social values can be re-considered from a phenomenological perspective and therefore, be re-evaluated. This re-evaluation of the assessment of impact through biographical research has the potential to uncover what the deep-rooted impacts are on individuals that enables them to positively experience the Arts Award programme at a moment of crises’ in their lives.

Chapter 4: Methodology

4.1 Introduction

In this chapter, I identify, justify and outline the methodological approach to the research, which examines the impact that a gallery-supported Arts Award programme has on young people who have offended. As a qualitative study, this research is firmly situated within my philosophical positioning about education and learning. My justification for the use of auto/biographical research methods is clearly aligned with the research rationale. By exploring the impact of the Arts Award on young people through auto/biography, I came to the conclusion that auto/biography would provide the research with greater potential to capture the everyday, individual and even unexpected impacts, which otherwise may not be uncovered by using other research methodological approaches. Within my justification for the use of auto/biographical methodology I make a distinct connection between definitions of impact, outline why I have chosen to explore *individual* impacts on young people and discuss why Denzin's (1998) notion of epiphanies, is useful for thinking about impact. From these connections, I identify how potential moments of epiphany can have a positive effect on young people's narrative and their sense of self. From this premise, I believe that the research has the potential to make tangible connections between *individual* impacts as well as wider cultural and social impacts.

By predominantly examining individual experiences of young people who have offended, this qualitative study, sought to give participants a platform to highlight their experiences of being involved in a gallery-supported Summer Arts Colleges/Arts Award programme since 2007 as well as those who participated in the weekly programme scheduled over nine months in 2012/2013 funded by the Winchester School of Art Research Centre. The research adopted a mixed methods approach that included experiential narrative accounts obtained through semi-structured interviews with the young people. These were enhanced by interviews with programme artist-educators and youth offending service workers. The Artist-Educators also contributed to a weekly reflective journal/log, (which included an assessment of regularity of attendance amongst the young people). I also carried out five observations of selected Arts Award sessions from October 2012 to July 2013. In addition, the creative ephemera from the

Arts Award portfolios and other art works of young people were collated and analysed. These two research strands aimed to provide a comparison between the experiences of young people who participate in the Summer Arts Colleges and Weekly Arts Award Programme over a short and a longer period of time.

Based on literary approaches to autobiography, the research methodology employed an adapted typology based on the memoirs of art-critic Brian Dillon. The typology uses four interconnected themes that provided coherency as well as a framework for the collection, analysis and presentation of the different data sets. In doing so, it is hoped that this will add to the veracity and integrity of the final report.

4.2 Qualitative Research and the Interpretivist Paradigm

The value of qualitative research has been highly debated by many academics and researchers since the beginning of ‘the so-called paradigm wars’ of the 1980’s (Denzin et al., 2011). Within the quantitative versus qualitative debate, qualitative research has been regarded as the lesser of the two (Erben, 1998; Denzin et al., 2011). The former is generally viewed as a means of gaining an objective perspective whereas the latter is considered as subjective and potentially open to bias. Over the past four decades however, these debates have become less critical as researchers see the value of qualitative research as an integral part of any research that seeks to examine and shed light on the social world:

It can refer to research about persons’ lives, lived experiences, behaviours, emotions and feelings as well as organisational functioning, social movements, cultural phenomena and interactions between nations.

(Strauss and Corbin, 1998, p 11)

Examining the impact of a gallery-supported Arts Award programme through an exploration of the personal experiences of those involved requires approaches that will obtain in-depth subjective data. Qualitative methods provide such an in-depth understanding and this is why my research has taken a qualitative stance.

4.3 The Situatedness of Research and Locating the Self: Arena and Trajectory

This relationship between social scientists and their subject matter can be considered as one of the main differences between the positivist and interpretive positioning. Within qualitative auto/biographical research, locating the self in the research, is an important philosophical position. The notion that researchers are drawn to certain areas influenced by personal, cultural, social backgrounds as well as interest in the subject, from my perspective is relevant (Erben, 1998). My own interest in the research, whose professional role as a Gallery-Educator, is undeniably influenced by my own life experiences, education, working class background, geographic location (both in past and present), values, set of skills and belief systems.

Usher, Bryant and Johnston (1997) explore how the self is located in the writing and learning about research:

Our analysis extends to the idea of the ‘self’ as a researcher who is culturally and historically configured and is situated within a nexus of relationships, which have to be negotiated, to include the idea of an experiential ‘trajectory’ as a dynamic component in the conduct of enquiry.

(Usher et al., 1997, p 213)

It is from this context that I believe that my ‘self’ as an engaged enquirer should be addressed as a dimension of reflective research practice. The researcher has a responsibility to be reflective and reflexive to both the research itself and the research process (which includes the research participants). An awareness of this responsibility helps to bring integrity to the research, guided by moral and ethical considerations for situational experience as the researcher and research participants are influenced by external, such as gender, ethnicity, culture, age, and internal factors, such as relationship to the research area, (Josselson et al., 1993; Merrill and West, 2008). Within this context, I have reflected on the factors that influence me in the research process and potentially the participants, in order to be more responsive and learn from the experience. This reflexivity can be viewed in light of what I would identify as the research trajectory of a researcher who is situated as an engaged self through the various stages of the research process which enabled me to be responsive to the research stages and participants.

Whilst there are tangible positive outcomes for locating me in the research process, issues regarding the problems of subjectivity have also been considered. Empiricism has often been synonymous with the search for objectivity and the ‘truth’. This quest for ‘ontological objectivity’ that Eisner calls the ‘pristine, unmediated grasp of the world as it is’ (Eisner, 1993, p 53), is not without its critics as there are differing perspectives of the world and reality as individuals experience it in different ways (Erben, 1998; Roberts, 2002). As Eisner notes, in his reference to the work of Dewey, the researcher can be as objective as possible, by a series of ‘transactions’:

What we see and understand is not given by what Dewey (1938) called ‘objective conditions’; they are taken by us. What we are to take depends upon both the features of the world-out-there, a world we cannot directly know, and what we bring to it. It is the transaction between objective conditions and personal frames of reference that we make sense. The sense we make is what constitutes experience. (Eisner, 1993, p 53)

Greater authenticity and veracity in research can be achieved by such a combination of conditions, frames of reference and experience, which includes my own as the ‘engaged enquirer’ and helps to give the research validity (Denzin, 2011). Frameworks and a community of consensus or common ground can bring us closer, whilst being aware of the different ways in which people make sense of the world:

My pluralism relates to the belief that there is no single, legitimate way of making sense of the world. Different ways of seeing give us different worlds... Helping participate in a plurality of worlds made, I believe, is what education ought to try to achieve... We need multiple voices and we need people who can understand them.
(Eisner, 1993, p 54)

From this philosophical perspective and within the context of the research, multiple ‘voices’ are therefore needed to improve the understanding and education of the subject. This includes those of the participants (which includes young people, Artist-Educators, and Youth Offending Team workers) as well as me as the researcher, who has professional as well as personal experience of the issues that young people who were engaged in this study have to deal with.

‘Verstehen’, Hermeneutics and Interpretivism

This *understanding* leads to my positioning of the research within ‘Verstehen’, Hermeneutics and Interpretivism. Although originally, ‘Verstehen’ was introduced by Max Weber as a method of scientific inquiry:

It differs from “traditional” methods of science as it uses an “empathic understanding” of another to generate information and understanding about that other. As such it has been characterized as “interpretive” or qualitative method of inquiry.

(Glass, 2005, p 1)

This empathic understanding is rooted within *verstehen*, informed by the practices of hermeneutics and interpretivism. Interpretivism emphasises the meaningful nature of people’s participation in social and cultural life, and its related theoretical practice. Similarly as Outhwaite informs us, ‘Hermeneutics, the theory of textual interpretation, was known to have begotten Max Weber’s concept of *Verstehen*’ (1987, p 2). Through this, my positioning is based on an informed, empathic understanding that is interpretive based on the different voices and perspectives which inform the research.

For Dilthey, (1976), (see Turner and Bruner, 1986), hermeneutics provides an opportunity for ‘being able to understand people’s experiences’ (Turner and Bruner, 1986, p 5). This understanding is enhanced through an interpretation of expression. Here, it can help to gain a better understanding and interpretation of young people’s experiences of taking part in something new, such as an Arts Award programme.

4.4 Auto/Biographical Research

Within auto/biographical research and indeed, in the philosophy of educational research, there is much discussion about the researcher being part of the research process (Erben, 1998; Roberts, 2002). Whilst this could be argued as a potential risk factor to the research as issues regarding subjectivity and validity could impact on the research process, data and interpretation, if this position of the researcher is recognized at the outset, it can enhance the process to positive effect. As a result, I believe that both my personal and professional experience of working with marginalised young people which

McGhee (2005, p 152) describes as, ‘hard to engage with on a more positive level’ (McGhee, 2005, p 152) through the Arts Award since 2007, adds a greater element of meaning and practical knowledge to the research. Merrill and West outline this important relationship between the researcher and the research area:

Liz Stanley (1992) also draws attention – in the construction of her use of the term auto/biography (with a slash) – to the interrelationship between the construction of other’s lives through biography. We cannot, in a sense, write stories of others without reflecting on our own histories, social and cultural relations as well as subjectivities and values. Moreover, choosing a topic for a biographical study tends almost always to be rooted in our own personal and/or professional biographies (Miller, 2007)...We, therefore argue the case for bringing the researcher, and processes of relationship into the research frame – and for interrogating this quite explicitly – rather than pretending, as many researchers do, that our interests and ways of making sense of others is, or should be, divorced from the people and experiences we are.

(Merrill and West, 2009, p 9)

Auto/biography therefore, enables the researcher to be more reflective about the research process as positions are contextualized within the research and the biographies of the research participants. In this regard therefore, this study is predominantly biographical in nature; however my own relationship with the research is contextualised. By identifying this from the beginning and throughout the process, potential issues of subjectivity can be addressed (for example, through the selection of data collection methods), whilst still retaining authenticity and integrity.

4.4.1 What Biographical Research Aims to Do

My justification for carrying out a biographical study of the individual impacts that a Gallery-supported Arts Award programme has had on young people who have offended, is therefore situated at the heart of the arguments about qualitative research methodology and contextualised in what Denzin defined as ‘Interpretive Biography’ (Denzin 1989). By exploring the lived experiences of individuals during the Arts Award

programme, Brian Roberts' description of biographical research is useful as this research:

... seeks to understand the changing experiences and outlooks of individuals in their daily lives, what they see as important, and how they provide interpretations of the accounts they give of their past, present and future.

(Roberts 2002, p 1)

Whilst there are many critical arguments about the use of biography as a research methodology in that there are some issues around interpretation, subjectivity and validity, (Merrill and West, 2009), it does however, allow for flexibility. As Erben notes:

It is clear that one of the advantages of biographical research is that the variety that is the life of the subject will guide researchers against too rigid a view of methodology.

(Erben, 1998, p 4)

This flexibility of biographical research not only enables the researcher to be guided by the 'life of the subject' but also gain an outsider perspective of a person's life. As Roberts argues:

There are limits to an individual's knowledge of the contextual structuring of their lives that they may not be fully aware of the unconscious basis and unintended consequences of their own actions. For writers such as Erben, rather than a forlorn attempt to reflect an individual life fully, attention should rest on the ambiguity and incompleteness of lives.

(Roberts, 2002, p 80).

Such ambiguity and incompleteness is important in gathering a richer perspective about a person's life experiences. As a result, this research adopts a flexible and imaginative approach to gathering research that has the potential to bring to light anomalies within generic conclusions made from previous, mostly quantitative, research. Furthermore many of the young people who participated in the study may not have been fully aware of the significance of events in their lives. Biographical research gives them an opportunity to recount their narratives and to highlight these events thereby creating a

more in-depth picture of their lives which may evidence, for example; aspects of deviance - a pertinent aspect of this study- that differ from presumed and otherwise predicted social norms (Shaw, 1930; 1966).

Therefore the richness of detail that biographical research provides serves to build a more insightful, multi-layered and holistic picture of the topic under scrutiny than a methodological approach that is less flexible, for example; a questionnaire. From this perspective biographical research could be considered a highly valuable approach that provides in-depth authentic accounts that illuminate aspects of a topic not previously considered (Erben, 1998). In detailing the lived experiences of young people who have offended and who are engaged in an Arts Award programme this research aims to shed light on aspects of the youth justice system such as educational provision.

The relationship of biographical research to educational research therefore, is invaluable in that it can be used for what Michael Erben calls both a generic and specific purpose:

The general purpose is to provide greater insight than hitherto into the nature and meaning of individual lives or groups of lives. Given that individual lives are part of a cultural network, information gained through biographical research will relate to an understanding of the wider society. The specific purpose of the research will be the analysis of a particular life or lives for some designated reason – for example in examining the world of work, it may be appropriate to look at the biographical routes by which individuals become teachers, nurses... (Erben, 1998, p 4)

This connection between individual lives or groups of lives and the wider cultural network and society, I consider to be the most important reason for exploring the impact of an Arts Award programme through a biographical study as these interconnections can be identified. All of the young people, who participated in the research, have their individual narratives that provide insights into the specific reasons why they have offended and how the Youth Justice system has dealt with them. However they also provide a collective voice as a group in the youth justice system, labelled as ‘young offenders’, reinforced by their internal/external cultural networks as well as wider society. Individual narrative therefore can tell us much about the lives of others in the group and its wider social and cultural contexts. As Mills (1959) suggests, there is a

need for greater cohesion within sociological methodology in terms of the 'need to integrate the social, biographical and historical versions of reality' (Mills 1959, p 132). Although his work was not well received by many of his peers at the time of publication, Mills' work brought to light the significance of biography and its use (Brewer, 2004).

In educational research, the biographies of teachers have been used for many purposes including teacher training (in reflective practice and through the process of charting professional and educational trajectories to illustrate teaching and learning theories), continuing professional development and to build profiles of those individuals who become teachers, in order to affect best practice and future policy (Goodson, 1992; Tripp, 1994). The wide range of biographies include a variety of biographical examples of educationalists particularly within schools and further education, that have made improvements to their practice, work with students and or associated educational institutions (Goodson, 1992). What is largely absent from these biographical research areas in education however, are the biographical experiences of those working in *informal* learning professions, such as gallery education and those who work with young people who are considered as high priority, repeat offenders. A combination of these different perspectives, poses potentially interesting insights for the fields of art, education *and* criminology. It also contributes to the development of biographical research within the growing profession of gallery education.

Similarly, within sociological criminology, there is a long established history of biographical research particularly with regards to youth crime, which includes the publication *The Jack-Roller* (Shaw, 1930). This life history of a delinquent boy was significant in that it brought to prominence the use of biographical methodologies in sociological investigation. More recently reformed offenders have written and published autobiographies of their lives as young people who have offended, to great critical acclaim such as Mark Johnson's *Wasted* (2007) and *Criminal* (2008) by Casper Walsh. Whilst placed within the literary genre, Mark Johnson and Casper Walsh have used their experiences and narratives to consult government and help inform policy on Youth Justice as policy-makers have increasingly drawn on the personal, autobiographical narratives of those who have been directly involved in crime. This study aims to add to that field of literature.

4.4.2 A Biographical Study using Mixed Methods

Although I have argued for a qualitative research position as the main methodological approach for this study, this does not negate the value of some quantification. Indeed, some writers have argued that qualitative research is just as important as the quantitative:

As a term ‘qualitative research’ is sometimes taken to imply an approach to social research that in which quantitative data is not collected or generated. Many writers on qualitative research are critical of such a rendition of qualitative research, because...the distinctiveness of qualitative research does not reside solely on the absence of numbers.

(Bryman, 2012, p 380)

Although the research methodology is predominantly qualitative, some quantitative data was collated as part of the research design. This data included a register of the number of young people participating in the different Arts Award programme. This provides data about the regularity of attendance on programmes, the gender, ethnicity and ages of all participants from the young people, Artist-Educators to the Youth Offending Team Workers. Embedding basic quantitative data such as this within the research strands not only aimed to validate the numbers of young people who participated, but that the regularity of attendance, for example, might act as a proxy measure of engagement that could potentially help to explain some of their behaviour in the programme. As Greene states:

The primary purpose of a study conducted with a mixed methods way of thinking is to better understand the complexity of the social phenomena being studied. In a mixed methods way of thinking, better understanding can take various forms, more than one of which may be invoked in a given study.

(Greene, 2007, p 20)

By incorporating quantitative data collection within this predominantly qualitative research approach, I have been able to create a greater degree of coherency to ensure that the research is cohesive as quantitative information such as gender, age and background is interlinked with biography and the experiences of young people.

4.4.3 The Auto/Biographical Lens: Denzin's 'Epiphanies', 'Impact', Narrative, Time, Self and Identity

Given the context of the research with young people who have offended, Goodey (2000) highlights how useful biographical research methods, including the privileging of epiphanies, can be for exploring and learning from the life histories of offenders (and victims), in criminology notes:

The biographical method...can usefully examine 'the personal', through subject-led epiphanal revelations, in the wider context of 'the social'. A socially focused criminology can relate individual epiphanous moments to social structures, so 'making social' the subject, by reading the epiphanal in the context of, for example, 'the family' or 'work', with respect to historically or located practices. (Goody, 2000, p 481).

The connection between individual biographies, epiphanal moments and the wider social and historical context, means that as Mills, (1959) noted, much can be learned by exploring narratives. In this study these contexts refer to the effect of the Arts Award programme on young people and the impact it has had on relationships with family, authority (police) and other institutions (school), as well as those outside of their social networks (peers).

The Relationship between impact and auto/biographical research through Denzin's notion of epiphanies, time, narrative, self and identity

My reasoning for exploring Denzin's notion of epiphanies within auto/biographical research is also at the heart of the wider discussions about 'impact' and how it can be identified and captured. Within the arts, there have been many attempts to justify how art can impact on the wider economy and society in order to maintain public funding and support. As discussed in the Literature Review, Matarasso's research on the social impact of the arts (1997) was significant as it sought to build the case for funding in the arts. Despite this however, it failed to identify a clear definition of 'impact' and what the individual impacts were for participants over time (see Clements, 2007, p 325-335). In 1993, it was Landry et al., who succinctly defined 'impact' as 'a dynamic concept that pre-supposes a relationship of cause and effect' (Landry et al., 1993 in Reeves, p 21, 2002). Moreover, as I have discussed in the Literature Review Chapter, Belfiore and

Bennett (2008; 2010) consider impact of the arts in terms of how they ‘effect people’ and ‘how they can transform them’ (Belfiore and Bennett, 2008; 2010, p 35).

These definitions describe ‘impact’ as something that can have a marked effect or influence. My argument from these definitions, therefore, is that auto/biographical research can help to highlight what the effects over time are on individuals who participate in an Arts Award programme and that those effects can be contextualised within wider cultural and social contexts. Here, Denzin’s notion of epiphanies provides a useful framework for understanding and identifying the effect of significant events on people’s lives, as they become part of a person’s narrative, sense of self and identity.

Narrative and Time

Within the context of narrative and time, Turner and Bruner argue that Denzin’s notion of ‘epiphanies’ allows us to narrate our *experiences* that can be ‘formative and transformative’ (1986, p 35). These experiences (negative and positive) become part of our narratives over time and through these narratives we develop our sense of self and identity (Bruner, 1986; Ricoeur, 1980). Narrative inquiry in auto/biographical research enables the researcher to make sense of a life lived (Clandinin, 2007). For Bruner, life is lived and constructed and re-constructed through narrative (Bruner, 2004). This concern is reflected in my methodological approach.

As I have discussed, the narration of a person’s life, through experience (and epiphanies) may not be provided in a linear, chronological format and can be selective according to what the individual (and or researcher) may feel is significant and relevant. This narrative process is also reliant on a person’s memory and ability to recall, which I have addressed in the research through the use of the Dillon Typology, by stimulating memory (in, for example the semi-structured interviews), through four specific themes. Reflecting on Ricoeur’s work on *Narrative Time* (1980), in which he discussed these issues in what he called ‘the problem of the illusion of sequence’ (Ricoeur, 1980, p 168), the experiences, recollections and narratives of our lives can be fragmented. For Ricoeur, time is experienced by narratives and these experiences can be embedded in different concepts of time that may be disjointed or interweaved according to the context of those narratives. More crucially, Ricoeur’s work questions the connection between the private (individual) and public (social) and how the two impact on one another.

The Self

Revisiting philosophical notions of the self, questions what makes us unique and distinguishable from others (McCall, 1990; Ricoeur, 1993). Through the self, we have a consciousness we are responsible for our actions and are able to reflect on our actions. In *Oneself as Another*, (1992), Ricoeur describes this process as he identifies how the self is ethical and moral as one strives to be true to oneself, (in a sense, being ‘authentic’). Defined in the first person, ‘I’ enables one to be reflective and question one’s own self. For Ricoeur, autobiography connects the self to the life lived that is unique to us. It is this plot (or life), which defines us and creates our identity (Ricoeur, 1992, p 141). For young people who have offended, being able to depict a sense of self and personal identity in a positive way through artistic means aimed to provide them with space to be creatively reflective.

Usher (in Erben, 1998), argues for a different kind of representation of the self in autobiography. In agreement with Ricoeur about ‘the chaotic nature of the experiential world’, he believes that, ‘the role of narrative becomes clear’ when it becomes ‘a narrative of development by fixing on progress’ (Usher in Erben 1998, p 24-25). By representing the self in artistic practice, young people can explore and demonstrate a reflection on the past that considers the future progressive self and identity. Giddens, (1992) in his discussion on Janette Rainwater’s book *Self Therapy*, identifies her recommendation that:

Keeping a journal, developing notional or actual autobiography are recommended as a means of thinking ahead...Autobiographical thinking is a central element of self-therapy.

(Giddens, 1992, p 72)

Giddens (1992) discusses Rainwater’s argument that such ‘autobiographical thinking’ enables one to take charge of one’s life, as the self is seen as a reflexive project through which one can appropriate his/her past (Giddens, 1992) and, in the words of Usher, make developmental progress (Erben, (Ed) 1998, p 24-25). Whilst there are issues with regard to the degree of agency young people have in the youth justice system, which can be regarded as a form of social control (Ferrell and Sanders, 1995), the Arts Award programmes can create time for reflexivity. This is demonstrated through young

people's artworks that seek to explore and demonstrate a reflection on the past as they consider their identity and their future progressive self.

This sense of control and agency can be re-established in the Gallery-supported Arts Award programmes. As young people explore the self through creativity, they also re-represent young people who offend in their own individual, fragmentary and poignant artworks that further question social stereotypes surrounding 'young criminals' (Halsey and White, 2008; Bilby et al., 2013).

Identity

As the research is based on a particular group, young people, Hopkins provides another relevant definition of identity, in that it is both 'sameness and distinctiveness'. In turn, it is also 'constructed through social relations and people's everyday behaviours', (Hopkins, 2010, p 7). This complexity of 'identity' however, can lead to stereotyping of young people as 'there is a tendency to think of it in the singular' (Hopkins, 2010, p 10). Here, auto/biography and the auto/biographical narrative can help young people re-establish their identities in a more positive way. It is these life stages that also impact on the way in which we identify ourselves at any given moment (Giddens and Sutton, 2013, p 307).

As I have discussed in the Chapter 3, 'identity' links with concepts of time and narrative, in that our identities can be fixed or transformed according to the way in which we choose to narrate our lives and experiences. Narrative, time, self and identity are intertwined (see Ricoeur, 1991) as participants reflect on their sense of self as it is classified and even stereotyped by society (see Hopkins, 2010, p 9-10) at a given moment (for example, a 'young offender') and how it is transformed into something different and positive (becoming a 'learner/student' or 'artist'). By being able to 'narrate' oneself (by means of interview or through the creation of art work), young people, could potentially develop a positive sense of self and identity that supports the process of desistance (Bilby et al., 2013).

4.5 The Dillon Typology

A fundamental criticism of autobiography is that it is reliant on memory. This issue significantly affected the decisions I made about what kinds of data should be gathered

and collated for analysis. Classifying triggers for memory (and therefore giving it some sense of order and clarity) helps to highlight what specific types of data should be collected. Whilst there are many approaches to this based on the work of biologists, psychologists, sociologists and educationalists (Rosen, 1998), I considered it important to recognise the literary connection that autobiography has and that the autobiographies of writers can provide creative ways in which the issue of memory in autobiography can be addressed. Dillon's (2005) reflection on the very nature of memory (as discussed further in Chapter 3), through his own autobiographical journey is presented in five themes or fragments of *House, Things, Photographs, Bodies* and *Places*, providing a frame tin which to elicit and order Dillon's memory and narrative account.

The themes from this book related well to my experiences and observations of young people in past Arts Award programmes. I had noted how young people engaged in learning differently in different spaces, (*Buildings/Places*) their interactions with others and their personal development (*Bodies/People*), how photography as a medium can be both creatively enabling and help to visually evidence young people's progression (*Photographs/Art Works*) and young people's reactions to working with new objects such as camera's (*Objects/Things*). Through these experiences I identified how the themes could be considered within the specific ritual actions of the programme as a type of rite of passage (for a further discussion see Chapter 3). Moreover, Dillon's autobiographical memoir provided a useful and creative approach (O'Neill et al., 2015) to provide a framework to order memory. This framework was intended to be used as guide and help focus the semi-structured interviews, whilst allowing space for some degree of further reflection. Over time, I adapted Dillon's original typology that subsequently evolved into – *Buildings/Places, Bodies/People, Photographs/Art Works, Objects/Things* so that it could be better contextualised, accessed and understood by the young people, Artist-Educators and Youth Offending Team Workers during the interview process. Subsequently, the Dillon typology has created a framework that has focused all of the data collection methods used as well as the analysis of data and the presentation of the findings, thus giving coherence to these elements of the research, aligned to the Arts Award criteria.

4.6 Data Collection Methods and Processes

Erben defines the empirical particularities of biographical research as:

...the collection of documents from a wide variety of sources from a variety of media. These documents are, typically, likely to be autobiographies, existing biographies, photographs, videos and films, oral histories, official records, letters, diaries, postcards, family trees and information (sometimes fragmentary) located in sources not primarily concerned with the subject... the collection of contemporary biographical data through interview is one that is especially useful to educational and social science researchers.

(Erben, 1998, p 5)

Whilst this research uses various different forms of biographical methods the importance of the interview, as Erben (1998) notes cannot be overlooked and has taken precedence in this biographical research project. Interviews allow the researcher to gain an in-depth insight into the life of an individual that could not be obtained so effectively through quantitative approaches (Erben, 1998). Narrative interviews can also provide an insight into the wider social dynamics effects on the life of an individual. Roberts (2002), highlights how auto/biographical research aims to show this interplay between the individual and society and how one story can relate to/connect to the life of others.

4.6.1 Semi-Structured Interviews

Wengraf (2001) discusses the use of semi-structured interviewing as part of the biographic-narrative:

Semi-structured interviews are designed to have a number of interviewer questions prepared in advance but such prepared questions are designed to be sufficiently open that the subsequent questions of the interviewer cannot be prepared in advance but must be improvised in a careful and theorized way.

(Wengraf, 2001, p 5)

Whilst semi-structured interviews may appear to be an easier approach to interviewing, Wengraf (2001) identifies how they require much preparation, more discipline and

creativity in sessions and require more time for analysis and interpretation than those that are fully structured. However, as semi-structured interviews require careful consideration, they enable the researcher to gain more of an in-depth insight into the narrative of the interview. It is this 'depth' that the research aims to bring out, seeking more detailed knowledge about the effects of the Arts Award programme on young people, whilst identifying the complex nuances of these impacts on individuals. Semi-structured interviews provide greater opportunities for interaction between the interviewer and interviewee that retains a degree of naturalness yet is still focused on the research area (Lincoln and Guba, 1985). Given that the participants in my research are very vulnerable young people involved in a Youth Justice programme, I decided on a much more sensitive approach with semi-structured interviews (see Appendix 2 for example interview schedule). I extended this type of interview to the Youth Offending Team Workers and Artist-Educators. For the young people in particular, who have been used to more formal interviewing within the course of standard criminal justice procedures, it was imperative that I created a rapport and safe environment for the young people to talk about their experiences in an open, less formal, creative and safe way and that an element of trust between the researcher and participant was developed. These features of the interview enabled the young people to talk freely and naturally about their experiences on the Arts Award programme thereby enabling the rich, in-depth data that the research aimed to collect (Lincoln and Guba, 1985).

Figure 4.1 below, illustrates how the Dillon (2005) typology was used in the semi-structured interviews focusing on the specific areas of; *Buildings/Places*, *Bodies/People*, *Photographs/Artworks* (which included the use of photo elicitation for each theme or area) and *Objects/Things*.



Figure 4.1: Image of how the Dillon Framework was used within the semi-structured interviews

This helped to facilitate memory whilst maintaining a degree of focus on the research. As Lofland and Lofland (1995) highlight in their discussion on typologising:

...in the words of C. Wright Mills, “very often the genuine tools of production. They [typologies] clarify the ‘dimensions’ of the types [you are working on], which they also help you to imagine and build “
(Lofland and Lofland, 1995, p 197).

4.6.2 Observations

Lofland and Lofland (1995) consider participant observation as a vital part to interviewing as it allows the researcher to gain a greater variety and richness of data. It is this potential for ‘interweaving of looking, listening and watching’ to be one of the main reasons why ‘both approaches in *naturalistic research* are mutual’ (1995, p 19), because it enables the researcher to gain a richer perspective of the participant in their own space and setting, which could be physical and or/emotional.

The use of participant observation in education has become an integral part of educational research practice, particularly within classroom observation. Classroom observation allows the teacher and or researcher, to gain a better understanding of learner responses to new teaching practice interventions and innovations. Whilst

providing an authentic form of data as a first hand source, it also provides the researchers with a clearer understanding of behaviour:

...what people do may differ from what they say they do, and observation provides a reality check; observation also enables a researcher to look afresh at everyday behaviour that otherwise might be taken for granted, expected or go unnoticed.

(Cooper and Schindler 2001, p 374)

Within the context of this research, observing behaviour was a crucial part of the process in order to identify, for example, the emotional reactions, of young people during the Arts Award programmes. There are some limitations of participant observation, such as changes in behaviour due to presence of the observer (Cohen et al., 2007). However, through my work, I was part of the Arts Award programme staff and therefore, a natural presence in the gallery. These observations also meant that the young people are accustomed to my presence as not only the Gallery-Educator, but also as the researcher over time (Bilby et al., 2013). This also meant that as they got to 'know of me' and my dual roles, those invited for interview were more likely to agree and feel comfortable about taking part in an interview.

Five sessions in total, were observed with three at the youth offending service and two at the John Hansard Gallery. The spread of the observations at both organisations was indicative of the higher proportion of delivery at the different places. This also gave a greater breadth of data, highlighting obvious, as well as, subtle yet significant changes in behaviour amongst participants that otherwise may go unaccounted for or missed as participants responded to the programme in different as well as similar ways (Cooper and Schindler, 2001).

The issues regarding participant observation have been widely argued and discussed amongst researchers. As Angrosino and Rosenberg suggest:

...observation if it is to be useful to the research process, must be as rigorously conducted as it was in the classic period; our social scientific powers of observation must, however, be turned on ourselves and the ways in which our experiences interface with those of others in the same context if we are to come to a full understanding of sociocultural processes.

(Denzin and Lincoln, 2011, p 468)

Rigorous conduct of the observational process was carried out: a) ethically (in that it was given informed consent by participants and the youth offending service); b) morally, as identified by the researcher's own location in the research (being aware of one's own context); and c) honestly, to ensure integrity and authenticity (i.e. defining the researcher's role and relationship within the programme). These caveats to the observation process are integral to auto/biographical research as the observer considers not only the wellbeing and behaviours of participants and their context but also situates the observer within that moment, considering their own responses to what is happening in relation to previous experiences as Roberts outlines:

What is clear is that fieldwork, ethnography and participant observation are practices containing numerous types of relations between the researcher and the researched – in terms of socio-historical context, forms of interaction and biographical experiences.

(Roberts 2002, p 153)

More crucially, participant observations support the sociological imagination of the researcher (Mills' 1959) as those experiences are reflected on and contextualised within the biographical narratives of participants. Although issues regarding validity could arise from these relationships, it was crucial that participants were aware of me and could place me in context as the 'Lady at the Gallery'. This relationship and context had its benefits in two ways. Firstly, it created a sense of ease amongst participants, particularly within the environment of the youth offending service. This meant that whilst my presence was known, I could still remain somewhat unobtrusive. Secondly, by being less intrusive, I was able to 'blend' into the setting and gain greater access to participant behaviours, interactions and conversations during the sessions because I could be located on the inside of the scene rather than having to observe from the periphery (both spatially and socially). From this premise, one could argue that in the act of being visible, the researcher can become 'invisible' as a natural part of the setting and or group (Hume and Mulcock, 2004). This relationship enabled sessions to be observed without causing potential disruption amongst participants. For a further reflective discussion on my biographical relationship to the research, refer to Chapter 7, section 7.5.

4.6.3 Artist-Educator Reflective Journals/Logs

The use of Artist-Educator reflective journals as a tool for data collection was considered as a vital component of the process in order to provide additional clarity and balance to the session observations and semi-structured interviews. They helped to provide a different perspective on what was occurring that could be compared with interview data and observations thereby adding to the reliability of the data. Cohen et al., (2007) identify reflective practice as a crucial part of the research process. The reflections of Artist-Educators on how participants responded to the programme, added another critical dimension, as they too were part of the research process as artists, teacher/researchers, forming part of what is defined as critical arts-based inquiry:

Critical arts-based inquiry situates the artist-as-researcher (or researcher-as-artist) in the new research paradigm of qualitative practitioners committed to the democratic, ethical and just research methodologies. It also demonstrates an activist approach to research in which the ultimate value of research derives from its usefulness to the community in which the research occurs.
(Denzin and Lincoln, 2011, p 435)

Whilst the research process was not solely led by the programme Artist-Educators their involvement and collaboration through reflection was paramount to the success of the project. The journals/logs therefore enabled me to gain greater insight into how young people on the Weekly Programme responded (the same data collection approach had not been carried previously and or was available from young people who had attended the Summer Arts Colleges).

With informed consent from the Youth Offending Service and young people, the programme Artist-Educators created a weekly reflective journal using a protected online filestore (dropbox), which was updated after each session. This enabled the three different artists to write their entries in one central location that could be viewed by the researcher immediately. In order to maintain a sense of focus/structure, as well as consistency in data collection procedure, Artist-Educators were asked to consider the Dillon typology when updating the journal, thinking about *Buildings/Places*, *Bodies/People*, *Photographs/Artworks*, *Objects/Things*.

4.6.4 Use of Life Documents (Young People's Portfolios/Artworks)

The collection of primary sources and life documents is an integral part of auto/biographical research (Plummer, 1983). Within the context of the Arts Award qualification and programme, the young people's portfolios were considered as crucial in evidencing individual progress and therefore, could be used to demonstrate outcomes. These visual records provided me with an insight into how participants responded to the Arts Award programme on a weekly basis, through their artistic output. Considered as a personalized learning approach, the portfolio aimed to evidence the creative learning journey of young people:

Arts Award develops your arts knowledge and offers you an inspiring arts journey. Each path can take a different direction — from fashion to filmmaking, from dance to design, from pottery to poetry. Whichever route you choose to follow, you're always in the driving seat.

(Arts Award, 2013, p 2-3)

It is this focus on the individual progress of young people through the Arts Award that makes the portfolios of participants a vital source of biographical data (Gottchalk et al., 1945). This type of primary source 'document' can be explored through more contemporary art-historical research methods highlighted in the work of Oguibe (1995). Taking a non-Western perspective, Oguibe argued for a need to examine our own culture from the outside (Oguibe, 1995 cited in Fernie, 1995). From this basis, the Arts Award portfolios in conjunction with the interviews of participants (who are excluded and marginalized from society) can provide a different lens to view their internal voices and perspectives through predominantly visual means as a form of narrative to explore individual and wider impact. As Harrison (2002, p 87-88) notes in research on photography and narrative inquiry, the visual, can 'be seen as a form of storytelling', which represents their experiences.

4.7 Description of the Projects

Pilot Study – 2011 Summer Arts College

In 2011 the John Hansard Gallery was invited to support a Summer Arts College managed by the Wessex Youth Offending Team. This provided an ideal opportunity

with which to trial the Dillon Typology, through participant observation in the sessions, trial the collation of visual material (which included documentary photography and young people's Arts Award portfolio's) as well as develop relationships with the young people recruited to take part in the Summer Arts College, for interview.

Before carrying out the pilot study, consent was obtained from the Wessex Youth Offending Team, and through them as part of the programme consent was obtained from the parents/guardians of the young people as well as the young people.

Information about the pilot study was provided to all those directly and indirectly associated to the Summer Arts College. This ensured that everyone was aware of this pilot study and my dual role within the programme as Gallery-Educator and researcher/observer.

Over the three-week period of the Summer Arts College programme, I observed sixteen sessions (one of which included the Arts Award external moderation visit and the other, the final celebration event). Ten young people, aged twelve to sixteen, participated in the programme. Eight of the participants were male and two, female. One of the female participants I had previously met from the 2010 Summer Arts College. Eight (six males and two females) were from the Southampton (both inner and outer) area, with two males from the outer Portsmouth area. From the ten young people in total, five participants in the cohort had experienced custody on one or more occasion (four males, one female). One male participant whilst on the Summer Arts College was waiting to start his first custodial sentence in September (for five months). Three of the participants (one female, two male) were from ethnically diverse backgrounds with identifying themselves as 'mixed race' (two males) or Gypsy and Traveller (one female).

The Dillon Typology proved to be a useful tool for categorising and organising how I observed the Arts Award sessions. It also helped me to analyse the qualitative data to link both observation and visual data, which highlighted interesting developments in the individual journeys and stories of participants as they progressed along the programme. The Arts Award portfolios helped to provide a good indication of this, highlighting participants' development at an individual, educational, social and cultural level (as they engaged with the Gallery, other arts organisations, artists and art activities on offer). Linking both forms of data, I was therefore able to chart the developmental journey of

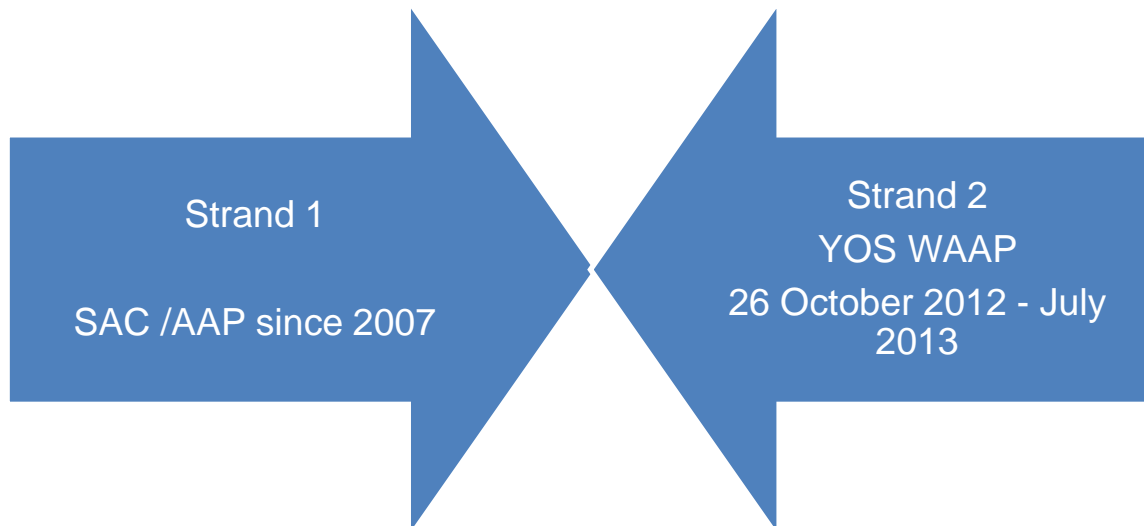
individuals and measure the impact that the programme had them (see Appendix 3 for preliminary report findings summary).

During the pilot study I was able to re-establish relationships with two young people that I had known from previous Summer Arts Colleges. The first, female in the 2011 cohort, I had worked with during the 2010 Summer Arts College. The second, male, was not a participant in the 2011 programme but a guest musician who was asked to perform by the Wessex Youth Offending Team and meet some of the young people when they visited the local music studio. This young person had previously taken part in a Summer Arts College in 2010 and other Arts Award programmes, achieving Arts Awards at Bronze and Silver levels. As a result, I asked both young people if they would like to be contacted at a later stage to take part in an interview for the main study (both whom were happy to participate and subsequently did).

This pilot study informed the main study in various different ways. Importantly, it reinforced how I could use the Dillon typology effectively to collate and analyse the data. It also demonstrated how I could incorporate the typology within semi-structured interviews. The pilot study also provided me with an opportunity to connect and, re-connect with young people as potential participants for the main study, and obtain their reflections about the Summer Arts College months and, even years after they had attended. Finally, the pilot demonstrated the need for a second strand of research that could provide a comparison on the impact on young people over a medium to longer-term timescale. This second strand aimed to evidence the effects of an intensive Arts Award programme and an Arts Award programme that was scheduled weekly.

The Main Study

After successfully completing the pilot study and trialling the Dillon typology, I gained ethics approval for both of the main research strands through two different ethics applications (Refs, SSEGM-22 and 4047). From this, I was able to compare the impact of a gallery-supported Arts Award programme on young people who have offended since 2007 and over a nine-month period from the 26th October 2012 to 26th July 2013 during a new weekly Arts Award programme. Both strands aimed to highlight the short-term, intermediate and longer-term impact of Arts Award programmes on the young people for comparison (see Figure 4.2 of the research strands):



Comparison between individual

IMPACT

SAC= Summer Arts Colleges

YOS= Youth Offending Service

AAP= Arts Award Programmes

WAAP= Weekly Arts Award Programmes

Figure 4.2: Diagram of comparison of impact and two research strands

4.8 Relationship with the Researcher

Throughout the research process it was imperative that I had a relationship with all of the participants, from the young people to the artist-educators and youth offending team workers. This was important, not only in my role as the researcher, but also as the professional Gallery-Educator, because this relationship would influence their willingness to take part in the research process and feel comfortable in doing so. This relationship however, was not without its ethical responsibilities, (Josselson, 1996), particularly with regard to the potential sensitive nature of researching young people who have offended. Whilst I discuss and explore ethical considerations further in section 5 of this chapter, it is important to re-iterate how much the Dillon typology helped to ensure that the semi-structured interviews retained their focus.

Although some researchers would argue that having an existing relationship with the participants might bring a degree of bias to the research, (Josselson, 1996), my relationship with the participants far out-weighed this potential problem. Being able to

speak more freely, yet in a focused way (with the Dillon typology) I was able to gain a greater perspective about how the Arts Award programmes had impacted on individual young people. This was further enhanced by the perspectives of the Artist-Educators and the Youth Offending Team Workers, whose additional narratives made these perspectives even more clear (and indeed, more trustworthy). My positive relationship with all of the participants therefore, enabled the research to progress.

4.9 Participants and their Selection for the Main Study

Good biographical research is not about the numbers per se, but the power of description, analysis, insight and theoretical sophistication.

(Merrill and West, 2009, p 105).

At the beginning of the research process it was imperative that it involved participants who could bring a *meaningful* insight into how the Arts Award programme had impacted on their lives. A small number of young people (six in total) were invited to participate in the research. I also invited the Arts Award programme artist-educators, programme volunteers, and Youth Offending Team Workers and to participate in the research. The first research strand involved three interviews with young people and two artist-educators with whom the Gallery had supported and worked with since 2007. Subsequently, I was able to interview three young people from who had participated in the Summer Arts Colleges. In addition I was able to interview a youth offending service worker that had been involved in the Summer Arts College in 2007 and the weekly Arts Award programme. Alongside this, I interviewed the former youth arts coordinator for the former county youth offending team who had been responsible for managing the Summer Arts Colleges.

All of the three young people were invited for interview by the local youth offending service and support agencies with which the Gallery has good relations. The two artist-educators were known to the Gallery and had worked on past gallery-supported Arts Award programmes since 2007 through the annual Summer Arts Colleges and/or weekly Arts Award programmes run at the former Intensive Supervision and Surveillance Programme (ISSP) offices.

Whilst it may have been an option to only include young people as participants, a combination of young people, Artist-Educators and Youth Offending Team Workers was decided upon in order to provide different perspectives and therefore greater comparison of data between the groups. For a summary of the participants interviewed, and other data collected for the two research study strands, see Tables 4.1 and 4.2.

Table 4.1: Participants interviewed for both research study strands

Participants	Young People	Artist-Educators	Youth Offending Service Workers	Wessex Youth Offending Team Youth Arts Coordinator
1). Summer Arts Colleges (SAC)	3	2*	1*	1
2). Weekly Arts Award Programme (WAAP)	3	3*	4*	0
			Total	17

*Note: Two of the participants interviewed covered both research strands as had been involved in the SAC's and WAAP.

Table 4.2: Other data collated for both research strands

Other Data	Evaluation Reports	Portfolio's/Photographs	Artist-Educator Reflective Logs	Session Observations
1). SAC	8	3	0	0
2). WAAP	0	8	1	5
			Total	25

Main Study Strand 1: Summer Arts Colleges 2007-2011

Strand 1: The Young People

Of the three young people who participated in the first strand of the research, two were male and one female. The Gallery had previously known all three young people as participants on the annual Summer Art Colleges. All three of the young people had been

invited to participate in the research as they had taken part in the different Arts Award programmes. Whilst other young people were invited (five in total), these three young people volunteered and wanted to participate and talk about their experience of the Arts Award programmes and its impact on them including their wider lives.

Strand 1: Artist-Educators

The two freelance Artist-Educators (aged 30 to 40) invited to participate in the research, were known to the Gallery and had an involvement in the Summer Arts Colleges and other Arts Award programmes since 2007. The first Artist-Educator interviewed was male, a qualified secondary school teacher and whose artistic practice is predominantly sculptural. The second Artist-Educator was female, a qualified lecturer in Higher Education and whose artistic practice is lens-based (photography and film). Both have had a lot of experience of young people who have offended as a result of their work on the Summer Arts Colleges and other Gallery-supported Arts Award programmes as lead facilitators and/or support staff (one had supported a Summer Arts College working as the literacy and numeracy tutor).

Youth Offending Service Workers

As an outcome of the second research strand/study, one of the Youth Offending Service Workers supporting the weekly Arts Award programme was also part of the 2007 Summer Arts College. The Youth Offending Service Worker, (female, aged 35-40), interviewed provided a perspective on how young people responded to both research programme strands. This also provided an overarching perspective on how the programmes worked in practice for the youth offending service.

The data from the Youth Offending Service Worker was also enhanced by my interview with the former youth arts coordinator for the former county youth offending team (please refer to Main Study Strand 2 programme participants overview).

Main Study Strand 2: Weekly Arts Award programme participants (26th October 2012 – 26th July 2013)

Strand 2: Former Youth Offending Team Youth Arts Coordinator

The first participant contacted directly for the second strand of the research, was the former Youth Arts Coordinator for the Wessex Youth Offending Service. This

individual held one of only two posts created nationally which was funded by the Youth Justice Board and Arts Council England. This participant had worked closely with the Gallery since the start of the first Summer Arts College in 2007. Not only did they add an extra dimension to the research, they were also a bridge between the first and second strand. As such, this participant was considered as a vital enrichment to the research creating greater opportunities for comparison and validity of the research data. This offered an overarching perspective between the different groups of research participants.

Strand 2: The Young People

During the programme, young people were invited by the Youth Offending Team (and their associated workers) to participate in the Arts Award sessions. Before commencing the programme, each young person (and their parents/guardians where appropriate) was provided with a pack consisting of consent forms and information sheets before taking part (see Appendix 4 and 5 for examples). In total, seven young people participated on the Arts Award programme. Although I made sure that all of seven young people had consented to the session observations, I did not include all of the young people in the full study. This decision was based on discussions with the Artist-Educators on suitable participants in terms of contrasting experiences, gender balance and demographic and biographical characteristics. As a result, out of the seven, three young people were invited to be interviewed upon the recommendation of the Youth Offending Team Workers and programme Artist-Educators. These young people (two male and one female) had been involved in the Arts Award programme at the Youth Offending Service since commencing on the 26th October 2012. The young people were willing to voluntarily take part in the research interviews before leaving the Youth Offending Service (as their orders came to an end).

Strand 2: Artist-Educators

Whilst there were three Artist-Educators (two male aged twenty-five to thirty-two and one female aged thirty-five to forty-five) involved in the second research strand, delivering the weekly Arts Award sessions, one male Artist-Educator (aged between twenty-five to thirty), was invited for interview as it was the first time he had been responsible for leading the delivery of the Arts Award sessions as the lead with young people who have offended. Despite having supported sessions during the 2011 Summer Arts College with one of the other more experienced Artist-Educators (female, also

leading sessions for the weekly programme), as one of the artist's former degree students, it was this fresher insight and perspective that I was particularly interested in exploring. It also meant that there would be less possible repetition in interview data as I had interviewed the other two Artist-Educators for the first strand of the research. In order to ensure that all of the perspectives about the weekly programme itself were captured, they were invited to contribute to the weekly online, Artist-Educator reflective journals/logs. These journals/logs were created to be concise and focused for each session.

Strand 2: Youth Offending Team Workers

Throughout the delivery of the weekly Arts Award programme at the youth offending service, two service workers consistently supported and attended the sessions. Both Youth Offending Team Service Workers were female, senior practitioners aged thirty-five to fifty. One was new to an Arts Award programme and the other had been involved in the 2007 Summer Arts College. I believed the two very different experiences of these Youth Offending Team Workers would enrich the data and provide potential contrasts and comparisons. In order to gain an overarching perspective about the young people from an organisational standpoint, the interviews with both Youth Offending Team Workers were further enhanced with the addition of an interview with the Acting Head (now Manager) of the Youth Offending Service, a male aged 35-40.

By interviewing all three Youth Offending Team Workers who represented different levels of management, I gained a greater degree of insight on how the programme impacted on the young people. I was also able to gain insights as to how the programme had impacted on the youth offending team staff and youth offending team as a newly established independent, locally based organisation (as was formerly integrated within the Wessex Youth Offending Service).

By interviewing the former Youth Arts Coordinator for the Wessex Youth Offending Team, I was able to explore connections between the two programmes. This individual (female, aged thirty to thirty-five) had been involved in Summer Arts Colleges and other Arts Award programmes since 2007.

4.9.1 The Summer Arts Colleges and Arts Award programmes since 2007

Since 2007, the Gallery's education department has been working in partnership with the Wessex Youth Offending Team to support young people who have offended through the Arts Award during the annual Summer Arts Colleges and in an independent programme at the Intensive Supervision and Surveillance Programme (ISSP) offices. More recently the Gallery established a weekly Arts Award drop-in programme for young people not in education, employment or training (NEET) that has now been embedded within its core programme. The John Hansard Gallery has become an experienced Arts Award delivery centre at all three levels (Bronze, Silver and Gold) and is considered as an exemplar of best practice by the regional Arts Council England bridge organisation for children, young people and the arts. The Gallery now provides training and advice to other arts organisations (including the national association of gallery education) and for the regional South East Arts Award trainer, Artswork.

The Arts Award adopts a personalised learning approach. It was established in 2005 by the Arts Council of England and Trinity College, London and it offers a nationally recognised qualification at levels one to three:

Through Arts Award at Bronze, Silver and Gold levels, young people aged 11-25 can explore any of the art forms including performing arts, visual arts, literature, media and multimedia. The award builds confidence, helps young people to enjoy cultural activities, and prepares them for further education or employment.

(Arts Award, 30th March, 2011)

In December 2011, the Gold level was approved for UCAS credits (35) providing young people with an opportunity to build on their points to gain access to university degree courses.

The Summer Arts College is a six-week intensive programme for young people who have offended:

Summer Arts Colleges are designed to help young people improve their literacy and numeracy skills and achieve a nationally accredited qualification through the Arts Award. The colleges guide under-18s who have either just left custody or

are on tough community sentences, back into mainstream education, training and employment. Run by youth offending teams with support from Unitas, they are funded by the Youth Justice Board (YJB) and Arts Council England (ACE).

(Community Justice Portal, 13th September, 2010).

Over the last five years, Unitas (the organisation funded by the Youth Justice Board, which manages the Summer Arts Colleges) research reports outlining the tangible outcomes of the Summer Arts Colleges. In particular, their reports have sought to demonstrate how an intensive arts education programme can impact on the reduction of offending rates of young people (Unitas, 2011). These predominantly statistically evidenced outcomes (Unitas, 2011; Stephenson and Allen, 2012), however, do not provide an in-depth qualitative insight into how young people have been positively influenced as a result of attending the Summer Arts Colleges. Moreover, they do not discuss how the delivery of such a programme from an informal learning provider such as an art gallery, can impact on the educational attainment of young people who have offended. Whilst reduction in offending rates are important, so too are the longer-term ‘holistic’ changes that young people need to undergo in order to diminish the possibility of repeat offending (see Bilby et al., 2013). It is this kind of impact on young people who have offended that is the focus of this study as part of the Arts Award embedded programmes supported by the John Hansard Gallery. This research aims to highlight the potential of such programmes to improve the life chances of young people who have offended by, providing a more in-depth and personal narrative of how young people have been affected by the Gallery’s support of Summer Arts Colleges and other Arts Award programmes.

As discussed in the Introduction, some positive outcomes of the Gallery’s work with young people who have offended was evidenced in 2009 when a former 2007 Summer arts college participant and offender, became Hampshire’s first Gold Arts Award recipient as part of the Visual Roots phase 1 programme managed by engage (national association of gallery education). Whilst this particular young person’s journey has been highlighted publicly at national level through an Arts Award Gold case study (2009) and in the Artsworld publication *FACT, Youth Arts Transform Lives*, (2011) this strand of the research aimed to explore potential impacts on other young people the Gallery had also worked with whilst capturing the perspectives of the programme Artist-

Educators/Arts Award Advisors. This aimed to further enhance and support the perspectives from the young people and help corroborate the data. After gaining ethics approval for the first research strand in September 2012, two of the programme Artist-Educators/Arts Award Advisor (one male, one female) and three former Summer Arts College participants from 2007, 2010 and 2011 were interviewed (with parental/guardian consent where required). Of the three young people interviewed, two were male and one female. All of interviews were semi-structured based on the Dillon Typology.

4.9.2 The Weekly Arts Award Programme (26 October 2012 – 26 July 2013)

Upon recommendation from the disaggregated county Youth Offending Team, the newly re-formed City Youth Offending Service (YOS) contacted the Gallery in the summer of 2012, seeking specialist advice on how they could develop a quality arts programme for their young people. In response to this, the Gallery, with funding from the Winchester School of Art Research Centre for Global Futures (WSA/WRC) worked with the Youth Offending Service (YOS) to support a weekly, longer-term Arts Award embedded programme. Upon gaining ethics approval from the University of Southampton Research Governance Office, prior consent from all participants, parents/guardians was obtained (where appropriate) administered via the youth offending service.

The programme coincided with the recently formed SYOS delivery plan that focuses on the longer-term engagement of young people, providing new ways of re-engaging young people back into education and or employment. An emphasis on engagement coincides with the SYOS objective of preventing young people from re-offending whilst within the youth justice system and in the longer term. Delivered by three experienced Artist-Educators/Arts Award Advisors (all three of whom have worked on previous Summer Arts Colleges), this longer-term programme not only enabled young people to develop their creativity but also basic skills in literacy, numeracy and ICT providing many with a recognised, accredited qualification (Arts Award Bronze level) for the first time.

From the outset, the programme was targeted at the most prolific of young offenders within the Southampton Youth Offending Service. Seven young people took part in the

programme from October 2012 to July 2013. There were two female and five male participants aged fifteen to seventeen. Based on learning from past shorter, weekly Arts Award programmes with the Southampton Intensive Supervision and Surveillance Programme since 2007, weekly sessions (predominantly delivered at the Youth Offending Service) timetabled every Friday for two hours, were structured around a spiral curriculum of delivery. This type of curriculum enabled learners to take part at any point of entry, as it re-visits parts of the Arts Award at beginner, intermediate or advanced stage, according to when the learner begins the programme. Due to individual contact with the Youth Offending Service, this flexibility ensured that all learners who wished to take part were able to and could complete an Arts Award from Discover to Bronze Level.

John Hansard Gallery (JHG) exhibitions and the research aims of the WSA/WRC informed the curriculum modules. Here, key exhibitions were identified which would best engage young people in contemporary conceptual art; Jochem Hendricks (6 November – 20 December 2012); E-Book Show at JHG Central (2 February – 2 March 2013); Transformism: Melanie Jackson and Revital Cohen (22 January – 9 March 2013); Juneau Projects at JHG Central (19 March – 17 April 2013) and Nancy Holt and Robert Smithson: England and Wales 1969 (11 May – 4 August 2013). These aims and exhibitions informed the creation of five learning modules, focusing on; identity, narrative, environment, culture and motion. Aligned to these learning modules the key Arts Award units/parts were identified within the spiral curriculum and the key assessment criteria from Discover to Gold levels. Table 4.3 illustrates how the relationship between the WSA/WRC research aims and JHG exhibitions connected to the learning modules and alignment to the Arts Award. The exhibitions and learning modules were also contextualized within Auto/Biography and the Dillon typology of *Buildings/Places*, *Objects/Things*, *Bodies/People* and *Photographs*.

Table 4.3: Connection between John Hansard Gallery exhibitions, WSA/WRC Research Aims and Programme Learning Modules/Arts Award Alignment

Exhibitions	Programme Learning Modules
Jochem Hendricks (6 November – 20 December 2012); Photobook Show (JHG Central) (2 February – 2 March 2013)	1. Identity (26 October - 21 December 2012) 2. Narrative (11 January – 22 February 2013)
Transformism: Melanie Jackson and Revital Cohen (22 January – 9 March 2013)	3. Environment (1 March – 19 April 2013)
Juneau Projects (JHG Central) (19 March – 17 April 2013)	4. Culture (26 April – 7 June 2013)
Nancy Holt and Robert Smithson: England and Wales 1969 (11 May – 4 August 2013)	5. Motion (14 June – 26 July 2013)
Arts Award Learning Outcomes: <ul style="list-style-type: none"> • Take part (create art work) • Be the audience (review arts events) • Arts inspirations (research arts heroes/heroines) • Share a skill • Arts Leadership (Arts Award Silver and Gold) 	Overarching Arts Award Assessment: Criteria: Young people must demonstrate how they have developed their: <ul style="list-style-type: none"> ✓ Art from knowledge and understanding ✓ Creativity ✓ Planning and Review (Arts Award Silver and Gold) ✓ Communication

These learning modules provided an inspiring context to contemporary and conceptual art. Incorporating a variety of media, from photography to sculpture and bookmaking, learners participated in practical sessions at the Youth Offending Service as well as visits to the John Hansard Gallery exhibitions the modules were based on.

In addition to the data collected (which included sessions observations, Artist-Educator reflective logs), other documents had been collated, (including letters of support and programme presentations by one of the Artist-Educators) which were created as a result of visits to the programme by Southampton City Councillors on the 11th January 2013 and Youth Magistrates from North Hampshire on the 15th February 2013. This additional documentary ephemera, highlights how innovative and important this programme has been viewed both locally and regionally, as well as within the Southampton Youth Offending Service and at national level, through the Ministry of Justice outlining the programme as part of their innovative approach to their offending behaviour programme (Ministry of Justice, November 2012, parag.4).

4.10 Ethical Issues: Theoretical Concerns in Practice

Integrity and authenticity is crucial to a researcher's consideration of ethics. Authenticity is the key to ethics and should not be purely considered as procedural compliance of rules and codes of conduct as outlined in research council frameworks, but they should enhance ethical procedures, rules and codes (MacFarlane, 2010). Being authentic ensures that ethical research practice is more genuinely considered as the researcher not only takes the various principles and practices into account but also their own sets of values and virtues (MacFarlane, 2010). Cohen, Manion and Morrison also agree with MacFarlane's viewpoint:

Procedural ethics are not enough and must be combined with ethical concerns of right and wrong, good and bad, alongside ethical principles and practices.

(Cohen et al., 2007, p 51)

Situated within my own experiences and training, working with young people who have offended, ethical considerations remained paramount throughout all stages of the research process. The very nature of the research that explores *the impact that a Gallery-supported Arts Award programme has on young people who have offended* through a biographical study potentially has numerous ethical implications, particularly when researching marginalized, excluded young people who have very complex lives. It was important that the research design was given due care and consideration, in order to ensure that participants were able to participate as fully as they could whilst ensuring

that no potential harm or risk would come to any involved, including the researcher (Cohen et al., 2007).

Before I discuss in more depth my ethical considerations when working with the research participants, it is important to note Josselson's (2007) argument of the need for an 'ethical attitude' in research (Josselson in Clandinin, 2007, p 538). This 'ethical attitude' was embedded throughout the research process as I was working with a vulnerable group of young people (who have offended) and those associated with the young people. This 'ethical attitude', Josselson tells us, has much to do with the 'researcher's responsibility in human relationships' (Josselson in Clandinin, 2007, p 538), because it:

...derives from the fact that the narrative researcher is in a dual role – in an intimate relationship with the participant (normally initiated by the researcher) and in a professionally responsible role in the scholarly community.

Interpersonal ethics demand responsibility to the dignity, privacy, and well-being of those who are studied, and these often conflict with the scholarly obligation to accuracy, authenticity and interpretation.

(Clandinin et al., 2007, p 538)

These conflicting responsibilities were considered in both my role as the arts professional and also researcher. Furthermore, the relationship established with the young people associated with both of these roles also raised issues regarding power relations, which I will discuss below.

4.10.1 Ethical Considerations – The Participants

The potential issue of power relations between the researcher and research participants is an on-going debate in social and educational research. Merrill and West (2009) tell us how the issue of power relations in interviews has been dealt with by other researchers:

Ann Oakley (1992) takes us into further, relational territory. She explains why as a feminist she did not adhere to the 'textbook code of ethics with regard to interviewing women...I did not regard it as reasonable to adopt a purely exploitative attitude to interviewees as a source of data' (1992: 48). (Her original

1979 study looked at motherhood.) Instead of keeping a distance and being objective, in a traditional sense, she began to see the women as her friends and answered any questions that they asked her. Breaking down conventional researched and researcher boundaries and seeking to build more equal partnerships, is one kind of ethical practice.

(Merrill and West, 2009, p 173)

Whilst this practice poses questions about objectivity and potential bias of the research, it illustrates how the facilitation of a more equal relationship between the participants and researcher, can help to enhance the research process (and potentially bring about more insight as participants feel more relaxed with the interviewee and interview process). In the context of my relationship with the participants and more specifically, the young people, having known me from the outset in a professional capacity, proved to be beneficial to the research. Being interviewed by someone familiar, they know, trust and feel comfortable with in a safe, public environment, created interviews that were less formal (and potentially restrictive) yet still remained focused and safe. When considering the complex situations for some of the young people in the youth justice system, this is paramount. This consideration also included the dissemination of interview transcripts and the dissemination of research in adherence to Copyright Law, which includes the fair use of information in research study (UK Copyright Service, 2000: 2015).

4.10.2 Ethical Considerations – The Methods

Ethical considerations were an integral part of deciding which data collection methods would be most appropriate. When discussing Auto/Biographical research data collection methods such as interviews, Brian Roberts points out that:

The recollection of past events is inextricably connected with people's current life and its place in the group and wider surroundings. The oral historian's intervention can raise difficulties for the interviewee and ethical dilemmas for the researcher.

(Roberts, 2002, p 104)

As a result of this issue, the methods of data collection (such as participant interviews) were carefully considered. When planning interviews with young people who have offended, it was imperative that I was sensitive to the issue of power relations in order to develop a sense of trust with participants. As James (2013, p 4) notes in her research with young offenders, it was important to distinguish the interview from that of a 'formal police interview'. Whilst wanting to enable participants to speak more freely about their experiences of gallery-supported Arts Award programmes, through semi-structured interviews, a degree of focus for the interviews had to be maintained particularly as there was also a potential risk that some of the young people may divulge sensitive information about serious personal issues and/or current criminal activity. Although the issue of divulging sensitive information was discussed prior to each interview as part of the interview process, more needed to be done to prevent this. Adapting and incorporating into the interview schedules the typology discussed in Chapter 3, maintained a clearer focus for discussion. After trialing the interview schedule and typology in a pilot project I was confident that I had adapted an appropriate approach for this particular study. Facilitating personal reflection in a creative yet focused way, proved to be a pleasurable, and to an extent, a cathartic experience (McAdams et al., 2001) especially for young people as they were able to talk about how a gallery-supported Arts Award programme had impacted on them and their lives.

Alongside participant interviews, the second strand of the research (26th October 2012 – 26th July 2013) included observation of five Arts Award sessions at the Youth Offending Team premises and John Hansard Gallery, alongside weekly reflective session reports completed by the Artist-Educators. The Youth Offending Service communicated ethical considerations regarding participant observation directly. The purpose and expectations of the research were included in the participant's information sheets, and identified in participant consent forms. Participants were repeatedly informed that I was observing the sessions. In order to best counteract any issues regarding participant behavioural change due to my presence as an observer, Artist-Educator's reflective journals/logs for each session were used for comparison and additional data.

Finally, the use of visual data that includes photographs and young people's portfolios in the research, poses other ethical considerations particularly with regards to anonymity

and confidentiality of the young people (some of whom at time of the research, may still be in the youth justice system). As Crow and Wiles (2008) note:

Visual methods do raise a number of methodological challenges however...As Victoria Alexander points out, the confidentiality of the subjects of photographs requires more of the researcher than that they just change the names...

(Crow and Wiles, 2008, p 1-2)

Here, the main ethical concern is to what extent the researcher can use this material some of which may contain an element of auto/biography (such as participants' work in their portfolios) and the photographs of participants whilst participating in sessions and /or creating art works for example. As with the research interviews, prior informed consent for the use of visual data was gained from both the young people and parents/guardians (where appropriate). In addition to this (and in adherence to Youth Justice Board procedure) images identifying participants currently in the Youth Justice System were not used for illustration in the thesis or any part of the project reporting and dissemination. As an additional safeguarding procedure, images directly depicting all other participants (including adults those no longer within the Youth Justice System) used for illustrative purposes were blurred using photographic digital software. These ethical employed here in terms of using visual data is based on best practice in both academic research, education and in the field of gallery education. Both of these research and education fields have confronted complex ethical dilemma when working with children, young people and visual art. For example, the National Association of Gallery Education (engage) clearly states:

Make sure you have written consent for any photographs/images taken of the young people for documentation or within artwork from the participants and their parents/guardians. Be clear about how you will use these, (there are restrictions on using photographs regardless of consent for some young people, e.g. young people in local authority care). Check with relevant agencies. It may not be appropriate to take images or use publicity identifying individuals.

(engage, 2008, p 23)

An added layer of ethical oversight was provided through working in partnership with the Youth Offending Service and Youth Offending Service Workers who supported the

young people who have participated in the research at all times, ensured that there were no issues regarding photographic consent, confidentiality and anonymity.

In accordance with the Data Protection Act (1998), all data was stored on a password-protected computer, which was changed on a regular basis. The interview, reflective journals and session observation data were organized around the adapted Dillon (2005) typology, analysed using thematic analysis, and carefully coded which protected participants' anonymity. Visual data was stored, organized and analysed using the same process. Images used for illustration purposes have been carefully chosen within participant consent and guidelines of the Youth Offending Service. Where photo-elucidation was used during the interviews in order to trigger memory and reflection (Collier, 1967), images only contained depictions of participants, the artists, young people and youth offending service workers they knew working on the Arts Award programme they were asked to talk about. These images were for their viewing only as part of the interview schedule.

4.10.3 Ethical Considerations – The Projects

Following guidance from ethical protocols, and codes of practice, two ethics proposal applications were made to the Research Governance Office (RGO) at the University of Southampton - Strand 1 ethics application approval reference SSEGM-22 on the 20th January 2012 and Strand 2 ethics application approval reference number 4047 on the 29th September 2012. These applications were written from the perspective of a researcher/gallery educator with a duty of care and were guided by codes of practice from the British Sociological Association (BSA) and British Educational Research Association (BERA, 2011) made to the RGO because the research had two strands of investigation. The first strand involved participants who had been working with the Arts Award since 2007 and the second strand, (supported by the Winchester School of Art Research Centre for Global Design, Media and Futures), involved participants relatively new to the Arts Award working on a weekly programme with the John Hansard Gallery at the local Youth Offending Service over nine months (26th October 2012 – 26th July 2013).

This longer-term comparative approach poses other ethical questions, particularly when working with participants over a longer period of time. The extent to which researchers

could potentially be intervening in the lives of research participants will always be a predicament and one which must be considered, balanced between the researchers own judgment (values and virtues) and official research protocols and codes (Edwards, 2012).

Whilst there are no definitive protocols or answers to this issue, statutory obligations and laws such as the Data Protection Act (1998), the Human Rights Act (2000) and the Freedom of Information Act (2000) provide a firmer basis from which to consider how researchers work with participants in general as well as over a longer period of time. These Acts also inform organizational policies such as those aimed at safeguarding the protection of children, young people and vulnerable adults, of which the John Hansard Gallery has its own policy. From these laws and policies, participants' involvement in the research must be without risk (ensuring that the researcher when working with young people in particular follows child protection procedures and has an enhanced CRB check). Furthermore, participants must be on a voluntary and informed consent basis; assurance of anonymity as well as making sure all participants know that they are able to withdraw from the research at any time is paramount. Ensuring that all participants (which included the Artist-Educators and Youth Offending Team Workers) were constantly made aware of what the research was for and about and my role within the research process as well as with the participants, ethical considerations around power relations were carefully addressed. Throughout the research process I can claim with confidence that at no point during the research were any participants harmed and/or affected mentally or physically.

4.11 Analysis of the Data

Having developed and used the Dillon typology as a structural tool to collate the data, I use the typology to facilitate the analysis of the data, structured around the four themes/areas of the typology, *Buildings/Places*, *People/Bodies*, *Photograph/Artworks* and *Objects/Things*. Based on this typology, in order to bring the wider themes from the four areas, I used thematic analysis exploring all the written data gathered. Alongside this, the visual data (documentary photographs, artworks and portfolios) were closely aligned to the Dillon themes and analysed based on the techniques employed by Dyer (1982). These techniques are derived from semiology, which questions how images 'work in relation to a broader system of meanings' (Rose, 2012, p 105).

My choice of ‘thematic analysing’ is rooted within how I had identified emerging themes and patterns from previous Arts Award programmes (see Boyatzis, 1998). These themes became more prominent after reading the memoir of Brian Dillon (2005). As discussed earlier in the chapter, the structure of Dillon’s typology enabled me to consider not only how the data could be collated but also analysed in a coordinated way that also resonated well with the focus of my research. From this basis, Braun and Clarke (2006) describe how useful thematic analysis is in qualitative research, as:

...a method for identifying, analysing and reporting patterns (themes) within data. It minimally organises and describes your data set in (rich) detail. However, it often goes further than this, and interprets various aspects of the research topic. (Boyatzis, 1998 cited in Braun and Clarke, 2006, p 6)

Boyatzis, (1998, p 4-5), describes how thematic analysis can be used for a number of purposes, as:

1. A way of seeing.
2. A way of making sense out of seemingly unrelated material.
3. A way of analysing qualitative material.
4. A way of systematically observing a person, an interaction, a group situation, an organization or a culture.
5. A way of converting qualitative information into quantitative information.

As a multi-purpose technique, data examined and interpreted according to the range of themes that occur from the wide-ranging variety of data collated. Using the Dillon typology provided me a coherent sense of focus and themes with which to analyse the richness of data in a consistent way.

Closely aligned to the Dillon themes, the visual material (Arts Award portfolios, photographs and young people’s art works) were analysed using the techniques formalised by Dyer (1982). Based on the practices of semiotic analysis, Dyer’s approach offers a concise method for analysing visual data. Using a ‘checklist’ for exploring what signs of humans might symbolise (Dyer, 1982, p 104), I analysed the data exploring four specific areas of; ‘representation of bodies’, ‘representation of manner’, ‘representation of activity’ and ‘props and settings’. These four areas for analysed directly coincide with the overarching thematic analysis based on Dillon’s

themes of Buildings/Places, People/Bodies, Objects/Things, Photographs/Artworks. These were then considered within the context of the findings in my later discussion, which aligns Matarasso's (1997) six key and 50-point areas of impact with the Arts Award units/parts and assessment criteria (see Chapter 7, section 7.4, Table 7.1, for this analysis).

4.12 Conclusion

Throughout this chapter I have identified and justified the methodological position I have chosen to carry out the research. By outlining the research as a predominantly qualitative approach, I have addressed the main philosophical issues, which have affected both my positioning and situatedness as the researcher. Informed by literary traditions in auto/biography, I have identified Denzin's notion of epiphanies as a useful biographic tool for exploring impact and outlined how I have adapted and used a typology to collate and analyse the data based on the memoirs of art critic and writer, Brian Dillon (2005).

Identifying the data collection methods and process used, a description of the projects were outlined and how the research involved two strands, one being more longitudinal exploring the impact of the Summer Arts Colleges/Arts Award programmes on young people who have offended, since 2007, and the second, a medium, longer-term strand. This second strand aimed to provide a potential comparison of impact between the young people that the Gallery had supported since 2007 and those participating in a 'live' programme.

I identified how the participants were selected for both strands of the research. This also included my relationship as researcher and with participants. Ethical issues and considerations with regard to the participants, methods and projects were highlighted and discussed particularly in light of the nature of young people who have offended as participants. Finally, I have discussed and justified how I have analysed the data based on the Dillon typology within a wider framework of thematic analysis. This is closely aligned to the analysis of the visual data based on the techniques in the work of Dyer (1982). Through these frameworks and techniques the results were coded and brought together, in reference to Matarasso's (1997) six key and 50 point areas of impact and the Arts Award learning units/parts and assessment criteria (see Chapter 7, section 7.4).

Chapter 5: Research Strand 1 Findings: Young People who attended Gallery-supported Summer Arts Colleges 2007 – 2011

5.1 Introduction

For ease of dissemination, the findings from this study have been divided into two separate chapters, reflecting the different participants who took part in Strand 1, the intensive Summer Arts Colleges, and those for Strand 2, the weekly Arts Award Programme. In this first chapter, I present the research findings based on the biographical narrative interviews of three young people who had participated in the Summer Arts Colleges, as supported by the Gallery between 2007 and 2011 (see Appendix 6 for example interview transcript of one participant). All three young people attended the Summer Arts Colleges for the full duration of the programme. Due to funding cuts however, the lengths of these programmes were reduced from six to three weeks in 2010.

The findings from each young person are presented separately using the four Dillon themes or ritual actions (2005) of the programmes as rites of passages and start with a biographical vignette followed by interview data from the young people, Artist-Educators and Youth Offending Team Workers, that were analysed with respect to the Dillon (2005) framework that were used to structure the interviews, as discussed in the Methodology. These narratives are supported by and presented alongside some of the visual data collated both in relation to the documentation of the arts award programmes and other related ephemera including young peoples' portfolios, art works, and programme evaluation reports. As I have outlined in Chapter 4, alongside the thematic analysis of the narrative interview data, (Boyatzis, 1998), I employed methodological techniques derived from semiotics to analyse the visual data, (Dyer, 1982).

This chapter is followed by the second research strand findings chapter, which presents the narratives of young people who had participated in the weekly Arts Award Programme from 2012 to 2013 with the city youth offending service. Alongside interviews with the Artist-Educators and Youth Offending Service Workers, these narratives are supported by the journal entries from the Artist-Educator session

reflective logs and the session observations. In both cases, the evidence presented provides enlightening observations into the experience of young offenders of these programmes and their perceptions of their effectiveness, which are summarised at the end of each chapter.

5.2 Young Person 1, Jess, Female, Aged 17

In 2009 Jess first became known to the county youth offending team for “criminal damage and assault”. Due to the breakdown of Jess’s relationships with her Gypsy/Traveller family, she had spent a lot of time in different care homes. It was as a result of constantly moving that our interview (upon Jess’ request) took place in a supermarket café near the place of residence she was about to move out of that day. Jess reported that she had moved care homes eight times in the last seven months with two more moves scheduled in the next two weeks. As a result, Jess told me that she had always felt unable to progress with any formal college training that she had embarked on. This was because she never been given an opportunity to be at one fixed residence for a long enough period of time, for example, she said: “...I did sport and leisure for a year and then I moved and didn’t go back to it...”

After approximately one year with the county youth offending service, Jess was provided with an opportunity to take part in her first Summer Arts College in 2010. Jess, who was quite a quiet person, decided to take up this offer as she recalled liking art at school and she thought that, “it would give me something to do and keep me out of trouble for a couple of weeks.” Despite being initially apprehensive, “cos it’s something new”, from the outset, Jess was drawn to the photography part of the Summer Arts College. She told me that this was because it gave her choice “you could take pictures of what you wanted” and gave her an element of creative freedom. After participating in the 2010 Summer Arts College every day for five days a week over six weeks, Jess created work for a final celebration event and exhibition at the John Hansard Gallery and subsequently completed her first Bronze Art Award, (a Level 1 qualification).

Having had a positive experience of the Summer Arts College in 2010, Jess was motivated to attend the next one in 2011, which she attended regularly and excelled in

creatively even though by then it had been reduced to a three-week programme. Jess had initially hoped to be “doing the next level up” (Silver Arts Award) but due to delivery specifications (in that programmes were devised to support Bronze Art Award levels only) and time restrictions, this was not possible and instead she worked towards her second Bronze Art Award. Despite not being able to work towards a Silver Arts Award, Jess indicated that she “enjoyed it more”. This was largely due to the range of art forms on offer including photography, “because there was the photography and then the music, and doing loads of different things.” Once again, Jess was able to challenge herself and be creative which enabled her to gain her second Level 1 equivalent qualification.

5.2.1 Buildings/Places

During my interview with Jess, she reiterated how much time she had spent moving from different care homes. The transient nature of where she lived and the negative experience of being “in care” gave Jess a sense of instability. She attributed her “lack of motivation” and inability to complete the different college courses she had tried to engage with to this lack of a permanent home. This instability also influenced Jess’ subsequent career aspirations, which had been to join the army. Jess was attracted to the army because she liked sport and as an institution, it provided a structure and sense of belonging to a community and therefore offered her much desired stability. These factors made the army an appealing career option for Jess like many other young people who have offended. Unfortunately, her unstable home life and offending behaviour hindered this ambition.

Having experienced an unstable home life as a consequence of moving from care home to care home, Jess also expressed some unease associated with the levels of control and supervision she had experienced in the youth justice system (being considered as a ‘vulnerable juvenile’ and ‘young offender’). Thus, the experiences of being in a care home and supervised within the youth justice system and county youth offending team environment created an extra layer of anxiety for Jess. This was because Jess was constantly worried about making sure she was following her reparation conditions and knowing where she was going to be living next.

These institutionalised buildings/places that Jess was required to inhabit, (care home, youth offending service), contrasted with the very different self-contained space of the Summer Arts College at John Hansard Gallery and its location on the University main campus. Jess informed me how much she liked being at the Gallery and moreover, the surrounding university campus, with its sculpture trail, landscaped lawns, flowers, trees and running stream. The Gallery building interior, exterior, and university campus became the focal point for much of her photographic artwork on both Summer Arts Colleges, during which she took pictures of “people and plants” that surrounded her. People, nature and the everyday became a central theme of her photographic work; depicting landscapes, close up images of natural things and “that big thing outside of the Gallery. The big statue thing [Sentinel sculpture by John Edwards]” - see Figure 5.1.



Figure 5.1: Image of the John Edwards Sentinel sculpture (left) that was located outside the front of the John Hansard Gallery

When I had informed Jess that the sculpture was no longer outside the gallery due to weathering and disrepair, she was visibly disappointed and her body language conveyed a sense of loss. Jess had a strong positive association with the sculpture as a signifier of her work with the Gallery and as inspiration for some of the photographs she had taken as well as selected for inclusion in her Arts Award portfolio. It was evident that Jess had a deep attachment to the sculpture and surrounding environment, and its subsequent

removal affected her negatively. The sadness that Jess experienced on learning about the removal of the statue appears to be connected to the ephemeral nature of Jess's living conditions thus making her more vulnerable than most to the loss of a place that she had assumed was permanent.

Within these spatial contexts, during 2011, when the group worked with a music artist-educator, Jess created lyrics for a song that enabled her to represent herself and the different experiences she had with buildings and places - see Figure 5.2. *Caravan* was a type of building/place Jess could identify herself with "cos caravan's travel, and all my life like, I've travelled. In a way that sort of represents me sort of thing." Through the metaphor of a 'caravan', Jess was also able to talk about her Gypsy/Traveller heritage whilst being able to highlight her current unstable situation residing in different care homes.

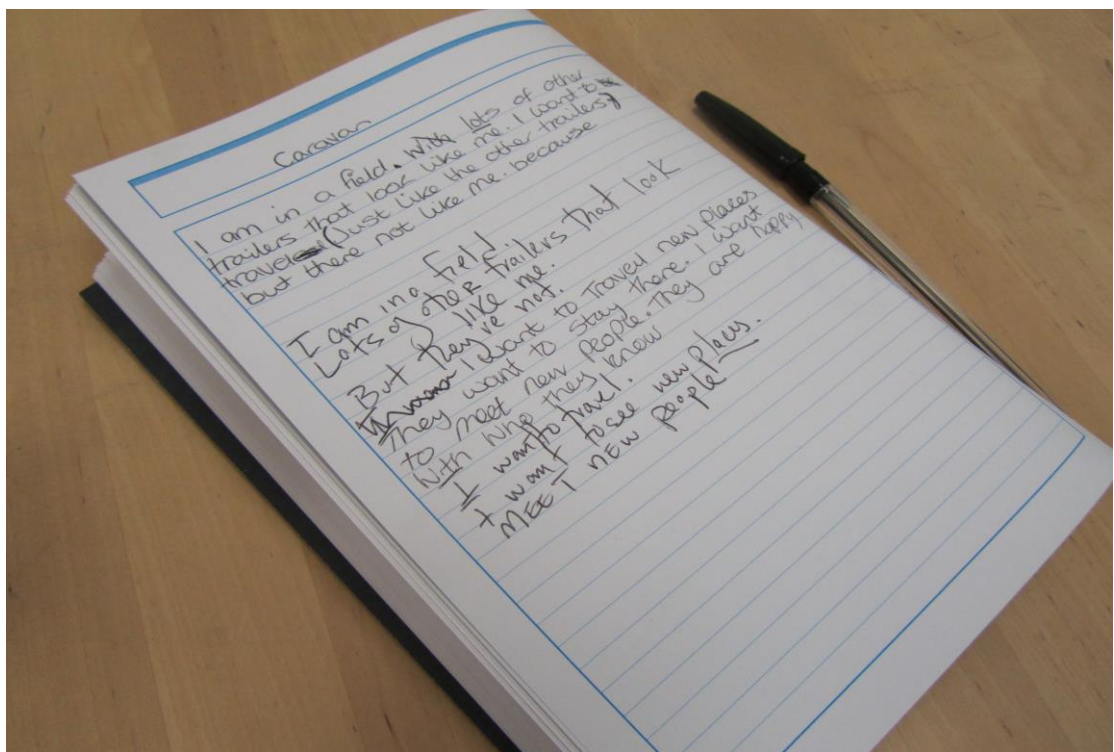


Figure 5.2: Jess' Caravan Poem

Caravan

I am in field with lots of other trailers that look like me. I want to travel (like other trailers) but there not like me because

I am in a field

Lots of other trailers that look like me.

But they're not

I want to travel new places.

They want to stay there. I want to meet new people. They are happy with who they know.

I want to travel.

I want to see new places.

Meet new people.

Although 'Caravan' symbolised the strong feeling of connection Jess had with her Gypsy/Traveller heritage, it also represented the breakdown she had experienced with her family and the distance she felt from her social and cultural connections as a consequence of having been removed from her home environment and put into care in her early teens. This disassociation from her family also represented for Jess an underlying need to move from the negative associations of care homes and the youth justice service, to become more of the person she felt that she wanted to be, to experience new things, places and "meet new people." The Summer Arts College programme provided Jess with those new opportunities and space in which she could apply her creative skills.

Furthermore, Jess confirmed how the location of the summer arts colleges, at the Gallery on the University campus (with some sessions held at other arts venues in the county), offered her respite from her normal living conditions - a brief opportunity to get out of the care home and youth offending service environments. Jess also liked the way in which it took her away from negative, external influences that were partly associated with her relationships in particular places and locations. As she noted:

...you go out looking for something to do and end up getting in trouble...you just hang around with loads of people and they're getting in trouble as well then you sort of join in just for the lack of...its boredom.

Jess's lyrics for 'Caravan', confirmed for her how as a result of the Summer Arts Colleges, she was able to shift and adapt a new persona (for example, as a student and an artist), see new places and meet new people. The Summer Arts Colleges had not only offered Jess a new physical place but had provided her with a new psychological perspective giving her a sense that she had been transformed emotionally. These new experiences and locations provided Jess with inspiration for her creative work and opportunities for reflection about the more restrictive buildings and places (and relationships) she was familiar with.

5.2.2 Bodies/People

Throughout most of my interview with Jess, she reflected on the lack of personal connections she had both in terms of relationships with her family and opportunities to form relationships with others. This was exacerbated by constantly moving from one care or foster home to another. In addition, Jess admitted that some of her friends only "got me into trouble". These friends, and being "bored", were a contributing factor to her offending behaviour of criminal damage and assault. As reflected in Jess' song lyrics Caravan, she was keen to 'meet new people' and experience new things. The Summer Arts College programmes provided those opportunities which not only kept her focused and "...out of trouble for a couple of weeks" but also enabled her to form new relationships with other people.

Jess was initially apprehensive about participating in the Summer Arts College programme because she was only fifteen. However, she overcame her initial apprehension and enjoyed her experiences, particularly in 2011. Jess indicated that this was as a result of differences in the group dynamics, "people were actually wanting to get on with it" and her own maturity, "because last year [2011], I had obviously grown up a bit so I was taking it a bit more seriously I suppose." By that year, Jess not only was able to draw upon the positive experiences she had gained previously but had matured and had a greater sense of responsibility. It was evident that Jess's first experience of the Summer Arts College in 2010 was a motivator for her to participate in the programme again and, develop further by wanting to "work towards the next level up" – a Silver Arts Award and work more on her favourite element of the programme – photography. Even though this did not come to fruition, as discussed above, she became an informal ambassador for the programme. As one of the oldest participants in

the group during 2011, Jess's maturity enabled her to become somewhat of a role model for others such as setting an example of behaviour in terms of her general conduct, working with others and her positive attitude to her work. This was reflected particularly in how she shared her skills with others - showing peers how to use Digital Single Lens Reflex (DSLR) and 35mm cameras as well as how to set up camera lighting – one of the core parts of the Bronze Art Award. Working with others was an integral part of Jess's positive experience of the programme. This included working alongside peers and arts programme support workers and Artist-Educators as part of her creative practice – some featured in her photographic work or she demonstrated to others in the group, 'how to put the [photographic studio lamp] up properly.' Similarly, Jess worked closely with youth offending team workers who were encouraged to not only support young people on the programme but also actively engage in it as participants themselves. As a result, Jess worked with youth offending service workers on various aspects of her artwork noting:

...you see them [youth offending service workers] from a different point of view, 'cos obviously when they are not at work you see the more fun side of them than the serious side.

Working collaboratively alongside the youth offending service workers, meant that she was able to form more positive relationships with those she considered in positions of authority. During the programme, Jess felt confident enough to share her ideas and personal experiences with others she did not previously know (for example, other young people, artist-educators), or whom she knew in a much more restrictive context (for example, a youth offending service worker within the daily programme of reparation whilst being supervised). These personal experiences were ultimately represented in her artwork.

5.2.3 Photographs/Artworks

Whilst there were a variety of different art forms on offer during both Summer Arts Colleges, (including drawing, music, metalwork, graphic design) Jess particularly enjoyed the "photography side of it." This was because it gave an element of choice, in that "you could take pictures of what you want" and offered her opportunities to contribute as an individual, despite the group working towards the same brief "no one

ever had the same picture.” As noted in my interview with the lead programme artist-educator, photography enables young people to “take control” and be “responsible for choices and the decisions they make”. Having control over the camera and images she wanted to take meant a lot to Jess. It was something she could take the lead on and ownership of when Jess, as acknowledged by Kirsty, the lead Artist-Educator, like many other participants on the programme had little control over her own life:

And they learn that actually having control of the camera means that they are in control of the images and they probably don't have a lot of control over much else in their life.

Photography also complemented Jess' work with other art forms and was used as a medium for evidencing her participation in the Summer Arts College programme, which she added into her Arts Award portfolio. Through the medium of photography, Jess took pictures of “people and plants” on the University campus near the Gallery and lecture rooms. In the 2011, Jess excelled in her photography work which she incorporated alongside the music she had written and made with the local youth music organisation. Beginning by working with a musician/rapper writing lyrics for her first piece, ‘Caravan’, Jess was then inspired to create a final piece of music personal to her, titled ‘Serendipity’, which she made into a CD. Utilising her skills in photography she created a cover for the final CD case - see Figure 5.3.

In both Summer Arts Colleges, Jess learned many different techniques and practices in photography. She created collages, photomontages, whilst learning how to get the best images from the cameras she used incorporating macro and micro shots. Through these techniques Jess took close-up images of man-made and natural objects within the surrounding University campus and Gallery environment, which she noted may otherwise be “overlooked” - see Figure 5.4. As an artist, Jess was able to identify the aesthetic in the everyday, and in doing so, she was also able to represent herself as a young person that is “overlooked”. These pictures resulted in abstract images of shapes, lines, textures and colours she had created as a confident, emerging artist. This confident expression of self that Jess was able to develop, was due to the Arts college environment and ethos as highlighted by the lead Artist-Educator:

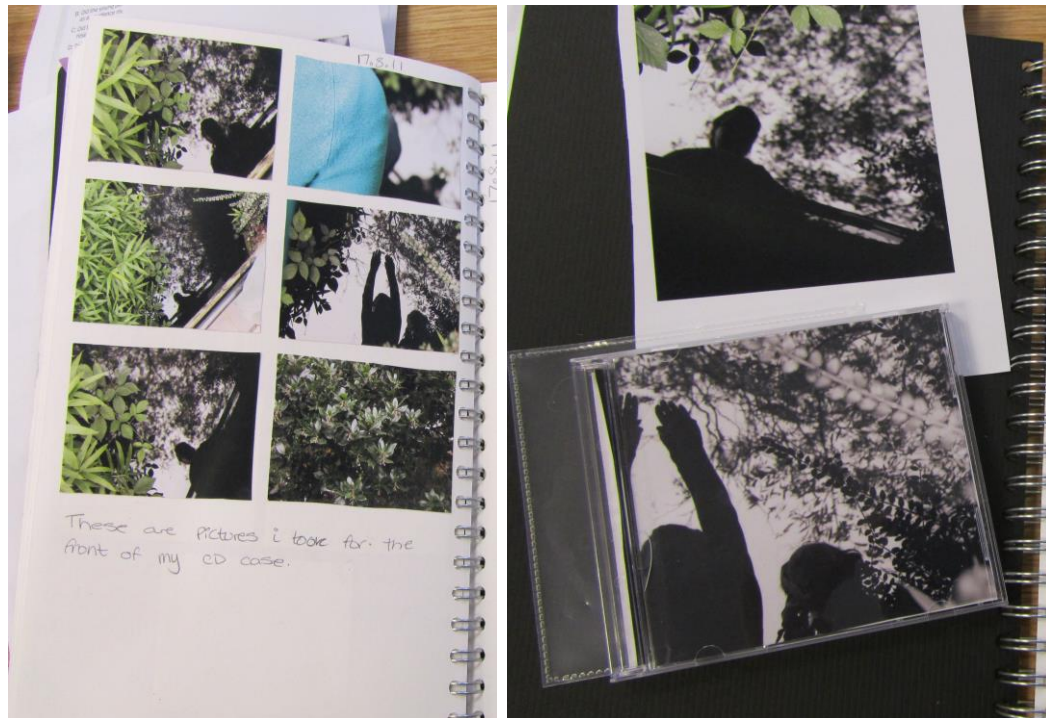


Figure 5.3: Images of Jess's CD cover from test shots (left) to the final cover (right)

I think if you look at some of the really exciting abstract work that they've made in the past, and you look at the different things that they've chosen to focus on in terms of how they wanted to have their work represent them...because they see it as something that for once is a positive thing about them, it's not a negative, they're not in trouble, they're not you know, they're here because they've chosen to be here...

Being able to express herself through art and photography, Jess could explore her identity in a creative and positive way. As Jess had explained, most of her photographic work was largely influenced and inspired by the university campus and surrounding environment, including the John Hansard Gallery. Inside the John Hansard Gallery, Jess used her photography skills to take installation photographs of the Gallery exhibitions. Installation photographs of exhibitions are widely used not only for general documentation purposes, but also as images for exhibition catalogues. This is a highly skilled task and the purpose of this activity was to demonstrate the importance of professional photography in galleries. By taking part in this activity, Jess further developed her photographic skills and was able to incorporate these photographs as part of her exhibition reviews for Part B of the Bronze Art Award - see Figure 5.5.

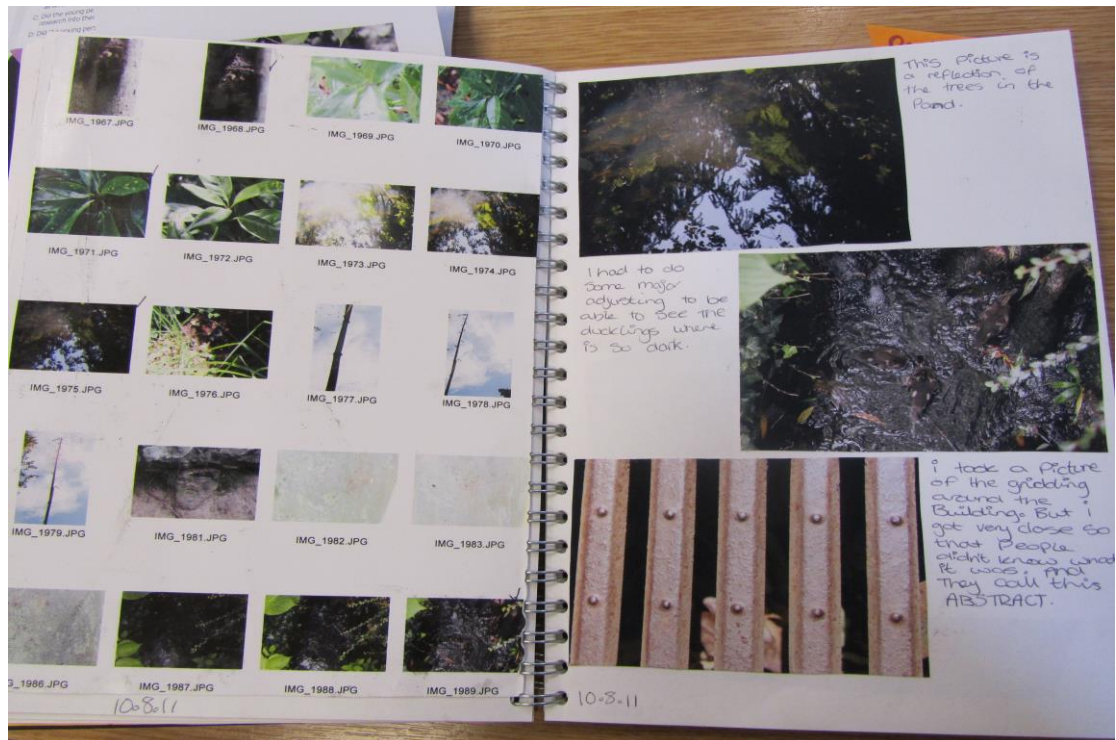


Figure 5.4: Thumbnail and postcard images from Jess' Arts Award portfolio work showcasing her use of macro and micro photographic techniques

In her 2011 portfolio - see Figure 5.5, Jess focused on the Jane and Louise Wilson exhibition (16 July – 10 September 2011), of newly commissioned photographic work investigating the 1986 Chernobyl nuclear disaster. Whilst reflecting on this exhibition, Jess recalled how “you had to find the white stick [yard stick] in the picture.” The ‘recurring motif’ of the yardstick, Jane and Louise Wilson used in their work, represented the element of human (and artist) intervention in spaces of decay now devoid of human interaction. In turn, they became a focal point for Jess in her own photography as it symbolised, for her, the relationships she had between buildings, places and people. When reflecting during the interview, Jess was intrigued by this and remembered how the “white stick” [yard stick] although visible, was often difficult to find and in amongst the large-scale photographs of ruined building interiors that remain from the Chernobyl disaster.

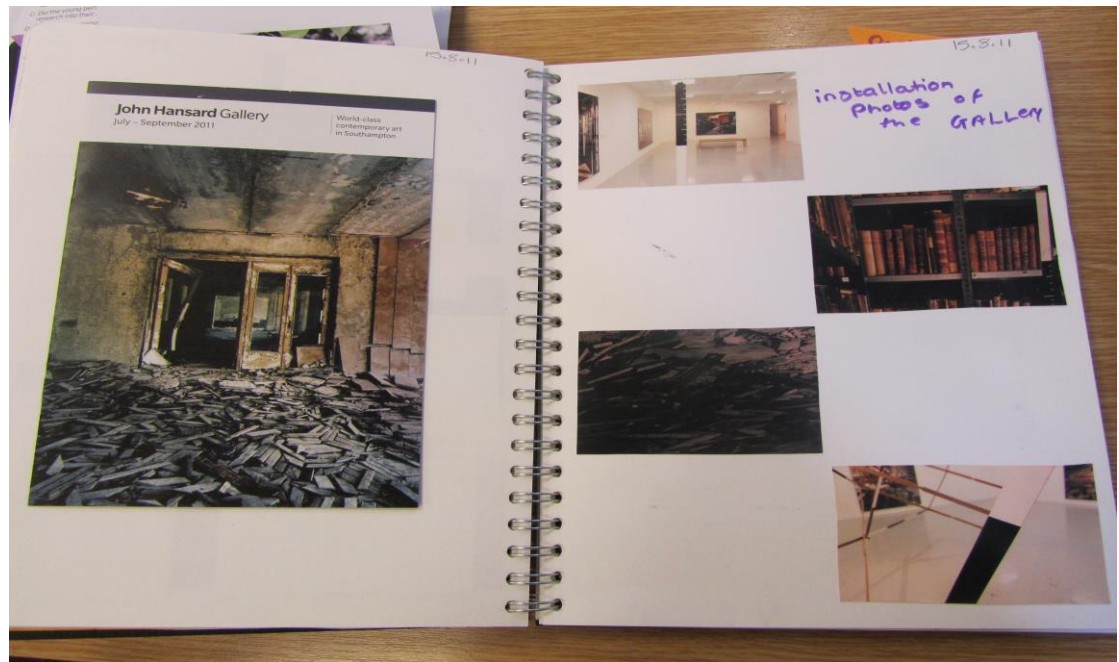


Figure 5.5: Image: right, a selection of Jess' installation photographs of the Jane and Louise exhibition

In addition to creating exhibition installation photographs, Jess reflected on how in the 2011 Summer Arts College, she created a montage from a photograph she had taken which she further enhanced with drawings - see Figure 5.6. This montage was a very personal creation for Jess as it depicted "everything that I like" from the trainers she preferred, to the television programmes she enjoyed watching. As with all of Jess's photography/art work, she recalled how she had taken her time to get the right image and create the artwork she had envisioned.

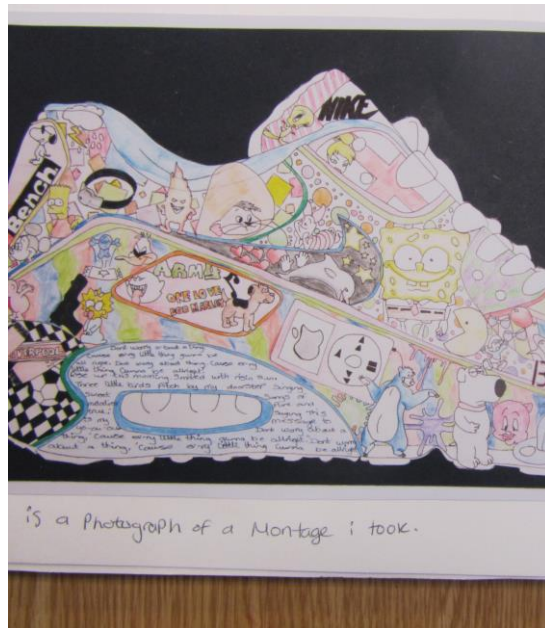


Figure 5.6: Image from part of Jess' personalised montage

Jess' dedication and patience to create the right image was important to her development and progression in the Summer Arts Colleges and reflects her increased positive sense of self and confidence as an artist. Jess talked positively about the close-up camera shots she had taken around the Gallery and university campus - see Figure 5.7. Jess fondly remembered how she had used the John Edwards Sentinel sculpture to create an interesting perspective image of one of the youth offending service workers. Jess acknowledged that this image had taken time to get right as "...I had to get away from the blue lines. Had to try not to get the blue lines in it." Although a photograph is instantaneous, the preparation in getting the right photographic shot or angle, takes time, focus and concentration.

Alongside this image incorporating the John Edwards sculpture, Jess indicated how much time she spent on her photographic work taking close-up images, which she enjoyed. Whilst working at a local youth music arts organisation as part of the programme, Jess utilised this skill and learnt how to take photographs of live performances as musicians from the organisation played on stage in front of the group - see Figure 5.8.



Figure 5.7: Images of work in Jess' Arts Award portfolio, (top) incorporating the John Edwards sculpture and (bottom) close-up of a "mouldy apple" [Medlar] on the ground, both outside of the John Hansard Gallery

The combination of photography and music in the Summer Arts College really inspired Jess to create artwork "she was most proud of". The Serendipity music CD and accompanying CD cover she made in the 2011 provided Jess with an opportunity to represent herself from the safety of behind a camera lens and in a different environment. Through the mask of a camera lens, Jess could present a new, positive self - as an artist. As a result of this artistic confidence, Jess was "proud" not only of the artworks that required a high level of skill to create but also her dedication.

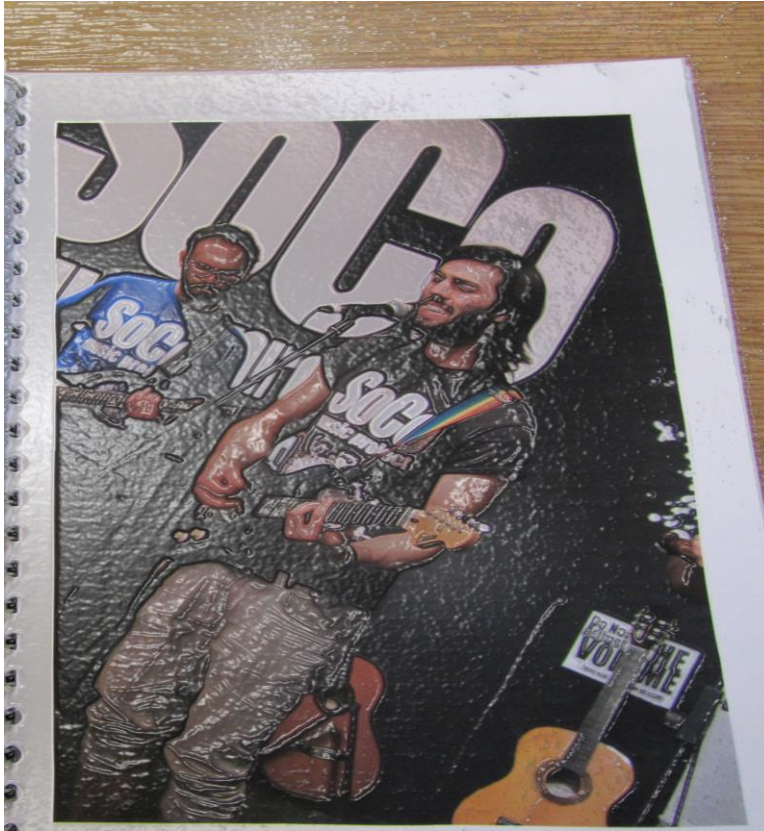


Figure 5.8: Example image of a performance photograph taken by Jess

5.2.4 Objects/Things

As a result of her situation, Jess had few personal possessions. Constantly moving and with limited income, meant that at the time of our interview, Jess described to me how she had managed to pack quickly for her move that day putting together all of her belongings in one large black plastic bag. Jess liked to wear comfortable yet branded sports clothing with minimal accessories. During the course of our interview however, I was surprised to note that Jess was wearing the silver ring she had made during the 2011 Summer Arts College. When I asked Jess about this she told me “I always wear it...I feel naked without it.” As a “sporty person” who preferred to wear sports clothing and had never worn much jewellery, it was evident how significant this ring was to Jess, as an integral part of herself - see Figure 5.9.

Jess confirmed that the ring she had made was one of her favourite things and was a treasured personal possession. It was an important reminder of her creative capabilities and the time participating in the Summer Arts Colleges that she could wear and keep

with her at all times. This silver ring is not just a physical token of the programme and the creativity that Jess had acquired but more importantly it symbolises the effect that the programme had on Jess's sense of self.

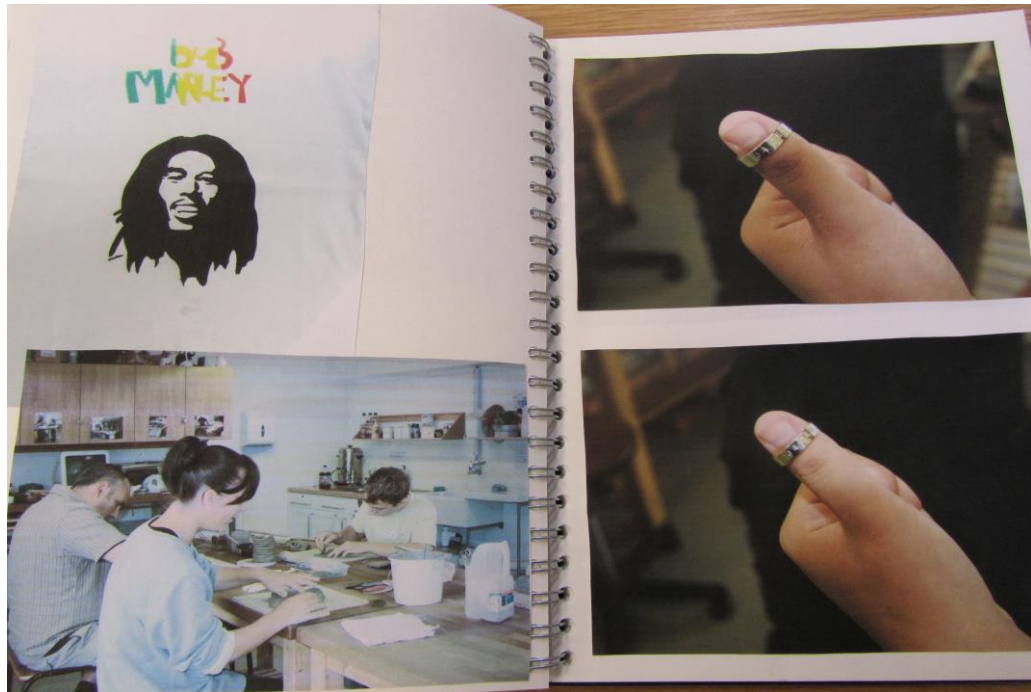


Figure 5.9: Image above: (left) group making their silver jewellery, (right) Jess' completed silver ring

Their [the participants'] objects are markers of their interest levels in what they are doing, but also an indication of what's important to them...

John, Summer Arts College key skills tutor and artist-educator

When I asked Jess about the Arts Award portfolios from the Summer Arts Colleges, she acknowledged that she did not have these, however she was eager for me to send her copies of her portfolio from the 2011 Summer Arts College. Despite this, Jess told me that she still had her Bronze Art Award certificates, which she kept "...in the envelop they came in." Both the silver ring and the certificates were not only personal reminders of Jess' participation in the Summer Arts Colleges, but also symbols of a time when Jess 'travelled to new places', 'met new people' and experienced "new things". Jess used these objects of her achievement to reflect on her experiences of a time when she began to build confidence in herself and her capabilities.

5.3 Young Person 2, Dan, Male, Aged 16

Since the age of one, Dan had been living with his paternal grandmother. Dan had a family history of crime and both of his parents were known drug users, who had spent time in and out of prison. Reflecting on this, Dan acknowledged that there was some link between his offending and his fragmented relationship with his parents, “um, deep down I think my parents have affected...well, I know they’ve affected me in some way...” Dan maintained a largely positive outlook about his life despite his family experience, as he went on to conclude “...but I don’t think that they [his parents] do anymore. I just learned to get on with it.” Dan’s grandmother has been a continuous supportive influence in his life and played a significant part encouraging him to develop his education, as she had not been provided with those opportunities when she was in her teenage years. For Dan, the positive support of his grandmother was a big motivator:

I mean she’s obviously going to want the best for me and I don’t want to let her down because she’s put up with me for fifteen years of her life for me, so I don’t want her to feel like it was all a waste...

Dan had a strong sense of loyalty to his grandmother as a significant other in his life and felt a sense of responsibility towards her being the only male presence in the household. At the time of interview, Dan had been a repeat offender but his more recent charges of assault, had made him think more about his offending behaviour, as it could have resulted in a minimum two-year custodial sentence. As he reflected:

...for the past few years that I’ve been in and out of court and cells and all that. I can’t be dealing with the cells and things like that. Especially the cells. I know I wouldn’t be able to handle, well, I know I wouldn’t be able to go to prison like A [name of a young offenders’ prison] or anywhere like that cos it would just make me worse...

Dan first became known to the county youth offending service in 2009 at the age of thirteen on charges of racist abuse and criminal damage:

I remember I think a shop owner barred me for something I can’t even remember, and I had a go at him, so he tried getting me done for racism and took me to court for criminal damage...

As a consequence, Dan was put on a reparation order:

Well, I tried to make up for...for any offence, the order you get is to try to make up for it. This was to try to help me work towards better things.

Part of this reparation process put Dan in contact with the county Youth Offending Team Youth Arts Coordinator and the Arts Award. Having always had an interest in art and on the basis of his good behaviour at school, this one day a week mentoring provided Dan with an opportunity to take part in different art forms including dance and music.

It was through his experience of arts mentoring with the county Youth Offending Team that brought Dan to the Summer Arts College in 2010. Since that time, Dan successfully gained a Bronze and a Silver Arts Award. In the 2011 Summer Arts College, Dan was asked to perform as a freestyle rapper/musician when the group visited a local youth music organization to learn about filmmaking and how to take photographs of musicians performing on stage. This experience enabled Dan to subsequently volunteer to talk about his participation on the Summer Arts College and working towards the Arts Award. These positive opportunities were significant in enabling him to further his interest in art at college, focusing on "...music production, media production, media studies and art." Having taken part in the Arts Award and being able to do something he enjoyed, gave Dan more confidence:

...I enjoyed what I was doing, it was making me feel better about myself. So that gave me more confidence to push on...

At the time of our interview, Dan reported how the Summer Arts College subsequently had an effect on his re-engagement with school, and as a result, he was able to achieve good GCSE results.

5.3.1 Buildings/Places

Alongside family issues, which Dan recognised as a contributing factor to his offending behaviour, Dan also noted how his local environment had played a part in how he had grown up with crime:

With nothing else to do I never, round my area I didn't really know anyone when I was young and I only knew people at school and I wasn't really allowed far from my house so there wasn't really much I could do so I used to go round robbing. Well I think it just started off from nicking sweets from a shop...

This sense of isolation, boredom and containment at home, generated in Dan a need for some “excitement” which he admitted he got from offending. Creating his own excitement through acts of criminal behaviour (for example, stealing in shops, vandalism) in buildings and places which otherwise for him lacked stimulus in some way also generated a degree of escapism. However, this sense of excitement and freedom for Dan only put him in even more confined, negative buildings and places including police station cells and having to wear the tags of the surveillance programmes. This physical confinement manifested an emotional confinement in Dan, constraining the development of his sense of self through a lack of “self-confidence and anxiety.”

In contrast to Dan's openly negative relationship with the buildings/places related to home and encounters with the law, the Arts Award and Summer Arts College programme extended Dan's experience of different, more inspiring buildings and places. This included the Gallery and its location on the University's main campus grounds - see Figure 5.10. Dan told me that he had really enjoyed being on the University grounds: “Yeah I enjoyed it being out in the sun, all the flowers, you got a river and just being open, taking pictures, it's nice.” These open physical spaces provided Dan with the freedom to explore his feelings and the emotional space this created meant he could be reflective about his situation.

Before his arts mentoring Dan had never visited a gallery before. Dan's first visit to his local contemporary art gallery during the Summer Arts College was a “weird” and “intriguing” experience:

Some of the art is, I find a bit weird, but when you ask me to describe the pictures, I just look at, whatever the artist is, I look at all their work and I'm thinking what point are they trying to get across with this? And then I understand it, but first glance, every time I come to the Gallery I'm like, 'that's weird! That's weird!'



Figure 5.10: Left: Image above of John Hansard Gallery and part of the surrounding university campus. Right: Image above of Dan working with another young person on the 2010 Summer Arts College taking a close-up photograph of a ladybird

His experience of a contemporary art gallery and exhibition was different. Not only was it different from more historical, museum like galleries in terms of the building (which used to be a research laboratory), but also because it exhibited contemporary visual art that is largely conceptual in genre rather than traditional forms of arts such as painting or drawing. During my interview with John, the programme key skills tutor and Artist-Educator, the different environment of the Gallery was recognised as a contributing factor for engagement:

...the Gallery's quite an alternative place for most people because it's different from mainstream perceptions of a gallery because it's not cold, got old paintings and stone marble sculptures – it's something contemporary...and it's a different way of viewing things, all these things affect it I think...

This difference and unfamiliarity (weirdness) instilled a sense of intrigue and curiosity, which stimulated Dan. Both the Gallery and University campus were sources of inspiration and focus for his photography, film and painting. As a result of these more relaxed places, Dan felt more at ease and able to work alongside other young people including those with whom he admitted that he had personal issues with outside of the Summer Arts College environment. This was illustrated during a collaborative photographic task that he successfully carried out with another participant he hadn't previously been able to get on with (see Figure 5.10).

These different environments offered Dan new experiences, one of which he recalled when the group visited and worked in the Southampton Solent University photography

dark rooms, where they created photograms from negatives, using natural (he recalled using “feathers”) and everyday materials (“keys”):

Yeah, I’ve only ever seen that in the movies isn’t it? Like I’ll put this little bit and hang it up [film developing] and I know it’s properly done.

For Dan, being able to access this new type of building and moreover, place (a photography dark room), was “weird” and a revelation about how they are used to create types of images he had never created before. The development of his skills also legitimised his access to new buildings and places that therefore increased his interest in and self-development as an artist.

After taking part as an ambassador in the 2011 Summer Arts College, Dan reconnected with the County Youth Offending Service Youth Arts Coordinator and the Gallery. As an outcome of this reconnection, he started working towards his Gold Arts Award. Inspired by the work of contemporary realist painter, George Shaw, Buildings/Places became a significant theme again for his artwork. Using similar techniques to Shaw, Dan had photographed areas near where he lived in order to create realist trace drawings and paintings on linen. Through this process, Dan created prints and paintings of his local area where there was a building site and graffiti - Figure 5.11:

I was trying to go with the George Shaw style of urban and things like that, I was just having a go at taking a photograph of a building site round the back of my house. It’s alright, what better to take than that?

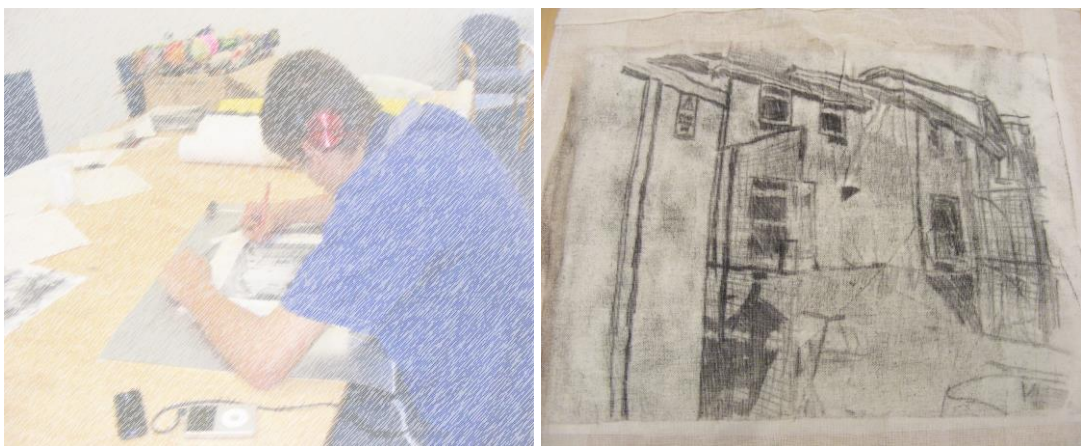


Figure 5.11: Left: Image of Dan working on his trace prints from the photographs he had taken of a building site. Right: final image of the print on to linen of the building site

Transforming an image he had taken of a building site from his local area, into an artwork, Dan acknowledged that it seemed to make things look better:

From someone who doesn't know it's that [a building site] it might take them a while to focus in but that's what art isn't it? Once you focus in you like it more. That's what I think.

Dan's developing creativity enabled him to explore his local area and consider it through an artistic lens, bringing to light the interesting in the everyday. In his art practice, Dan transformed how he experienced and perceived his home environments buildings and places as he sought to re-represent the otherwise disregarded or unsightly places of urban life by turning them into his own artworks. Similar to Jess, Dan used his artistic skills to bring to light the 'overlooked' or hidden, non-places of everyday life for creative purposes that demonstrated his confidence as an artist.

5.3.2 Bodies/People

During Dan's art mentoring with the county youth offending team Youth Arts Coordinator, he participated in a wide range of arts based activities which included visits to galleries; "I know we done day trips, so I know we went out to Tate Modern or Tate [Britain], I can't remember which one but I know we went to an art gallery in London so it was good." Dan enjoyed the mentoring with the Youth Arts Coordinator and respected her opinion. When she asked Dan whether he would like to participate in the 2010 Summer Arts College, Dan was happy to take this opportunity as he has always had an interest in art.

One of Dan's favourite things about being on the Summer Arts Colleges was "meeting new people." This was an important component for Dan, as he felt supported by these people within the Summer Arts College environment. This included working with other young people in the group. Despite admitting that "...I knew one of them in the group and I've got a problem with them but apart from that" he confirmed that both young people were able to put their differences aside and work together (see Figure 5.10). For Dan, the Summer Arts College provided a better opportunity for social and self-development than:

...being out on the street and causing trouble, that's what I think, 'cos instead, doing photography and learning new things, that's what I would have been doing, just doing anything important with my time, so that's what I liked about it.

Working alongside new people such as the programme Artist-Educators, was also something that Dan found highly positive about the Summer Arts College. Dan fondly considered the Artist-Educators as “more eccentric and outgoing”. He also noted how many of the young people got on “really well” with the lead programme Artist-Educator in particular. Dan believed this was because “...she's quite caring and arty and, I don't know, it's a weird mix that goes together.” Working on the programme and developing positive relationships with new people was a novel experience for Dan. It collectively encouraged everyone and therefore provided him as an individual, with a sense of freedom and control over the work he wanted to create. He found this enjoyable and motivating “...I enjoyed what I was doing; it was making me feel better in myself. So that gave me more confidence to push on and I just like learning things really.” This confidence was also manifested in the development of his relationships at home and with his family that further motivated Dan to pursue his interest in art and learning.

When Dan completed the 2010 Summer Arts College and successfully gained his Bronze Art Award, he continued his mentoring with the county Youth Arts Coordinator and went on to gain a Silver Arts Award. In 2011 Dan was asked by the Youth Arts Coordinator to consider taking part in the Summer Arts College as an ambassador. Dan was excited to take this opportunity and recalled:

Someone [the Youth Arts Coordinator] phoned me and asked if I wanted to get involved and do some freestyle things at S [the local youth music organisation]. I said I'd be up for that and I brought my mate with me – just because I know I'm better than him!

Dan's friend was also interested in music and at the time, they had both been working together using the facilities at the local youth music organisation. At the time of the 2011 Summer Arts College, Dan was more stable emotionally and had been progressing well at home and at school. Dan displayed a greater sense of maturity and because of this; he became a role model for other young people participating in the 2011 Summer Arts College.

A positive outcome of Dan's experience with the Summer Arts College in 2010 was that his motivation at school also improved. Dan was mentored by a teacher with whom he forged a positive relationship "...She was always helping me out and I just felt right, give that back to her, I have to stick my neck into work." This helped Dan to achieve seven GCSE's that included Maths and Science, grades C-B.

Sometime after the Summer Arts College in 2011 however, Dan had subsequently been involved in a more serious offence for which he could have received a minimum two-year custodial sentence. Due to a lack of focus and direction, Dan was lured back to the "excitement" of a criminal activity:

I mean I want to get out of trouble and I want to be good, I want to have a job and I want to have my own place and I want to get myself sorted out and be like that but there's always something, about, I don't know, it just tries to draw you back in.

Dan made it clear that the Summer Arts Colleges and Arts Award gave him this sense of focus and direction when he needed it most:

It helped me. I mean if I was, like when I was with L [youth arts coordinator] and doing all the Arts Award I wasn't even in trouble. I mean obviously I'd do the petty little thing but nothing serious. I was never into that when I was with L. As I stopped, now I'm on tag! So it's like as I didn't have anything really to keep me going. I lost concentration in things and that's when the bad behaviour started again.

It was clear that Dan needed continuity in support and a further opportunity to maintain his creativity, learning and stay out of trouble. This need motivated him to take up further Gold Arts Award mentoring with the Gallery. With ambitions to achieve all three levels of the Arts Award in order to show potential employers that he could "complete all of my work", Dan had begun voluntarily working on his Gold Arts Award. The positive relationships Dan had experienced through the Summer Arts Colleges provided him with further opportunities to draw upon the new social networks he (and his Nan) had made. Dan's experience of the Summer Art College and Arts Award gave him something positive to reflect on and he was optimistic about the future. He informed me that wanted to study art and music in college for which he had recently enrolled to "do music production, media production and media studies, and art".

5.3.3 Photographs/Artworks

Dan told me how much he really enjoyed different forms of art including music. During the Summer Arts College, his favourite part of the programme was photography and developing his camera skills, "...I enjoyed learning new things with all the cameras and filming." Photography was something that Dan had engaged in with friends when he was younger, using a mobile telephone camera. As noted in my interviews with the programme Artist-Educators and Youth Offending Service Workers, like many of the participants, this provided Dan with an initial spark of interest and "way in" to the programme. The Summer Arts College ultimately enabled Dan to gain skills in the techniques of using a camera professionally.

The Gallery and surrounding University campus provided much of the focus of his photographic work on the programme. This included taking close-up images of "people and plants". Dan recalled the 'Alphabet' brief that the group was assigned:

I had to take um one version of the Alphabet, say in printed letters, which could be a road sign or any kind of sign...I had to take more pictures of the other different type of Alphabet where it's if you look at a chair from an angle, it could be a H, or letters in the environment.

Dan thought this brief was a brilliant idea. It also required a high degree of concentration and focus, as he had to take close-up photographs of things that looked like letters in the environment. The skill of taking close-up photographs also enabled Dan to create images for the 2010 Summer Arts College exhibition, 'Metamorphosis', shown in the John Hansard Gallery Education Room - see Figure 5.12.



Figure 5.12: Image from the Metamorphosis final group exhibition (2010)

Alongside close-up images of people, 'Metamorphosis' included abstract photograms of "everyday objects". Dan enjoyed making the photograms as this allowed him to experience something he had never done before – process film in a real dark room at the city based University. Dan had only ever seen this in "the movies". The 2010 Summer Arts College 'Metamorphosis' exhibition went on to be exhibited at Solent Showcase (formerly, Millais Gallery). This came about as a result of the Solent Showcase Gallery Curators seeing the exhibition at the Summer Arts College celebration event. Although Dan wasn't aware the exhibition had toured to another gallery until I had mentioned this to him during the interview (as this happened a while after), he demonstrated a sense of pride in this. Supported by an Artist-Educator with professional experience as a photographer (who was also a lecturer for BA Honours photographic students), the high level of work by participants was demonstrated. This validated the quality of the work created by all of the young people and as Kirsty, the lead programme Artist-Educator had acknowledged when she later took a group of photography degree students to see the exhibition:

I was taking my first year students over there and saying I wanna show you this photography show, you know, its part digital looking at up-close parts of the body [i.e., face, arms etc.], it's how young people view different parts of their body but half of its been made in the dark room, doing photograms and positive/negative things and you know, I think they were quite impressed and this is like first year degree students.

Dan also extended his skills and knowledge of photography through filmmaking as part of the 2010 Summer Arts College. Once again, Dan enjoyed the process of making a film around the University campus and being able to develop his ideas working with others in a group:

...we all sat around a table and we need to come up with a new idea and what are we gonna do? I was like right well, I think everyone agreed we should do something funny and I goes, 'how about an advert?' What for? 'A water bottle – it was like tip top with drip drop!' And we done a whole advert of it and I was like doing the jogging and working out and like the whole Rocky style jogging up the stairs...

Being able to develop his ideas for the film and acting in it inspired Dan, and he considered the filmmaking his “best bits” of taking part in the programme. He reiterated that because of these experiences he wanted to continue studying photography, film and music in college. He felt this was because it had given him a sense of confidence and motivation. In addition, whilst Dan predominantly focused on photography in the Bronze and Silver Arts Awards, he had been able, to incorporate his other two interests – music and film. Developing all of these skills endorsed Dan’s intentions to take his learning further.

As an Arts Award ‘ambassador’ during the 2011 Summer Arts College, Dan enjoyed this experience as he was not only able to perform in front of other young people, but when the group were learning how to take photographs of musicians performing, he was able to offer advice and tips on how to use the camera effectively. As a result of Dan’s reconnection to the programme, he felt strongly that he wanted to take up the opportunity to work towards the Gold Arts Award because it enabled him to develop by:

Progressing my skills and keeping me out of trouble. That's what I think. It's 'cos its things that I like and, I mean no one really wants to do anything that they don't really like. Because I like all of this it helps me keep my head straight if you know what I mean? Focused. So it's good.

For his Gold Arts Award 'Arts Challenge', Dan wanted to use and further develop his photography skills by incorporating this into photorealist drawing and painting. Inspired by the work of artist George Shaw, whose work is influenced by urban landscapes, Dan took photographs of the surrounding areas where he lived (see images in section Buildings/Places). He used these to create trace print drawings on to linen. Dan acknowledged that both media required patience and focus.

When Dan and I talked more generally about photography and the photographic skills he had developed as a result of the Summer Arts Colleges, he admitted:

...yeah, well I'll always do photography, even if it's not professionally. Cos I know when I'm at a party, or anywhere, my Nan's got a camera and if I'm with her, I'll always be taking photographs of anything. Like I caught, at my great auntie's 60th, not that long ago, I just caught my uncle at the right moment. He was drinking a beer, the sun was sort of like shining on the beer bottle and he had a parrot on his shoulder and it was sort of like, I know he wasn't looking at the parrot, he was looking at something else and that angle I caught it at, it was like he was talking to the parrot while drinking a beer. It was weird but it was a good photo, and I stuck that on the Wii [computer game/console] and made a puzzle out of it.

Dan's photographic skills undoubtedly gave him more confidence in family social situations, where he felt that he could contribute and give something back to his family. He considered photography as an important part of his life not only in a professional context but also as a fundamental part of his social life – being the designated photographer at family gatherings gave him a special role in social situations that raised his esteem within the family and consequently increased his self-efficacy. Dan confirmed that the time he had spent developing his photography skills on the Summer Arts College and Arts Award programme helped him to develop more positive relationships with his friends and family, being known as the 'photographer', (he claimed, until he took part on the Summer arts College, he didn't really know what he was doing before):

...I mean like when I was younger, my mate had a phone and it had a camera on it, so he was like, 'right, we are going to take a film and take photos of anything and everything'. So we just done it and I had never known anything about it, now I know that if I look at something, I'll be like, 'I think it will look better from here', or I don't know, it's like when I'm at parties and I take photo's like family gatherings, I know the right moment to take that picture. I may not take that picture at that moment but I know that would be good for this and given me a different perspective from photographing basically.

Although Dan had a previous interest in photography, it was through the Summer Arts College that he was able to develop that interest and his innate skills in working closely with the medium and a professional photographer (artist-educator). In many ways, through the lens of a camera, Dan's enjoyment of and skills development in photography enabled him to gain a different perspective during life situations including his own learning and confidence in what he could achieve. These experiences remained with Dan in a practical sense (in that he is always able to take a high quality photograph for himself, family and friends) and in his memory (of what a positive, learning experience can be).

5.3.4 Objects/Things

Dan was not particularly sentimental about objects or things and made no reference to objects that he most liked (for example, clothes or trainers, brands, gadgets). Whilst Dan had created many different artworks during his Arts Award, he appreciated the process rather than necessarily the outcome of photography, film and music. He demonstrated this throughout much of the interview for example, when he made detailed reference to the processes of photography creating photograms, creating a film short and rapping. Dan recalled how everyday objects such as "feathers, keys" were used to create black and white positive and negative abstract images, when making his photograms in the 2010 Summer Art College.

Dan's most prized possessions however, were indicators of his learning achievement and in this instance, having two Arts Awards at Bronze and Silver level. Dan confirmed that he still had his Summer Arts College Bronze and Silver Arts Award portfolios and both of his Arts Award certificates. These objects and things were, for Dan, important

symbols of how he had applied himself in a learning programme that he enjoyed, was able to focus on and found highly motivating:

I think they're in a big box on top of my wardrobe. But when I'm cleaning my room, and I see them, in a way, I stop for a few minutes (I know I get easily side tracked) and I flick through everything and go 'Oh yeah! Oh yeah! Like we went into the dark rooms and its weird seeing all that...

These symbols or tokens of the Summer Arts Colleges and Arts Award were important to Dan, which he ensured were kept in a safe place in his room. They also provide a trigger for reflection and reinforcement of positive episodes in time that had been fulfilling, meaningful and enjoyable. The Arts Award portfolios and certificates maintained a special place in Dan's physical and emotional consciousness which indicates their importance to him as a reminder of a positive experience and the development of his self-hood.

5.4 Young Person 3, Jack, Male, Aged 23

Jack was a participant in the first Summer Arts College that the Gallery-supported in partnership with the County Youth Offending Team in 2007. At that time, Jack was aged 17 and had been put on "tag" as part of the Intensive Supervision and Surveillance Programme (ISSP) through the youth offending service. Whilst on ISSP, Jack was invited to participate in the Summer Arts College, by the Youth Arts Coordinator, which he willingly accepted:

... 'cos I didn't want to be at ISSP. I had a really good time, I enjoyed it [the SAC], I didn't want to leave, I wanted to carry on doing stuff like that.

Jack found the pressures of being on ISSP to be stressful, which created further anxiety due to his poor mental health. The Summer Arts College, provide him with space to engage in a different, less pressured environment whilst still attending his ISSP order.

In addition to being on ISSP, Jack had also become a new parent, which he was also anxious about:

Yeah at that time I was really in a bad place and I'd been through quite a lot of like, I'd had a kid and that I was all pent up about it...

Jack felt as though his life was out of his control being on ISSP and as a consequence, not being able to forge a better relationship with the mother of his baby and his child. As a teenage parent, Jack found himself in a stressful situation. By being on ISSP, Jack's daily movements were supervised, restricted and controlled which meant that he had very limited contact with his newly born child. As a result of his own family life, Jack found this all very hard to cope with.

Jack had a difficult upbringing. Living in a single parent family, his mother was a drug and alcohol addict who relied on Jack for support. Jack found this reliance hard to cope with particularly as he had mental health issues and suffered from anxiety. Due to this, Jack was a quiet, introverted person, "...with anxiety and that and you just sort of, I just get a lot quieter." Jack admitted that he self-harmed and "...from the age of fourteen you know like various suicide attempts and stuff, so I wasn't really in a good place." All of these pressures had undoubtedly negatively affected Jack's sense of self-worth and emotional stability, which ultimately contributed towards his self-harming and attempts at suicide.

Whilst on ISSP, Jack told me that his anxiety and depression had worsened and when he started the Sumer Arts College, the Youth Offending Team was trying to support him with this:

I used to get bad anxiety and that stuff. I was a bit anxious about doing any of these things at first on ISSP...I had really bad mental health issues, erm, and they were trying to give me various tablets and stuff...

Jack had struggles getting the right support for his mental health, which he was still negotiating at the time of the Summer Arts College. Despite these difficulties however, Jack wanted to participate in the Summer Arts College programme as he considered himself as a creative person and, it was different from school:

I think it's like the first bit of education I done that I really enjoyed. Like at school and everything, I never really enjoyed it at all...I always found school really unchallenging, boring and that...

For Jack, being able to express his creativity was important and something he found stimulating, however, at school he didn't feel there was an opportunity to develop this:

...so I'd always get really creative like that [writing stories, poetry] and they'd always be, 'it's just about spelling and grammar and stuff like that. Not somewhere to read my story and that sort of thing.

Whilst Jack left school with some GCSE's (including English), at the time he began the Summer Arts College, and he "...felt like I'd never really achieved that much in my life." The Summer Arts College was a part of his life that he still remembered which gave him something positive to reflect on.

My interview with Jack when he was aged twenty-three, came about as a result of a chance encounter he had with the Summer Arts College Artist-Educator, whilst he was attending a mini arts festival:

I was in at a mini festival and I saw Kirsty [lead Artist-Educator from the 2007 Summer Arts College], taking photos at the spoken word tent. So I thought, yeah, I would go and speak to her and thought shall I say hello, it might be worth it. I was sat there with my girlfriend and my kid.

Although many years had passed since last meeting the artist educator, it was clear that Jack felt confident enough to initiate a conversation with her before moving on to talk about the Summer Arts College. At that time, Jack felt that he was in an emotionally better situation in his life (feeling more settled in a stable relationship) and he felt strongly about wanting to share his experiences of the 2007 Summer Arts College, and his subsequent life experiences. Jack recalled until recently he had been homeless, living on the streets and he had moved away from the city to the country, living in a caravan where he became addicted to drugs and alcohol. This drug and alcohol abuse had left Jack with "various health problems" including a "heart defect" and issues with his liver. Jack's health issues impacted on his ability to stay in longer-term employment. Throughout this time however, Jack told me; "I always remembered this [the 2007 Summer Arts College]." Despite his subsequent issues after the Summer Arts College, it was evident that Jack's positive experience of the programme had established a lasting memory that he was able to gain support from and reflect on even in his most troubled times.

5.4.1 Buildings/Places

In his early teens, Jack had attended the secondary school located near to the Gallery and the University campus. Until the Summer Arts College, Jack had never been to the Gallery or the University campus for any specific purpose other than to “...just to cut through to the common.” When he started the Summer Arts College, Jack liked being on the campus:

Yeah, I liked it. It was a really nice place. I like this University, it's a really good place to be, it feels, you know, it's pretty isn't it? It's got loads of trees, I like being outside, around the trees and stuff and animals...

Jack liked the University campus because he regarded himself as “...more of an outside person than an inside person”. The University grounds particularly appealed to Jack, as he was able to spend time outside rather than being inside within the confines of the youth offending team environment. The campus plants and animals inspired Jack's photographic work enabling him to spend time being immersed in the surrounding environment. Jack considered that the stimulation and structure of the Summer Arts College programme was beneficial in contrast to being in the Youth Offending Service environment, which he felt was “boring” and only made him feel “angry and annoyed.” Similarly, as John, the programme Key Skills and Artist-Educator, indicated, it also gave Jack and other young people “...more freedom, more physical space...” The space of the programme, both physically and emotionally, gave Jack some structure and he was “doing something that I [he] enjoyed.”

When Jack was “a kid at school” he recalled visiting the city art gallery but had admitted he had never visited the Gallery on the University campus where the Summer Arts College was based. Jack found his experience of visiting a contemporary art gallery very different and admitted; “I never done anything like that before.” It was the first time that Jack had experienced a contemporary art gallery space and exhibition, which was very different from the more traditional gallery spaces and art works he had seen before when at school.

As part of the programme and the Gallery's citywide exhibition at the time, which was shown across three venues, Jack remembered the day of the group bus ride from campus to the city centre - see Figure 5.13.



Figure 5.13: Image above of Jack taking photographs on the bus travelling to the city centre

Although he had visited other art galleries in the city as part of the programme, Jack particularly enjoyed being on the campus and at the Gallery. This was because the Gallery was “different” from more traditional galleries (being a contemporary art gallery) and was located in an area away from the city centre. It was in these particular buildings and places that Jack felt even more comfortable and able to work with other young people on the programme:

...it wasn't the postcode war anymore, we were all doing this arts course and getting on with it and if we argued with each other and fight, we're not going to finish it.

As a result, the Gallery and university campus provided a neutral space which was otherwise relatively unknown by participants, outside of their “postcodes”. This unfamiliar, neutral space was a territory or postcode in which none of the young people could claim. Being in a neutral space decreased any preconceptions they had about how they should behave to each other, as Kirsty, the lead programme Artist-Educator recognised:

...so straight away they're ...[young people] out of their comfort zone, you know, they're not in W House, [ISSP offices] we're not on their territory anymore, they're on our territory [the Gallery/university campus] ...

At the end of the Summer Arts College, Jack appreciated the celebration event, which was held in a suite at the city football club. The experience of travelling to the event and being inside the football club premises to receive his Bronze Art Award certificate in front of family and friends was proud moment for Jack:

...I had a great time. I really enjoyed it. It was good to be rewarded for something like we'd all done together and everyone, you know, quite a lot of people from that group didn't get on with one another until we'd done that course.

This event celebrated participants' individual as well as collective achievements in a place that was considered by young people, as prestigious – the city football club. It helped to further enhance participants' self-esteem, as their work was being showcased in a special place, in front of their peers, friends and family. The celebration event sought to highlight how the young people had not only worked well on their own but as a group, throughout the programme.

5.4.2 Bodies/People

The sense of group solidarity during the Summer Arts College programme was initially quite surprising for Jack as he, "...didn't think anyone would get on with it." Most of the young people on the programme either knew each other directly or knew of one another from different "postcodes" of the city. This meant that potentially, due to "postcode wars" there would have been issues with young people working alongside another on the programme. The strong sense of territory amongst participants could have resulted in physical aggression towards one another. However, this did not happen, and may in part be due to, as discussed above, the neutral space of the gallery as well as the relationships with new people formed there.

In addition, as Jack had issues with his mental health, he was concerned about "breaking down crying in front of these sort of people". Those "sort of people" as Jack knew them were 'offenders' potentially without care for others and with history of, for example, carrying out acts of criminal damage, assault and theft, which he was clearly concerned might be directed to him. However, Jack recognised how the "art course" helped him to adjust not only to being with other young people but being on ISSP:

...yeah it really helped me I thought. It gave me something to do every day. You feel a lot better. ISSP was getting me really depressed in reality.

Jack noticed how, "...everyone just took a couple of days to adjust...yet everyone I think enjoyed it." As well as noticing how the programme made him feel better, he noted how it also made others feel which brought everyone together despite their differences and situations:

I did see a big change in people, like everyone's attitude when they went to ISSP, they'd sort of sit there, with their feet on the table, rocking on the chair, sort of people speaking like the staff would be speaking and they'd carry on talking with their mate or whatever...but this [the Summer Arts College] was nothing like that at all...it was a good opportunity.

There was a clear change in participants' attitudes and sense of respect for one another, the artist-educators and the gallery. The positive group dynamics enabled everyone to work together including the youth offending service workers - see Figure 5.14. Whilst Jack had no personal issues with any youth offending service workers some young people, he noted, had. However the Summer Arts College programme helped change these perceptions as a result of supporting one another on different creative activities, "...I think it made everyone get on better." This was further enhanced by the support from the programme Artist-Educators, who he thought were "...easy and pretty down to earth." This high level of mutual support in the group, created a positive change in how everyone perceived one another.



Figure 5.14: Image of part of the group working together selecting images for inclusion in the Arts Award portfolios

Completing the Summer Arts College was motivating for Jack and helped improve how he regarded himself and his family relationships. The celebration event was an important memory and Jack recalled “getting his haircut and putting on a suit” for the event held at the city football club. Jack felt proud as all of his family attended including both of his parents. At last, he had a sense of achievement.

Jack told me how a few years after the Summer Arts College, he had seen some of the other young people on the programme, two of whom he thought seemed to be “getting on really well”, either in employment and or training. Whilst Jack was not aware of this, one of the young people Jack referred to became the county’s first Gold Arts Award recipient in 2009. Jack felt that the Summer Arts College had brought everyone together and through the experience, had created a lasting shared memory. This shared memory created an established positive association between participants in the longer-term and as Jack noted, had brought them together, acknowledging one another whilst seeing each other in the streets and/or in passing conversation.

5.4.3 Photographs/Artworks

Jack was a creative person and had an interest in photography using a disposable camera his mother had given him. These factors made the opportunity of participating in the Summer Arts College, very appealing to Jack. Undoubtedly, the art form Jack most remembered and enjoyed was "...the photography and the video most." This was because Jack "...found I was most relaxed doing that stuff, it seemed quite natural to me, to take photographs of animals and trees..." Largely inspired by the surrounding University campus, Jack recalled the time when he took some photographs of the ducks that he got close to in order to get the images he wanted - see Figure 5.15:

I think I might have had some bread, a little something for them to eat...so I just laid on the grass with the camera right down like that sort of flat on the floor. I got one right by the camera focus on its wings and stuff. I am quite happy with that. I like taking photos of animals...



Figure 5.15: Image of close-up photograph taken on the University campus

In comparison to ISSP and the Youth Offending Service, Jack really liked the structure of the programme as it was intensive, every day and over a six week period. It required a level of concentration, focus and commitment that Jack was unused to. Moreover, Jack was doing something in which he had an element of choice and enjoyed as he told me it; "...gives you a reason not to get into trouble." His enjoyment of the programme

and its structure provided even more motivation for Jack to not get into trouble and complete the programme:

...cos you think 'if I get arrested I can't go to that...if I get into trouble then I'm not going to be able to go, they are just going to send me to jail, I can't go to the arts course,' and I wanted to finish it towards the end.

Jack enjoyed the element of freedom that the programme provided through personal choice (as the Arts Award is a personalised learning course), which supported an emotional and physical freedom within the safe space of the programme structure. Within that structure, Jack recognised the variety of different art form practices and activities on offer, from reviewing exhibitions to working with photography, film and sculpture. Jack thought this helped stimulate interest and focus:

...it wasn't the same thing the whole time and that, you sort of got a taste of everything, it sort of kept you going. Especially for people, younger people. Like us might have quite a short attention span, so even if you're doing something for a week, you might not find that interesting, next week you're doing something completely new. And every day it changed quite a bit...so you were always doing something new...

Jack enjoyed learning to use the different cameras – 35mm and DSLR, digital formats. The process of learning how to use a camera was more important to him than the final end photograph. Since the Summer Arts College, Jack described how photography had become an integral part of his life and interactions with people, including his partner; “...we just do little things like take photos of each other and when we take the baby out and that.” His interest in photography has instilled a passion in the subject which eventually he hopes to pursue in college along with other GCSE's. Through his experience of the Summer Arts College, Jack has utilised those skills to develop relationships with others and support his own aspirations for the future.

5.4.4 Objects/Things

During the programme, Jack felt comfortable working with the DSLR and 35mm cameras - see Figure 5.16. All of the photographic equipment supplied was either loaned by the Artist-Educators and/or supplied by the college/University located in the city centre. Jack appreciated being able to use professional, high quality equipment and,

as John, the programme keys skills tutor and Artist-Educator noted; ‘...being trusted with an object’ of such value was an important feature in making Dan feel valued. The level of trust given to Jack felt altered his perceptions about others, himself which helped to improve his self-esteem. Similarly Jack noticed this appreciation amongst other young people on the programme, who changed their behaviour towards all of the objects and things they used for the Summer Arts Colleges, from not “putting their feet up” on the tables and chairs to carefully working with the materials and equipment available. In addition, all of the young people on the programme were given their own Arts Award sketchbooks/portfolios, which were used carefully. These changes in behaviour indicated how young people had increased respect for the programme and the people and objects/things in it.



Figure 5.16: Image of Jack using a 35mm camera

When I asked Jack whether he still had his portfolio, he told me that he had managed to keep it “...until I was about twenty-one or something.” Unfortunately, it was detained along with his other property when he was living in hostel accommodation:

I did have it but it was lost when I living in a hostel and they evicted me for not coming back to the hostel and they took all of my stuff and got rid of it by the time I got there...

Although Jack was upset that he had lost his portfolio, he had managed to keep it for many years after the Summer Arts College, during times of homelessness, alcohol and drug addiction which he experienced “...from the age of about eighteen to twenty-one.” More crucially for Jack, the memory of the Summer Arts College stayed with him as a memory of something positive in his life, when he had completed a course he enjoyed,

felt a sense of achievement, gained a qualification and ultimately felt a sense of self-worth.

5.5 Summary

The narratives of the three young people highlighted the effect the programmes had on them during the time they were attending the Summer Arts Colleges between 2007 and 2011, and subsequently. These effects were realised at both an individual and societal level. Individually, for Jess, it was especially important, given her distance from family and being in care, as it provided her with a sense of belonging and being part of something worthwhile. The programme also enabled her to explore her gypsy-traveller heritage through creative outlets, and specifically photography and music. Jess completed two Summer Arts Colleges, and gained two Bronze Arts Awards. However, during the second Summer Arts College, which she enjoyed more, she had hoped to attain the higher Award, but was constrained by the limitations of the Arts Award programme. The Summer Arts College gave her respite from a challenging home life as well as something new and more positive to do. Jess admitted that this also took her away from more negative influences of the people she knew. She felt strongly about how the Summer Arts Colleges had benefitted her, such that she wanted to talk about her experience at the earliest opportunity, despite having to move care home again that day. She also felt proud of the silver ring she had made during the 2011 programme, which she had worn continuously as a badge of honour, and to demonstrate a sense of belonging to something good in her life.

In Dan's case, he attended the College in 2010 and gained a bronze Award, after which he was supported to achieve a silver Award through one-to-one mentoring. The Gallery and contemporary art provided a 'different way of viewing things', which was a contributing factor in his engagement. The programme also made him think about his own behaviour, and the area where he lived in a different way, in making the ordinary extraordinary, and be inspired to create artworks of the building site nearby. Because he felt bored and lacked stimulus in his everyday life, the Summer Arts College provided a new sense of excitement to that which he felt when committing crimes. The development of photographic skills as part of the programme enabled him to be more confident in social situations, and forge improved relationships with his family

members, so much so that he became the designated photographer at family gatherings, which also raised his self-esteem and self-worth. This experience inspired him overall to return the subsequent year as an alumni ambassador, both to give a talk and perform for that summer's participants, and to motivate others. He was also inspired through the programme to re-engage with learning at school, and attained seven GCSE's at grades B and C, including maths and science, which he would not have achieved otherwise, because the programme had motivated him to continue higher education at college in music production, media studies and art.

In Jack's case, prior to the 2007 Summer Arts College, he had just been put onto the ISSP, which he found very stressful as he suffered from anxiety and other mental health issues. In addition, he had just become a father at 17 and had limited contact with his new-born baby, all of which he struggled to cope with. However, the Arts College helped him to alleviate some of his depression, as it provided an alternative space and more importantly, a creative stimulus that he lacked from school education, despite an existing interest in the arts. As he had issues with his mental health, he was also concerned with breaking down in front of people. However, the programme had brought everyone involved together, and enabled better relationships to be forged, which gave him more confidence. This particular programme also involved offenders from different parts of Southampton, and the collective wellbeing generated meant everyone involved was able to relate positively to each other, instead of continuing the gang rivalry and mentality that had existed outside of the programme. Like many others on the programme, Jack enjoyed using the professional and high quality photographic equipment provided, and being entrusted with objects of such value, which in turn created a greater sense of community and mutual respect. Unfortunately he moved away from Southampton a year after the completion of the programme, and was embroiled in drug and alcohol addiction, and was made homeless. Nonetheless, despite being interviewed four years after his participation at the Summer Arts College, the experience remained fresh in Jack's mind, and continued to be a positive experience in his life. He noted how his interest in photography continued to be important for him and his interactions with people, including his new partner and baby. Having turned the corner and now in a stable relationship, Jack hoped to pursue photography along with other GCSEs at college in the future.

All three participants enjoyed the photography aspects of the intensive programme, and in particular, being given the opportunity to select the choice of subjects based on a brief, and having the artistic freedom to develop their responses to the same theme. Even though a brief had been given, no one developed the same images from this theme. The photographic sessions also enabled all three participants to develop personal skills, including patience and higher levels of concentration and focus, for example, when required to take macro (close-up) images of ducks and ducklings around campus. This personal development also manifested itself in Jess as a result of the jewellery-making workshop she undertook. All three participants noted how the programme was in contrast to their previous experiences of activities at school, which were perceived negatively, for example because they were ‘unchallenging’ and ‘boring’. The participants also enjoyed meeting and working with new people, particularly the Artist-Educators and programme volunteers. They found the opportunity to visit and work with the John Hansard Gallery interesting and revelatory, given that none of them had visited a contemporary art gallery or been on a University campus previously. The stipulation from the Artist-Educators and Gallery that the Service Workers participate actively with the young people they supported in all areas of the programme, led to increased positive interactions between the young people and Youth Offending Service staff. For example, working together to create artworks and team discussions about certain aspects of art (both practical and theoretical) increased their awareness of each other’s situations. The programme also developed positive peer-to-peer interactions between young people, by allowing them to see people outside of their usual context and through collaborative working on arts projects. In particular, they could see how the programme provided opportunities for all, not just themselves, to perform new and interesting challenges, which both engaged and inspired them.

As well as gaining a formal qualification, the intensive programme was enjoyable and rewarding for all three participants. So much so that, Jess and Dan wanted to pursue the next stage in the development of their Arts Award, and progress beyond the Bronze level. However, there was no scope within the intensive Summer Arts College to deliver this, and this limitation was one of the a key factors for developing a longer term weekly Arts Award programme for young offenders who have offended.

Whilst all three young people had been referred on to the Summer Arts Colleges (although Jess and Dan referred themselves on to their second Summer Arts Colleges),

they had benefitted positively from the programme in many ways; for example, by incorporating some of the skills they have learned into their everyday lives. For example, this was manifested in their recognition of self-achievement, respect (for both property and others), group working and solidarity, creativity, increase in self-esteem, engagement, motivation, confidence and wellbeing (particularly in relation to mental health).

At a societal level the programme supported young peoples' learning development and primary desistance from crime. The personal effects of the programme motivated them to complete their Arts Award and prevented them from committing a criminal offence whilst participating, which continued afterwards. However, the lack of continuity of support due to the short-term, intensive nature of this programme negatively affected the further potential to support the process of secondary desistance, and as a consequence in one case, the young person (Dan) recommitted another offence.

The narratives of young people who had participated in the longer-term weekly Arts Award Programme from 2012 to 2013 with the City Youth Offending Service (the second research strand findings) are described in the next chapter. This chapter will also highlight the similarities and nuanced differences between the two groups - those who experienced the intensive Summer Arts College and the weekly Arts Award programme participants.

Chapter 6: Research Strand 2 Findings: Young People who participated in Gallery-supported Weekly Arts Award Programme with Youth Offending Service, October 2012 - July 2013

6.1 Introduction

Presented through the Dillon themes as ritual actions (2005), the three young people's narratives illustrate the second strand of the research, which explored their experiences of the Weekly Arts Award programme. This programme differed from the Summer Arts Colleges in several ways. Firstly, young people were encouraged to self-select to take part in the weekly sessions after being referred by their caseworkers. Secondly, most of the sessions were facilitated in the Youth Offending Service art room with only some held at the Gallery in the education space. All three young people participated in the programme that took place over nine months commencing on the 26th October 2012, and ending on [31st] July 2013 (please note that since this cohort, the Weekly Programme continues to the present day.) Thirdly, the three young people presented started the programme at different times, depending on when they entered the Youth Offending Service. Nevertheless, all three young people attended the programme regularly and completed their Bronze Arts Awards.

6.2 Young Person 4, Molly, Female, Aged 17

Molly attended the Youth Offending Service on the bail Intensive Supervision and Surveillance Programme (ISSP) at the age of seventeen after spending time in custody. Molly was the first person to participate on the weekly Arts Award programme having been recommended by her Youth Offending Team Worker, as she liked "doing arty things." Although Molly admitted to being "...a bit nervous at first", she went on to explain that:

Once you done it, it was actually alright, calming as well - not like art at school...and sometimes its how you feel...you're not getting told what to do.

Molly lived with her younger siblings and mother; however, there was often a lot of friction largely because of Molly's psychosis, which sometimes resulted in aggressive behaviour and occasional self-harming. She attributed these negative behaviours to her feelings of "abandonment" by her family once she had been diagnosed with mental health issues.

Molly felt that she didn't really fit in at school and admitted that she lacked self-confidence. Molly left school without any GCSE's but had always loved art. This provided Molly with the motivation to take part in the weekly Arts Award programme, despite feeling "nervous" and being in a new environment where she didn't really know anyone (adults and other young people) both at the youth offending service as well as those supporting and participating in the Arts Award programme.

6.2.1 Buildings/Places

Although Molly was initially "nervous" about being at the youth offending service and starting on the Arts Award programme, within the first hour of the first session, she felt able to fully engage in the activities. In the environment of the youth offending service art room, Molly felt "safe", even with adults and other young people she didn't know. By the end of the first session, Molly was so motivated that she reported back to her case worker and other young people, how "great" it was and how she definitely wanted to carry on taking part each week. During our interview, Molly told me that the sessions in Youth Offending Service art room had been good and how much she really enjoyed it. So much so that it became the highlight of her week as she told me; "I really look forward to Fridays".

At the time of our interview, due to other appointments, Molly had only attended sessions delivered at the youth offending service. Most of her photographic artwork therefore, was inspired by the immediate local environment. This included the youth offending service art room, with its windows surrounded by bars and the nearby church and churchyard, which the young people were able to visit as part of some sessions. Despite being in this confined space, Molly still enjoyed being in the art room as it provided a separate area from the rest of the youth offending service. Even though Molly had recently been held in a place of detention, the art room with its oppressive physical reminders of a custodial institution, she felt at ease. Her engagement and

enjoyment of the programme became evident throughout the programme. From the Artist-Educator reflective journals and my own observations, it was apparent that this was because it provided Molly with emotional and mental freedom to be creative despite being physically confined.

In addition, Molly indicated that she really wanted to visit the Gallery, "...its seeing how other people do things...I haven't been to a gallery since I was 8 at school." On the last session in July 2013, Molly visited the Gallery and its exhibition featuring the work of 'Land Artists', Nancy Holt and Robert Smithson. Molly was relaxed and enjoyed both the exhibition and activity and created mini land art sculptures with strawberry plants. Molly, along with all of the other young people at the session, was happy to be able to take a strawberry plant away with them. As noted by the Artist-Educators and through an observation of that session, the experience of being on the university campus, at the Gallery which featured an exhibition that linked in with the theme of environment, facilitated the further development of an atmosphere of enjoyment, engagement, relaxation and safety, amongst the Arts Award cohort group, including Molly.

6.2.2 Bodies/People

Molly was very clear about how the programme made her feel and supported her to develop a more positive sense of self:

A lot of people said I wouldn't be able to change and I changed. All that [the Arts Award Programme] has made me think about other things than getting into trouble.

As a result of her mental health and feelings of abandonment by her family, Molly felt unable to build relationships and trust, particularly with other young people and those outside of her immediate social networks. Despite this, Molly told me how the programme helped her to develop better social relationships with her peers (including those also participating in the Arts Award programme):

...everything I like about the group. We might have had our differences [young people in the group], but during this, all these people, it's like the volunteers, the artists, us young people, it makes us forget everything - we've all come together, that's what I like about it. We can all come together and get on. That's what I love most about it. We could sit through the whole thing and laugh with each other and get on.

This sense of comradeship, *communitas*, escapism and fun during the Arts Award sessions helped Molly to build relationships within other young people, volunteers, Youth Offending Service workers and Artist-Educators. Molly confirmed that the programme had changed the way she felt about people, in a positive way; "Doing this has made me think not everyone's the same and give people chances. It's made me get on with people more."

Molly noted how working alongside the student volunteers on her photography skills, helped her to feel more confident in communicating to others whom she didn't think would be "interested in her" about her mental health which subsequently became a core focus of her art work - see Figure 6.1:

It's like before, I would never have dreamt of talking to anyone I didn't know. I wouldn't tell them anything about me...but these pictures here, it's about my mental health and I actually got to talk about my mental health and it's like F [student volunteer], she helped me write it out cos I find it hard to write out what I think. I was telling her and it's like I actually got to talk about my mental health without being judged and making it into art. People do judge you, don't they? No one really gives people like me a chance. The volunteers are really nice, they don't treat you different...don't judge.

The Artist-Educators and student volunteers were people that she felt that she could rely on and not feel stigmatised. Molly reiterated how she been told she couldn't do anything at school and was "useless". The support team on the Arts Award programme however, made her feel more confident in herself and her creative ability:

But coming here, all the people say you can do it! You are good, at what you do! This has really helped me and I love it!



Figure 6.1: Image of Molly working on her camera skills with the programme student volunteers

During our interview, Molly also noted the impact of the Arts Award programme on the other young people. When looking at some of the images from the programme I had laid out to stimulate further reflection, she pointed at a picture featuring two male peers who also started the programme from the first session and commented - see Figure 6.2:

...you see them here and they really got into their arts. Everyone, even L [other female on the group with a learning disability] and she's very wary about new things.

Molly particularly noted the changes in the two young men who attended the first session:

Even the lads came 'cos they really enjoy the art. At first I didn't think they'd enjoy it but they did. Once they got into it you weren't getting 'em out of it.



Figure 6.2: Image of Molly working with two young people who started the programme on the first session

More generally, Molly went on to tell me that; "I think everyone who did this art really got into it" and how it affected people in the group positively for the future:

None of the young people that have left the SYOS [and had attended the programme] have been arrested and put back on ISSP, so that's something! D [young male who attended first session and really got into it] got an apprenticeship and that's good for him.

These changes in the behaviour of her peers, as a result of the programme, were noticeable to Molly and this awareness of how others had responded to the Arts Award programme made Molly more self-aware and reflective. As she commented:

With me, if I feel like I'm gonna do something stupid, like hit someone, I go upstairs and get all of my art stuff out...

Art provided Molly with a positive focus to channel her energies and behaviour in a productive way. More importantly, Molly felt that the programme had helped her

develop a better relationship with her family as they could see her motivated and positively engaged in something she enjoyed:

Every Friday I go home and tell my mum what I did and she was like, 'oh my god, now every Friday you come home with a big smile on your face and say guess what I did? Guess what I did' ...She tells me she is really proud.

As a significant other in her life, it was important that her mum could see a change in her behaviour and development of a more positive self-concept. This change in Molly's sense of self and behaviour subsequently enabled Molly to continue the Arts Award programme when she became eighteen with support from the Youth Offending Service:

When I turn 18 [in June 2013], I got to sign on to probation but they've arranged for me to carry on with this art programme to the end!

Molly's engagement and commitment to the programme was reflected in the growth of her self-confidence and behaviour towards others. This was manifested in her ability to work well independently as well as collaboratively with other people with whom she had no previous relationship, such as the programme student volunteers and other participants.

6.2.3 Photographs/Artworks

Molly enjoyed the Arts Award programme as it provided space in which she could distance herself from everyday life and focus:

I really like it [the Arts Award programme], it keeps you out of everything - you can just get involved in what you are doing.

Molly also enjoyed the variety of different art forms on offer that were delivered by the three different Artist-Educators during the programme including painting, drawing, sculpture and film. Molly considered this variety of artistic practice and art form stimulating and engaging:

...the people [programme Artist-Educators] that come in are good, they come in different times and don't do the same thing and are very nice at the same time.

Moreover, Molly particularly enjoyed working with photography both as an art form and learning the technical processes alongside the student volunteers. The art works (mostly photographs) that Molly created were predominantly autobiographical. She felt this allowed her to explore her personal issues in a positive way - see Figure 6.3:

I used blurred photos of an old man in a white room with dementia - it made me go on to my thing [photographs] and my mental health and that. I could talk about what was going on with me and not be judged - you could put it into art.



Figure 6.3: Image representing Molly's psychosis

This photograph was one of Molly's main artworks she had created in response to her mental health and psychosis. Inspired by an image she had found in a magazine depicting a man suffering from dementia, Molly wanted to create a similar image, as she believed that it resonated with how she felt during episodes of psychosis. By blurring the lines between her physical self and surrounding environment, Molly was able to

creatively and visually articulate her experiences of mental ill health that distorted her sense of reality.

Through the Arts Award programme, Molly was able to create artwork that was more than about painting a picture and was personal to her; "...I don't think art is about painting a picture, it's how you feel about things, it's creating something that means something." Art enabled Molly to present a narrative about who she was in a significant way. The photographic work provided her with an opportunity to create something meaningful and highlight a part of her life that she had found difficult to communicate. Through art, Molly was able to express herself more clearly and articulate her feelings more effectively than ever before and the creation of a visual narrative helped to provide her with a more coherent self-concept. As Molly stated; "I'm in a better place. Now it's like it's really made me think there's other things out there."

Molly talked about the future of this kind of programme for other young people in similar situations to herself:

I think it would be good if you could do all this again for other people and give them a chance to do it, cos I think it's good for people...I think they should do more things like this cos there's not a lot of places that do things like this are there? There's nothing really good for young people to do, that's why they go out and get into trouble. Normally, on a Friday if this wasn't here, I don't know what I would be doing, I really don't.

The programme gave Molly a sense of direction and focus, which she considered, would benefit more young people in trouble. When I asked Molly what she would like to do in the future, she told me that she would like to pursue her interest in art:

I would love to do something with art...I would like to do this with people, because I've seen how it's made me feel, to show 'em I was like you we're...it's made me feel better as a person.

Molly's self-awareness of the effects of the programme on her was indicative of how she had developed and matured. The Arts Award programme had provided Molly with a positive experience of what learning and creativity can be, not only for herself but also for other young people as she had noted its effects on her peers.

6.2.4 Objects/Things

At time of interview, Molly's portfolio was nearly full. She liked decorating the picture stuck on the front of her portfolio that was unique to her, created as part of an icebreaker activity during the first session. Decorating her portfolio, gave Molly a sense of ownership and empowerment, as she had the autonomy to make her own design for the front cover. Whilst Molly was excited about the prospect of gaining a Bronze Art Award (D grade GCSE equivalent), the programme meant more to her than just gaining a qualification:

I never really got a GCSE and things like this I've never really sat down and finished - it feels really good. Even if I wasn't getting anything out if it I would still come 'cos every week it's something new.

Being able to finish something – in this instance, the Arts Award programme - was a significant achievement for Molly. Moreover, an Arts Award qualification she considered was an added bonus to her sheer enjoyment of the programme and all that it had to offer artistically, socially and personally.

Molly had requested copies of her main artwork photographs to take home to show her family. The photographs she had created which reflected her experience of psychosis enabled her to communicate about her mental health issues with her family. It also enabled her to show how she had developed her artistic skills and learning.

At the end of the last session of the programme, Molly wanted to take home with her one of the strawberry plants used to create the mini-land art sculptures. Molly had requested that a group photograph as taken and printed off for those who wanted a copy. This served as a token of Molly's enjoyment of the programme and the relationships she had developed with the group along the way. Molly had successfully completed the Arts Award programme with a Bronze Art Award - her first GCSE equivalent qualification.

6.3 Young Person 5, Paul, Male, Aged 17

My interview with Paul took place on his last day with the Youth Offending Service. Paul had spent a year and a half with the service as a result of being charged for robbery. A quiet individual, Paul had difficulties concerning his mental health, which had an

effect on his ability to focus and engage. It affected his learning and as Paul admitted, he “...never really went to school”. This lack of motivation to attend school was also exacerbated by having to attend “naughty schools” or rather, different pupil referral units, as an outcome of his behaviour.

Paul self-selected to take part in the weekly Arts Award programme, which he believed would give him “something different to do”. Paul began the programme two weeks after it had started. He attended the programme regularly and successfully completed his Bronze Art Award in July 2013.

6.3.1 Buildings/Places

Throughout the programme, Paul had been living “in care with his friend’s mum”. Paul was not close to his parents and although he did not talk extensively about his family life, it was apparent that there were a few underlying issues which made him feel disconnected. The severity of his offending behaviour had also affected his relationship with his family. As a result, he had become even more disconnected and isolated from his family as he spent his time either with the youth offending service and/or in a care environment.

Paul’s decision to participate in the weekly Arts Award programme was influenced by how he felt about being at the Youth Offending Service on a daily basis. This programme not only offered him something different to do, but also provided him with some emotional as well as physical escape from the more prescribed environment elsewhere in the building. Paul acknowledged that the programme was “better than the YOT [Youth Offending Service]”. Unlike the offending behaviour programme sessions he was required to attend, which Paul considered as monotonous, the Arts Award programme was completely different and interesting which provided stimulation.

When I asked Paul what his favourite part of the programme was, he was very certain in his response that it was visiting “the Gallery”. From the reflections made in the Artist-Educator weekly programme journal and my own observation of that session when the group visited in December 2012, Paul fully engaged with the Gallery and moreover, the current exhibition showing the work of Jochem Hendricks.



Figure 6.4: Image of Paul (middle) discussing the life size cast sculpture of the artist with the Artist-Educator (right) with Youth Offending Service Worker (left)

For Paul, this was the first time he had been to a Gallery and it was his first visit to a contemporary art gallery. Everyone present at the session noticed how focused and engaged he was - see Figure 6.4. As noted in the Artist-Educator reflective journal and session observation, whilst in the Gallery, Paul felt free to explore the building and exhibition, which he found fascinating, and something he could relate to.

This session was based at the John Hansard Gallery on the university campus and acted as a great way for the young people to engage in the art, more precisely engage with the Jochem Hendricks exhibition. My role for this session was to facilitate JP [artist-educator] in helping the young people provide a photographic record of the pieces in the show. The young people responded extremely well to what they saw from Hendricks and splitting the group in two it was really easy to get some great results with the photography... G, P [Paul] and D all took well over 20 images of different pieces from the show and became really engaged in the sessions events. All in all I would regard today's session as extremely successful, going to show that variety seems to strengthen the young people's participation in the activities.

Reflective journal entry made by XF [Artist-Educator] on the 14th December 2012.

As part of the Arts Award programme, Paul “enjoyed being out” with the group taking photographs of the local area near to the Youth Offending Service building. This included visiting the nearby church and its grounds that were only a short walk away. The Youth Offending Service had a good relationship with the church as many of the young people had helped with community projects and activities. This also formed part of their reparation work such as litter picking, which Paul had carried out some time ago in the church grounds. When visiting the same area for one of the photography sessions, the Artist-Educators had noticed how disappointed Paul was to see how untidy it had become. It was an area he had spent some time in clearing up as part of his reparation and he seemed to have gained a sense of ownership and reflection for the place. This became a focus for some of Paul’s photographic artwork. He cared about how the place had been looked after. It was a place in which he had some investment and a connection to. As reflected on by one of the programme Artist-Educators:

I was very impressed with P [Paul], after taking a lead from M [Molly], he too could explain to me that he wanted to take images of the near-by church as that was where he had done community service and wanted to document what had happened to the area now.

XF [artist-educator], reflective journal entry, 8th February 2013.

Within the confines of the Youth Offending Service building, the Arts Award programme gave Paul an element of freedom as well as stability in a safe and supportive environment. The Gallery space in particular, provided Paul with a sense of freedom and photographing the churchyard enabled him to express his feelings that were generally quite contained - see Figure 6.5.

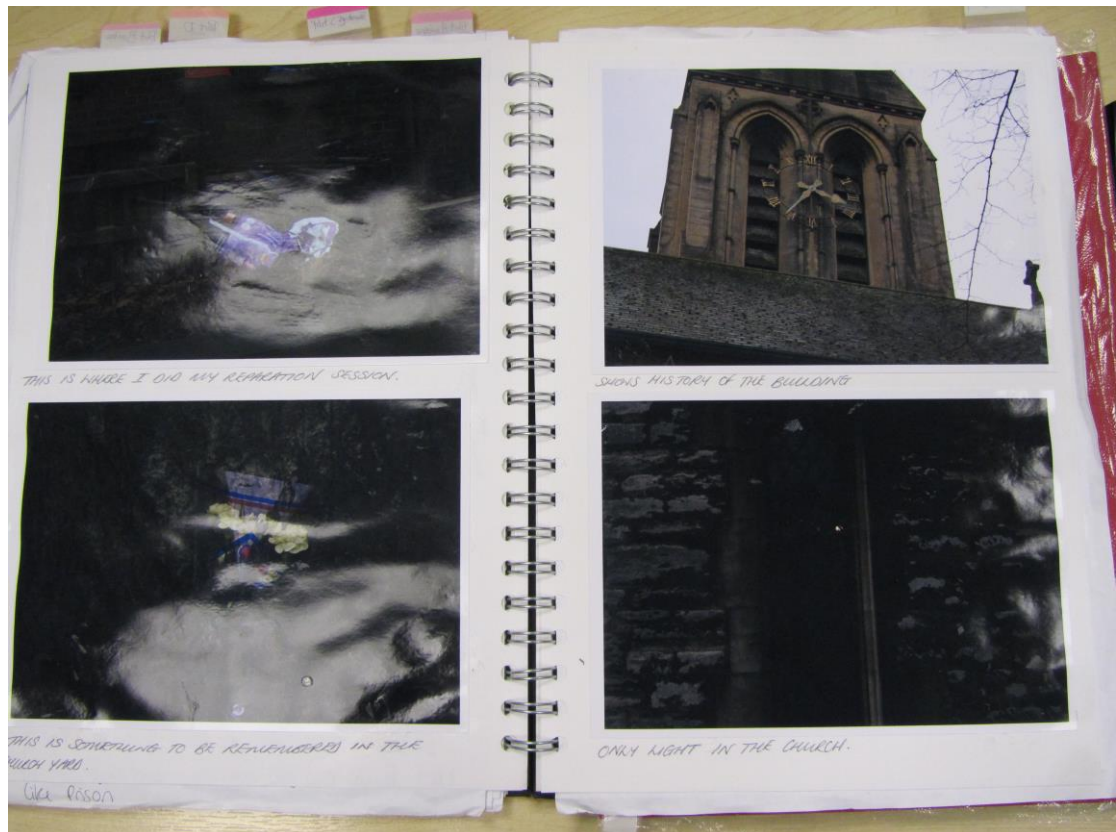


Figure 6.5: Image from inside Paul's portfolio of the church and surrounding grounds

6.3.2 Bodies/People

Although Paul generally was quiet and private, he worked well with others in the group including the participants and the programme support team. "Meeting new people" was another aspect that Paul found positive about the sessions. Not only did this include the Artist-Educators (which rotated every few weeks) but also the university student volunteers. All of whom, he thought were "funny" and "...all very nice, they helped me a lot". Paul clearly felt that he had benefited from the support he had with others, encouraging him with his Arts Award work, which helped him to gain confidence in the development of his artistic skills. This also included the support he had from the Youth Offending Service Workers with whom he worked well during the sessions and often collaborated with to develop and create his artwork. As the programme progressed, Paul's confidence was manifested in his relationship with others and his physical presentation as he slowly stopped slouching and hiding under a hooded top, and started to walk more upright without a hood up (see Figure 6.4).

When I asked Paul about this relationship with other young people on the programme, he told me "...if I didn't get on with someone, well...it was still something that I had to do". Regardless of any potential issues Paul may have had with other participants, Paul felt compelled to overcome this so that he could carry on with the programme. Although there were moments when Paul lost focus and concentration, the support of the whole group (including the artists and volunteers) helped him to progress. It enabled Paul to work collaboratively with others when visiting the Gallery and when setting up photographic studio lighting as part of the sharing aspect of the Arts Award unit. He noticed how this supportive environment also helped other participants "...yeah, the others definitely got on with it". Overall, the support network of the programme enabled Paul to grow in confidence and increase his self-esteem. This was manifested in his behaviour through the programme as he worked more positively with others, which in turn had an effect on his creativity and artistic practice. He developed artistically by making informed aesthetic decisions about how he created his work stimulated by his imagination and ideas derived from personal experiences.

6.3.3 Photographs/Artworks

During the interview, Paul told me that throughout the programme he really enjoyed "just making stuff". The more practical units of the Arts Award – taking part and sharing a skill were where he really excelled particularly using the camera "I liked doing the thing with the camera". As well as making three dimensional hand print images, Paul's favourite part of the programme was developing his skills in photography. During his visit to the Gallery exploring the solo exhibition of conceptual artist Jochem Hendricks, he was able to further utilise his photographic skills to explore the artist's work. He did this by taking 'installation' images of the exhibition. Paul felt that he could relate to the work of Jochem Hendricks (b. 1959) as he is known for his works that address complex moral and ethical issues. The objects he produces are often beautifully realised, yet beneath the surface lie elaborate backstories, which – at times – test the boundaries of legality. As a young person in the youth justice system who has broken the boundaries of the legal system, Paul fully engaged with the concepts and ideas that the artist was conveying in his work. The installation photographs that Paul took of the exhibition, demonstrate his level of engagement and interest in Jochem Hendricks. As noted in the Artist-Educator reflective journal entry for the session dated

the 14th December 2012, Paul took over twenty images during the visit. For someone with difficulties in maintaining focus and concentration, Paul's engagement and motivation in the Gallery was demonstrable - see Figure 6.6.



Figure 6.6: Image from inside Paul's portfolio of installation photographs from the Jochem Hendricks exhibition

Paul's interest in photography on the programme was evident. As he described; "I enjoyed taking photo's...I like making it perfect so it looks nice". His aesthetic concern for wanting to make the images look perfect and attitude also translated into his later photographic works of the church and grounds near to the youth offending service. In those photographs, Paul's own emotional concern for that area - now littered with waste, was translated through his artistic vision in the photographs he created. It was these photographs, which Paul told me that he was particularly "proud of", were shown in the final programme 'Creations' exhibition in the Gallery learning space (30 July – 2 November 2013).

6.3.4 Objects/Things

The camera was an important object for Paul. It became a focus for his engagement and motivation during the programme as he progressed and developed his skills in photography. Paul was impressed with the high quality photographic equipment the group was able to use and access both within the Youth Offending Service and at the university photographic studios in the city centre. This element of trust strengthened the sense of respect he had with the programme Artist-Educators and student volunteers. Through the use of quality camera equipment, he had been given a chance to demonstrate his change in behaviour. Having been charged with robbery, it was especially important for Paul to re-establish his honesty and trustworthiness as part of his rehabilitation.

Paul left secondary education without any qualifications and he admitted that he hadn't spent much time at school. The Arts Award enabled him to gain a qualification. Whilst on the programme, Paul was also working towards a sport and leisure qualification at college. The prospect of gaining qualifications meant that he could go on to pursue his ambitions to "work in a gym". Moreover, Paul's Arts Award portfolio was an important thing that he could keep. When I asked him if he would like it back once the moderations had finished, he said; "...yeah, I would like my portfolio if I'm allowed?" Paul believed that his portfolio would enable him to demonstrate to others that he could achieve and complete work. Something he had previously not been able to do. The portfolio was a symbol of Paul's commitment and growth in confidence as an artist and learner.

6.4 Young Person 6, Lee, Male, Aged 16

Lee was an articulate young person. At the age of sixteen, he had been referred to the youth offending service for five months as part of his rehabilitation order. Lee would not talk about his offences; however, it was known that they were of a sexual orientation. Lee had attended school prior to entering the Youth Offending Service but due to being a victim of bullying he had to leave. It was possible that this was as a result of his offences. Although undisclosed, it was also known that Lee had been diagnosed with a mental illness. At the time of interview, Lee had taken his GCSE exams and was

waiting for his results. Living on his own, he had become disassociated from his mother and sister, who “didn’t want to know”. His father had died some time ago although he had hoped to reconnect with his paternal family.

Although it was encouraged that participants volunteer to take part in the Arts Award programme, in Lee’s case he was “made to go on it”. This made Lee feel initially reluctant which was also reinforced by his feelings of uncertainty about art in general, as it had negative family associations:

I didn’t really want to do it, obviously due to my dad being an artist. He was very good at it and died so obviously I didn’t really want to do it. Ever since then, I didn’t really do any sort of art. I didn’t want to do it because it reminded me of my dad.

Lee was referred by his caseworker and entered the programme a few weeks after it had started. Despite this reluctance and uncertainty, he progressed well and gained a Bronze Art Award. Some months after leaving the youth offending service at the age of seventeen, Lee became the Gallery’s first Creative Trainee as part of the Creative Employment Programme, during which time he curated an exhibition and successfully completed a Silver Arts Award. After finishing the Creative Traineeship, Lee went on to work as a Box Office Assistant at a large theatre.

6.4.1 Buildings/Places

Lee considered the Youth Offending Service a supportive environment however, he regarded it as lacking in stimulus and the daily routine for him was monotonous. When Lee described his journey to the Youth Offending Service he told me “...it’s one of those journey’s you could do blindfolded. I’ve done it so many times...” His daily life revolved around this restricted journey and attendance at the youth offending service. This only reinforced Lee’s sense of isolation as not only was he unable to visit his family, but also go into the wider city.

When I asked Lee about his first visit to the Gallery, he informed me that he had previously visited that surrounding area but had never had an inclination to go inside:

I’ve been there several times before...not in the building...it’s something new. It’s not the sort of place I thought I would ever have gone.

This was because as Lee confirmed; “I just wasn’t really a fan of galleries to be fair”. The deep negative association with art and art galleries was connected to his feelings he had about his late father who was an artist and had once had once exhibited in a Gallery locally, only made them seem less appealing. His father had used his artwork and visiting galleries as a means in which to cope with his own daily life. As a child, Lee was unable to understand why his father chose to spend his time creating art rather than spending time with him. Once Lee went in to the Gallery for some Arts Award sessions, he realised that it was quite different from what he had expected; “It’s not so bad after the first and second time...I did enjoy being there...”

Lee recalled his most memorable time visiting the Gallery during the Land Art exhibition. As noted by the Artist-Educators and in my observation of that session, Lee enjoyed looking at the work of Land Artists, Nancy Holt and Robert Smithson, whose work charted their visits to the English and Welsh countryside in 1969. Land Art was part of the wider conceptual art movement of the 1960s and 1970s of which both artists played a key part in. Lee enjoyed the more relaxed environment of the Gallery and session during which participants made their own mini Land Art interventions using strawberry plants, earth and pebbles - see Figure 6.7. Being in this environment, Lee acknowledged, helped to further cement a social bond in the group.

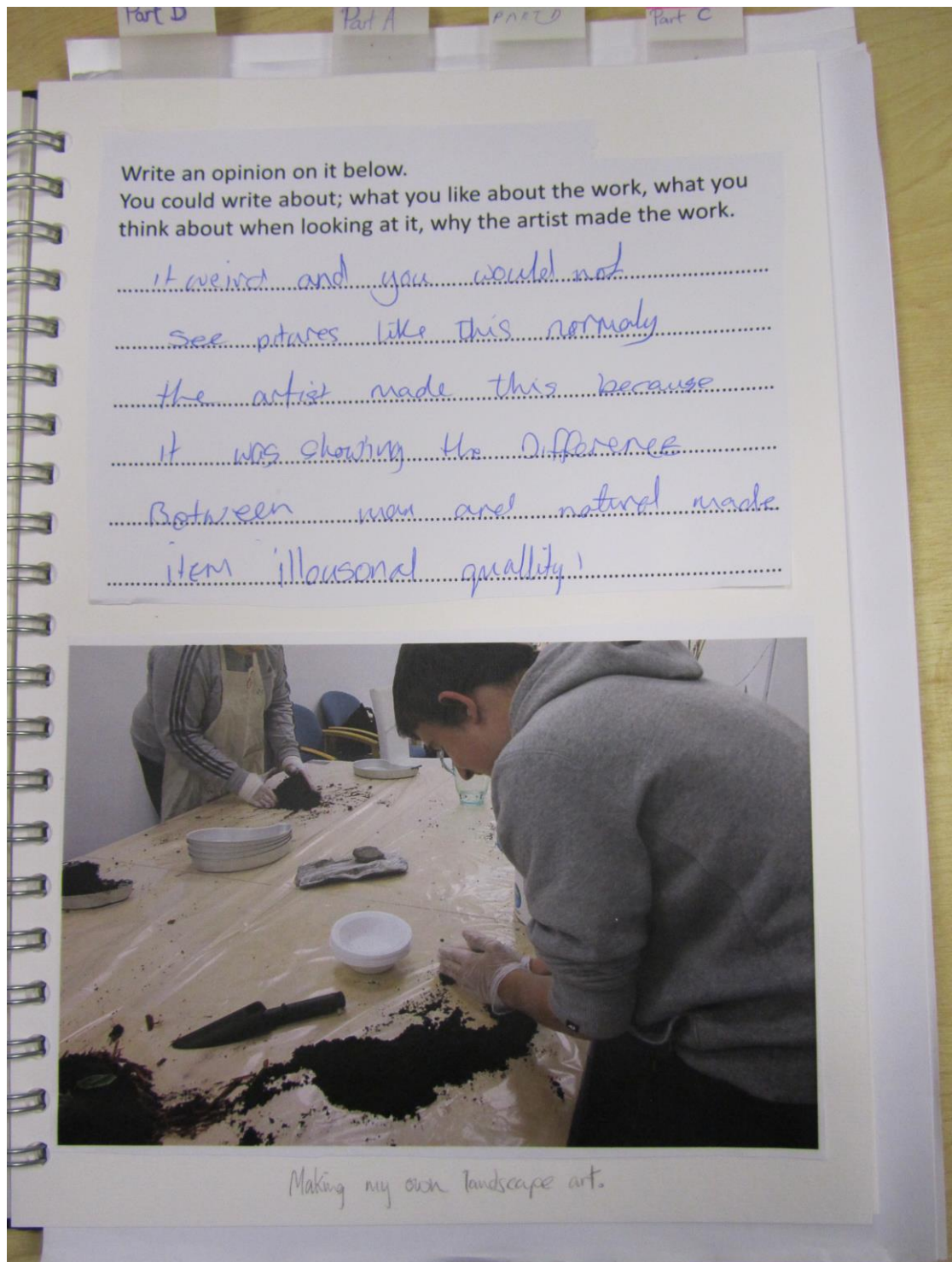


Figure 6.7: Image above of Lee making his Land Art sculpture in the gallery.

6.4.2 Bodies/People

The social element of the Arts Award programme was most beneficial for Lee. As he confirmed to me when talking about how it has helped him:

It has socially and obviously being in a group. I'm really afraid of being in big groups even in small groups but where I've sort of had to do it makes it sort of easier for me.

The safety of the programme and being part of a small cohort enabled Lee to gain confidence in being with others, which he generally found difficult. Lee had experienced bullying at school and also wanted to disassociate himself from the label of 'young offender'. However, he felt able to participate with this group because according to Lee, all of the young people taking part were essentially in the same situation – had offended:

...at least they're [the other young people] not victimising you...you know that everyone there has done something wrong...you don't feel so bad, that it's just you done something wrong.

Being amongst other 'young offenders' provided a connection for Lee with his peers in the group that gave him some self-confidence. Lee also recognised how the group "got on well" and was mutually supportive, including the Artist-Educators and student volunteers:

...they're all brilliant as well and really understanding, that a lot of us are not necessarily artistically minded and obviously, they take us at face value rather than what we are...It was never like that at school...At school the teacher was always like digging because obviously we were doing something wrong or whispering you know? They were never understanding enough.

Having peer as well as adult support helped to develop Lee's sense of self. Throughout his time on the programme Lee was keen to re-represent himself as a responsible and reformed young person. Being able to "meet new people" and be part of a group, enabled Lee to develop as an individual and grow in confidence. It also provided Lee with space to reflect on his own family relationships particularly with his late father.

As Lee admitted, his relationship with his father was "never a good one". At the very beginning, Lee was hesitant at the thought of participating in an arts related programme

because his father had been an artist. Whilst Lee admired his father's artwork, there were negative connotations and associations. It is likely that this was because of his experiences of living with the effects of his father's mental illness. As a young child, he also was unable to understand why his father would spend more time on his artwork than with him. Towards the end of the Arts Award programme however, his experience had altered the way in which he considered his father; "It's made me realise why he done it. It takes your mind off things..." Through the process of making art himself, Lee was able to reflect more positively about his father and in doing so; he hoped to take some of his father's work out of storage so that he could keep them as mementos. Ultimately, the programme enabled Lee to reflect on how he perceived others through which he was able to further reflect on his life experiences.

6.4.3 Photographs/Artworks

Despite Lee's initial reluctance to participate in the programme and make art, his favourite part was "going outside" to visit other places and see art up close, looking at exhibitions. He believed that visiting and interacting with the Gallery and exhibitions made him look at art in a different way:

Yeah, 'cos normally you look at art and think someone had got so bored and just done it but actually doing it yourself you think that maybe it's not like that...they put thought and effort into it.

By taking part in discussions and practical sessions that explored the exhibitions in the Gallery, Lee gained a further insight into how artists work and how they develop their ideas and creativity. It provided Lee with a new perspective on contemporary art and art practice which he acknowledged, had ultimately affected how he regarded it:

I pick it up a lot more now. I'm walking round and I will pick up a lot more rather than before, I'd pass it.

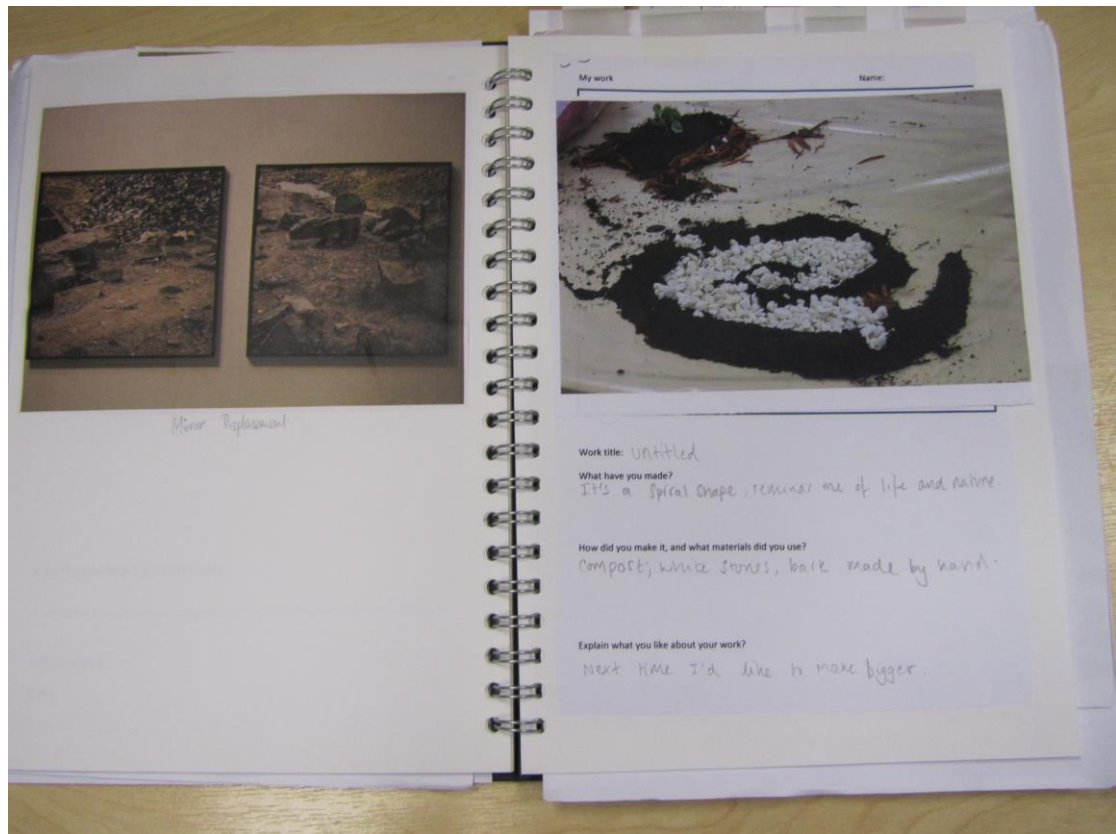


Figure 6.8: Image from inside Lee's portfolio: Left image from Land Art exhibition and his sculptural response (right)

The other element of the programme Lee enjoyed was photography. This was because Lee "...didn't like getting messy" and he was able to develop his skills from taking pictures using his own mobile telephone camera and disposable cameras to using professional DSLR cameras. Lee enjoyed being able to use such a wide variety of photographic tools and techniques as this enabled him to create the images that he wanted. As an adaptable media, photography enabled Lee to make choices about his work. It also enabled him to convey a different narrative about his own life and situation no longer be labeled as a 'young offender'.

Challenging this label and having time through the programme in which he could re-represent himself, was important. The peer work and art leadership units of the Arts Award supported Lee to increase his confidence and demonstrate a level of maturity and responsibility within the group. As he helped to curate and install the group's final exhibition in the gallery learning space, Lee thought that it could re-represent young people who have offended in a more positive way to the wider community:

...it just proves that not all young offenders are bad...Not as bad as what people or the youth justice system make us out to be...we are socially acceptable...some of us do want to get our lives back on track.

Being able to curate and install an exhibition that included his artwork was “a new experience”. Lee found this experience empowering, as he was able to not only make decisions about how the works should be displayed but also know that many Gallery visitors would see the exhibition:

It's something I've never done before. It's sort of a new experience...and people are going to look at it rather than it being...or you done it and it's on the internet and no one ever looks at it sort of thing. Somebody's actually going to look at it.

As a result of his work curating and installing the final programme exhibition, Lee felt an enormous sense of achievement and pride. This he affirmed when he told me; “It makes me know that I can get somewhere in life”. As a result of the exhibition, Lee could see and demonstrate to others how much he had achieved and the level of high quality artwork he had created as part of the programme; “I surprised myself to be honest, I really did.” The exhibition reflected not only Lee’s achievements but also that of the wider group; “...it proves the youth of today can do stuff as good as a uni student”. The exhibition enabled Lee to feel that he had achieved something that previously would have been beyond his belief in himself.

Lee enjoyed his experience of the Arts Award programme and believed it was “better than school”. When I asked him whether he thought there should be more things like this, he confirmed:

I think there should be more...it's a good thing. I think it was a positive thing...a happy atmosphere.

The positive experiences that Lee had on the programme gave him the impetus to voluntarily apply for the Gallery’s first Creative Traineeship. Utilising the confidence and skills he had gained from the weekly programme, during his three-month training post as a Gallery Assistant, Lee directed, curated and installed an exhibition of selected artists work responding to the theme of action in sport. This large-scale project which required a high level of leadership, contributed to Lee gaining a Silver Arts Award.

A few months later, Lee gained employment in the arts working for a large theatre organisation in a front of house, customer service role.

6.4.4 Objects/Things



Figure 6.9: Image of Lee's close-up photograph of his mobile telephone using a DSLR camera

Lee valued using high quality photographic equipment such as the DSLR cameras and using professional studio lighting. He felt this demonstrated a level of trust and support within the group, which further supported the positive re-representation of young people who have offended. He also thought that it helped to develop his knowledge and skills, which he believed he wouldn't have achieved to such a high level and quality in school; "...something like this would have taken us ten lessons in to do [in school], rather than two hours". Lee was "surprised" about the diligence, dedication as well as level and quality of work that he and the wider group had created during the programme. This was made possible by the level of support, (professional Artist-Educators with teaching experience in further and higher education), and materials (of high quality some of which were loaned by the local university) available.

As well as the availability of the professional camera equipment, Lee was impressed that the materials provided (strawberry plants and earth) during the session at the Gallery had been donated by a big chain DIY company. Lee was one of the young people who took home one of the remaining plants. At the end of the final session in the Gallery along with the rest of the group, Lee took with him a copy of the whole group photograph. This was taken to commemorate the programme and document the Land Art inspired sculptures they had created for their Arts Award portfolio. Alongside his completed Arts Award portfolio, it served as a reminder to Lee of his time and accomplishments on the programme.

Achieving and gaining an Arts Award was of importance to Lee. He knew that it would ultimately help him for his future development, training and work related prospects:

I guess at the end of the day it all helps to build your CV and it all helps with your lifelong ambitions, helps with your experiences, things like that.

Although Lee had initially been reluctant to participate on the programme largely due to the negative connotations it had with regard to his relationship with his late father, he could see the benefits of participating and achieving an Arts Award. The Arts Award qualification enabled Lee to express himself at a time when he wanted to overcome the labels he had been given and felt stigmatised by. He wanted to work towards something more positive which provided a new experience. Through the process of making art and engaging with it, Lee changed his perspective on art and found a resolution to his previous feelings about his father so that how he now regarded his father as a positive significant other. In doing so, Lee was able to develop his self-concept and identity as the programme provided him with time and space in which he could reflect on his own life and relationship with others.

6.5 Summary

Although the three young people appeared to have volunteered to attend the weekly sessions upon recommendation of their caseworkers, this in Lee's situation, was not the reality. Ultimately, this made no significant difference to him and in fact, only maintained his interest, which further motivated Lee to take up the Creative Traineeship. The narratives of the three young people highlighted the effect that the

Weekly Arts Award programme had on them during and after their participation. Their narratives suggest that this was because the programme provided a different alternative to the usual activities they were required to engage in as a young offender. Other positive effects, which are evident at both individual and societal level, include gaining new and positive experiences, and engaging in learning through creativity and being exposed to different kinds of art such as conceptual, Land Art.

At an individual level, for Molly, the programme provided her with an opportunity to form relationships with others, in particular the volunteer Photography students from a local university, whom she didn't think would be interested in "someone like her", (a young offender, and someone with mental health issues). This helped Molly to develop her confidence and sense of self, as the programme enabled her to use her creativity as an outlet in which she could express the effect of her mental illness (psychosis). Through this creative process, using the representation of psychosis in her abstract self-portrait images, Molly was able to reflect on how the illness affected her negative behaviour and family relationships. Molly enjoyed the programme enormously and looked forward to attending every Friday. Having successively completed the Bronze Arts Award, which became her first ever GCSE-equivalent qualification, she said she wanted to pursue her interest in art, as it made her feel "better as a person". The programme therefore helped Molly to alter her behavior in a positive way, and improved her attitude towards others, her family relationships and home life. She had expressed a desire to pursue a career of working in a similar capacity with other young people who had mental illnesses, were it not for changed circumstances. Nevertheless, she thought that the programme had many benefits, and should continue and be available for other young people in her situation.

In Paul's case, the programme provided him with an opportunity to gain new experiences outside of the Youth Offending Service environment. This enabled Paul to reflect on his offending behaviour and reparation. For example when he took photographs of the untidy local churchyard area where he had carried out some reparation work previously. He also visited an exhibition at the Gallery by conceptual artist Jochem Hendricks at the Gallery, taking over 20 installation photograph images. This Gallery visit further stimulated his engagement in the arts as it challenged his perceptions about art and contemporary life and increased his curiosity as well as motivation to learn new things. He felt a sense of freedom in the Gallery space, both in

having choice on what he produced artistically, and being able to look at things from different perspectives. He could also relate to the exhibition and the contemporary art on show, which resonated with his own experiences, as the work dealt with ‘complex moral and ethical issues, which tested the boundaries of legality’ (Jochem Hendricks, 2012). In addition, having been charged with robbery, the sense of trust built up as part of the programme further supported his mutual respect for others and their property, and facilitated his rehabilitation process. Paul also gained a Bronze Arts Award, and like Molly, this was his first nationally recognised qualification, which he was proud of.

Taking part in the Arts Award programme helped Lee to reflect on his former negative relationship with his late father, who had been an artist. Similar to Molly and Paul, the creative processes involved in the programme also empowered him to re-address the stigma of being labeled a young offender with others in the group. This was particularly pertinent for Lee given the nature of his offence. In addition, with undiagnosed mental health issues (as recognised by the Youth Offending Service), he felt safer being able to work in smaller groups, which was in contrast to the school environment he had been used to where he had experienced being bullied. Lee was “surprised” at how much he had gained from the programme, and commented on how it demonstrated the potential of what could be achieved by young people in his situation. Furthermore, he considered the Arts Award programme to be “better than school”, and was of the opinion that there should be more initiatives like this. The experience from the programme also helped Lee to gain more confidence, and subsequently enabled him to take on a leadership role. This he did both in curating and installing exhibitions at the Gallery, and becoming its first Creative Trainee, through which he completed a Silver Arts Award. At the time of this research, he was also expected to attain five GCSE’s, and wanted to live a stable life.

More generally, like the Summer Arts College, the Weekly Arts Award programme gave the three young people something to look forward to. All three on the weekly programme were motivated to try something new and “meet new people.” Working within a supportive group, the participants felt safe and comfortable knowing they were not being judged. The programme was also very different from the formal learning approaches they had experienced previously at school. As the Arts Award is a personalised learning approach, the young people responded positively to it, as they felt

that they had more freedom and choice. As a result, this empowerment affected their creative and cultural skills development, as well as their self-confidence.

This sense of empowerment and creative freedom enabled the young people to reflect on their family relationships, identity and offending behaviour. It provided them with an opportunity to re-represent themselves through their artwork, which was of importance to their individual identity and rehabilitation, through which they were also able to address some of their mental health experiences and associated stigma.

At a societal level, these effects supported young people's desistance from crime at a primary level, as completing the Arts Award programme was a major motivation for all participants. However, unlike the Summer Arts Colleges, there were greater opportunities in the Weekly Programme for young people to continue their Arts Award progression. This was because the partnership between the stakeholders for example the Youth Offending Service, the Gallery and Artist-Educators was good and the programme was structured in a way that enabled continuation and further personal development. Once completed, the positive experiences helped participants to re-engage in learning, training and employment, which supported the process for secondary desistance. The longer-term and consistent nature of this programme, which allowed participants to continue beyond the age of 18, as an 'adult service', and/or after completing their orders, enabled them to develop their relationships among the group and with the wider service beneficially for their long term well-being. All three young people were representative of the wider cohort in the longer-term programme, and were unanimous in their opinion that it should be available for all young people in the youth justice system.

Chapter 7: Discussion and Reflections

7.1 Introduction

In this study, I examined the impact that a Gallery-supported Arts Award programme has on young people who have offended through a principally qualitative approach. As part of the research contribution, this study uses the innovative application of biographical research, supported by independently observed data, including feedback from Artist-Educators. The findings, sectioned into two research strands, investigated impacts on young people who participated in the intensive Summer Arts Colleges between 2007- 2012, and a weekly Arts Award programme with the City Youth Offending Service over a nine-month period between 2012-2013. The second research strand was introduced as this reflected a practical response to the limitations of the short-term one-off summer programme. Two separate research strands therefore enabled a comparison between the programmes and their effects on young people who have offended.

As part of the study, I developed a thematic framework based on the autobiographical memoirs of Dillon (2005), using four deconstructed artistic concepts of self, society and the world around us, which involve Buildings/Places, Bodies/People, Photographs/Artworks and Objects/Things. Through these themes I was able to identify the specific ritual actions of the Arts Award programmes as a type of rite of passage. Methodologically, the development and use of this framework aimed to address the issue of memory recall in biographical research (Rosen, 1998) and create an appropriate typology for data collection and analysis aligned within the Arts Award criteria. Within this framework, I conducted semi-structured interviews with six young people, split between the Summer Arts Colleges and the Weekly Arts programmes. These were further supported by semi-structured interviews with the Artist-Educators, Arts Professionals and Youth Offending Service workers involved in these initiatives. While the focus of the study is on young people's experiences of the Arts Award programmes, the research is also informed by other data collated, including evaluation reports from the Summer Arts Colleges, and participant/session observations and Artist-Educator reflective logs from the Weekly Arts programmes, as well as project documentation and the Arts Award portfolios/artworks produced by the young people.

My aim in this research was to investigate the effect of two different types of Arts Award programmes on the lives of individual young people who have offended over time, including their nuanced effects on these individuals and their overarching plus wider societal impacts through innovative biographical research. In particular, my research focused on:

- Whether Arts Award accredited programmes improve the accessibility of art for young people who have offended, and what role if any they might play in the personal and artistic development of young people who have offended?
- Whether these programmes are effective in supporting young people in desistance from re-offending behaviour and their re-connection with society?
- Can art and the use of contemporary arts galleries as part of these programmes help to support and stimulate young people's re-engagement with learning?

After presenting and interpreting the findings from the two research strands in Chapters 5 and 6, in this Chapter, I discuss and reflect on the findings and their contributions to knowledge in light of previous studies, the theories outlined in the literature review and conceptual framework. In the following sections of this Chapter, I will discuss in more detail; the different elements of this study, including the relevance of the qualitative and autobiographical methods employed; the importance of engaging with art and moreover, contemporary and conceptual art (and contemporary art galleries) in personal development and learning; and the strengths of the Arts Award programmes, including their effectiveness in re-engaging young people in learning and supporting desistance; some of the negative impacts of the programmes; and my reflections on the research and relationship to it.

7.2 Relevance of the Research Methods Employed

This study highlights how the effectiveness of art (and in this case, an Arts Award programme) must be assessed in meaningful ways, or rather, 'through a different lens' (Bazalgette in Arts Council England, 2014, p 4), of individual experience. By taking a biographical approach to the research, this study demonstrates how the arts make a contribution to the lives of individuals as well as wider society (Bazalgette in Arts Council England, 2014, p 5). In this case, the 'biographical lens' can help to further

examine how the arts and Arts Award can affect and make an impact on the lives of young people who have offended. Through this lens, I argue that an Arts Award programme can provide space in which young people can narrate their life stories and negotiate, as well as re-negotiate, their experience of the past, present and future. This process itself, offers time for narrative and reflexivity, whereby identity can be examined and potentially re-shaped (Ricoeur, 1980, Erben, 1998, Lawler, 2008).

The literature suggests that some attempts have been made to evaluate participation in the arts and their social impact, e.g. Matarasso (1997). In addition, Arts Award themselves, commissioned a 'longitudinal' impact assessment of their own initiatives (Hollingworth et al., 2016). The context of the participating young people in the research had been ambiguous and therefore generic with most of the young people included in the research from schools/formal education settings. This therefore, does not evidence the more nuanced perspectives of individual young people in the youth justice system. In his critique of Matarasso's (1997) impact study, Merli (2002) cautions against applying a homogenous approach solely to evaluating the benefits, drawbacks, and impact of arts participation. Moreover, my own study acknowledges like Merli (2002), that a more 'interdisciplinary approach' is needed. Through the disciplines of education, art and sociology/criminology, this study considers the links between creativity and experience, by taking a more targeted, conscious exploration of the impact on young people in the youth justice system, by, for instance, using in-depth, semi-structured biographical interviews. Through auto/biography (Stanley, 1992; Merill and West, 2009), I was also able to situate my own professional and personal experiences within the research context, both as Gallery Educator and researcher. This enabled me to be reflexive about my relationship with the research and consider my own 'subjectivities and values' (Merill and West, 2009, p 9).

As I have previously highlighted, the literature suggests that auto/biographical methods are helpful for researchers to identify moments of epiphany and/or significant moments or turning points in people's lives (Denzin, 1980; Erben, 1998). These can be used to determine if there are individual impacts on young people who have offended as an outcome of Arts Award programmes. Within this context, the literature I have reviewed in Chapter Two, also suggests there are correlations between impact on individuals and notions of experience (Dewey, 1980; Merli, 2002). The biographical approach adopted

therefore helps to highlight positive experiences felt by the programme participants, and whether these stand out as a lasting positive memory over time. It could therefore be argued that this overall methodological approach provides a more suitable and novel vehicle for assessing the Arts Award programmes, both within the Summer Colleges (since 2007) and those from 2012 Weekly Programmes. Its relevance may be of particular importance in evidencing the need for such programmes to meet existing and future Criminal Justice System requirements and their benefits for young people who have offended. This method therefore, differs from previous predominantly quantitative evaluations conducted by Unitas (2007-2011) for the Summer Arts Colleges, and addresses more widely the need to develop and promote how young people's positive experiences of engaging in effective arts programmes can positively affect their sense of self, identity and relationship with others in order to desist from crime. The literature from Bilby et al., (2013) supports this assertion suggesting that the latter are all important determinants for supporting the process of both primary and secondary desistence.

Memory and memory recall pose problems when conducting this type of auto/biographical approach (Rosen, 1998). In this study, I attempted to address this issue through the application of a new thematic technique, derived from the memoirs of Dillon (2005). This technique helped to stimulate memory recollection more effectively. This was useful during my semi-structured interviews with young people, the programme Artist-Educators and Youth Offending Service Workers. It also served as a useful structure for collating and initially analysing the data. As discussed in the Methodology, this approach was originally piloted in the 2011 Summer Arts College, through session observations and Artist-Educator interviews, with the feedback being very positive. In this study, it was confirmed that this four-themed technique provided a useful framework for exploring how people recalled their experiences of the Arts Award programmes.

This study therefore uses an advanced mixed-methods approach that combines biographical research with young people, along with other qualitative assessments, which has included semi-structured interviews with Youth Offending Service Workers, Artists-Educators and session observations. All approaches embedded the Dillon Framework to not only facilitate memory recall, but also provided a thematic tool for

collating and analysing the data. Through this framework, I discuss how the findings align with the core criteria and principles of the Arts Award.

While the findings suggest this approach could be useful for future research using qualitative methods, it should be noted that such techniques are highly research intensive, and therefore could only involve limited sample sizes. In addition, the nature of the techniques employed mean they are personal and can be considered as subjective (Silverman, 2006), which may not be representative of other young people. Therefore, it may not be possible to draw large scale or population-level conclusions from the findings of this study, even though some attempts have made to do so, at both an individual and wider societal level. The gaps exposed in the literature review knowledge (see Chapter 2) suggest that this form of qualitative research has never been undertaken before, and while this study attempts to demonstrate the contribution of the biographical method, it should be recognised that the techniques are still very much exploratory and open to further investigation. However, the literature and this study suggest a more systematic evaluation of arts-related interventions is required, to build on both existing evaluation methods and review some of the findings.

7.3 Contemporary Art in the Youth Justice Context

The current research (Stephenson et al., 2007); suggests that current young offender engagement and restoration programmes typically take the form of prescriptive activities run by the Youth Offending Service. These include for example, ‘Restorative Justice’ activities, such as contacting victims to repair harm (McLaughlin et al., 2003); ‘Offending Behaviour’ work, in getting people to face head-on possible determining issues, such as anger management, alcohol and substance misuse. Alongside this, other activities (such as visits to hospital head injuries departments), seek to highlight and develop an understanding of the consequences of young people’s criminal behaviour (Stephenson et al., 2007).

While these programmes serve their purpose, they focus on ‘tertiary’ prevention (Stephenson et al., 2007), which aims to prevent or reduce the seriousness or frequency of further offending. In addition, they can be highly intensive and potentially emotional (with young people constantly reminded and having to think about their offending

behaviour). Through the interviews with young people, this study suggests there is relatively limited space in these programmes for self-reflection. There are also limited opportunities in which young people can develop the positive aspects of their personalities, which de-contextualises them from the wider youth offending environment. This is an important element in the process of desistance. While some young intervention projects have involved the use of specific arts forms (Bilby et al., 2013), such as music and performing arts, to support the process of desistance, the majority of these have been short term, and are unaccredited, or limited in exposure. In addition, while some of the music and performance art projects engage young people in interesting and creative activities, few include the visual arts, especially contemporary art. Contemporary and conceptual art can provide additional experiences that challenge people's perspectives and encourage them to review their circumstances in a non-confrontational and non-judgement way. Also, the majority of young people who are in the Youth Offending Service possess no or few qualifications (Stephenson et al., 2007), and this is a key determinant on how they develop for the future. Whilst initiatives engaging the visual arts could be developed independently, this study suggests there is also benefit to integrating the programmes within the Youth Offending Service, as this provides an option for people to engage voluntarily, and the greater commitment this brings. The study shows that coordinated programmes also provide improved opportunities for support workers and their young people to work together, thereby developing better relationships. It could therefore be argued that there is a need to develop other forms of young offender engagement programmes, involving the visual arts, which provide an opportunity for them to attain a nationally recognised qualification, and which is embedded within their wider behaviour programmes. The value of such arts programmes has been recognised by the Head of the Youth Offending Service, who was interviewed as part of this study and was integral to the subsequent continuation of the weekly programme.

7.3.1 The Arts Award Programmes

As I have identified, both the Summer Arts Colleges and the Weekly Arts Award programmes were designed to re-engage high priority, repeat offenders into learning, enabling them to gain qualifications, develop their personal skills and support their

desistance. As part of this process, there were certain criteria that needed to be met in order for the Award to be given, that cover (Arts Award, 2016):

- Art Form Knowledge and Understanding;
- Creativity;
- Planning and Review; and
- Communication.

In trying to assess the relevance of the Arts Award in the personal development and learning of the young people involved in this research, it became apparent from the findings that the four broad assessment categories needed to be refined, in order to reflect their experiences of the arts as a result of the programmes, and the supportive role that contemporary art galleries can play in providing inspiration, and putting works into context. Therefore, six expanded categories were developed to describe the experiences and findings of the young people engaged in this research, which encompassed:

- Art as knowledge and understanding;
- Art as creativity;
- Art as process;
- Art as challenge;
- Art as reflection; and
- Art as communication.

The Planning and Review criterion, which is typically more relevant to the higher Arts Award (Silver and Gold), was personalised towards the young people as a form of reflection, which encompassed not only the arts, but also their lives and the effect of the programmes. Similarly, the challenge aspects of Planning and Review (as particularly used in the higher levels of Award) was separated into another category, which reflects the need to develop young people's leadership skills over and above the project work they were engaged in. This also reflects their wider challenge in engaging with the Arts Award programmes, and with contemporary art. The research findings also indicate that the process of creating art was just as valuable an experience for young people as what they had created, and in gaining an Award. Hence 'art as process' was added as another category. These six categories to some extent reflect the potential role of art in society

as has been suggested by the literature (Tolstoy, 1897: 1994; Matarasso, 1997; Carey, 2005).

The research findings are discussed in the following sections in the context of these six categories, as well as holistically.

7.3.2 The Effect of Arts Award Programmes on Young People Who Have Offended

Research from this study (see Chapter 5 and 6) indicates that the Arts Award programmes provide respite for young people who are in difficult personal circumstances, including estranged families, living in care, homelessness, dealing with mental health issues, and have negative peer influences, which associate them with gang culture. The programmes also provided an alternative offering to the usual offending behaviour/restorative justice programme activities. The Arts Award programmes created a supportive environment that alleviated the stress of being put on Intensive Supervision and Surveillance Programme (ISSP)/Youth Offending Service, and enabled young people to cope with it, particularly where they had existing challenging issues, including poor mental health. The combination of both being in a different physical environment (Buildings/Places) and the support provided amongst the group (Bodies/People), which helped to develop a sense of belonging solidarity and *communitas* (Turner, 1969), were fundamental to this positive experience.

They also provided opportunities for developing additional personal skills, which could improve their confidence in social situations and raise their self-esteem and self-worth. This is possible for example, through the young people realising that society could be interested in what they do, that there are people who will engage with them as who they are, rather than through labels and stereotypes, (for example, as having offended, or because of their mental and/or personal situation). The development of self-confidence and collective wellbeing by the young people was also highlighted in terms of the perceived programmes as facilitating a sense of group togetherness, including Youth Offending Service (YOS) workers, Artist-Educators and student volunteers, as well as other young people who had offended. Thus, being encouraged to work collaboratively, the young people reported enhanced enjoyment associated with their tasks through the experience of forging relationships and the alteration of potential previous negativity

that may have existed. At the beginning of both the Summer Arts Colleges and the Weekly Programme, it was stipulated that YOS Service Workers had to fully participate and thus work with the young people to create artworks and be involved in the session group discussions (reviewing artists' works for example). This led to increased positive interactions and between young people and the YOS Workers, which increased awareness of each other's situations and generated a greater mutual respect for each other. The peer-to-peer interactions also enabled the young people to see how the programmes provided opportunities for all young people who had offended, not just themselves, to get involved in new and interesting challenges, this encouraged and inspired them. Furthermore these positive interactions promoted pro-social modelling as young people were motivated by positive reinforcement (Trotter, 2009). These experiences also link to societal reintegration, reparation of trust and relationships.

The programmes provided young people with a formal qualification, including Bronze and Silver Arts Awards (particularly with regards to the Weekly programme), which also provided a very tangible sense-of-achievement. For example, this led to Molly feeling she was a "better as a person". Similarly, both programmes provided an enjoyable and rewarding experience, as well as creative stimulus. They also provided further motivation to gain further qualifications, including GCSEs, in art and other disciplines, as well as higher Arts Awards, which would not be achieved otherwise (and in the case of Jack for example, even where he previously had an interest in the arts). A continued enjoyment and excitement about what young people would be doing next as part of the programme provided motivation not to re-offend, as it gave them something to look forward to. The young people who attended the Weekly Arts programme particularly noted this. The Summer Arts Colleges were also noted to have provided this motivation but only over the duration of the period involved and young people were keen to have been able to continue with their Arts Award journey.

Finally, overall, the new and positive experience of both of the arts programmes demonstrates how art can aid the concept of experiential learning (Dewey, 1980) as well as learning through creativity (Maslow, 1971), which is etched into the memories of young people, in one case even four years after participation in the Summer Arts Colleges.

In the context of experience and creativity, I will now discuss the findings in more detail, which has been mapped against the Dillon Framework (2005), within the specific areas of the Arts Award criteria.

7.3.3 Art as Knowledge and Understanding

This study shows that Arts Award programmes provide elements of new and exciting experiences for young people, outside their normal lives and outside of the Youth Offending Service. Through these programmes, young people are able to develop their knowledge and understanding about art, and its context in society, which helps to raise their cultural awareness, as suggested by Arts Council England (2005; 2014). This knowledge and understanding was also said to help in understanding people's cultural background and identity. From the findings, this was evidenced both more widely in the group and in researching artists as well as individually (for instance, Jess was able to articulate her Gypsy/Traveller heritage through creative practice). In addition, as suggested by Arts Award (Hollingworth et al., 2016), it could be argued that the development of young people's knowledge and understanding of art in a practice-based context, specifically with certain art-form media, are not typically available in formal school education. However, more importantly, these programmes gave young people direct access to working with contemporary artists and art exhibitions. These experiences provided the young people with opportunities to acquire inspiration and creativity (see below), which in turn helped to improve their understanding of art in a wider context and self. Through learning more about contemporary art and the experience of engaging with a contemporary art gallery, helped young people to understand more about themselves and their situations better, further developing their self-awareness. This was evidenced moreover, for example in the Lee's case, as he was able to develop self-awareness about his situation and family relationships, (in particular, his father). As he gained a greater understanding about art, he developed a greater insight into his relationship with his father, who was an artist. This experience therefore, became something of an epiphany for Lee, if not in what Denzin categorises as a 'minor' way, in that it is 'symbolically representative of major problematic moments in relationship' but at a 're-lived' stage, in that, meaning is attached 'only later, in retrospection and in the re-living of events' (Denzin, 2001, p 145). The experience of

contemporary and conceptual art ultimately had an effect on his own self-awareness about his situation.

Whilst this is a nuanced, individual example of how art as knowledge and understanding affected Lee, whilst participating on the Weekly Arts Award programme, the findings ultimately indicate how art affects young people's understanding about themselves and moment of life crisis (Bocock, 1974).

7.3.4 Art as Creativity

The findings indicate that the development of creativity through contemporary and conceptual art can help young people promote their self-confidence, which supports previous research (Maslow, 1971; Matarasso, 1997). When complemented with the other personal skills gained through the programmes the Arts Award also enabled young people to develop and broaden their artistic vision, imagination, and talents. The programmes enabled young people to explore their everyday lives and circumstances in a creative way. For example, Dan's linen drawing prints depicting a building site near his home and offered him a new way to view his home environment. For some, more specifically, Dan and Paul, it also provided a way in which they could reflect on their offending behaviour and sites where their offending behaviour and or reparation work (such as litter picking) took place. This provided young people with an opportunity in which they could creatively symbolise their interactions with spaces and places that had former negative connotations and associations (Denzin, 2001; Kenworthy Teather, 2005; Hopkins, 2010). Moreover, through creativity, young people were legitimately able to return to these sites of negative experience providing opportunities for further reflection on their offending behaviour and re-integration with public spaces (Hopkins, 2010).

Being inspired by contemporary art and artists, young people could develop their creativity. At an aesthetic level, they were able to make their own value judgements on how to create their artwork. This included being able to make the everyday (such as building sites near their homes, mouldy fruit on the ground, or sites where they carried out litter picking) more interesting and valued through the lens of art (Carey, 2005).

Young people from both programmes found the opportunity to visit and work with the Gallery interesting and revelatory, particularly as it was a contemporary art gallery. This in turn helped to develop their creativity, especially as many had never visited a

contemporary art gallery or a University campus previously. The surrounding University campus, on which the gallery is located, further provided inspiration for the development of their artwork, for example, by thinking about nature in a creative way through abstract photographic images. As ‘operator’s’, the creative act of taking a photograph, also provided young people which a sense of safety (being behind the mask of a camera) and focus, (Barthes, 1980; 2000; Maslow, 1971). For all of the young people, they experienced this in different ways, however, it was indicated that act of creating art gave them all a momentary respite from their life situations. Through the process of taking a close-up image of a plant for example, young people could concentrate on something completely different and transport themselves away from the stresses of being a ‘young offender’. The Arts Award programmes, as a type of rite of passage, put young people in a different and new context, place and time (Turner, 1964; Ricoeur, 1991).

The celebratory or final exhibitions of young people’s artworks in the Summer Arts Colleges the Weekly Arts Award programmes, as a ritual process was a formal recognition of that they had achieved from significant others and their change, from being a ‘young offender’ to a ‘young artist’. The events were important for young people as they reflected a group as well as individual achievement, which further developed a sense of cooperation and *communitas*, regardless of previous past experiences (Sennett, 2010; Turner, 1969). For some of the young people, for example, Jack, this representation of change, or indeed, transformation, was physically manifested in the venue where the event was held in a prestigious place – for example, the city football club. These events were ultimately a direct manifestation of their creative talents, and demonstrated at a personal and public level their potential for pursuing other career paths.

7.3.5 Art as Process

The findings show it is conceivable that the Arts Award programmes could be conceptualised as a rite of passage for young people. As discussed in the literature, a rite of passage typically involves three stages (van Gennep, 1909: 1960; Turner, 1969), comprising separation, liminality and incorporation. The process of transition for young people from being considered as offenders to being artists can be similarly described. Given that young people who have offended have been outcast and or excluded from

society, in Chapter 3, I have hypothesised how young people who enter on to the programme have already been separated and are in a liminal state. As a result, they therefore stand to benefit in particular from the Arts Award programmes as a type of rite of passage that supports their transition to becoming, as recognised by Molly, ‘better people’ (Maslow, 1971).

As well as being a rite of passage for young people, the Arts Award programmes also helped to develop a sense of ‘communitas’ (Turner, 1969) amongst all the participants, thereby creating a social bond, sense of comradeship and cooperation (Sennett, 2012). Through this, the group was able to further develop greater social interaction, which created a bond and a community spirit. Collectively in the group, they were able to take pride in what they had achieved, through the process of making art works. These art works became tokens or symbols (Objects/Things) of their achievement’s which were great fully received (for example, being able to take home copies of photographs they had taken, jewellery they had made, their Arts Award portfolio’s and Arts Award certificates) and regarded as totemic (Durkheim, [1912] 2008). In a bonded group, the young people were not only able to recognise their own achievement but those of their peers. The programmes enabled them to improve their respect for and attitudes towards others including the volunteers on and Youth Offending Service Workers. This sense of solidarity only strengthened group working during the different creative activities. Similarly, the development of mutual respect also meant that there was a heightened respect for property, such as when using the camera equipment. Being trusted with property, including high-value photographic equipment for example, further helped to create a sense of community and mutual respect (Turner, 1969, Turkle, 2007, Miller, 2008, Sennett, 2012).

All of these changes had an effect on young people’s engagement with the programmes and for the majority, their mental health wellbeing. Many of these were incorporated into their everyday lives. The programmes gave young people a sense of purpose, belonging, and pride of achievement, for example, as evidenced in the pride Jess had about her handmade silver ring, young people’s Arts Award portfolios and certificates.

At a societal level, the programmes provided opportunities for the transition of young people (van Gennep, 1909; Turner, 1969), as they developed themselves, a trend that continued for some of the young people for a time afterwards. It also helped them to

develop new identities, away from ones that encourage reoffending and support the process of desistance (Bilby et al., 2013).

The findings also highlight the development of young people's personal skills that includes patience, higher levels of concentration, focus, and self-motivation. The creative process, (and more specifically through the use of photography which was regarded as the most enjoyable media used) gave young people opportunities to focus, concentrate and be absorbed in what they were doing (Maslow, 1971). This absorption also provided young people with momentary respite from their situations. These factors allowed the young people to achieve artworks that they did not believe they would be capable of prior to being on the Arts Award programme.

7.3.6 Art as Challenge

The evidence suggests that the programmes as a rite of passage challenged young people to experience and achieve things that they did not at first, think they were capable of. Taking part in the Arts Award programmes, for many of the young people, indicated that they were able to see things from different perspectives as a result of exploring the work of different artist's, whose work addressed different social issues. For example, Jess, was interested in the work of Jane and Louise Wilson, whose work considered the aftermath of the nuclear disaster in Chernobyl. In Paul's case, he was particularly engaged with the conceptual art work of Jochem Hendricks, whose work challenges and addresses ethical, moral issues exploring the value and meaning of labour, truth and storytelling, and the role of the artist. As a result Jochem's work asks fundamental questions about: how can art allow us to understand – and question – our place in the world? The contemporary and conceptual art exhibitions and artists they experienced during the programmes, challenged young people to not only think about how they engaged with art, but also consider how they related to it at a personal level.

Even when provided with the same brief, the Arts Award gave young people the personal choice and artistic freedom to explore, to create their own different interpretations, which participants appreciated and enjoyed. Many of the young people also said that the programme was better than school, as it engaged them in ways that school never did, by providing new experiences (curiosity) and stimulating engagement (through active and collaborative participation). This contrasted with how the young

people perceived school, which was more formal and regimented, and where the young people said that the subjects were boring, unchallenging, and/or lacked stimulus. The research findings from both strands indicate that young people considered the Arts Award programme and interaction with art, challenging in a positive way. The reasons for this, were similar yet slightly varied, and highlighted the differences in the personal growth of each young person as they progressed - a contributing factor to the process of desistance (Bilby et al., 2013).

The majority of young people had never visited a gallery before and for those who had (largely through school) they had no previous interaction with a contemporary art gallery. For most, a gallery was perceived as an 'exclusive' space in which those from more privileged, educational backgrounds visited. The very different space of a contemporary art gallery, based on the 'white cube' (O'Doherty, 1976), unlike the more traditional museum style galleries, provided a unique and challenging experience that de-contextualised young people for their 'profane' everyday lives and situations (Durkheim, [1912]; 2001). As part of the rite of passage, on the programmes, young people entered into a different, more 'sacred', and neutral space of the Gallery.

Moreover, the unique location of a contemporary art gallery located on a university campus further challenged participant's as they not only experienced being in a contemporary art gallery but also being situated in a place of higher education. Both the building and place challenged and ultimately influenced the behaviour of young people as they were able to identify with the gallery and surrounding university campus (Hopkins, 2010). Being in a contemporary art gallery, young people were able to challenge their own perceptions and former experiences of not only art but also learning, as it provided an alternative, more relaxed space in which to learn. Exposed to contemporary art in a wide range of media, from photography, sculpture, painting, film, some of which were more specifically within the genre of conceptual art, (for example, Jochem Hendricks), also proved challenging. It was a very different experience of art that most participants were used to, particularly those that had visited traditional, historical collection based galleries. Whilst some of the young people were interested in art prior to the programme, some were also indifferent, if not sceptical about it. For all however, there was a general stereotypical perception about contemporary art, considered as something that was difficult to understand and lacked any thought or skill in artistic process. By challenging and engaging participants with contemporary art and

the work of contemporary artists, young people became more open to the concepts and ideas behind the work. As most of the artists they met are living and their work explored issues relating to contemporary society in their work, participants were similarly, able to relate to the work and the artists at an individual level. For all of the young people, this experience provoked new ways of thinking about society and the notion of what art is for and can be. This helped to further stimulate dialogue and creativity that challenged young people's own ideas about art and their creative development (Maslow, 1971).

Within these new challenging spaces, participants worked alongside professional artists and were supported by volunteers. The volunteers who supported the Weekly Programme were from the local student community, studying for degrees in photography. Before participating in an Arts Award programme, none of the young people had met and/or worked with a real 'artist' before. Their experiences of working with artistic, creative people challenged young people to reflect on how they perceived others (including artists and students) outside of their own social networks (Fuller et al., 2011). Regarded as creative, different people, who were more open in their worldview, young people were challenged by the artist-educators and volunteers about their perceptions of contemporary society. This reflexive dialogue was generated through the process of reviewing artwork and creating their own. Facilitated by the programme artists, this challenge, through the provocations of art, was either carried out by young people individually, or in a collaborative way with others on the programme including peers and Youth Offending Service Workers. For many of the young people, the process of working both individually and collaboratively proved equally challenging yet helped to: 1) promote pro-social modelling; 2) appreciate the influence of positive significant others (Webster et al., 1974) both within the group and in their personal networks; 3) instil self-confidence and bring about 4) a sense of *communitas* (Turner, 1969) in the group. For Dan and Jack in particular, the development of their photographic skills as a result of the programmes enabled them to forge better relationships with their family members and positive significant other's in their lives. Ultimately, art challenged participants' perceptions about themselves, others and society.

The challenge of creating and making art not only enabled participants to re-consider how they regarded contemporary art practice and the techniques and skills required to visually realise an artist's vision, but also their own artistic capabilities. By challenging and developing their own artistic skills using a range of different media, they were able

to take charge of their own creative vision (Matarasso, 1997) and develop self-efficacy. The use of photography in particular, emboldened and enabled young people as 'operators' (Barthes, 1980) to present themselves in the present (as artists) in reaction to their experiences (Sontag, 1979). This in turn, provided young people with an opportunity to create new things they never imagined previously possible. Through their artwork, it also enabled them to challenge other people's stereotypical perceptions about young people who have offended (Goffman, 1959; Pickering, 2001). As a part of the ritual process, having their work displayed in a celebratory/ final exhibition as part of the programme further challenged participants as they were aware that they were going to have their artwork viewed by others, such as their friends, family, guardians and the wider visiting public. As young people worked towards this challenge, developing their skills and artworks, they were able to take on another challenge by co-curating their exhibitions that created an even greater degree of cooperation (Sennett, 2012) and sense of *communitas* (Turner, 1969). In Lee's case, this experience from the weekly Arts Award programme provided him with an opportunity to challenge himself by devising and curating his own exhibition of other artists' work, developing his leadership skills as part of his Creative Traineeship and Silver Arts Award. The longer-term nature of the Weekly programme provided opportunities for further progression, on to the Silver and Gold Awards, which participants may not have access to unless they have continued support from an individual Arts Award Advisor. These further Awards challenged young people like Lee, to develop leadership skills, and develop themselves as artists.

All of the young people in this study completed their Arts Awards whilst participating on the programmes. For most, the challenge of completing a course or gaining a qualification was initially viewed with caution. This, when combined with participants' preconceptions about art, and in particular galleries and contemporary art, further challenged young people. By accessing and engaging with art, participants dealt with the challenges and learnt from them enabling them to develop their skills, create their artworks, engage in new experiences (Dewey, 1980) and gain a qualification (Woolf, 2016). Alongside the Arts Award certificates, the portfolios and artworks were important objects and symbols to young people, of how they had responded to the challenge of art and the programme (Turtle, 2007; Miller, 2008). Despite their transient home lives, as a result of being in care, experiencing homelessness or having limited or

unstable family support, the majority had kept their portfolios and certificates. These objects or things were considered as prized possessions of young people and tokens of their achievements and personal growth (Durkheim, [1912] 2001).

7.3.7 Art as Reflection

The majority of the artwork created by young people on the Arts Award programme was autobiographical in content. This provided them with an opportunity to represent themselves in a different, creative and expressive way. Engaging in visual and contemporary art is unique in providing inspiration, and moreover within a contemporary context, which allows young people to consider their own behaviour and circumstances. It also provided a new sense of excitement. For example, the programme acted as an alternative to the buzz Dan felt when committing crimes. Within this context, the programmes supported self-expression, as it enabled them to reflect on their lives and offending behaviour/offences in a non-confrontational and indirect way. This reflection was evidenced in some of the young people's artworks. For example, Jess, in her music and the creation of the Caravan Poem, was able to reflect on how her transient life affected her learning and career aspirations. In his music and later urban linen prints, Dan was able to reflect on how his local environment and home life lacked the stimulus he needed. Through Paul's photographic work which depicted sites where he had carried out reparation work, he was able to reflect on his own sense of respect for others and things. In Molly's photographic work, she was able to reflect on how her mental health and psychosis affects her behaviour. By focusing on art, rather than crime, the programmes heightened young people's perceptions about their lives, which ultimately, renewed and refreshed their 'spirit' (Turner, 1969).

When reflecting on the Arts Award programme and their experience of participating in the arts, it is evident that it stands out as a lasting memory of what a positive learning experience can be like for young people (Dewey, 1980). It could be argued, therefore, that for the majority of young people in this research when reflecting on the Arts Award programmes, they have had a 're-lived epiphany' Denzin (2001). Indeed this effect was recognised through a comment by one of the YOS Workers interviewed, who had been involved in both the 2007 Summer Arts College and Weekly programme, who said that the young people "may not realise it now, but they will definitely remember this experience in the future". Therefore, these memories and reflections continue to have

the potential to open them up for re-engagement in learning and/or wanting to progress on an Arts Award journey. Indeed, my own reflections of these programmes have stayed with me as a ‘re-lived epiphany’ as part of my own professional practice and research journey (I discuss this further in the reflective section 7.5 - The Lady in the Gallery).

7.3.8 Art as Communication

The young people interviewed for my study (like the majority of young people who have offended), possessed lower levels of literacy than the national standard and were not as easily able to articulate their individual identity, personal circumstance or aspirations for the future through literary means (Stephenson et al., 2007). The findings however, suggest that it helped them to re-represent themselves, as they were able to create a visual narrative, which allowed them to be self-expressive and develop a sense of agency over time (Ricoeur, 1980).

For example, for Molly and Jack, the programme enabled them to communicate their mental health condition and its effects on them. Art provides a well-known alternative means of self-expression through visual representation, where the represented narrative helps people to understand themselves and others (Maslow, 1971). Art also provides people with the ability to generate a sense of self-identity and self-concept (Webster and Sobieszek, 1974, Stephenson and Allen, 2012, 2013), enabling young people to put themselves out there, present their experiences, in order to communicate with wider society, thereby increasing their social inclusion. It also helps them to communicate their struggles and life crises to others (Bocock, 1974). Through their art, young people felt that they had a voice, manifested in their artworks and exhibitions of their work to the public.

Being shown and exploring works of art in a gallery for the first time also opened up new experiences for the young people, as they were introduced to contemporary themes and ideas. This included the Jochem Hendricks exhibition which dealt with complex moral, ethical and legal issues. For some, this resonated with their personal experiences and, in Paul’s case in particular, having formerly been involved in theft, demonstrated how art – contemporary and in this particular instance, conceptual art- was of relevance to them and their life. These experiences inspired them to consider their own feelings,

perspectives and representation of the self to themselves and others. It enabled young people to ultimately re-represent themselves, which were of importance for all of the young people who were labelled (Pickering, 2001). Engaging with art they were able to communicate new visual narratives that transposed them from being ‘young offenders’ to ‘young artists’.

It also allowed some of the young people to express their future aspirations and inspired them to communicate where they wished to be in the future. As a result of her experience of the Weekly programme, Molly wanted to work with other young people in her situation in a similar capacity. This change in behaviour is one such example from the findings, which demonstrates how the programmes helped to bring about positive changes in the young people who participated as they developed themselves through this rite of passage.

From my discussion on the specific contexts of the findings to young people’s experience of the Arts Award programmes, in the next section I assess the strengths of the programmes in terms of their individual and social impacts, using the model described previously in the literature (Matarasso, 1997).

7.4 Individual and Wider Social Impacts of the Arts Award Programmes

The research findings suggest there are many individual and wider social impacts of the Arts Award programmes. I begin by discussing some of these areas in the context of Matarasso’s work on social impacts and arts participation.

From the literature, Matarasso (1997) identified 50 points of individual and social impact across six broad areas that participation in the arts could potentially bring (see Chapter 2), covering:

- Personal Development (PD);
- Social Cohesion (SC);
- Community Empowerment and Self-Determination (CE/SD);
- Local Image and Identity (LI&I);
- Imagination and Vision (I&V); and

- Health and Wellbeing (H&W).

The benefits of the Arts Award programme on young people who have offended, and the wider social impact, could therefore be aligned with those described in his framework, as summarised by Table 7.1. This table also shows the mapping to the Arts Award ‘assessment criteria’, i.e. how participation in the Arts Award initiatives contributes to re-engagement, learning and supporting desistance.

Table 7.1: Impact of the Arts Award programmes and their alignment to the six key individual and social impact assessments of Matarasso (1997)

Individual and Social Impacts of the Arts Award Programmes	Mapping to Arts Award ‘Assessment Criteria’	Alignment to Matarasso (1997)’s Framework Areas
<ul style="list-style-type: none"> • Enhancing quality of life, health and wellbeing. 	Art as: <ul style="list-style-type: none"> • Knowledge and Understanding; • Creativity; • Communication. 	PD, LI&I, I&V, H&W
<ul style="list-style-type: none"> • Improving social welfare, social cohesion and national security. 	Art as: <ul style="list-style-type: none"> • Knowledge and Understanding; • Creativity; • Planning and Review; • Communication. 	SC, CE/SD
<ul style="list-style-type: none"> • Community bonding and cultural enrichment 	Art as: <ul style="list-style-type: none"> • Knowledge and Understanding; • Creativity; • Communication. 	SC, CE/SD
Individual and Social Impacts of the Arts Award Programmes	Mapping to Arts Award ‘Assessment Criteria’	Alignment to Matarasso (1997)’s Framework Areas
<ul style="list-style-type: none"> • Changing organisational culture and practices. 	Art as: <ul style="list-style-type: none"> • Planning and Review; • Communication. 	SC, CE/SD
<ul style="list-style-type: none"> • Shaping and enhancing the effectiveness of 	Art as: <ul style="list-style-type: none"> • Planning and Review; • Communication. 	SC, CE/SD

public services.	Also promotes the work of the Youth Offending Service and its innovative approach to changing offending behaviour, within the wider Ministry of Justice.	
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Table 7.1 shows that the Arts Award programmes enhances young people's quality of life, health and wellbeing, by contributing to their Personal Development, Local Image and Identity, Imagination and Vision, and Health and Wellbeing - areas which are also assessed (i.e. required) as part of the Arts Award (Matarasso, 1997).

Incorporating the findings discussed earlier, the Arts Award programmes contribute to young people's Personal Development, by:

- **increasing participants confidence** (Matarasso, 1997); through developing social skills with new people and wider social interactive networks;
- **enriching their social lives**; with peers, YOS Workers, and at an individual level within their own social networks and families;
- **enabling participants to find a voice**; being able to voice their opinions and past experiences in a positive, creative way;
- **creating real educational benefits**; re-engaging participants in education through a personalised learning qualification such as the Arts Award, and providing the inspiration for further studies; and
- **Developing skill-building and employment**; through the Arts Award programme, which embeds literacy and numeracy, with young people completing their Arts Award portfolio, and in many cases, going on to complete apprenticeships and/or a career involving the arts or other sectors.

Also, through the programme, participants have demonstrated a collective willingness and are able to develop a sense of Local Image and Identity, including:

- **Identity and culture** as individuals (positive notions of self) and, collectively, de-stereotyping 'young people' and 'young people who have offended'.

The programmes are also said to improve participant's Imagination and Vision, through:

- **the development of creativity**; all of the young people developed their creativity through the programme working with a variety of different artists work and media, exploring a variety of issues embedded in the Arts Award parts and curriculum modules (Weekly Arts Award Programme);
- during this development, participants were also able to carry out **positive risk-taking** in their work, both in terms of creative production and creative output, with all participants demonstrating an eagerness to try new things and;
- Develop **vision**; participants demonstrated how they were able to take their work further and develop new ideas, enhanced by their experiences and engagement with contemporary and conceptual art.

Although the current data is unable to fully evidence the long-term Health and Wellbeing impacts on young people, this study suggests that there are:

- interesting **health benefits** on participants as they focused their attentions on positive activities (rather than negative influences) and become more open about their health issues (particularly mental illness); and demonstrated;
- strong signs of **enjoyment**; data clearly indicates how much participants and YOS Workers enjoyed the programme, and the Arts Award activities on offer, with Molly saying for example: “I look forward to Fridays!”

These individual impacts are complemented by wider, societal benefits (see Table 7.1), that improving social welfare, social cohesion and national security, community bonding and cultural enrichment, brought on by improved (Matarasso, 1997) Social Cohesion, and Community Empowerment and Self-Determination, with the potential (for example, assuming that the funding and programmes continue) to change Government organisational culture and practices in this area, and shaping and enhancing the effectiveness of such public services.

Furthermore, the Arts Award programmes can be said to contribute to Social Cohesion, by:

- **Bringing people together**; through a type of rite of passage, both amongst the young people in the group, and the wider group who participated in and supported the programme. Data also indicates the cohesive impact on the

Youth Offending Service (YOS) as an organisation (as suggested in interviews with service workers and the subsequent achievement of Artsmark status for the youth offending service);

- improving **community links**; as evidenced through the support of the local council, and nearby community, to the Youth Offending Service office;
- developing **intergenerational contact**; the findings indicate how the Arts Award programme improved relationships -the data from interview, Artist-Educator reflective journals and session observations show how young people have developed improved relationships with adults outside of their immediate social networks, including student volunteers from the University who were involved in the Summer Colleges, as well as their interaction with their own family members; and
- Helped to reduce **crime, fear and re-offending**; all of the participants responded well to the programme and the all of the young people did not commit any offences during both the summer and Weekly courses. This also continued for a time after the Summer programme (due to leaving the SYOS), although there were subsequent issues of consistency in one case, while the rest and those on the Weekly Programme have gone onto further education, training or employment, including in one case, a leadership role in curating and installing exhibitions at the Gallery.

The Arts Award programmes have also fostered Community Empowerment and Self-Determination, by:

- **building organisational capacity**; enhancing the educational offer for young people in the Youth Offending Service, which is valued and wants to be developed by all partners (including the YOS), who continue to seek funding to continue the programmes.
- **supporting local projects**; with government approval, and visits from local councillors and youth magistrates interested in the programmes, as well as endorsements from the YOS and the Ministry of Justice, which show they are valued both locally and nationally; and
- **Empowering young people**; the programmes show how it has empowered young people to take ownership of how they and their artwork are

represented, which have been exhibited at the Gallery, and which in turn provides open access and inspiration to the wider community.

In addition, the use of contemporary art galleries is a unique aspect of the Arts Award programmes identified in this study, which provides an extra dimension not found in other initiatives. The use of the Gallery, for example, delivers extra informal learning benefits, by providing neutral spaces that are more stimulating, accessible and engaging for young people. Whilst museums and historic galleries continue to progress, and are important for the wider education agenda, they can be more formal spaces and are perhaps daunting for young people who are less accustomed to such places. From the interviews, there may be some evidence to support the White Cube theory (O'Doherty, 1976) in that such spaces are non-distracting from the artworks and therefore in this context, open and non-threatening, which maximises people's opportunity for contemplation and reflection. All of the young people felt relaxed in the white cube environment of the John Hansard Gallery and were able to focus and be reflective. However, there is limited research in the literature to suggest how the use of contemporary art galleries may affect young people, and historically, such galleries have not been used to engage those who have offended. Nevertheless, this study suggests that there are additional benefits from using contemporary art galleries for engaging young people who have offended.

A note on further positive impacts

As a result of the successes of the Weekly Arts Award Programme, it has continued to receive funding from Artswork and subsequently the Office of the Police and Crime Commissioner as an embedded offer within the city Youth Offending Service. In July 2014, the service achieved its first Artsmark status, supported by Arts Council England and Ofsted. The service was one of only four Youth Offending Teams nationally to achieve this.

As a result of the completion of the first Weekly Arts Award programme at the city youth offending service, there has been an a significant reduction in offending rates amongst young people. In real terms, this reduction has:

According to the latest figures the number of young people in Southampton

entering the criminal justice system for the first time has reduced by almost half in two years, from 200 in 2012/13 to 102 in 2014/15, while custodial sentences in the same period has fallen from 27 to 13. The percentage of young people re-offending has dropped from 48.6 percent in 2011 to 33.8 percent by 2013, which is the latest data available. Those figures are better than the national average, where 37.2 percent of young offenders re-offend.

(Daily Echo, 16th October 2015, paragraph 4-6)

One of the key aspects of this reduction has been cited as an outcome of new initiatives introduced by the service. This includes the Arts Award programme as noted by Councillor Kaur, Cabinet Member of Communities and Leisure: (Daily Echo, 16th October 2015):

Our individually tailored packages has helped in breaking the offending cycle and raise aspirations for many of our young people, and presenting young people with their Artsmark [Arts Awards] awards that they achieved through the Youth Offending Service is one of the highlights of my year. It's great that the Southampton approach is being pioneered as best practice.

(Daily Echo, 16th October 2016, paragraph 13)

This further supports Unitas' evaluation of the impact of the Summer Arts Colleges on offending rates both during and thirteen weeks after the programmes:

The average rate of offending almost halved between the 13 weeks before the Summer Arts College (8.6) and the period in which the young people were participating in the programme (4.5). The average rate of offending increased slightly during the 13-week period immediately following the Summer Arts College (to 5.8).

(Tarling and Adams, 2012, p 3)

As the Weekly programme continued after July 2013 and has become integrated, it has made a significant contribution to the wider city offending behaviour work with young people. The Weekly Programme is now widely recognised and by supported from the Office of the Police and Crime Commissioner, Head of Commissioning, as well as (for example), support from local city councillors (as identified in the Echo comments from Councillor Kaur).

It should be noted, however, that Matarasso's framework (1997) is not without criticism, given its focus on the positive impacts, with little reference to the negative aspects of art participation (see Chapter 2). As part of this discussion, I will now explore some of the negative impacts of the programmes.

What are the negative impacts?

From the findings, it is apparent that both the Summer Arts Colleges and the Weekly Arts Award Programme reduce the stigma (Goffman, 1963) of being in a liminal state as a young offender, as well as develop their sense of *communitas* (Turner, 1969), which supports the process of desistance for young people. However there are different limitations to the two Arts Award initiatives.

According to Hughes (2005), the main weaknesses of arts in criminal justice settings are the short-term nature of practice and provision, lack of sustainability and lack of on-going monitoring and capacity. The interviews from this study also reflect these findings, particularly for those who attend the short-term, intensive Summer Arts Colleges. Therefore, an incidental benefit of this study, as well as providing individual and wider societal findings, was to highlight the weaknesses of such short-term programmes. Steps were therefore taken in 2012 to develop a longer-term programme, the weekly Arts programmes, which provided similarly benefits to the Summer Arts Colleges, but were more sustaining, and enabled continuity of provision for young people, and on-going monitoring.

In addition, the Summer Arts Colleges lacked a consistent opportunity for progression with the Arts Award unlike the Weekly programme. However, I would recommend that for the further continuation and development for those young people leaving the Youth Offending Service, parallel drop-in Arts Award programmes are created, which supports young people's engagement provides some continuity. In addition, clearer signposting of the pathways to and the availability of creative or other kinds of apprenticeships and internships could also be provided.

The summative findings from these Summer Arts College evaluation reports are largely quantitative, (Unitas, 2007-2011) and tended to focus on re-offending rates. While some attempt was made to contextualise the effects of the Colleges, the way in which the Arts Award learning affected and benefitted young people on an individual level was not

sufficiently understood (Stephenson and Allen, 2012: 2013; Arts Council England, 2014). This study therefore sought to investigate the effect of Arts Award programmes on young people, particularly those in the Youth Justice System, and reviewed some of the factors that may be unique to the development of art, people and society that can also provide the motivation for change. In the next section, I reflect on these factors within the context of my own relationship to the study that came about as a result of my work with the Arts Award and young people who have offended.

7.5 Reflections of ‘The Lady at the Gallery’ - A Portrait Sketch

Being known by many of the young people as ‘The Lady at the Gallery’ throughout this study, I have reflected on my relationship with the research as a Gallery-Educator. Whilst it may have been applicable for the research to be carried out by an external researcher, I consider my own experiences as integral to the process and in highlighting how this relationship enriches the both the methodological approach and the overall findings.

As I have discussed, for the majority of the young people who have participated in the Arts Award Programmes, there was a significant effect on their personal development. In the recounting of their experiences, it was evident to me that the programmes provided them if not with a ‘minor’ epiphany but a ‘re-lived’ epiphany (Denzin, 1989). Known as ‘Lady at the Gallery’, the 2007 Summer Arts College has had a profound impact on my own biography and has been subsequently ‘re-lived’ in my personal and professional life.

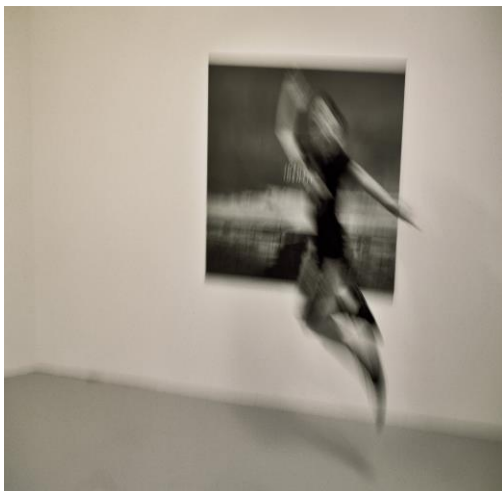


Figure 7.1: Above (left) image of participant from 2007 Summer Arts College leaping forward in the Gallery and (right) a faded photograph from my parent's wedding before my father died in (1991)

Beginning with my *major* epiphany: the death of my father aged sixteen, which led to my own yet brief experience of youth crime and youth social exclusion, I have been able to map this autobiographical connection to my *re-lived* epiphany working with young people who have offended (on the first 2007 Summer Art College). This first encounter of working with young people in the youth justice system affected my subsequent professional practice and research in this area. The links between the two can be seen in my use of the Dillon Framework (2005) as they connect my personal and professional life through buildings/places, bodies/people, objects/things and photographs/artworks and to those, which I directly relate to the 2007 Summer Arts College in particular. In the photographs I have used as an example of this (see Fig. 7.1) depicting the last official family photograph at my mother and father's wedding shortly before my father died and the most widely used image by the Gallery to promote its work with young people, taken of a participant from the 2007 Summer Arts College leaping in front of a painting, are the ones that I instantly recall. As a result of this, clear connections can be made between my reason for working with young people who have offended, the symbolic and positive interactions I have had with young people who have offended since 2007 and the life changing impacts on my personal and professional life. I highlight these reflections through the method of portrait sketching.

In *Pavilion: A Portrait of a Youth Worker – Three Sketches* (2006) Mark Krueger incorporates the method of portrait sketching. Taken from the technique of Portraiture, developed by Lawrence-Lightfoot, she describes how the method is useful:

‘I wanted the written pieces to convey the authority, wisdom and perspective of the subjects, but I wanted them to feel as I had felt that the portrait might not look like them but somehow ring true with my experiences as I looked at them through a lens shaped by time’

(Lawrence-Lightfoot, 2005, p 6)

In order to create short vignettes of stories based on his actual experiences of being a youth worker, he used portrait sketching to ‘analyse and ‘see into’ the experiences’ (Krueger, 2006, p 61). Based on this approach, I present two prose-like small narrative *sketches* of those defining moments that have subsequently impacted on my personal and professional life, all of which are formed from parts of the Dillon Framework (2005).

Sketch One: The Kitchen (2007)

It was day two and I was tired already, so I decided to take a quick break and make a cup of tea for myself and Kirsty (Artist-Educator), before tidying the education room. The group had left with their support workers and I was overcome with what I had witnessed in such a short space of time. Whilst leaning on the kitchen worktop waiting for the kettle to boil, a colleague popped in. He asked how it was all going. I described to him how lively the group was yet to my surprise (and despite the odd initial protestations), they were making considerable progress. One in particular, had enough trust in me to ask for my help with spelling whilst he copied the printed project brief out in his neatest handwriting rather than cutting it out and sticking it into his sketchbook. The task took him about forty-minutes. I had been told by his ISSP (Intensive Supervision and Surveillance Programme) Worker that he had never seen this type of positive engagement to literacy and learning from him before. I was surprised, but not unsurprised when I had already gained small insights into the home lives of the young people. I stood in front of my colleague tearful. Every day I would come into the kitchen tearful about both these positive and negative experiences. I was determined that this group would not be the last group that I would work with through the Arts Award.

Sketch Two: On the buses (2007)

We were all sat on the bus on our way to see an exhibition at another gallery. Kirsty was being her inspirational self and was talking to one of the participants about why he considered himself a ‘criminal’. “Well, you know what miss? I’m not now, I’m a student.” I entered into a conversation with one of the participant’s next to me who always wore a baseball cap. “My mum is always talking to me about her problems, but I just want her to be a mum. I wish she would stop the drugs.”

Both sketches based on my real autobiographical experiences provide meaningful insights into how my work with young people who have offended has impacted on myself and the young people I have worked with, over many years. In these brief reflective sketches I recognise and highlight the interconnectedness between the personal and historical, cultural and social context, which further enriches this research. As a result of my own biographical link and work with young people who have offended, this research uniquely provides an insight into how certain individuals are drawn towards certain social situations or experiences (in this case, working with young people who have offended on the Arts Award), how they interact with those experiences more positively than others and the impacts those experiences have on personal and professional life. The approach and outcomes of this study can contribute to the development and future research that could influence national policy on the delivery of education.

7.6 Conclusion

The research with the young people who have offended in my study makes a contribution to knowledge as it shows that the Arts Award accredited programmes do improve accessibility to art and they can have a significant effect (for those who engage with them) on their personal and artistic development. In addition, evidence from both the Summer Arts Colleges and the Weekly Programme are effective in supporting young people's desistance from re-offending at primary level, however longer-term provision can help to further support secondary desistance and, moreover, young people's inclusion into society. Evidence also shows that the use of contemporary art galleries and art as part of these programmes help to support and stimulate young people's re-engagement with learning, as they provide new and interesting experiences.

From this study, it is clear that there is a need to develop initiatives that involve the embedding of art and contemporary art within wider offender behaviour programmes, and which enable nationally recognised qualifications to be obtained. As a result of the Summer Arts Colleges and the Weekly Art Award Programme, the need and benefits of embedded Arts Award programmes in youth justice settings has been identified by the Ministry of Justice (2013), as well as Artsworld (2015). It is important therefore, that these programmes continue to be supported and funded through both the Youth Justice

Board and the Arts Council, including Arts Award, and that delivery involves partnership working with contemporary art galleries, visual arts organisations and artists-in-the-field. This research suggests that embedding programmes within the Youth Offending Service can support offending behaviour work and should be tailored to meet the circumstances of young people who have offended according to their individual needs and the requirements/length of their orders. This includes programmes that are structured around a spiral curriculum of delivery. Furthermore, there is a need to develop parallel drop-in Arts Award programmes that support those young people who leave the youth offending service and want to continue their Arts Award journey. These drop-in programmes may also support other young people at risk of offending or are considered as ‘not in education, employment or training’ (NEET). There is limited research in the literature to suggest how the use of contemporary art galleries may affect young people, not just those who have offended. The effectiveness of new and different programmes, in particular those involving the arts, needs to be assessed in the context of their relevance to meeting future Criminal Justice System requirements and their benefits for young offenders. This small-scale study has attempted to explore that.

Finally there is a need to develop and promote how young people’s positive experiences of engaging in effective arts intervention programmes can affect their sense of self, identity and relationship with others, which the literature suggests is an important determinant for supporting the process of both primary and secondary desistance (Stephenson and Allen, 2012; Bilby et al., 2013). Throughout this study, I have also reflected on my own relationship with the research as ‘The Lady at the Gallery’ or rather, a Gallery-Educator and researcher. This relationship however, I believe has only enriched the research and provided greater insight. A more systematic evaluation of the interventions is required, using a qualitative approach that enriches some of the existing quantitative findings, as well as a biographical analysis of the people who have experienced the interventions at first hand.

Chapter 8: Conclusion

8.1 Introduction

According to the Department for Education and the Department for Culture, Media and Sport (2013), arts and culture strengthens communities, brings people together and removes social barriers. In particular, involving young people in the arts increases their academic performance, encourages creativity, and supports talent early on. This small-scale, largely qualitative study has sought to explore and highlight how the arts (or moreover, contemporary art and a gallery) can support this with young people who have offended. By focusing on the impact of two alternative types of Arts Award programmes, through biographical research methods, my intention was to demonstrate these effects on young people in different ways, according to their own lives and situations. Conceptualising these programmes as a type of rite of passage through which young people enter in a liminal state at a moment of life crisis, they experience a stage of transition – as ‘young offender’ to ‘young artist’ (Turner, 1964; Bocock, 1974). Uncovering these individual impacts, wider social impacts were highlighted and explored aligned to the Arts Award assessment criteria and Matarasso’s social impact assessments (1997).

In this chapter, I will summarise the key points from the research, discuss and highlight the contribution that the study makes and its limitations. I conclude by making some key recommendations for policy and practice and future research.

8.2 The Arts Award Programmes

In line with this, various initiatives have been instigated by Arts Council England to encourage the development of young people in the Arts. This includes setting up the Arts Award in 2005 in conjunction with Trinity College, London, with the purpose of developing a personalised learning approach to the arts, which is inclusive and gives young people more freedom and choice to develop their interests. A further development was the embedding of the Arts Award within the delivery of the Summer Arts Colleges (2006) through collaborative work with the Youth Justice Board and Unitas, tailored to meet the educational needs of high priority repeat offenders over the

school summer holidays. Within the context of my study, I examine the Colleges that were attended by young people from the Summer of 2007, 2010 and 2011 and a local Weekly Arts Programme which followed in 2012, when it was recognised through the work conducted as part of this study that a more continuous and longer term learning programme for young people who have offended was required. Both programmes provided participants with formal qualifications, at Level 1, and potentially higher, as well as opportunities for developing individual learning and reflection. This included taking part (making art work), being the audience (attending and reviewing arts events), arts inspirations (researching favourite artists) and sharing their newly developed skills (with peers and others). The Award is assessed through several criteria, including how people have developed their art form knowledge and understanding, creativity, communication, and planning and review (the latter being at the higher levels).

8.3 The Youth Justice System

Since the inception of the Youth Justice Board in 1998, programmes for young people who have offended have focussed on restorative justice (such as contacting victims to repair harm), and offending behaviour work (for example, getting people to face head-on possible determining issues for criminal activity and to understand the consequences of criminal behaviour). Although these programmes serve their purpose, as I have discussed, their aim is to prevent or reduce the seriousness and frequency of further offending, (tertiary prevention). They can also be highly intensive and young people are constantly reminded of have their offending behaviour and offences, which this study suggests limits their space for self-reflection and opportunities to develop and decontextualize. The Arts Award programmes, when run in partnership with a contemporary art gallery, were therefore designed to support young people who have offended by providing space and opportunities for them to be creative and reflective, and support the in the process of desistance.

8.4 Rationale for the Study and Key Research Questions

However, because these programmes are relatively new, the extent to which the various components of the programmes were effective was not well understood and the degree to which they delivered the perceived benefits was relatively unknown. While there has been some work looking into the benefits of arts driven-programmes on young people, these studies have been largely limited. This research therefore seeks to explore the impact of contemporary gallery-supported embedded Arts Award programmes, in particular to assess:

- Whether Arts Award accredited programmes improve the accessibility of art for young people who have offended, and what role if any they might play in the personal and artistic development of young offenders?
- Whether these programmes are effective in supporting young people in desistance from re-offending behaviour and their re-adjustment to society?
- Whether the use of contemporary arts galleries as part of these programmes helps to support and stimulate young people's re-engagement with learning?

I address these questions further in latter part of this chapter (see Key Findings). Before this, I consider how these questions were explored within my chosen methodological approach, which examined the impact of a Gallery-supported Arts Award programme in young people who have offended, through a biographical study.

8.5 Methodology

My research uses a mixed methods approach that is principally qualitative, which employed a biographical technique encompassing an innovative thematic framework based on the memoirs of Brian Dillon. Although the study examined the impacts of a gallery-supported Arts Award programme on young people, I collated data from a wide range of sources which including interviews with the programme artist-educators, Youth Offending Service Workers, as well as other data such as evaluation reports, Artist-Educators reflective journals, photographs, artworks, arts award portfolio's and session observations. The thematic framework also includes a method for improving memory recall in biographical research, which is particularly useful when applied to those going through the youth justice system, or are experiencing moments of crises.

Within this study I also situated myself (the auto) within the research in order to be responsive and maintain reflexivity throughout the process.

8.6 New Conceptual Framework

From the theoretical perspectives on ritual I conceptualised the Arts Award programmes as type of ritualised rite of passage, through which young people enter into the programme 'betwixt and between' in a liminal state. Through the core ritual actions of the programmes identified in the Dillon Framework themes, I hypothesised that young people could develop a sense of cooperation (Sennett, 2010), as well as *communitas* as an enclosed group, which supports the process of transition and potentially, transformation (Turner, 1964). An Arts Award programme has the potential to support young people to develop positive relationships and new narratives thereby providing motivations to desist from crime. Through a structured programme of creativity and art that is personalised, like the Arts Award, I claim that young people can be empowered to take on these new narratives and as a result of a programme that potentially motivates, engages, inspires and recreates their identities. Considered alongside other forms of restorative justice practices, the Arts Award programme as a rite of passage, can offer an enriching, complimentary approach. It can aid the desistance process in comparison to other offending behaviour programmes that for example, deal directly with reparation work. As a 'rite of passage' that can be considered as part of a wider restorative justice process, the programme may ultimately have a profound longer lasting effect on their lives, which therefore, may have an impact on wider society.

8.7 Key Findings

Supported by all of the data, a number of key findings were uncovered through my interviews with young people who have offended. These were compared with previous studies from the literature and through comparisons with previous impact assessments such as Matarasso's (1997) 50 areas of social impact of participations in the arts. I will now discuss these further in the following specific areas.

8.7.1 Young People Who Participated in the Summer Arts Colleges

The data from the young people, who participated in the Summer Arts Colleges emphasised the effects the programmes had on them both during it and after it. These effects were realised at both an individual and societal level. Individually, these effects had become subsumed into their everyday lives. This included, for example, becoming the designated photographer at social gatherings. The programmes offered young people a creative outlet in which to explore their personal identities, provide respite from the stresses of being on intensive supervision and surveillance programmes, and also for some, coping with poor mental health. As such, they provided an alternative stimulation or sense of excitement and generating a further motivation to learn.

At a societal level the programme supported young peoples' learning development and primary desistance from crime. The personal effects of the programme motivated them to complete their Arts Award and prevented them from committing a criminal offence whilst participating, which continued afterwards. However, the lack of continuity of support due to the short-term, intensive nature of this programme negatively affected the further potential to support the process of secondary desistance, and as a consequence in one case, the young person committed another offence. Despite this, it is apparent that the Summer Arts Colleges provided a lasting memory of what a positive learning experience can be. Moreover, it is evident that participation on the Summer Arts Colleges was a significant moment in these young people's lives. For some participants it became what could be described as a 're-lived epiphany' in that the effects were re-lived and realised after their participation (Denzin, 1998). One could argue that participating in this study and being asked to reflect on their experiences during the programme, and the artwork they created, could also have contributed to this sense of re-lived epiphany.

8.7.2 The Weekly Arts Award Programmes

The findings from the three young people who participated in the Weekly Arts Award programme highlighted the effect that it had on them during and shortly after their participation. The primary effect was that the programme provided a different alternative to the usual activities designed to address offending behaviour, for example, visits to hospital accident and emergency departments, and drugs and alcohol awareness

courses. It also enabled some participants to reflect on their mental health issues and develop their own sense of self and biography through art. More generally, like the Summer Arts College, the Weekly Arts Award Programme gave young people something to look forward to. The Weekly Programme motivated them to try something new and “meet new people”. Working within a supportive group, participants felt safe and comfortable knowing they were not being judged. Similar to the Summer Arts College, the Weekly Programme was also very different from the formal learning approaches they had experienced previously at school. Participants responded positively to these programmes as they felt that they had a great deal of freedom and choice in comparison to school and college. As a result, this choice and sense of empowerment affected their creative and cultural skills development, as well as their self-confidence. This ultimately enabled the young people to reflect on their family relationships, identity and offending behaviour. Furthermore, it provided them with an opportunity to re-represent themselves through their artwork and they were able to address some of their mental health experiences and associated stigma. At a societal level, these effects supported young people’s desistance from crime at a primary level, as completing the Arts Award programme was a major motivation for all participants. However, unlike the Summer Arts Colleges, there were greater opportunities in the Weekly Programme for young people to continue their Arts Award progression which one young person did and became the Gallery’s first Creative Trainee.

Once completed, the positive experiences helped participants to re-engage in learning, training and employment, which supported the process for secondary desistance. The longer-term and consistent nature of this programme allowed participants to continue beyond the age of 18, and/or after completing their orders. All three young people were unanimous in their opinion that this type of programme should be available to others.

Overall, the findings from both research strands suggest that the gallery-supported Arts Award programmes provide a range of benefits for young people who have offended, including:

- respite from difficult personal circumstances;
- an improved alternative provision to the normal restorative justice and/or offending behaviour programmes, which provided space for reflection and a supportive environment;

- a challenge for young people both in terms of their personal development but also their creativity;
- a recognised qualification; and
- Improved confidence and self-esteem.

Whilst the programme is generally beneficial, and can be shown to meet the needs of young people who have offended, it is still reliant on funding and therefore, potentially short-term. I also recognise that this study is a sample size and its application could be used to explore the impacts on other young people. Despite this, my study makes a contribution to the existing literature by not only providing a new lens in which to examine and understand the individual impact of gallery-supported Arts Award programmes on young people who have offended through biographical research, but also through practical application in embedding such programmes in youth justice settings within the wider offending behaviour provision.

All of these key findings from the research, demonstrate that; Arts Award accredited programmes can improve the accessibility of art for young people who have offended and can play an important part in the personal and artistic development of young offenders; that these programmes are effective in supporting young people in desistance from re-offending behaviour and their re-adjustment to society that the use of contemporary arts galleries as part of these programmes help to support and stimulate young people's re-engagement with learning, helping to transform 'young offender's to 'young artists'.

8.8 Research Contribution and Impact

Overall, the findings from this study provide valuable insights into how gallery-supported Arts Award programmes contributes to the learning and development of young people who have offended. In addition, the research demonstrates how the programmes enable them to be more aware of their situation, express themselves and develop new positive narratives through creativity.

This research makes the following original contribution to knowledge in the following ways; Methodologically, by using a biographical approach to exploring impact on individuals and situating literary autobiographical approaches within autobiographical

research based on the typology used in Brian Dillon's memoir, *In the Dark Room, a journey in memory*. The thematic framework also supports an improvement in memory recall in biographical research, which is particularly useful when applied to those going through the youth justice system, or are experiencing moments of crises. In turn, it supported data collation and analysis through which there were clear interconnections with the criteria and underlying principles of the Arts Award. Conceptually, through the Dillon Framework and themes identified as specific ritual actions, the study evidences how an Arts Award programme conceptualised as a type of rite of passage, enables young people to develop a more positive sense of self and self-efficacy, which supports the process of desistance. It evidences how it can provide young people with moments of reflection and, can create moments of epiphany over the longer-term. These positive experiences of what learning can be, demonstrate to young people that it is possible to become something other than a 'young offender'. The study suggests that it can help young people to transition from being in a liminal space earlier on, thus providing greater opportunity to re-engage in education, training and or employment and reintegrate back into social life.

On a practical level, as this is the first time that the impact of Arts Award programmes on young people has been examined using qualitative autobiographical research methods, the research provides a framework for evaluating similar programmes in the future. As discussed in the literature review gaps in this type of evidence have been outlined and therefore this approach could be used by Unitas for example, in their evaluation of the Summer Arts Colleges. By demonstrating how intensive and weekly Arts Award programmes can help to support the wider educational provision for young people in youth justice settings, it evidences how creative, personalised learning best re-engages young people. This kind of educational provision compliments offending behaviour, restorative justice programmes and wider educational programmes aimed at young people at risk and or who have offended. It evidences how arts organisations can best work with youth young people who have offended and youth justice settings in order to support the journey of desistance and how impact on individual lives can be evidenced using biographical research methods.

Furthermore, this research also highlights to policy-makers in arts/culture, education and youth justice, how young people who have offended can more positively engage in

learning through creative practice, and the positive effect it can have on them over time, and transforming perceived ‘soft outcomes’ into wider societal impact such as desistance from crime, re-engagement back into education, training and employment and life change.

Impact of the Research

As a result of this study, the Weekly Arts Award programme has continued and received widespread recognition, (for example from the Ministry of Justice, Office of the Police and Crime Commissioner, Arts Council/Artsmark). This demonstrates that such programmes benefit and impact on young people who have offended. In July 2014, the Weekly Arts Award programme with the city youth offending service, was awarded Artsmark status, (one of only four Youth Offending Teams nationally), in recognition of the programme in providing high-quality provision. Externally assessed and validated by a senior professional in education, the programme was noted for its impact on young people education and excellent partnership working across all stakeholders. In November, 2014, the John Hansard Gallery’s education programme was awarded a MARSH Award, through the national association of gallery education (engage) for its excellence and innovative work with the Arts Award and young people who have offended.

8.9 Limitations of the Study

Despite the contribution and impact from the existing Arts Award programmes, there are several limitations recognised by this study. The findings from my research indicate that short courses do not provide the continuity young people might need. Obviously, some young people might return year-after-year, and thus achieve higher awards; but even then, the provision of a weekly-contact based programme is preferable, from the feedback from the young people. Longer-term *consistent* programming is important (Hughes, 2005) and a lack of it can be detrimental for some young people, particularly those that are high priority, repeat offenders. In one case as evidenced in this study the lack of continuity, was given as a reason for one young person re-engaging in offending behaviour.

Although not mentioned by the young people, the Weekly programme was also structured to a spiral curriculum (Curzon, 2007) which enabled young people to engage with the programme when entering the service at different points in time, enabling the modules to be tailored accordingly to individual's needs. The longer-term nature of the weekly programme (and strength of partnership between the Gallery and the youth offending service), allowed participants to continue once they had reached the age of eighteen. This additional continuity of support is important for longer-term wellbeing of young people who offend. Overall, it would seem that the benefits and impact of the Arts Award programmes outweigh some of the limitations. However, the Weekly programme highlights the need for on-going, continuous provision for young people.

The limitations of the methodology employed in this study are also recognised. Qualitative, biographical research is highly intensive and requires greater time. Also, this means that the sample size can be smaller – as shown in this study. However, access to this particular group of young people (young people who have offended) and the numbers of repeat offenders in the overall youth justice population and overall population of young people is relatively small. Similarly, the methodology used, was specifically used in order to explore the individual impacts of the Arts Award programmes. My own relationship to the research, may be limiting, in that it could be argued that bias may have affected the study. However, I consider that because of my relationship, I was able to reconnect and connect with young people and explore further the effects of the programmes on individuals. My own personal and professional experience has enabled me to understand more about the programmes and the lived experiences of the young people. In addition, other data collated from the semi-structured interviews with the Artist-Educators and Youth Offending Service Workers for example, although important for triangulating the data from young people, were not able to have been used to their fullest extent. In that, the study could also have looked at the impacts of the programmes on those who supported and delivered it.

8.10 Recommendations

For Policy and Practice

This study suggests that gallery-supported Arts Award programmes do benefit young people who have offended in a very positive way, at both an individual and societal level, and that they should continue. Indeed, those who can inform policy and who have been exposed to the schemes (for example, Youth Offending Service Managers and Office of the Police and Crime Commissioner) have already suggested these programmes should be further invested in as best practice approaches. The funding support that the Weekly Arts Award programme has received to date, suggests that such programmes in any case provide further evidence of the impact and benefits that gallery embedded programmes provide to young people who have offended and more generally in arts education.

However, because these programmes (particularly the Weekly Programme) are developmental, more research needs to be done to see if they can help more young people who have offended. The potential for these programmes to help even more young people should be explored. Hence, more research has to be conducted on existing or similar programmes to establish what works and best practice approaches.

In addition, in order to maintain continuity of provision, which requires funding commitment, parties need to work together. To be successful, the programmes require commitment and funding from policy makers, as well as collaborations across a wide range of teams in delivery. They also require long-term collaboration as there is potential for the provision of parallel drop-in Arts Award programmes which can further support young people who leave the youth offending service, yet want to continue their Arts Award journey.

The programmes, in particular the Weekly Programmes, can be used to complement existing restorative justice and other offending programmes. They are an important part of an unfolding holistic approach to working with young people who have offended. Programmes such as these can improve desistence, and help young people transition from being tagged and labelled ‘young offenders’, to being ‘young artists’ and in the process, in the words of Molly and Maslow (1971), “becoming a better person”.

For Future Research

Recommendations for future research as an outcome of this study, indicates that there is a need for a follow-on study with participants from the Summer Arts Colleges and

Weekly Programme, in order to explore the longer-term/longitudinal effects over time. In parallel, there is also potential for research that explores the impacts on Artist-Educators and Youth Offending Service Workers – to gain a further insight into how these programmes work and affect those people personally as well as professionally. In addition, the findings indicate that there is further scope in which to examine the positive role that conceptual art in particular can play within arts programmes for young people in the youth justice system. As a mechanism for redefining traditional values in art it challenges and makes comment on wider socio-political issues, all of which can relate to young people in crises and/or complex life stages.

Finally, this study highlights that there is a need for a national evaluation of all such gallery-supported Arts Award programmes targeted at young people who have offended. Such a national evaluation should include a qualitative, biographical approach, which collates a further, more in-depth insight into the effects of the programme on individual young people. This evaluation would enhance and enrich the existing, yet limited research on the effects of arts programmes on young people who have offended. Furthermore, it would add to the gaps in evidence of the particular effects of the arts on individuals (Arts Council England, 2014).

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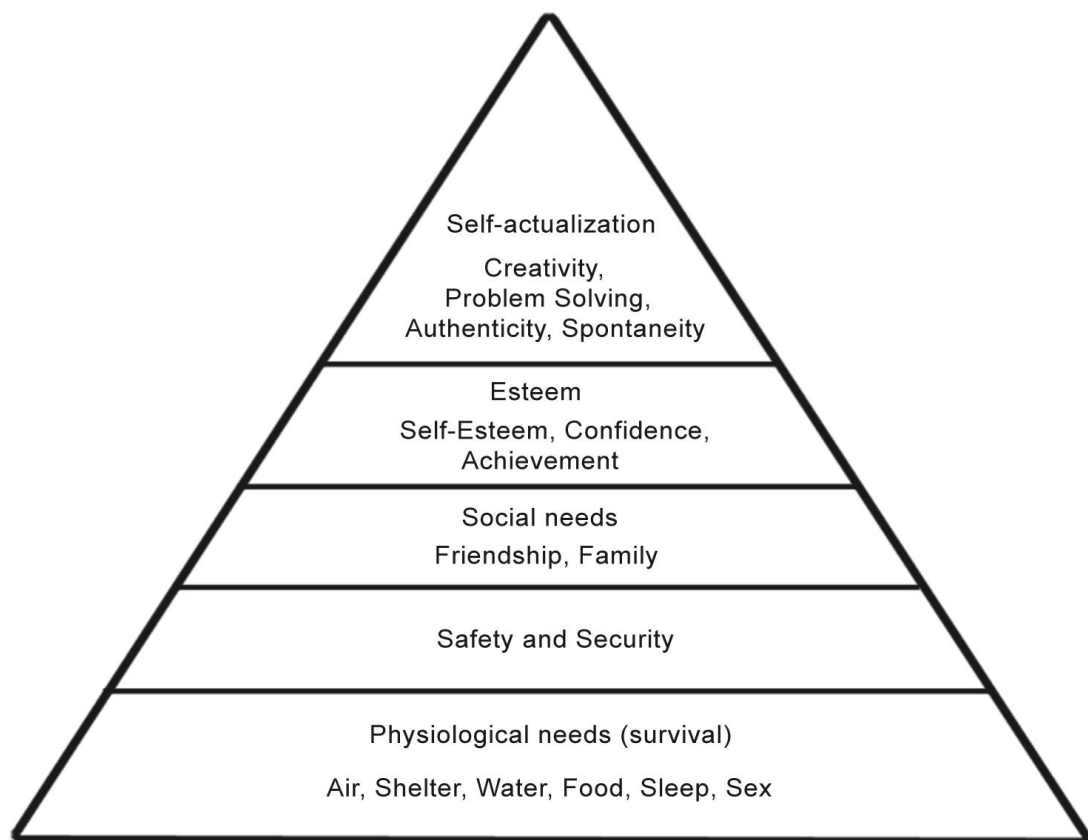
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Appendices

Appendix 1: Maslow's Hierarchy of Needs Pyramid Diagram (1943)



Source: *Maslow's Hierarchy of Needs*, Retrieved on the 17th September 2016 from:
<http://communicationtheory.org/maslow's-hierarchy-of-needs/>

Appendix 2: Example Semi-structured Interview Schedule (Young Person)

**The impact that a gallery-led Arts Award Programme has
on young people who have offended:
a biographical study**

Ronda Gowland-Pryde, University of Southampton

PhD

INTERVIEW SCHEDULE - Young People

1. Nature of project, **ethics protocol**.
2. Interviewee's name, and overview of relationship to the Arts Award/ John Hansard Gallery.
3. **Introduction to the memory model map** (based on Brian Dillon's framework exploring: **Buildings/Place, Bodies, Objects and Photographs**).
4. From the map, the interviewee will be asked to consider each section **identifying where they were situated when they *first* started the Arts Award** with the John Hansard Gallery, thinking about;

Buildings/Place - what buildings were you used to accessing? How did visiting a gallery (possibly for the first time) make you feel?

Bodies - what relationship did you have at the time with parents/guardians, youth justice, education professionals? How did you feel about yourself at the time when you first started the Arts Award?

Objects - were there any objects (be it clothing, gadgets, jewellery, for example) that you considered as comforting and or important to you when you first started.

Photographs - The interviewer may use photographs of interviewee to aid the above questions/areas of focus and help the interviewee to identify their artistic progress with photographs of their art works.

The Interviewee/interviewer will note points/comments made about each section on the map.

5. **The same mapping process used above, will be repeated three times, each time identifying how the interviewee may have developed/changed *during*, *upon completion* and *post completion* of the Arts Award.**
6. From this map, can you **identify three main ways in which the John Hansard Gallery Arts Award programme has made a difference?** (prompts about education and social relationships/attitude).
7. I will be careful not to write any of this up in a manner which you may be identified. However, is there anything you have just told me which I should be particularly careful about? Anything I should check with you first before I use it?
8. Interview end and thanks.

Appendix 3: Preliminary Pilot Research Findings Report (2011 Summer Arts College)

Data Collection

- Visual – documentary photographs taken of groups working and other events plus photographs of individual portfolios.
- Observation - field notes categorised using Brian Dillon's model for memory: places/buildings, bodies, objects, photographs.

Quantitative Data

- 10 participants in total: age range 12 – 16 years.
- 8 participants were male, 2 female.
- 3 participants (1 male, 2 females) were from ethnically diverse backgrounds; classifying themselves as mixed race (2) with 1 female participant originally from the Gypsy and Traveller Community.
- 8 (6 males and 2 females) from the Southampton (both inner and outer) areas, with 2 (males) from the outer Portsmouth areas.
- 5 participants in the cohort had experienced custody on one or more occasion's (4 males, 1 female). 1 male participant whilst on the Summer Arts College was waiting to start his first custodial sentence in September (for 5 months).

Qualitative Data

- Using both **visual data** and **observation** there was an interesting development in the individual journeys and stories of participants as they progressed along the programme.
- The Arts Award portfolios are a good indication of this, developing at an individual, educational, social and cultural level (as they engage with the Gallery, other arts organisations, artists and art activities on offer).

Journey 1: What's the point?

- Although not the youngest in the group, this male participant appeared one of the youngest and began his journey very negatively and reluctantly.

Day 1:

"I just want to keep myself to myself really. I don't want to take part, just get through this. Don't see the point as I am going to jail soon anyway."

Journey 1:

- It transpired that this was would be his first custodial sentence.
- His home life was very difficult as his mother was terminally ill with cancer, being weeks away from dying.
- His attitude in the group (negative and disruptive) was very different to his attitude on a one to one level. He was clever (although claimed to be “stupid”) and could be extremely thoughtful and polite.
- During the early part of the programme, he was not interested in taking part in group activities (despite the cohort being split into two smaller groups taking part in alternate sessions) and would often wonder off. The YOT (Youth Offending Team) Workers supported him with individual counselling and he was regularly provided with one to one tuition.



Image: Journey 1 participant standing on the outskirts (right)



Journey 1: Above early session wearing hoodie (on right)



Journey 1: Inside his portfolio

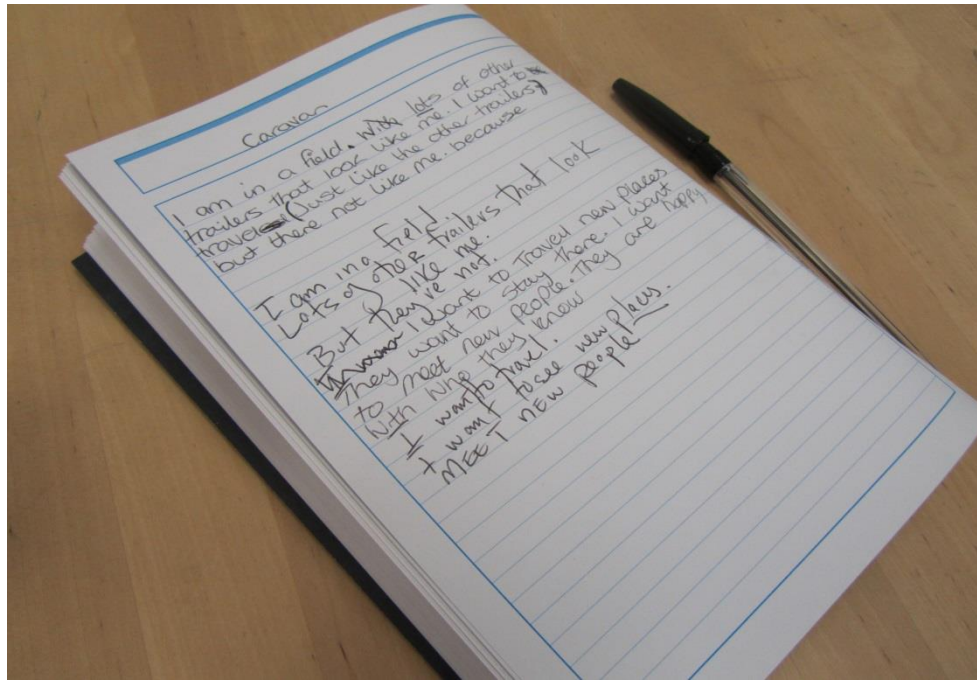


Journey 1: Exhibition Installation Photograph

The participant still displayed some negative behaviour, particularly towards the end of the programme. Despite this, he was successful in completing and obtaining his Bronze Art Award (9 out of the 10 were successful) and attended the celebration event.

Journey 2: Caravans

- Female participant who had participated in the Summer Arts College in 2010.
- She was living in a care home.
- She was initially very vocal and engaged with the males from the Portsmouth area on the programme negatively.
- These negative interactions decreased and she became a model participant on the programme, showing a real flair for writing, film and photography.
- The participant indicated that at the end of the programme she wanted to go to college and join the army.



Journey 2: Caravan

Journey 2

- Throughout the course she was a model participant and towards the later stages of the programme, she excluded herself from any arguments or trouble within the group. Attending every day, she successfully completed her Bronze Art Award without any difficulty.
- She did not attend the celebration event however, as she had run away from the care home she was living at.

Arts Award Moderation

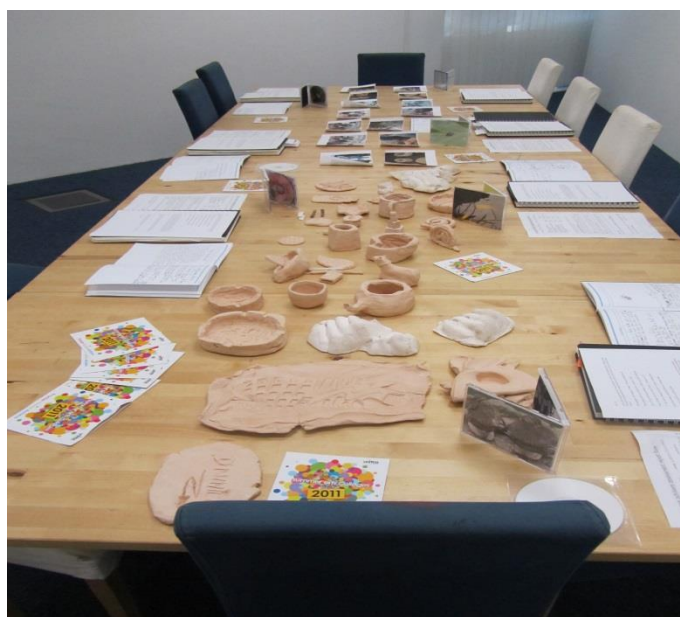


Image of young people's artworks for moderation

Outcomes

- 5 young people attended the celebration event;
- This was due to varying circumstances with 2 participants 'on the run' from care homes and the police.
- 9 out of 10 successfully completed their Bronze Art Award. The participant who did not, had not attended enough sessions to complete all of the work in time.
- The Gallery hopes to work with some of the young people again on Silver and or Gold Arts Award levels. There will be an exhibition of participant's film/photographic work from late September 2011.

There was also an unexpected outcome from the programme as I met an ex Summer Arts College participant who is now creating his own music and asked if the Gallery could help him complete his Gold Arts Award. This young person is no longer being excluded from school.

- As with previous Summer Arts College it is anticipated the some of the young people from the 2011 cohort may return to the Gallery and or discover the longer term impacts of the programme later on.
- It was particularly interesting to note that those participants that had demonstrated a reluctance had quietly completed a lot of work in their portfolios.

Appendix 4: Young Person and Parent/Guardian Participant Consent Forms

John Hansard Gallery



CONSENT FORM (Young Person)

Study title: The impact that a gallery supported Arts Award programme has on young people who have offended: a biographical study

Researcher name: Mrs Ronda Gowland-Pryde

Study reference:

Ethics reference: SSEGM-22

Please initial the box(es) if you agree with the statement(s):

I have read and understood the information sheet (date/version no.)
and have had the opportunity to ask questions about the study

☐

I agree to take part in this research project and agree for my data to
be used for the purpose of this study

☐

I give my consent for the interviews to be audio taped

☐

I give my consent for other materials produced during past Arts Award programmes that I was involve in (including photographs, Art works, portfolios and project reports) to be used as data for the study

☐

I understand my participation is voluntary and I may withdraw at any time without my legal rights being affected

☐

I understand that I may be contacted again during the study for clarification of the points I have raised in the interviews

☐

I understand that I will be sent a report of the research findings at the end of the project if I wish (please tick box)

☐

Name of participant (print name).....

Signature of participant (print name).....Date.....

Name of Researcher (print name)

Signature of Researcher.....Date.....

John Hansard Gallery

UNIVERSITY OF
Southampton

CONSENT FORM (Parent/Guardian)

Study title: The impact that a gallery supported Arts Award programme has on young people who have offended: a biographical study

Researcher name: Mrs Ronda Gowland-Pryde

Study reference: rjg1y02

Ethics reference: SSEGM-22

Please initial the box(es) if you agree with the statement(s):

I have read and understood the information sheet (date/version no.)
and have had the opportunity to ask questions about the study

☐

I give my permission for the young person in my care to take part
in this research project and agree for their data to be used for the
purpose of this study

☐

I give my consent for interviews with the young person in my care

☐

to be audio taped

I give my consent for other materials produced during past Arts
Award programmes that the young person was involved in
(including photographs, art works, portfolios and project reports)
to be used as data for the study

☐

I understand the young person's participation is voluntary and
they may withdraw at any time without my legal rights being affected

☐

I understand that the young person may be contacted again during
the study for clarification of the points they have raised in the interviews

☐

I am aware that the young person will be sent a report of the research
findings at the end of the project if they wish (please tick box)

☐

Name of participant (print
name).....

Name of parent/guardian (print name).....

Signature of
parent/guardian.....Date.....

Name of Researcher (print name)

Signature of
Researcher.....Date.....

Appendix 5: Example Participant Information Sheet (Young Person)

John Hansard Gallery

**PARTICIPANT INFORMATION SHEET (Young People)**

Study Title: The impact that a gallery supported Arts Award programme has had on young people who have offended: a biographical study.

Researcher: Mrs Ronda Gowland-Pryde

Ethics number: SSEGM-22

Please read this information carefully before deciding to take part in this research. If you are happy to participate you will be asked to sign a consent form.

What is the research about?

My name is Ronda Gowland-Pryde, Head of Education and lead Arts Award Advisor at the John Hansard Gallery. As part of my doctoral thesis at the School of Education, I am researching the impact that a gallery-led Arts Award programme has had on young people who have offended. The gallery has extensive experience of supporting young people through the Arts Award and would like to research this impact. In particular, I would like to explore what the *social* impact has been on some of the young people and an artist-educator, who have previously taken part in one of the Arts Award programmes since 2007. In order to do this, I will be asking participants questions about how their attitudes and relationships may have changed with individuals and participants for example.

Why have I been chosen?

I have invited you to participate in this research project because you have at some stage taken part in an Arts Award programme with the John Hansard Gallery. I think that your voice and opinion about your involvement on this programme is very important.

What will happen to me if I take part?

I will be inviting you to attend a maximum of two creative, semi-structured interviews at the John Hansard Gallery, each taking approximately one and a half hours. All interview dates will be negotiated at a convenient time for you in consultation with your parent/guardian (you may wish to be accompanied by an adult if under the age of 16 years). My interviews with you will be audio taped (should consent be provided). I will also ask you if I can use previous materials and data which refer to past Arts Award programmes you have participated in (this includes documentation and art work photographs as well as portfolios and past project reports). Consent will be asked for before using these materials.

After the interviews, I will transcribe what you have said to me in full and send you a copy of what you have said. This is to make sure that what you have said in the interviews is correct, before I use the data in the research. Once the research is completed, I will provide you with a copy of the thesis should you wish to receive one.

Are there any benefits in my taking part?

The main benefit for participating in this research will be that you are given a chance to express how the Arts Award has impacted on you and your development. This is your opportunity to help to build the case for future improvements in the arts and youth justice system for other young people.

Are there any risks involved?

Whilst I would aim to ensure that there are no risks to your participation, you may divulge information of a sensitive nature during the interview process. Although the interviews are semi-structured, they are however focused and every effort will be made to keep the discussion within the research themes. In the unlikely event of any sensitive information be divulged then I will provide you with contacts of the relevant support agencies.

Will my participation be confidential?

All of the information you provide me will remain confidential and you will be anonymised in the research with no references made to individual names. Any visual

material used (including photographs) will also be anonymised. In adhered to the Data Protection Act, data will be kept on a secure, password protected computer.

What happens if I change my mind?

This is a voluntary process and you are free to withdraw from the research at any time without any obligation.

What happens if something goes wrong?

In the unlikely case of concern or complaint about the research, you can contact my supervisors Dr. Jenny Byrne on: 023 8059 4665 or email: J.Byrne@soton.ac.uk and Professor Derek McGhee on: 023 8059 4807 or email: dpm1@soton.ac.uk. You can also contact the University of Southampton Research Governance Committee, via Ros Edwards (Sociology and Social Policy) on: 023 8059 5857 or email: rse1u09@soton.ac.uk

Where can I get more information?

Further information about the research can be obtained by contacting me, Ronda Gowland-Pryde, on 023 8059 2160 or email: rig3@soton.ac.uk. Alternatively, you can contact my supervisors whose details are provided above.

Appendix 6: Example Participant Interview Transcript (Research Strand 1)

Young Person Research Strand 1: Interview Transcript: Dan, Male, aged 16

RGP: Okay, so hello D. Thank you for being able to talk to me today, about your experiences of the Summer Arts Colleges, and the Arts Award programme. Erm, can you just tell me a little bit yourself, and where you are from, your name, age that kind of thing?

D: Hi R. Alright, um, I'm Dan, I am 16, I'm from S in Southampton, um, I really don't know what to say now [laughs].

RGP: That's fine, that's lovely. Erm, so can you tell me a little bit about when you first became known to the Youth Offending Team, if that's possible?

D: I remember I think a shop owner barred me from a shop for something I can't even remember, and I had a go at him, so he tried getting me done for racism, and took me to court for criminal damage and...

RGP: Okay. And that's how you ended up – how old were you then?

D: 13 I think. 13.

RGP: Okay.

D: I got put on a reparation order.

RGP: What's that? Can you tell me a bit more about that?

D: Well, I tried to make up for...for any offence, the order you get is to try to make up for it. This was to try and help me work towards better things.

RGP: Okay and what kind of things were they getting you to do as part of that then?

D: Um, when I was with L [the Wessex Youth Offending Team Youth Arts Coordinator], so I was doing my dance, the art thing and at Soco Music.

RGP: So that was part of your reparation?

D: Yeah.

RGP: So how many, what year was that then, can you remember?

D: Must have been about...oh that's a hard one. I think it was [pauses] Year 8 or Year 9 in school coz I remember I went out every Friday, I think it was with L and done something and if my behaviour was good at school then it progressed from there...

RGP: So you were doing one to one mentoring I guess a bit with L were you?

D: No I was going out for the day and doing things.

RGP: Yeah. So where were you going with L? Can you remember? Were you going to galleries, or erm...

D: I know we done day trips, so I know we went out to the Tate Modern or Tate , I can't remember which one but I know we went to an art gallery and London so it was good.

RGP: Okay. So was that before you then went on to your first Summer Arts College?

D: [laughs] I believe so.

RGP: Yeah. So your first Summer Arts College was, when was that?

D: It was in 2010.

RGP: 2010? So I've got some images here of it actually [on table relating to Dillon's typology]. This is of the text panel from 2010 Summer Arts College [from the final exhibition of young people's work which D's photograph was in]. We are going to come back to these, and I'll tell you a bit more about why I have arranged things like this. Erm, so can you remember in some ways what were the best things about the Summer Arts College?

D: Meeting new people, and getting learn new things what with all the cameras and the filming. I just liked the idea that we were coming up with our own scripts and we were making and editing our own films and we were like mostly in control of our own stuff. Not, 'here's a script, say this, I'll film it and I'll do it'...we were like totally involved, so were learned a lot from it.

RGP: Can you remember what other things you were did, as part of the Summer Arts College?

D: I know we done photography.

RGP: Yep, photography.

D: I know we done photography. I know...I can't remember if it was the Summer Arts College when we done the Alphabet [the set brief for photography at the time], or not.

RGP: Yeah, erm...

D: And I know we done textures and things like that.

RGP: Yeah, that's right. Yep, yep and the Alphabet one, that was really good. Can you tell me a little bit more about that from what you remember?

D: Um, I had to take pictures of two separate, uh, I know it, I know what I had to do, just can't explain it! I had to take um one version of the Alphabet say in printed letters which could be on a road sign or any kind of sign, things like that. And I had to take more pictures of the other different type of Alphabet where it's if you look at a chair from an angle, it could be a H or letters in the environment.

RGP: That's right, I remember that now. Did you enjoy doing that?

D: Yeah it was fun.

RGP: Yeah? What was it about it do you think that was enjoyable and fun?

D: Just looking, the letters in the environment, I think. Just looking for the letters, moving twigs, to become a T or something.

RGP: Did you think it was a good idea?

D: Yeah.

RGP: Can you remember what letter you did?

D: [nods head indicating no].

RGP: No that's fine. What do you think out of the Summer Arts College, what did you think were the not so good things?

D: I don't really know.

RGP: It doesn't have to anything...

D: Erm.

RGP: You can be honest...

D: I can't really think of anything to be honest.

RGP: So you, so on the whole, it was good?

D: Yeah, on the whole it was good. I've got nothing to complain about.

RGP: And what about erm...of course then we saw you again for the 2011 Summer Arts College which was, can you remember?

D: Oh yeah.

RGP: Can you remember what you were doing for that?

D: I was rapping freestyle or something.

RGP: Yeah. And and you weren't part of the Summer Arts College were you? But you were, what happened? How did you end up getting involved?

D: [smiling] Someone phoned me and asked if I wanted to get involved and do some freestyle things at Soco. I said I'd be up for that and I brought my mate with me – just because I know I'm better than him! So when he starts rapping, then I'll start rapping and it makes me sound a lot better! [laughs]

RGP: And do you remember what the other, what the people who were on the Summer Arts College were doing? What the whole point of that was can you remember?

D: Meeting new people and...

RGP: Well I remember they were taking photographs weren't they at Soco when you were all down there?

D: Yeah they were taking photo's of our performances and things like that.

RGP: That's right.

D: Yeah.

RGP: And did you feel like it was nice to be able to sort of, in some ways, be part of their Summer Arts College?

D: Yeah, I knew one of them in that group and I've got a problem with them but apart from that.

RGP: But you know, you didn't...I wouldn't have known that. So, you know, it's good really. And erm, overall, cos were also talking about the Arts Award, what did you like about doing the Arts Award?

D: Um well, I been doing, well how can I put this, it's better than being out on the street and causing trouble, that's what I think, cos instead, doing photography and learning things, that's what I would have been doing just not doing anything important with my time, so that's what I liked about it.

RGP: Okay. And you've been successful with the Arts Award?

D: Yeah.

RGP: What certificates have you got?

D: I've got my Bronze and my Silver Arts Award at the moment.

RGP: Brilliant. So when did you get those, the Bronze and the Silver? How did you get the Bronze first of all?

D: Through the Youth Offending.

RGP: Through the Youth Offending Team?

D: The first two, I got my Bronze and Silver through the Youth Offending, and Gold I'm doing in my own time [with the Gallery].

RGP: Yeah. But was the Bronze as part of the Summer Arts College or was that with L? Probably with the Summer Arts college I would have thought?

D: A mixture of both, I think.

RGP: Yeah, yeah. So um can remember what you did for your Silver?

D: [laughs] I know the Bronze it was learning the photography and with the Silver it was like advancing on that and doing a bit of videos and things like that.

RGP: Yep, that's good. And have you got, cos they're, qualifications that you've got and have you now got any others from school or?

D: I've got my usual GCSE's.

RGP: That's good, so what GCSE's did you get?

D: Um, see everybody knows things that I should know! Um, I know I've got my Maths, my Science cos I done them last year. I'm waiting on my results for my English, cos I done that this year. Um BTEC Art, oh what are they called, vision to learn, P.E I think, and I don't know, I know I've got six or seven GCSE's.

RGP: Yep and do you know what grades they are or will be?

D: Um, Maths I believe is either a, they're all B's and C's.

RGP: Great. Brilliant. Fantastic. Cos I remember when we first met, you were not getting on with school very much at all, were you?

D: I still didn't before I left.

RGP: No, but you seem to have stuck with it haven't you? Why do you think that is? What made you stick with it? I just find it interesting that's why I'm asking.

D: Um completely honest?

RGP: Yep! Please be completely honest.

D: Well there was a teacher at my school called um...cos I got took out of most of my lessons, for reasons unknown, I don't even know myself, the teachers just took me out of...and they put me in LAC which is the learning access centre and there was a teacher in there. She's basically, she was my mentor in school if you know what I mean and I got put with her virtually every lesson, every day and we got on so that's a good thing and she always...

RGP: Do you think that's important, that you get on with the people that you...

D: Yeah, she was sound as a pound. She was always helping me out and I just felt right, give that back to her, I have stick my neck into my work. There was some days when I thought I just can't be [bothered] with this. And she was like 'look you need to do this, you need to do that' and I was like 'right, I will do it tomorrow' and just leave me for the day [laughs]. But yeah, she helped me in school a lot, she knows all my qualifications that I've got cos she was 'right you got this left and this left and do this and this' and sorting it all out for me.

RGP: Do you think as well maybe doing the Arts Award gave you a bit more confidence to think 'oh actually I could do this?' You know, I can do it and I know I can carry on achieving?

D: Yeah. I've never really doubted myself in some ways, but at least I knew I was uhh, I just can't get my words out.

RGP: It's alright, take your time. There's no rush.

D: Cos I enjoyed what I was doing, it was making me feel better in myself. So that gave me more confidence to push on and I just liked learning things really.

RGP: Did you like art things before you did any of it?

D: Yeah, I just loved art. I've always loved music as well. So it was just like evolving my skills basically that's why I liked doing it.

RGP: I know your now doing your Gold Arts Award voluntarily with us and you've kind of been progressing on with that. Tell me again what you are doing after the summer holidays?

D: T College to do music production, media production and media studies, and art.

RGP: Yeah. So are you really looking forward to that?

D: Yeah. I done my fresher's day and even though I was ill right, I was proper ill when I woke up [describes this] I just said to my Nan like 'I've been ill but I'm still going to college cos it's my first, it's fresher's day and I really want to see what it's like even though I've been ill' and then the day progressed and I just, it turned from being ill to just feeling drunk which I don't know how that happened, [laughs]. So I don't know, I just, maybe I had a different perspective for the rest of the day. I enjoyed college. I enjoyed it so I don't know, there wasn't a sense of authority that there is in school. Cos that's what I really don't like. I can dress like myself, be myself at college, and that's what I liked.

RGP: Yeah. Okay, so I've got things grouped here [refers to Dillon's typology lay out on table] so I've got places and buildings, photographs...objects and things and people. Okay? So, um, let's maybe start with um people. So for instance you know when you [points to photograph] this is of you with...

D: H [a male participant from 2010 Summer Arts College]

RGP: From the 2010 Summer Arts College and I remember, do you remember, did you get on with that person at the time?

D: Um, I did. But then I didn't at one point.

RGP: It's quite a nice photograph of you. Both looking at the camera. Can you remember what you were both doing in this image?

D: I'm not sure if we were taking pictures of textures or not. But all I know is that he had a ladybird on his arm so just wanted to take a picture of that.

RGP: But what kind of shot is that?

D: I know it's a close-up.

RGP: So you were taking close-ups. And did you, do you think as well where the Summer Arts College was, do you remember where this is?

D: It's the university. I think that's the Gallery.

RGP: Yeah. So did you think there was anything different about being in that space than being in the ISSP [former Intensive Supervision and Surveillance Programme] office or...

D: I don't think I've ever been in the ISSP office.

RGP: Okay.

D: Is that opposite the train station?

RGP: It used to be in W House.

D: Oh, I've only ever been there once. That was years ago.

RGP: But do you think there is something nice about being in a gallery possibly?

D: Oh Yeah.

RGP: Or on the university campus? Had you been on the university campus before?

D: Before that I think I might of but briefly. Yeah, I enjoyed it being out in the sun, all the flowers, you got a river, and juts being out in the open, taking pictures, it's nice.

RGP: And what about being in the Gallery itself, it's a bit different from your normal...

D: [laughs] Some of the art is [pauses].

RGP: You can be honest!

D: Some of the art is, I find a bit weird, but when you ask me to describe the pictures, I just look at, whatever the artist is, I look at all their work and I'm thinking what point are they trying to get across with this?! And then I try and understand it, but first glance, every time I come to the Gallery I'm like 'that's weird! That's weird!'

RGP: But is it weird in a good way or bad way do you think, or sort of intriguing maybe?

D: Yeah, just more intriguing than good or bad cos can art be good or bad really?

RGP: That's a good question D actually! We'll have a chat about that one day! Okay and in terms of people, these were images of you with...

D: O I think his name is.

RGP: Yeah from...

D: S [local music organisation].

RGP: Yeah. S. This was from the 2011 Summer Arts College wasn't it? Do you remember when you were on the Summer Arts Colleges how was your relationship with the Workers before then and the during?

D: From the 2010?

RGP: Yeah from the 2010. Did it change your perspective about how they are or meeting new people kind of thing?

D: Um. The thing is with all of that I think I knew some of the people anyway, but with the other people that come in they were more eccentric and outgoing things like that.

RGP: Who were those people? Tell me about those?

D: Ah, I know KD [artist-educator] is quite...

RGP: Don't you mean the artists that you worked with?

D: Yeah.

RGP: So they were...yeah, she is quite eccentric, but what is it about that you think, I mean I know lots of people get on with her really don't they? What is it about her do you think that sort of ...

D: I don't know, I mean, you can tell in 5 minutes that she's quite caring and arty and, I don't know, it's a weird little mix that goes together if you know what I mean?

RGP: Yeah. I think that maybe intrigues people a bit doesn't it? And what about kind of erm, say objects and things and what you think about your portfolios. I know lots of people were working quite hard on their portfolios and everything. Did you, have you still got yours or, do you know?

D: I'm drawn to say probably, but I know I have but...

RGP: What about your certificates?

D: Yeah, I know I've got my certificates! Don't worry about that!

RGP: I'm just asking.

[both laughing]

D: I don't know, I know I've got em. I think they're in a big box on top of my wardrobe. But when I'm cleaning my room, and I see them, in a way, I stop for a few minutes (I know I get easily side tracked) and flick through everything and go 'Oh yeah!, Oh Yeah!'. Like we went into the dark rooms and its weird seeing all that. Weird things that I come up with like put a feather there and put a key there...

RGP: Do you remember what that was what you were doing, creating?

D: I can't remember what they are called. It was a negative wasn't it? Negative black and white and put it through all of the different liquids and process it.

RGP: Did you enjoy that?

D: Yeah, it was fine.

RGP: Was it interesting?

D: Yeah, I've only ever seen that in movies isn't it? Like I'll put this is this little bit and hang it up [film developing], and I know how it's properly done.

RGP: I know during the Summer Arts Colleges that you have to hand over your property were you ever perturbed by that or did it annoy you in anyway?

D: Yeah because it's like a school thing really isn't it like you can't have you phone in the class, but it's so that you don't get side-tracked. You can just focus on the work they are handing out. I don't think I even had a phone back then. [laughs]

RGP: Oh well then! So also we've got photographs. We've got quite a few here, if we starts here. We've got some photographs of you at Soco Music on the sofa being photographed by some of the young people...

D: Why wasn't I smiling?

RGP: I don't know D – only you can answer that! And also we've got the text panel from the Metamorphosis show from the 2010 Summer Arts College and that was a great exhibition which actually went on to Solent Showcase [former Millais Gallery], they took that show.

D: What photo's did they take for the Metamorphosis?

RGP: [all] Can you remember at all? They were kind of close-up photographs.

D: Was it of all the textures and things like that? I remember. In my portfolio, I know I've got pictures of one with loads of rain drops on it and it looks weird, with bricks and different things like that.

RGP: Yeah, there were some of actually people's close-up shots, err let's have a look. It was about identity and evolution, so there were parts of people's faces or arms or, things like that.

D: Oh yeah, cos we had all the different pictures as well and we were cutting them up?

RGP: And there were photograms with it as well, which were good. And also, we've also got erm a picture of you doing some exhibition review work as well again when you were inside the Gallery, can you remember what exhibition that might have been?

D: No idea.

RGP: That was you doing a review of Terry Smith's exhibition. And can you remember these photographs, these three?

D: Yeah, they were the ones that I took.

RGP: Where did you take these photographs?

D: Right round the back of my house.

RGP: And this was for your...can you remember?

D: It was for my Gold Arts Award work.

RGP: Yeah. And why did you take those photographs?

D: Um, I was just trying to go with the George Shaw style of urban and things like that, I was just having a go at taking a photograph of a building site round the back of my house. It's alright, what better to take than that?

RGP: You were kind of talking about, cos this is near where you live isn't it? And can you remember why you were asked to take those photographs as well? What you were going to do with them afterwards?

D: Re-paint them and do them...

RGP: Yep, so you've got your images here of your, remember, what you were doing?

D: I can't remember what it's called but...

RGP: They were prints weren't they?

D: Yeah, yeah.

RGP: Trace prints on to linen.

D: Yeah.

RGP: Are you pleased? Now you go back to look at these, are you quite pleased with those?

D: Yeah! I like the way they come out. I think that one's my favourite [print created by photograph of building site, in black ink]. And I wish I'd done more of the wood pattern, on that one [points to different print] but I prefer that one.

RGP: So that one...why do you prefer that one?

D: To the other two, it just, I know it sounds weird, but I think it just looks a lot more arty than the other two.

RGP: It looks very textured doesn't it?

D: From someone that doesn't know it's that [points to the original photograph of the building site] it might take them awhile to focus in but that's what it's like with some art isn't it? Once you focus in you like it more. That's what I think.

RGP: Yeah.

D: And it just looks better.

RGP: Well it kind of does, doesn't it? It's kind of makes a bit of a difference doesn't it? But also knowing that they are derived from your photographs. Can you remember this [points to photograph of D creating his prints]?

D: That was when I was doing it.

RGP: So this is an image of you spending time doing some of it as well. So what is it, I mean we talked a bit about you finishing your Gold Arts Award. What is it about that that you feel is important in terms of doing it?

D: Um, getting the qualification I think, cos if I'm going for an arty job then I bring in the Bronze and Silver Awards and...personally, myself I want to be like yes, I've done and got all three of them and gone for it and proud of myself, but if I go to a job with just two it looks like that I can't complete all of my work...

RGP: Not necessarily, to be fair, but that's how...

D: That's how my Nan's [D's guardian] put it across to me.

RGP: That's your perspective, fair enough and your Nan's.

[both laugh]

RGP: The thing is as well, cos it's got [Gold Arts Award] UCAS points as well hasn't it?

D: Yeah so if I want to go to university, it's yeah.

RGP: Yeah and is that what you want to do D? Go to uni?

D: Um, I'm not too sure yet, I want to think about uni after my first year of college. And then I can see which one of the four things I'm doing that I want to go to university for, which will probably be music production.

RGP: Can you see yourself moving away from the Youth Offending Team, the Youth Justice System at some point? You're on tag now, but...

D: Yeah. I do and I don't.

RGP: Why do you say that?

D: I mean I want to get out of trouble and I want to be good, I want to have a job and I want to have my own place and I want to get myself sorted out and be like that but there's always something, about, I don't know, it just tries to draw you back in.

RGP: What do you think it is?

D: We was actually discussing this in Youth Offending yesterday. I think it was...

RGP: I don't mean to repeat what your saying...

D: No, no it's money and excitement. That's what it is.

RGP: Excitement?

D: Yeah, Cos when you're nicking something or anything like that, it just gets your heart going. I mean it just hypes you up.

RGP: Well you can get excitement from achieving something, can't you as well? I mean getting a job and...

D: Yeah it's all different. You know what I mean? It's like you can get excitement from seeing your girlfriend but you can also get excitement from jumping out of a plane. It's all excitement but it's all different. I don't know, cos I was sort of since young I've sort of grown up with crime basically. I don't know there's always something about it which...

RGP: You've grown up with it?

D: Yeah. It's hard to explain as well. With nothing else to do I never, round my area I didn't really know anyone when I was young and I only knew people at school and I weren't really allowed far from my house so there wasn't really much I could do so I just used to go round robbing. Well I think it just started off from nicking sweets from a shop, you know what I mean? I think that's how most people start like, you think 'oh ten pence sweet from shop', the next thing you know you are running down the road cos you grabbed some lady's handbag. Not that I've ever done that.

RGP: Right okay.

D: It's hard to explain. I can't really explain it. I know what it is but I just can't get my words out.

RGP: It's okay, you can take your time. It's not a race.

D: I can't explain it.

RGP: But it's um, I guess as well with everything that's been going on with your mum and stuff that's a bit difficult. Does that affect you do you think?

D: Um, deep down I think my parents have affected...well I know that they've affected me in some way but I don't really think that they do anymore. I just learned to get on with it.

RGP: You have a good relationship with your Nan?

D: My Nan, yeah.

RGP: And she's very supportive with your Arts Award and everything isn't she? And does she tell you how much she wants you to...

D: What crack on?

RGP: Yeah.

D: I mean she's obviously going to want the best for me and I don't want to let her down because she's put up with 15 years of her life for me, so I don't want her to feel like it was all a waste. And I know that she has been before, not necessarily all the time but, sometimes for the past few years that I've been in and out of court and cells and all that. I can't be dealing with the cells and things like that. Especially cells. I know I wouldn't be able to handle, well, I wouldn't like to go to prison or Ashfield or anywhere like that cos it would just make me worse. And I know that cos as soon as I'm around them type of people, if they're worse than me...

RGP: So you've never been sentenced?

D: No, I was lucky to get away with a tag this time.

RGP: I know your Nan was quite worried wasn't she? Which I'm sure you were deep down.

D: I would have got a minimum of two as well.

RGP: That's pretty bad.

D: Yeah.

RGP: So do you think you're gonna use this as a transition, a step forward maybe?

D: Yeah.

RGP: And, you know, to continue with the Gold Arts Award and?

D: You gotta focus on the good rather than the bad isn't it?

RGP: Yeah.

D: So that's sort of what I want to do.

RGP: Is there anything that you, err, do you think things like this should continue for other young people?

D: It helped me. I mean if I was, like when I was with L and doing all the Arts Award, I wasn't even in trouble. I mean obviously, I'd do the petty little thing but nothing, nothing serious. I was never into that when I was with L. As I stopped, now I'm on tag! So it's like as I didn't have anything really to keep me going I lost concentration in things and then that was when the bad behaviour started again.

RGP: So you think an ongoing thing is like a good...

D: Yeah cos it, I know with me that its nice to keep focused on things like this, like I know I will be when in college, like with all my art and my music. That will keep me out of trouble cos I know I've got better things to focus on if you know what I mean?

RGP: Yep, yep. So you're looking forward to doing your music production?

D: Yeah. And art and just college. I can't wait for college.

RGP: So now for your Gold Arts Award, your developing your work in terms of representational painting derived from photographs like George Shaw? Do you think you might use that for college as well or...?

D: Um, yeah I think I would. Well I'm definitely going to use all the skills that I've got in college. I'm going to use everything I've got into it and become the best student they've ever had! That's what I want to be!

RGP: Do you think the Arts Award gives you a bit of choice about what you do?

D: Um, yeah, I remember when I finished doing my Bronze and started my Silver, I had a choice to either carry on and advance in photography or move on to other things and I chose the photography, so yeah you do get a choice.

RGP: Why did you choose photography?

D: Um, I've always had a bad memory so I think [laughs], the start of the Silver was to recap what I already know and do more.

RGP: Well that's interesting that you say that actually. But also do you remember out of all the art work that you've made do you remember anything that you particularly thought you were good at, that you made?

D: On the Summer Arts College, I remember filming, I think, acting and that, just coming up with ideas for filming and they're my best bits.

RGP: So you think it's the ideas? Being able to develop ideas that's the thing that really grabs you?

D: Yeah like, like we was all sat around a table and we need to come up with a new idea and what are we gonna do? I was like right well I think everyone agreed that we should do something funny and I goes 'how about an advert?' What for? 'A water bottle – it was like tip top with drip drop!' And we done a whole advert of it and I was like doing jogging and working out and like the whole Rocky style jogging up the stairs. I thought I fell over and ting!...

RGP: Can you remember where you made that?

D: Yeah it was on campus.

RGP: Was it in here in these rooms do you think? [lecture rooms]

D: Um I don't think it was in here. I know we were waiting in there [seating/foyer area of building].

RGP: Oh, was it in the Gallery?

D: Yeah it was in around the campus. I don't know I we done any filming inside the Gallery but I know it was in around the campus and that.

RGP: Okay...what does it mean to you to do all of this art work and the Arts Award and everything?

D: Progressing my skills and keeping me out of trouble. That's what I think. It's cos it's things that I like and, I mean no one really wants to do anything that they don't really like. Because I like all of this it helps me keep my head straight if you know what I mean? Focused. So its good.

RGP: And do you think you'll continue doing photography, film work in college maybe?

D: Um, yeah well I'll always do photography, even if it's not professionally. Cos I know like when I'm at a party, or anywhere, my Nan's got a camera and if I'm with her, I'll always be taking photographs of anything. Like I caught, at my great aunties 60th, not that long ago, I just caught my uncle at the right moment. He was drinking a beer, the sun was sort of like shining on the beer bottle and he had a parrot on his shoulder and it was sort of like, I know he wasn't looking at the parrot, he was looking at something else and that angle that I caught it at, it was like he was talking to the parrot while drinking a beer. It was weird but it was a good photo, and I stuck that on the Wii [computer game/console] and made a puzzle out of it.

RGP: Oh brilliant! I wish I'd have seen that! So you're kind of using that in your everyday life I suppose?

D: Yeah.

RGP: Do you think it's from the photography skills you've learnt?

D: Yeah, oh definitely! I mean usually, like when I was younger, my mate had a phone and it had a camera on it, so he was like 'right, we are going to film and take photo's of anything and everything'. So we just done it and I had never known anything about it, now I know that if I look at something, I'll be like, 'I think it will look better from here' or, I don't know its like when I'm at parties and I take photo's like family gatherings, I know the right moment to take that picture. I may not take that picture at that moment but I know that would be good for this and given me a different perspective from photographing basically.

RGP: That's great isn't it?

D: Yeah.

RGP: By the sounds of it, its made better photographs? Your family must be really pleased with that?

[both laugh]

RGP: Okay, I think that's pretty much it. Thank you D for that.

D: That's alright.

RGP: And as I say, once I've typed the interview up and everything you won't be identified [goes on to explain/reiterate confidentiality/ethics procedures].

RGP: I think you've done really well and I think your college course is going to help as that will be everyday which will help I think.

D: Yeah and I want to work in the evenings, like when I come out of college, I mean not straight away but going to college, getting used to that then I want a job in the evening time so then I know I've got money coming in and then that will keep me occupied. I won't be going out at night. So that will stop me from getting into trouble as well.

RGP: Well one of the things you could look at is apprenticeships? [discuss creative apprenticeships]. Okay, brilliant, thank you very much.

