An Exploration Of How Visual Art Can Be Used To Prepare Marginalised Youth For A Positive Future Using Mixed Human Inquiry Methodologies

A Thesis submitted for the degree of Doctor of Philosophy

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Abstract

The overarching research explores if and how using contemporary art education and practices can help to reintegrate marginalised youth and to raise their sense of self-efficacy. The framework of theory involving Sartre (2003), Foucault (1977), and Bandura (1994) informed the research activity in the action research undertaken. In regard to the social and cultural transition beginning with the Enlightenment period in the eighteenth century, the research identifies a need to establish the value of how fine art offers theoretical and practical methods which would strengthen and increase educational resources along with pedagogic values for future sustainability of creative and educational impacts. In today's society there are apparent gaps in relation to the discourse of aesthetic and ideology of cultural values regarding the fine arts and discourse of past and present diversity with sub cultures within our society.

The research design of this particular action research project involves selected research methods incorporating contemporary 'art-based' practices and case studies. It is guided by the interpretive paradigm because 'it is characterised by a belief in a socially constructed subjectively-based reality, one that is influenced by culture and history' (O'Brien, 2001:7). Three intertwined strands: (1) the action research project, (2) the observation and reflection on three Outsider Art exhibitions and (3) the process evaluation of Maidstone Prison (see Appendix 2: 228) address the research question by forming a practical structure that individuals can explore. The chosen methods used for documentation purposes included using a reflective diary, video, photography and sound recordings.

A key finding highlighted the displacement of the participants within the educational institution, which mirrored their exclusion. This pertains to two key elements that were present in the treatment of the participants; (1) separation that is used as a function and (2) space that is used for placement. Therefore, it is important to consider further application towards addressing additional time and location of space. This will enable a richer environment to sustain a participant's sense of self-efficacy in the wider society and allow a sense of closure where individuals do not get lost within the process. A different approach towards selecting a location and interior space is also essential so as not to mirror exclusion.

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Author's Declaration

The purpose of this thesis is to reach a wider audience involved in social sciences, community organisations, the penal system, and educational institutions. Therefore, the aim is to not to further alienate (exclude) the audience but provide a written discussion that will enhance individuals understanding towards the individual, artist, creator, theories, methodologies, the subject of fine art, society and culture that pertain to the area of research covered in this thesis. There are elements within this thesis that provide general information in order for the audience to appreciate the associations made with the theories discussed. Moreover, encourage curiosity to engage in further research with the content obtained in this thesis.

I declare that the work conducted with the action research project is my own. The project was devised and conducted by myself.

Contents

List of Illustrations

Abbreviations

Attention Deficit Hyperactivity Disorder: ADHD

Behavioural Emotional and Social Difficulties: BESD

Bucks New University: BNU

Business and Technology Education Council: BTEC

Centre for Social Justice: CSJ

Committee of Public Accounts: CPA

Copenhagen, Brussels, and Amsterdam: COBRA Group

Criminal Records Bureau: CRB

Department for Business Innovation & Skills: BIS

Department for Culture, Media and Sport: DCMS

Department for International Development: DFID

Economic and Social Council: ECOSOC

Education, Audiovisual & Culture Executive Agency: EACEA

Education Maintenance Allowances: EMA

Entry to Employment: E2E

General Certificate of Secondary Education: GCSE

Good Live Model: GLM

Groupe d Information Sur Les Prisons: GIP

Institute for Diversity Research, Inclusivity, Communities, and Society (IDRICS)

Learning and Skills Council: LSC

Local Authorities: LAs

Marsh, Micklefield Big Local Million: MMBLM

Ministry of Justice: MOJ

National Audit Office: NAO

National Foundation of Educational Research: NFER

National Health Service: NHS

Offender's Learning and Skills Unit: OLSU

Open College of the Arts: OCA

Open College Network: OCN

Poverty and Social Exclusion Survey: PSE

Prison Service Order: PSO

Risk-need model: RNM

Social Exclusion Unit: SEU

Statistical First Release: SFR

Thames Valley University: TVU

Treaty on European Union: TEU

Youth Justice Board: YJB

Youth Offending Teams: YOT

Introduction

There has been an increase of social exclusions and the number of young people in custody since the early 1990s (The Arts Council, 2005). In 2003, the standing Labour government published a green paper called *Every Child Matters,* which outlined policies to protect children and ensure opportunities were available to help them reach their highest potential. In 2005, the government published another green paper *Youth Matters,* which required assessments on how to reform youth services. In response, the government initiated a new course of action to support the role of the community arts in relation to reducing social exclusion amongst young people around the ages of thirteen to nineteen who are at risk of offending or re-offending. The Arts Council undertook to invest £1.7 billion of public funds from the government and the National Lottery between 2005 and 2008.

Historically, prisons have relied on the benefits that art programmes provide and their effective role in regard to rehabilitation. The different forms of benefits are classified under the categories of institutional management, therapy (therapeutic), education, and societal (outside of the prison) (Johnson, 2008). Together these categories of benefits provide broader consequences for an individual's self-esteem that relates to his/her self-efficacy and personal development including his/her sense of empowerment. Therefore, the fine arts have an important role in educational institutions, the criminal justice system and community organisations, which contribute to an individual's development of self-efficacy and self-discovery.

Additionally, Hughes (2005) suggests that the arts have the capacity to offer theoretical and practical methods to strengthen and increase educational resources across the criminal justice sector. In particular, Miles and Clarke (2006) define the arts as interventions and recognised that the arts may deliver significant transitional benefits. Such transitional benefits include an individual's ability to reason (Arnheim 1969). Despite these assertions, Hughes (2005) argues that evaluations on art practices have not produced sufficient evidence that could give structure or substance to social policy. Miles and Clarke (2006) contend that the reason for the lack of recognition of the arts is due to the inability to substantiate their success empirically. They therefore contend there is a need to execute a more researchable context of the arts to establish their value. Similarly Arnheim (1969) suggests in his discussion of

the neglect of art at all levels of the modern education system that it is: 'because art educators have not stated their case convincingly enough' (Arnheim, 1969: 295-296). The consistency and recurrent nature of the neglect on all art levels and the lack of recognition and inability to substantiate art's success on an empirical level reveal a thirty-seven-year lack of progress. This is why this study seeks to establish the value of how fine art offers theoretical and practical methods, which would strengthen and increase educational resources along with pedagogic values for future sustainability.

The purpose of chapter one is to formulate an understanding of fine art concerning the social and cultural transition beginning with Kant's concept of the 'aesthetic' and aesthetic 'value' in the Enlightenment period. Kant's concept of Enlightenment was chosen over other influential thinkers because Kant's approach relates to new ideas of art in developing constructs of individualism and responsibility. This includes consideration of the ownership of ideas, decisions made, and reasons for actions taken towards choices, which is echoed by later existentialists and artists. Chapter one briefly introduces the origin of the term 'aesthetic' in relation to evolving models of art and beauty. The discussion continues by a selective examination of Immanuel Kant's (1724-04) interest in aesthetics, which leads into defining the term fine art. Discussion also identifies gaps found in relation to the discourse of aesthetics and ideologies of cultural values developed from Kantian concepts. Overall, this enables the argument to move towards Foucault's written work *Discipline and Punishment: The Birth of the Prison (1977)* and *Of Other Spaces* (1986) as it critiques key Kantian ideas of the 'aesthetic' and their application to selective cultural models. Foucault's *Discipline and Punish: The Birth of the Prison (1977)* coincides with modernist theoretical positions and with movements and ideologies that include altered perspectives, different artistic genres, and the inclusion of concepts of art, excluded in Kantian paradigms. Moreover, as society struggled with these changes, the penal system was undergoing transformation. Therefore, the researcher considers how the work of Foucault can contribute to the re-evaluation of underpinning power structures of this binary. Following on from discussion of Foucault's position on power and changes within the penal system, the researcher identifies the success of the arts in the Special Unit at Barlinnie Prison.

The individual becomes embroiled within society and the effectiveness of individual agency in society is contextualised: in this case the role of the individual is

discussed within the context of contemporary art practice. In relation to the individual as subject matter, Sartre (2003) was chosen as his existentialist conception of freedom offers a significant framework of ideas for this study's evaluation of constructs of 'freedom' and their applications in penal settings. In order to provide a contrast with Sartre's existentialism a connection is made to Bandura's (1994) theory of self-efficacy as another viewpoint regarding artists and their work. This examined analysis can be found in section 1.4.

A structured analysis in chapter one is initiated with regard to implications surrounding social exclusion and the role of fine art within educational institutions, the criminal justice system and community organisations programmes. This is found in section 1.5; addressing fine art as discourse and as a tool for 'creative enlightenment' to establish the value of how fine art may offer theoretical and practical methods which would strengthen and increase educational resources along with pedagogic values for future sustainability of creative and educational impacts.

Chapter two's main objective is to address what 'social exclusion' entails and why it is important to investigate. According to Foucault (1977), historic treatment of the lepers and plague marked the beginning of social exclusion through the segmentation process using disciplinary power.   Disciplinary power incorporates the processes of division and labelling. It is the 'idea' of the disciplinary power that has penetrated into society's institutional structures that allow these processes to continue within our society where exclusion still exists. Section 2.3 further analyses the idea of Foucault's disciplinary power, which is found in his book *Discipline and Punish: The Birth of the Prison* (1977).

It is important to consider exclusion because it was historically and continues to be addressed as a social problem within government policies worldwide. The defining concept of social exclusion discourse found its development in French policy in the 1970s. A detailed discussion in section 2.4 explores further this involvement of social exclusion concerning European policy. Furthermore, two examples of different approaches of academic literature from Sen (2000) and Silver (1994) pertaining to social exclusion were selected to exemplify process and relations. Although there is a difference in approach, both Sen and Silver's concepts recognise the idea of inequality and structural constraints. 'Inequality' refers to the differences between the groups of individuals who are 'systematically disadvantaged'. This then establishes

structural constraints, which hinder an individual's access to obtaining various opportunities (Khan, 2012).

In respect to the idea of inequality and structural constraints, which hinder an individual's access to obtaining various opportunities, chapter two begins by defining society and the individual through exploring Jean-Paul Sartre's (2003) concept of existentialism. Sartre's concept of existentialism focuses on freedom, responsibility and understanding the 'self' as an individual. Chapter two also highlights Foucault's (1984) concept of the 'cultivation of the self'. Foucault argues that the 'self' is an object combining 'knowledge and action' so as to transform, correct and purify oneself and find salvation (Foucault, 1984:42). Furthermore, the researcher also derived perspectives and tools from Bandura's theory on self-efficacy concerning human behaviour in which individuals' beliefs cause diverse effects through the cognitive, motivational, affective, and selection processes. It is the individual's choice about how they develop in the context of these processes, but at times they are not aware of making choices. Moreover, the researcher placed Sartre's (2003) existentialism alongside Bandura's (1994) self-efficacy, which enables individuals to see the capability of having a source of in-depth intellect that is shared within all individuals. It can be described as an internal and external rationale of the self.

Chapter three analyses three exhibitions held in London between 2010 and 2011. The analysis focuses on how marginalised groups are presented and represented in the art world and placed in society. In turn, this supports chapter four's conclusion addressing art produced by offenders and other marginalised groups and its impact on rehabilitation and the sense of self, which has been conceptualised as 'Outsider art'. Chapter four discusses different theoretical approaches and strategies in the development of rehabilitation and secondary interventions. It explores the various ways in which art has been used with offenders and young people at risk of offending, highlighting the Special Unit at Barlinnie Prison. An overview of offender costs and re-offending costs and the impact it has on government spending and offender rehabilitation is discussed in section 4.3. Section 4.9, highlights one of the facets of the empirical study, which is further discussed in the introduction in chapter five. It refers to an external evaluation report (known as a process evaluation) of The Open College of the Arts/Lankelly Chase Foundation Project (see Appendix 2: 228).   The Open College of the Arts (OCA) was seeking to improve the suitability of, and access

to, their courses at first-year undergraduate level for the prison population. By highlighting the external evaluation report, the aim is to bring more awareness towards all aspects of positive effects as well as the implications of running art programmes within the penal system. The process evaluation was directed specifically at offenders, but also all those involved in the project. Moreover, it is an example of how two institutions work together using the visual arts to prepare marginalised individuals for a positive future, which supports the main part of the research question of how visual art can be used to prepare marginalised youth for a positive future.

In regard to the implications of running art programmes within the penal system, the provision of prison art, educational and therapeutic programmes in the United States declined in the 1980s due to public pressure on prisons because such services were viewed as 'undeserved' (Johnson, 2008). In the UK, a report by the National Audit Office (2008; cited in Department for Business Innovations & Skills (BIS) and Ministry of Justice (MOJ), 2011) highlighted the need for the redistribution of offender learning resources due to the lack of evidence for the efficacy of arts-based activities to rehabilitate offenders. The response was the introduction of the Prison Service Order (PSO), which changed the order of priority of the skills offered and this had a direct negative effect on the provision of art programmes.

The chapter further includes detailed analysis that addresses contemporary evaluations of art programmes through examples of studies carried out within education and community organisations.

The relation to the framework of discourses and issues concerning the role of art and social exclusion are discussed in chapters one to four. Chapter five addresses the methods used, the analysis of data and ethical issues specific to this action research project, which consider and develop core framework discourses and issues relating to the role of art and social exclusion, discussed in chapters one to four. The action research project was carried out at Entry to Employment (E2E) an organisation, which worked with individuals placed in the context of social exclusion, located at Thames Valley University, Reading UK (now Reading College). Regarding the methods used and the analysis of data concerning this research project, a humanistic method of enquiry was employed through the process of action research. The overarching research aim was to explore if and how using contemporary art education and practices can reintegrate marginalised youth and raise their sense of self-efficacy.

The chosen methods used for documentation purposes included using a reflective diary, video, photography and sound recordings. These were combined with the use of contemporary art practices and contributed to answering the research question posed to reveal the process of development of skills through the act of producing a visual outcome. Quantitative measures were used to inform aspects of the evaluation process. The quantitative measures were sourced from information taken from files about participants, which were relevant to the research and a questionnaire that was given at the beginning of the session for new participants (see Appendix 3: 261). In regard to the ethical issues, there were a number of ethical issues inherent in this research project, which included: vulnerability of participants; co-operation of gatekeepers; Criminal Records Bureau (CRB) clearance; participants' informed consent; participation in research without knowledge; and causing offence or upset towards participants that would induce psychological stress or anxiety or cause harm or negative consequences. The appropriate action was taken under the established University Research Ethics Framework to gain approval.

Chapter six expands the aims of the action research focus, which includes examination of context, purpose, findings, methods and implications. It is an analysis of the actual findings of the research project including four case studies. The first and second case study involved different video analyses; the third case study demonstrates diary keeping of reflective writing and use of recording a conversation; the fourth case study involved a participant and a particular piece of their artwork. Contexts of exclusion are analysed in terms of existentialist theories and the processes learned from the action research in relation to Foucault and Sartre's theories will be developed. Reflection is essential to the process of this action research project; therefore the exploration of the research process is detailed under the reflective section in part two of chapter six. The 'reflective' section contains thoughts on the approaches concerning findings, methods, and implications.

1. Art and Discourses of Culture and Social Exclusion

1.1 Introduction

This research explores the impact, history, discourse and practices that the fine arts have on young people engaged within educational institutions, the criminal justice system, and community organisations. Therefore, the action research project is centred on working with young people who have been marginalised from mainstream society. The art form intended for practical purposes has become associated with discourses of aesthetic value and specific ideologies of cultural value, and allows a freedom to reflect what is known as fine art. Alexander Gottlieb Baumgarten (1714-62) first introduced the term 'aesthetic' pertaining to categories of 'beauty' and 'art'. Immanuel Kant (1724-04) was interested in examining the range and boundaries of individuals' cognitive powers (in the broad sense). Therefore, Kant develops discussion about 'aesthetics' in his first Critique, the *Critique of Pure Reason* and uses it in 'the '*broad*' sense relating to the science of sense knowledge' (Kant, 1987: xlix). Furthermore, Kant discusses 'aesthetic' in the narrow sense (modern sense) in his third Critique, the *Critique of Judgement*, which 'deals with the standards of perfection' (Kant, 1987: xlix), and refers to how individuals perceive beauty, the power individuals have to recognise beauty, and 'the science (or art) of the beautiful and taste' (Kant, 1987: xlix).

The term *fine art* originated in humanist philosophies but had become institutionalised from the eighteenth century onwards. It supports a discourse resulting from a process in which the viewer first engages and then connects their reason and processes of mental and sensory judgement in relation to the work. An art form that is created for the viewer to look at and which is visual in nature is considered '*visual art*' (recent twentieth century definition). For example, Arnheim describes the 'visual' as: 'to see the object means to tell its own properties from those imposed upon it by its setting and by the observer' (Arnheim, 1969: 54). This defines art that is especially concerned with the 'visual'. An art form exists simply because an artist has created it. Moreover, for Kant, the outcome of any particular art form and the way the viewer perceives the object, content and context of that form is based on the talent, level of education and experience of the artist (Kant, 1987). Therefore, if one chooses to become an artist and achieve a higher level of education in fine art it

then becomes the prerogative and responsibility of the artist to embrace a high standard of professionalism in order to educate their audience.

In today's society, there are apparent gaps in relation to the discourse of aesthetics and ideologies of cultural values regarding the fine arts and discourse of past and present diversity with sub cultures within our society, which challenge earlier enlightenment philosophies of art's 'civilising' purpose. *Doing The Arts Justice: A Review of Research Literature, Practice and Theory* (Hughes, 2005) addresses the influence of the arts in the Criminal Justice System. Key findings in areas of arts in prevention; art interventions in custodial and community sentencing; and the arts in resettlement have shown that the arts have the capacity to offer theoretical and practical methods to strengthen and increase educational resources across the criminal justice sector. A seminal example to link with these findings is the work achieved involving the arts at the Special Unit at Barlinnie Prison (1973), which will form a focus for specific analysis in the exploration of discourses addressing theoretical approaches to rehabilitation in Chapter 4. However, the report notes that projects are often run on a short-term basis, which suggests limitations for 'on-going monitoring and tracking', which makes sustainability an issue. It also implies that evaluation work carried out on art practices has not produced a set of relevant facts or evidence that could be used to give structure or substance to social policy (Hughes, 2005). This pertains to what extent the lasting personal and social effects have on the individuals who participate and on their likelihood of re-offending. Additionally, little consideration has been given to the context of how and when art projects work best for whom (Hughes, 2005).

This chapter aims to demonstrate an understanding of fine art concerning the social and cultural transition, which began with the Enlightenment period in the eighteenth century. This refers to the concept of how Enlightenment discourse of the arts creates a space where binaries are formed between the modernist discourse on art forms (pertaining to moral and aesthetic issues) and the marginalised and excluded subcultures within our society (pertaining to artistic identities and abilities). It considers how the work of Foucault can contribute to understanding and revealing underpinning power structures of this binary and identifies the success of the arts in the Special Unit at Barlinnie Prison. Furthermore, it explores an individual's ability to create something through his or her own doing in an attempt to bring into light how

art practice contributes to society's culture. The chapter concludes by examining attempts made by the standing Labour Government (1997-2010) to tackle social exclusion and work towards a wider appeal to reach organisations working in the public services. The importance of this wider appeal approach was to ensure that the policies published in Every Child Matters (2003) were conformed to, in order to protect children and ensure that opportunities were available for access to community arts as a contributory role in helping children to reach their full potential.

1.2 Discourses of the Fine Arts within Cultural and Community Paradigms: Past and Present Concepts

The Arts Council England on behalf of The Department for Culture, Media and Sport (DCMS) and the Offenders' Learning and Skills Unit (OLSU) at the Department commissioned a study in 2006 for Education and Skills. It focused on five art organisations that frequently worked with offenders, specialising in drama and writing. The study defined the arts as interventions and recognised that the arts deliver significant 'intermediate outcome benefits' (Miles and Clarke, 2006: 61) for prisoners. This also includes individuals who are at risk of offending but 'the lack of recognition for the arts' may be due to their inability to substantiate their success empirically (Miles and Clarke, 2006: 61). In their conclusion, the authors contend that the study needed to execute a more researchable context of the arts to establish their value and extract outcomes. This demonstrates the need for artists to define the effects of the work produced, identify the meaning behind the content, declare how it is produced, and highlight the transference of skills.

In 1969, Rudolf Arnheim shared a similar viewpoint in his book *Visual Thinking*. The book was written in an attempt to promote 'a broader concern with visual perception as a cognitive activity' (Arnheim, 1969: v). Arnheim's belief is that observing and thinking are linked and an art activity is a form that facilitates an individual's ability to reason (Arnheim, 1969), ideas, which extend to heuristic processes and human inquiry methodologies. He discusses the neglect of art across the board, at all levels of the modern education system. He argues:

> this situation prevails largely because art educators have not stated their case convincingly enough. If one looks through the literature on art education one

often finds the value of art taken so much for granted that a few stock phrases are considered sufficient to make the point (Arnheim, 1969: 295-296).

Another example of a key finding in the 2006 study is the claim that 'the ambivalence of both the criminal justice system and arts organisations create an obstacle towards research' (Miles and Clarke, 2006: 2). In addition, there is 'limited understanding of, or empathy with, the need to research' with the result that arts interventions 'lack or fail clearly to articulate a developed or concerted methodology' (Miles and Clarke, 2006:2).

Taking into account that there has been a thirty-seven year span between Arnheim's book and the study conducted in 2006, it is apparent that viewpoints have not changed. For this reason, it is essential to examine the development within studies concerning philosophical and art practices including the impact it has within our society, culture and education, in order to build a structure with a strong foundation that will withstand the demands for more answers to questions arising from this research. In addition, Foucault's (1977) research and theory contained in his thesis of *Discipline and Punishment: The Birth of the Prison* (pertaining to discipline, hierarchy, and power in exclusionary contexts) and the essay *Of Other Spaces* (1986) (pertaining to spaces formed representing both unreal and real space), together provide a rationale that encourages thoughts to progress in a direction where new ideas can flourish. Importantly, what underpins both of these writings, and informs this research and approach, is the concept of freedom and the subjectivity to 'be oneself'. Foucault was inspired by freedom and through his writings he contextualised freedom by discussions of how individuals were historically constrained (*Discipline and Punishment: The Birth of the Prison*) and then later what is done about the constraints (*Of Other Spaces*).

Foucault's writings help individuals understand that constraints are 'nothing more than historical' rather than tell what to do (Taylor, 2011: 75). Moreover, concerning the subjectivity to 'be oneself' in relation to the arts, Foucault believes art practices are a source which provide individuals with various techniques to 'adapt and try-out' (Taylor, 2011:137). Foucault does not view or take for granted the modern conception of art forms in terms of self-expression; rather he values the need in which the artist engages in activities to experience and experiment in order to conceive art (Taylor, 2011). Foucault argues: 'intent, idea and vision are the results of practice

and art, not the causes of it' (Taylor, 2011: 137). This means that the artist gains knowledge from the act of working with materials through practice and experimentation, through which the 'vision of the artist is itself transformed, deepened, expanded or intensified' (Taylor, 2011: 137). However, unlike Foucault's viewpoint of art's value in developing individual ideas of subjective agency, in the past belief in the purpose of art was closely related to that of religion. Art was informed by religious morality and 'reflected ethical standards' (Gannon, 1942: 409). Art and religion are different in that the aspect of aesthetic beauty is the objective of art, whereas truth and moral beauty are the objectives of religion. However, both art and religion share the objective of a concept of spiritual growth, which is exemplified by Gannon (1942: 410) who stated:

> Both (art and religion) should tend to rescue man from tyranny of the gross, the material, the brutal; and lift him to higher planes of thought and emotion. Art no less than religion, should mirror the essential, the ideal, and the eternal. It should seek truth, but truth under the aspect of beauty.

This attitude puts a limit on art and a strain on all individuals to perform and attain spiritual perfection. However, art might embody alternative ideas of transcendence particularly if individuals developed agency to understand themselves as the frame of reference and thereby take ownership of their creations (Ferren, 1972).

Moral questions have reappeared throughout art history and played havoc on the role of the artist and the work created, which has overridden the impulse for creative free play. Aesthetics and moral issues indeed have been closely entwined, becoming established in aspects of eighteenth-century aesthetic philosophy, underpinned by propositions, arising from Baumgarten's 'aesthetic education' that creation of fine art was to achieve a high level of spiritual existence for humankind. This is reflected in both Foucault's and Kant's definitions of 'subject' and 'object'. Kant's definition of subject found within the Enlightenment thinking, is an individual (rational being) that thinks 'about and acts upon the world (object)' (Taylor, 2011: 6). Foucault, by contrast, argued that individuals within our culture were controlled into becoming a 'subject', a form rather than substance, generated by 'historical construction' (Taylor, 2011: 6), in which individuals 'both are subject and object of their own knowledge' (Taylor, 2011: 7). The development of new discourse of

creativity within nineteenth and twentieth-century artistic modernisms challenges binaries constructed by Enlightenment hierarchies of art culture. However, in the nineteenth century a new idea of realism emerged in paintings by use of light and tone, which represented life. What follows is an example, which represents a viewpoint of how this new realism was portrayed in painting, and this 'realism' produced a broadening in subject matter and materials deemed to be of aesthetic value and worth.

Artists portrayed real life in their paintings, which encompassed all of life and not just the aesthetic elements. It is '[t] he literal acceptance of what is coarse, common, squalid or undistinguished in life' (Fry, 1917: 167). It was in the eighteenth century that an aristocratic society began identifying itself with art and art was no longer the prevailing attitude of intellectual or spiritual energy. This resulted in the exclusion of art (Fry, 1917). There was conflict in how ideas of the aesthetic were distinguished in the work of art. Emphasis was put on aesthetic feeling so that man could reach a spiritual existence (Fry, 1917). Therefore, responsibility about the moral status of art objects were increasingly placed on the artist and this could be viewed as a constraint for some artists 'that led to the exaggerated claims for the complete independence of artistic creativity' (Berleant, 1977: 196). So, by the mid–nineteenth century the aim was to condemn art as being ineffective destructive foolishness (Fry, 1917). Even though there was admiration towards artists' work, within this modern movement, admiration of art became limited and viewed as non-aesthetic (Fry, 1917). Roger Fry interprets this limited and non-aesthetic view on modern movement based on the impact the artwork had on its viewers and the effects explored:

> were so completely unfamiliar to the ordinary man, whose vision is limited by necessity, that he was forced to accept as artistic representation something very remote from all his previous expectations, and thereby he also acquired in time a new tolerance in his judgements on works of art, a tolerance which was destined to bear a still further strain in succeeding developments (Fry, 1917: 167).

Moreover, not all shared Fry's argument as indicated in the comment below, which demonstrates a support and understanding of the concept of the portrayal of

humanity within the work of art categorised as 'modern' and concerned with a newer 'realism' of contemporary life:

> if all reality were beautiful, then the principles of realism in art would be unassailable. However, since in this imperfect world there is physical and moral ugliness, all reality cannot be called the subject matter of art (Gannon, 1942: 410).

While constraints on individuals exist, this argument has continued to influence modern and contemporary debates about aesthetic value and the relationship between 'art and 'non art' from early twentieth–century avant-gardes, notably, Dada onwards and, as Berleant observes, arguably, it will not be until 'the mark of an enlightened society that it will hear the voices of artists' (Berleant, 1977: 201).

The Enlightenment period or 'the Age of Reason', the movement of ideas, in the eighteenth century was deeply influential throughout Europe and America. Acknowledgement of freethinking and attention towards art symbolised an intellectual movement. It was a philosophy about critically questioning traditional institutions, customs, and morals. Kant has been highlighted as relevant to this discussion of ideas of the aesthetic and responsibility linked with 'Enlightenment' period models, but there are influential key thinkers who have made important contributions towards this movement. These thinkers were 'Voltaire, Denis Diderot, D'Alembert and Jean-Jacques Rousseau and Gottfried Lessing' (Outram, 2005: 3). Their ideas represent newer thinking about art's particular role within broader cultural development or 'enlightenment', that through a combination of science, technology, and an 'autonomous art (art as a self-governing sphere of activity) all things including nature, could be conquered and all social problems solved' (Meecham & Sheldon, 2000: 9). Enlightenment was defined in many different ways and came under heavy criticism due to the belief of using one's own reason without guidance from others. To highlight an example of such heavy criticism, both Adorno and Horkheimer's points of view on Enlightenment is such that Enlightenment causes destruction due to the process of production and commodity. Their shared argument being that:

> if the only obstacles were those arising from the oblivious instrumentalization of science, thought about social questions could at least attach itself to tendencies opposed to official science. Those tendencies, too,

however, are caught up in the general process of production. They have changed no less than the ideology they attacked. They suffer the fate, which has always been reserved for triumphant thought. If it voluntarily leaves behind its critical element to become a mere means in the service of an existing order, it involuntarily tends to transform the positive cause it has espoused into something negative and destructive (Noerr, 2002: xv).

In 1783 a prize competition was set up for the answer to the question: 'What is Enlightenment' (Outram, 2005). Immanual Kant responded and described Enlightenment as:

Man's exit from his self-incurred minority. Minority is the incapacity to use one's own intelligence without the guidance of another. Such minority is self-incurred if it is not caused by lack of intelligence, but by lack of determination and courage to use one's intelligence without being guided by another (Wood, 2001: 135).

In relation to 'self-incurred minority', Kant believed using reason would release human beings from their own limitations (Outram, 2005) and establish a 'think for oneself principle' (Pele, 2012: 3). Kant's use of the term 'minority' refers to an individual being short of courage and determination and 'not lack of intelligence' (Pele, 2012: 3). In today's culture, this self-incurred minority has descended into a state of being, not as ordinary, but as entropic, brought on by their own environment within society and acceptance of conditioned beliefs. These conditional beliefs, as Kant had pointed out, are brought on by religious, political, and social factors (Outram, 2005), which can contribute towards an individual becoming excluded from society. A lack of education, responsibility, and laziness also contributes to making it harder for individuals to find their own reason and voice.

Yet Kant also conceived the Enlightenment as a process rather than a 'completed project' (Outram, 2005: 2). He believed it to be 'full of ambiguities, dangers, problems and contradictions' (Outram, 2005: 2) and not as 'an uncomplicated progress towards the achievement of rational social and political change' (Outram, 2005: 2). Foucault shared Kant's viewpoint that the Enlightenment was not complete and applied Kant's essay towards a 'new understanding of the idea of the critical use of reason in the public realm as an agent for change' (Outram, 2005:

8). To offer an example, historians in the 1970s gave extra attention in the social foundation of the Enlightenment concerning problems regarding 'how ideas were transmitted, used and responded to society' (Outram, 2005: 4). This came about through observation that more knowledge 'was needed of the now obscure and forgotten writers who in fact had been more widely read' (Outram, 2005: 4).

These 'forgotten writers' were professional commercial writers from the eighteenth century and 'wrote for the market anything from pornography to children's books, to handbooks for the traveller, to textbooks on Roman history' (Outram, 2005: 4). It was the first inquiry into the trade and industry aspect of Enlightenment regarding market and strategies of sales. This situates the Enlightenment in relative contexts and as having an array of pathways 'into the Enlightenment' (Outram, 2005: 6). Thus, what has been written in the past about the Enlightenment and through progressive critiques of Enlightenment thinking, allows for concepts within the Enlightenment to function differently in new contexts of human enquiry and artistic endeavour. This relates to Foucault's 1986 essay *'Of Other Spaces',* which is discussed in more detail in chapter six.

In sum, Kant's ideas towards the Enlightenment approach culture in a way, arguably, that relates to more modern ideas of individualism, responsibility over one's own ideas, decisions, and reasons for actions taken towards choices. This suggests some parallels with later existentialist positions on freedom, decision, and responsibility, to which this chapter will turn shortly and which will be discussed further in chapter three, focusing on Jean-Paul Sartre's (1905-1980) viewpoint. The process to which Kant refers within the Enlightenment is also shared amongst artists and by how they set out to create works of art. An artist's work is not a complete project; it is constantly evolving and may at times involve a complicated process of ambiguities, problems, and contradictions. It is work in progress and entails processes that the artist takes to make changes, which also transcends life skills learned through experimentation and experience. This understanding accords with Foucault's viewpoint pertaining to the valuing of artists' engagement. Whatever the intention was behind Kant's ideas, they remain products of Enlightenment contexts and are structured in a way, which are open to re-evaluation. Even arguments of opposite positions can work together towards change for others to build upon.

The mid-1800s were marked by a self-consciousness and a restlessness that singles them out from the less changeable pre-industrial world. During the Enlightenment era shifts occurred 'in the production and accessibility of ideas and new social institutions were constructed based on the interchange of ideas' (Outram, 2005: 26). Individuals outside the aristocratic group acquired a certain standing from having the 'knowledge and ability to debate ideas in public' (Outram, 2005: 26). This meant that   information was becoming more accessible to a wider audience enabling 'public opinion' to surface and at the same time culture 'became part of an international system of trading and exchange' (Outram, 2005: 27). Therefore, the transformation of traditional art culture by urbanisation, and industrialisation can also be linked to worldwide trade, which by mid-nineteenth century helped to shape new social and aesthetic discourses of modern art and 'modernism'.

Modernism dealt with newness, struggle, and changes within society. It intended to replace tradition, which brought about new ways of seeing. Modernism also 'has been the construction of the notion of the artist-as-genius' (Meecham & Sheldon, 2000: 10). This 'notion of the artist-as-genius' occurred through the distinction of the eighteenth and nineteenth century Romantic Movement and the daring 'early stage of the nineteenth-century avant-gardes' (Meecham & Sheldon, 2000: 10). The artist of the Romantic Movement was associated with being labelled 'mad, bad and dangerous' (Meecham & Sheldon, 2000: 10). The elements associated with the development of the Romantic Movement included alienation and rejection (Meecham & Sheldon, 2000). Furthermore, the late nineteenth-century and early twentieth-century avant-gardes had adopted from the Romantic Movement elements such as, 'rejection of conventions, resistance to institutionalised forms of regulation and emphasis on the individual' (Meecham & Sheldon, 2000: 10).

Artists who were associated with modern art and who are considered 'the masters of modern art', included painters 'Cézanne, Monet, Picasso, and Pollock' (Meecham & Sheldon, 2000: 12). Questioning the tradition of painting as the privileged medium of representation also emerged in the mid-eighteenth century, such as 'in the way art looked and what its function should or could be' (Meecham & Sheldon, 2000:11). When Fox Talbot invented the camera in 1839, photography became another source of visual imagery. Experimenting with combining everyday material in paintings resulted in the artist's focus on transferring from objective

representation to personal expression. For example, an art practice that contextualised this type of style is formalism, which gives importance to line, tone, and colour, but such formalism has no 'significance of subject matter' (Meecham & Sheldon, 2000: 11). The development of these movements and experimental methods within the arts set the subject of fine art amid the demise of social models and the power of business and government culture (Berleant, 1977). As society was advancing and developing, new difficulties emerged. The social respect for art and the artist became unclear due to a 'romanticizing' of earlier concepts of creativity involving the moral demands placed on the artist, which concern first the moral status of art and second the moral status of the artist (Berleant, 1977). To represent this moral situation, Berleant highlighted the example of Toulouse-Lautrec, 'whose paintings of prostitutes and brothels led his mother to disapprove on moral grounds' (Berleant, 1977: 198). Berleant further compared this situation to a 'more recent painter who produces disposable art, which has moral implications both in itself as a kind of art and, perhaps, as a symbolic criticism of such wastefulness at a time of diminishing world resources' (Berleant, 1977:198). The history of fine art entwined with the history of Marxism and social differentiation. The Marxists referred to it as 'class struggle' suggesting that: 'it is extremely difficult to imagine what the art world would look like in a society without elitist ethos' (Duddy, 1994: 30). The elitist ethos formed a powerful force and promoted a viewpoint that creativity was not for everyone. Philosophers such as Max Horkheimer and Theodor Adorno, Jurgen Habermas, and Michel Foucault encapsulated and implemented Enlightenment into their work to give substance and reinforce their ideas to determine their 'than present' modernity (Outram, 2005).

        The increase of movements and ideologies such as naturalism and realism, including the different genres pertaining to the arts happened together with the questioning of the provision of social norms. Within culture and political ideologies, the development of commercialism, mass production and exhibitions towards the future, advanced societies and placed artists in an environment with both new difficulties and new freedoms. On one hand it could be argued, as Berleant does, that there were no longer 'special categories', for example fine art, 'decorative art', to protect the world of the artist (Berleant, 1977). On the other hand, by the late nineteenth century, artists were liberated from state control through proliferating

dealer-galleries, exhibiting societies, new markets and critical promotions creating expanded contexts for developing 'avant-garde' and experimental practices (Jensen, 1994). This struggle and opportunity paves the way for other twentieth and twenty-first century artists. 'Abstractions, surrealism, and conceptualism to name but a few twentieth century forms all participated in a profound questioning of traditional painting' (Rush, 1999: 7). There was even common motivation with music, dance, theatre, the novel, and poetry to redefine the boundaries of performance art and the written word. This constitutes particular specialism of each discipline, which was synonymous with overhaul and change, even abandonment (Meecham & Sheldon, 2000). In 1917, the view of the new movement was such that an explosion of criticism towards the arts from other cultures and periods of history shaped society's attitude into change (Fry, 1917). There was a divide between artist and work. The representation of the work produced was considered as the end of art (Fry, 1917). Although the artist's skills were praised, the work produced was regarded as non-aesthetic; 'with the new indifference to representation we have become less interested in skill and not at all interested in knowledge' (Fry, 1917: 167). A prominent example of artwork that falls under this 'non-aesthetic' argument in relation to Fry's point is *Fountain* (1917) by the artist Marcel Duchamp (Meecham and Sheldon, 2000). The *Fountain* is a urinal, which Duchamp represents as a manufactured object presented as a work of art.

The way artists make their art, both then and now (artists who chose to work this way) engage in theoretical discourse, which encompasses a broader spectrum of the culture in which they live. Art was perceived in the past, and in some ways still now, as 'moving into a sphere more and more remote from that of the ordinary man' (Fry, 1917: 168). Moreover, this now puts into context the thirty-seven year gap between Arnheim's book (1969) and study conducted in 2006. One could say art has stayed in the position of being remote and has not shifted but only has brought on more controversy, which changes with time, 'Change, a dynamic constant in the modern period, was embraced by those who would be modern as a marker of advancement' (Meecham & Sheldon, 2000: 2). In regard to the Enlightenment, Foucault anticipated the more recent view that 'if we understand our situation then we have a chance at changing it' (Taylor, 2011:77).

1.3 The Institutionalisation of Individuals According to Michel Foucault

In relation to the Enlightenment Foucault argues that there is 'a force outside of us that is influencing how we think, how we act, and in fact who we are' but this force is not 'metaphysical (God, the environment, genes) it is historical' (Taylor, 2011: 77). This means a 'historically contingent set of practices that have influence over our behaviour in this particular period' (Taylor, 2011: 77). Foucault's position on power was that 'it works not on restraint but by creation' (Taylor, 2011: 76). Furthermore, Foucault depicts power as not limiting an individual's liberty but causing an individual to become a certain kind of person. This type of depiction of power also underpins the progression of ideologies of art and social development.

At the same time, practices of fine art were altering and society was struggling against changes; for instance, the penal system was going through a change. Society was struggling with reform to revolutionise traditional concepts and the context in which they performed. The change occurred between what Foucault defines as two types of penal styles, the first being public execution. The process of abolishing different acts of public execution by torture in France and England took place between 1791 and 1837. However, it did not entirely disappear until 1848. This process of change brought on the second penal style of 'timetable' by the end of the eighteenth century and beginning of the nineteenth century. Foucault defined 'timetable' as the new modern system called discipline, which deprived the individual of liberty and is 'caught up in a system of constraints and privations, obligations and prohibitions,' (Foucault, 1977: 11). It also referred to the transformation that took place in institutions, which meant the adoption of the jury system, and uniting rules of procedure with precise general codes of practice. The prisoners had to follow a strict time structure within a day. These two penal styles had different forms of punishment for crimes committed and different types of individuals who committed crimes (Foucault, 1977). The late 1700s and early 1800s was an era when the whole economy of punishment was reallocated throughout Europe from 'Russia, Prussia, Austria, France, and Tuscany to Pennsylvania in the United States' (Foucault, 1977: 7). It was a time when society witnessed countless projects for reform and events that resulted in public outrage and demands for traditional justice. Moreover, it was the beginning of a 'new theory of law and crime, a new moral or political justification of

the right to punish. Old laws were abolished, old customs died out. Modern codes were planned or drawn up' (Foucault, 1977: 7).

When the plague erupted in the seventeenth century a strict divide of the affected town took place. The town was closed along with remote districts (Foucault, 1977). In addition, the town was divided into separate quarters, which were overseen by an appointed official (Foucault, 1977). As Foucault argues, this situation had altered individual's experience of space and as Vidler maintains:

> Space as in lived experience, has taken on an almost palpable existence. Its contours, boundaries, and geographies are called upon to stand in for all the contested realms of identity, from the national to the ethnic (Vidler, 1992: 167).

In order to control the outbreak of the plague, there was also a ban put in place prohibiting people from leaving the town. There was an order to kill all stray animals and if individuals moved away from their home, they risked their life, faced punishment or spread disease through transmission by contact between individuals or infected objects. 'Each street is placed under the authority of a syndic, who keeps it under surveillance; if he leaves the street, he will be condemned to death' (Foucault, 1977: 195). Vidler (1992) argues that people fill space that only replicates the internal and external conditions of their political and social struggles. As he goes on to argue: 'techniques of spatial occupation of territorial mapping of invasion and surveillance are seen as the instruments of social and individual control' (Vidler, 1992: 167).

Everyone had to stay within the confines of their homes; it was the syndic's responsibility to lock them in. Each person received a ration of food without communicating. Wooden canals were built between the street and interior of the houses (Foucault, 1977). The food was lifted with pulleys and baskets. There was no hope of relief for people who were appointed to deal with bodies of the dead, who carried the sick and cleaned affected areas. These people were deemed to be of little value and they were considered expendable in that could be just left to die. Only the intendants, guards, and syndics were able to move through the streets (Foucault, 1977). Guards were placed at the gates where there was an observation post and at the town hall to ensure the people were being obedient. People had to appear at their windows in answer to their name (Foucault, 1977). This informed the syndic whether

they were sick or dead. Foucault interpreted this surveillance as 'based on a system of permanent registration, the relation of each individual to his disease and to his death passes through the representatives of power, the registration they make of it, and the decisions they take on it' (Foucault, 1977: 196).

According to Foucault, the result of the plague and the treatment of individuals pertaining to repositioning, assessment and then the relocation back into their communities established what he called the 'model of the disciplinary mechanism' (Foucault, 1977: 198). As Foucault maintains, the plague brought about fear and confusion in people; because of this fear of the illness, they treated those who were ill with disregard. This brought about behaviour to control the individual through power and discipline:

> The plague gave rise to disciplinary projects. Rather than the massive, binary division between one set of people and another, it called for multiple separations, individualising distributions, an organisation in depth of surveillance and control, and intensification and a ramification of power (Foucault, 1977: 199).

It was a model used to regulate society. 'Underlying disciplinary projects the image of the plague stands for all forms of confusion and disorder; just as the image of the leper, cut off from all human contact, underlies projects of exclusion' (Foucault, 1977: 199).

Understanding Foucault's theory is to view the plague as the key stimulus for the development of disciplinary projects and principles on which prisons were modelled. Jeremy Bentham (1748-1832) a social theorist designed the Panopticon: a prison that was divided into cells and at the centre a tower in which a supervisor sat observing individuals. The prison took the position to 'reform prisoners, but also to treat patients, to instruct schoolchildren, to confine the insane, to supervise workers, to put beggars and idlers to work' (Foucault, 1977: 200).

Each person was in a cell, which could be observed by the officials but the individual could not see anyone else, nor did they have any idea that they were being observed. Restricting visual and verbal contact between prisoners guaranteed order, since there was little chance for individuals to be influenced by others (Foucault, 1977). The prison space was used as an experimental laboratory. Various punishments were tested on prisoners to find effective solutions, which related to the

crime committed and characteristics of the individual (Foucault, 1977). Experimental drugs were tried and monitored for their effects. All this experimenting was performed to accomplish behavioural change, to correct and train individuals, and at the same time teach workers new procedures (Foucault, 1977). The Panopticon was viewed as 'a privileged place for experiments on men, and for analysing with complete certainty the transformations that may be obtained from them' (Foucault, 1977: 204).

Concerning the individuals who occupied the prison space under the conditions just stated, Foucault defined these individuals as being 'subjected and practiced bodies' and therefore labelled them as 'docile bodies' (Foucault, 1977). What this suggests, is how modern methods produce change in concepts and practice of 'discipline'. Foucault described three approaches. The first of the three is controlling people through observing them. This is referred to as *hierarchical observation* (Foucault, 1977). The second; *normalizing judgement* places an individual's actions on a ranked scale that compares them to everyone else, this means individuals are not judged by the rightness or wrongness of their actions (Foucault, 1977). Finally, the third approach to *examination* is when *hierarchical observation* and *normalizing judgement* are combined (Foucault, 1977). This process makes it possible to qualify, classify, and punish individuals by judging and differentiating them (Foucault, 1977). Foucault believed this approach as a way of perceiving individuals as objects. He described it as a ritual, which controls individuals. These approaches are systems of power control, which Foucault believed has developed throughout modern society in hierarchical structures such as the army, schools, hospitals, and factories (Foucault, 1977).

The advances that prison reform took were more positive than when public executions first took place and the audience witnessed the brutality of criminals being torn apart (Foucault 1977). Foucault believed that one control had been replaced by another: a psychological control in place of physical control. Punishment in pre-modern times inflicted bodily pain in a violent way to satisfy revenge for the crime committed. Punishment in modern times controls individuals in order to bring about a change in their behaviour for a positive way of life. It was through Foucault's determination that political actions were taken to make available opportunities for marginalised groups to have their own say and be heard. In the early 70's, he

belonged to the Groupe d'Information sur les prisons (GIP), which served to speak on behalf of prisoners (Gutting, 2005).

At the same time, Foucault was speaking on behalf of prisoners in France. In British prison contexts of this period, Alex Stephen expressed concerns for a need of a special unit to confine the most 'dangerous' prisoners following their growing numbers because of the abolition of capital punishment in 1965. He emphasised a need to change and 'make some kind of provision to contain the un-releasable lifer at the stage when, for one reason or another he could no longer be contained by the routine of the ordinary prison system' (Carrell and Laing, 1982: 7). Alex Stephen was Controller of Operations for the Scottish Home and Health Department between 1973-74 and chairperson of the Working Party, which consisted of two prison governors, representatives of the Scottish Prison Officer's Association, senior prison service officials, and a consultant psychiatrist. The Working Party was set up in 1970 by the Scottish Prisons Department to think carefully about the *Treatment of Certain Male Long-Term Prisoners and Potentially Violent Prisoners* (Carrell and Laing, 1982:7). This was followed by a report published in 1971 that considered two factors that led to the establishment of the Special Unit at Barlinnie prison in February 1973 to deal exclusively with a small group of violent inmates, and deemed an important experiment in penal history. The first factor was an increasing reluctance of the psychiatric profession to accept psychopaths into the mental hospital. The reason given was that there was belief that conventional medical treatments were ineffective for this group of people and that the only effective treatment for psychopaths was time to mature in a secure environment where they were less likely to do harm: a treatment which prisons fulfil. The second factor was evidence of extreme violence by prisoners against prison staff, which was causing numerous costs in terms of material damage, high staff turnover rates, and early retirement on the grounds of injuries or psychological stress.

The Special Unit was housed in a separate space segregated within the large prison of Barlinnie in Glasgow. This type of reform coincides with what Foucault had pointed out as a major transition between modern and pre-modern approaches. Judges no longer impose law, but the experts (psychiatrists, social workers, parole boards) become the individuals 'who decide how to implement indeterminate judicial sentences' (Gutting, 2005: 80).

The Prison (Scotland) Rules in 1952 stated that in order for prisoners, upon release, to conduct their lives in a positive and beneficial manner, they required both training and treatment (Carell and Laing, 1982). Since this rule was established individual staff members, along with open-minded governors, made small progress but overall within the large spectrum of prison experience for both staff and prisoners remained an extremely unhealthy environment.

The Special Unit at Barlinnie was originally the physical space once used for female prisoners. In 1973, this came to house a small group of five inmates who had caused problems with management in the mainstream prison environment due to their violent behaviour towards prison staff and other inmates. There was nothing new about setting up special units within prisons when dealing with difficult violent inmates, but the innovation of this unit is that it had been established upon different principles rather than dealing with the traditional ways of security and isolation, stress discipline, and the severity of containment (Carell and Laing, 1982). In this new regime, emphasis was put on treatment and mutual respect rather than the traditional 'officer/inmate' hierarchical and domineering relationship, which is characterised in ordinary prisons. New relationships were established as 'therapist/patient', as opposed to prisoner and guard, which was now characterised by ideas of mutual trust and respect with the hope that this would reduce unruliness towards authority and improve relationships between inmates. The staff also needed to be fully trained to work in this new environment.

During the Unit's experimental phase, it received much publicity through television and the press, which led towards too much public controversy. This put pressure on the risks being made within the Unit and accepting responsibility for the actions taken was needed to deal with consequences of the outcomes. The Special Unit was based on taking a risk and it is this type of risk taking which is lacking in today's society. Media attention towards prison affairs has gained in strength over the years and instead of this being a growth in positive attention, it is negative. Unfortunately, this gets in the way of individuals working with prison reform to take necessary risks for fear of bad publicity. As Carrell and Laing argue:

> This Special Unit was an experiment intended to pave the way in which the
> penal system should be developed in future. The potential of the wider

implications, however, seem to have been forgotten (Carrell and Laing, 1982: 10).

1.4 The Role of the Individual within the Context of Contemporary Art Practice: A Discussion Linking Sartre's Existentialism and Bandura's Self-Efficacy Theories

Sections one to three explore examples of the emergence of discourse of art practice as related to ideas of educative and creative value. In this section, there is a need to consider the development within contemporary art practice, of specific discourses of 'freedom' and self-efficacy. The discussion will begin with the individual as subject matter, relating to Sartre's (2003) existentialist conception of freedom. Reference is made to Bandura's (1994) theory of self-efficacy contrasted with Sartre's existentialism to provide an alternative perspective regarding artists and their work. The section concludes with a brief discussion on contemporary art practices relating to the processes of making an 'art' object.

It is important to understand the 'self' as an individual. This will facilitate the ability to question and debate the effectiveness of individual agency in society. Individuals need to allow each other the time to develop and reflect in order to accomplish an outcome from actions taken. Individuals are capable of changing themselves and they need to accept responsibility for their actions and to relinquish the tendency to offload responsibilities onto others. Sartre's (2003) response towards responsibility offers a framework of thinking of relevance to these ideas encapsulated in this passage:

> What happens to me happens through me and I can neither affect myself with it nor revolt against it nor resign myself to it. Moreover, everything which happens to me is mine (Sartre, 2003: 574).

Sartre (2003) also believed that because human beings were free, they have the ability to move beyond their given circumstances. By being free, individuals are able to create something through their own doing – actions. Sartre goes on to argue that:

The concept of an act contains in fact numerous subordinate notions, which we shall have to organise and arrange in a hierarchy; to act is to modify the shape of the world (Sartre, 2003: 455).

To approach a project in order to complete 'for-itself' a described meaning, there is a need to go through a process which Sartre describes as 'transcendence'. Sartre uses the term 'projects' in his writing. The word project is used as a noun and verb, and it is referred to as a choice, a way of being 'for-itself' (Sartre, 2003). When engaging with the chosen projects, individuals work in a given context. These projects exist 'for-itself 'as it appears in a condition (context) which is 'thrown in the world' (Sartre, 2003: 103). Sartre calls this *facticity,* which 'causes the 'for-itself' to have only factual necessity; that is, it is the foundation of its consciousness-of-being or existence' (Sartre, 2003: 108). Overall, Sartre believed existentialism set an individual free to make choices in order to achieve finding their own meaning and to place him or herself in this world.

Individuals are born into society, which has a pre-existing structure. Thus, from this point on, history cannot be changed. It can be accepted or not, but either way it is dealt with by our own experience, values and beliefs systems. Moreover, concerning human behaviour, Bandura's theory of self-efficacy states: 'Beliefs determine how people feel, think, motivate themselves and behave' (Bandura, 1994). These beliefs cause diverse effects through four vital processes. He listed them as being: cognitive, motivational, affective, and selection processes. It is an individual's choice how they fit it in, but at times they are not aware of making choices. By placing Sartre's (2003) existentialism alongside Bandura's (1994) self-efficacy suggests a model, which creates scope for individuals to see their capacities for developing an in-depth 'source', an intellect as an agency that is shared within all individuals. This could be described as an internal and external rationale of the self. Artists use this source of intellect with or without their own awareness. When put into the context of art practice, the result is the art object, which represents this intellect. Individuals viewing this object have their own perceptions of it and therefore the act of viewing is subjective.

If an individual chooses to further their education in the discipline or practice of fine art, they learn in stages how to achieve a higher understanding of the work they create and at the same time, a sense of 'self' may become apparent. Objects that

have been produced synthesize theoretical and practical reasoning, which has been obtained by the artist. Learning continues to transcend the artist, reasoning based on what comes after the processes are complete (Einstein and Haxthausen, 2004). The knowledge learned is acquired through reasoning, intuition, or perception. The art object now contains knowledge through thought, experience, and the senses (Einstein and Haxthausen, 2004). When the work is produced, it conveys one's own reality and truth, which are a reflection of one's own point of view, and knowledge or lack of knowledge. One has to remember that behind the work being produced are artists and artists are individuals who constantly 'transcend'. Therefore, all individuals (not just artists) are free to make choices which eventually lead them to find their own meaning and placement in the world: ideas highlighted in the following passage:

> Authentic modern art can't sell any institutional dogma, car or the pleasures of life in the country, it might possibly help reveal man to himself (Ferren, 1972: 66).

Eventually, artists learn how to distance themselves from the work in order to portray visually the content (subject matter) along with the context within their work. It is a natural process of freedom from the intent. There is no control over the outcome of the work. The distance, which occurs, allows the work to transcend its sources of inspiration and context. As Kant proposed: 'The academic form must not show; there must be no hint that the rule was hovering before the artist's eyes' (Kant, 1987: 174).

Attempting to understand contemporary practices in the fine arts is challenging, as these constantly shift. The struggles to understand contemporary practices are due to the debates that arise from the objects produced, which at times arguably seem pointless or irrational. Out of chaos comes reason. Questioning and experimentation is vital as it reveals concepts through various types of materials plus sources of medium used. Modernism stimulated an experimental attitude that 'looked for radical political transformations through artistic innovation and experimentation and the declaration of that radicalism in print' (Meecham and Sheldon, 2000: 10). This is part of an important process, which positions the fine arts as a dynamic force in society. Radicalism in print refers to informing the public of the intention behind the work instead of keeping it hidden within artists' sketchbooks and diaries (Meecham and Sheldon, 2000). This is not about the modernist idea of the artist as an

activist but more about taking risks. Kant believed that if it is known what to do to make an object then it is not art and fine art should 'have the look of nature' (Kant, 1987: 174).

He understood that a product of fine art was created through the artist's intention to make it but that 'it must still not seem intentional' (Kant, 1987: 174). This positions the subject of contemporary art practice as unattainable. It is an unrealistic perception about art. Kant's perception does not consider the reality of the artist's personal space in their environment or the practicalities of processes within the research, which is undertaken by the artist. Kant deliberately avoided discourse of art as an example of accepted productive practices and did not accept aesthetics as a whole 'to be understood in terms of the circumstance of their social conditioning or material making' (Cascardi, 1998: 35-36). What this means is that he separated the process of judgement as 'disinterested' when looking at a form of art created by the artist. If the art form was produced for

> mere sensation (something merely subjective), to be accompanied by pleasure, then we would (indeed) like this product in judging it, (but) only by means of the feeling of sense (if the art form was) directed at producing a determinate object and were achieved by the art, then we would like the object only through concepts (Kant, 1987: 174).

An art form, according to Kant, regardless of the intention of the artist when making it, contains both sensation and concepts within the actual process. It needs to be treated as a whole identity that obtains both knowledge and judgement on behalf of the artist, leaving the viewer to be responsible for his or her own reflection upon it:

> Perhaps in the interest of greater clarity, we may no longer regard aesthetics as that methodological domain of philosophy that examines the method for attaining knowledge of art, knowledge being defined as something that comes after the fact. One would do better to shift notions concerning knowledge of art to the specific act of creation itself in the sense that the individual work of art constitutes an act of knowing and of judgement (Einstein and Haxthausen, 2004: 117).

These discourses in the late eighteenth century were generated by opinions on the individual and the detached nature of art (Berleant, 1977). In addition, Sartre's existentialism and Bandura's self-efficacy supports the progress for the unique originality of the artist and their profession significantly placed in a fallible community (Berleant, 1977). Hence, this is a reminder that while the artist progresses towards the unique originality within their work he or she will likely make an error or fail.

1.5 Social Exclusion and the Role of the Community Arts

The issue of 'efficacy' and its perceived value in terms of human individualism is particularly germane to a concern central to contemporary social practices of the arts: that is the problem of 'social exclusion'. In fact, it has been on going. Foucault's politics considered that society should look upon marginality as an error. Politically, error must be understood as inappropriate behaviour or misguided values. Gutting, indeed, makes this argument pointing out:

> That it is the effort to allow the *errors* that marginalise a group to interact creatively with the *truths* of the mainstream society. If the effort succeeds, the marginal group will no longer be a specific object of domination and society as a whole will be transformed and enriched by what it had previously rejected as errors (Gutting, 2005: 89).

Ideas for change developed in education to help marginalised groups and the changes that occurred in the economy changed the intention of these ideas. Mainstream society groups, organisations, including individuals, obtained a hold of these and carried them forward but separated the intended group from the rest of society. Hence, we have instigated and maintained a pattern of developing and testing ideas on this group. They are society's testing ground. If the ideas work then the ideas develop leaving the group behind. This echoes Foucault's statement: 'Individualise the excluded, but use procedures of individualisation to mark exclusion' (Foucault, 1977: 195).

In the past, social exclusion was known as 'inequality' and 'poverty'. This is an issue which concerns public services and education. The previous government had been working towards a wider appeal to reach organisations working in the public services. In 2003, they published 'Every Child Matters', a green paper outlining

policies to protect children and ensure opportunities are available for access to help them reach their utmost potential. The policies place a structure for services:

> that cover children and young people from birth to nineteen living in England. It aimed to reduce the numbers of children who experience educational failure, engage in offending or anti-social behaviour, suffer from ill health, or become teenage parents (HM Treasury, 2003: 5).

Unfortunately, 'since the early 1990s there has been a dramatic rise in both school exclusions and the number of young people in custody. The UK imprisons more young people than most other countries in Europe, some 7,000 each year' (Arts Council, 2005: 8). Latest figures resourced from a policy report by the Centre for Social Justice (CSJ) showed an estimated 5,740 permanent exclusions and 331,380 fixed-term exclusions in 2009/2010 (Centre for Social Justice: 2011). These figures do show a decline from 1997/1998 when permanent exclusion was at 12,300 and fixed-term was at it is lowest since 2003/2004 (Centre for Social Justice, 2011). This is from approximately an eight million-pupil population (Centre for Social Justice, 2011). Although the standing government had been successful in reducing exclusions in schools, there was a simultaneous increase in the number of pupils being educated in Pupil Referral Units (PRUs), which has doubled between 1997 and 2007 (Centre for Social Justice, 2011). PRU's are establishments maintained by local authorities to provide education for young people who are excluded, sick, or unable to attend mainstream or special maintained schools. In 2005, the previous government had another Green Paper published 'Youth Matters' which sought views on how to reform youth services. It recognised that existing organisations, which included Youth Services, Connexions and a broad scope of support programmes, have made important strides in contributing to the wellbeing of young people. The paper listed five factors through which these services needed to be improved. The factors addressed how 'teenagers and their parents do not have enough say in what is provided' (HM Education and Skills, 2005: 4). This then could reflect on 'how not enough is being done to prevent young people from drifting into a life of poverty or crime' (HM Education and Skills, 2005: 4). What is brought into question is how 'various organisations providing services and help for young people do not work together as effectively or imaginatively as they should, with the result that money and effort are wasted' (HM Education and Skills, 2005: 4). Finally, the 'tools of trade' of

which 'services are failing to exploit the full potential of the Internet, mobile phones, and other new technologies' (HM Education and Skills, 2005: 4). These types of factors exist now in today's society because of individuals' lack of responsibility towards their own actions.

In response to these green papers, the Arts Council proposed to invest £1.7 billion of public funds from government and the National Lottery between 2005 and 2008. The Arts Council sees the arts as 'a powerful way to engage with young people and to work with them in preparation for the challenges and tough decisions that they will face in their transitional teenage years' (Arts Council, 2005: 3-4). In the green papers, the government was only targeting the ages of young people who were slightly younger than thirteen or older than nineteen. Their focus was particularly on young people at risk of offending or re-offending who would benefit most from taking part. However, the Arts Council believes that art is for everyone and that this belief will be part of the development.

Subsequently in 2003, voluntary and community organisations ran seven hundred projects for offenders; four hundred of them were art projects. This has created another obstacle relating to fine arts and distorts the idea of creativity which is exemplified in the following view:

> The point of the community arts, it will be argued, is not to win more converts to the Fine Arts gospel but to reject that gospel in favour of new improvisational forms of creativity, which will bring about social change. The idea is to stimulate people's own creativity drawing on the resources of the community itself, making the fullest use of what is ready to hand. The idea is not to bring art to the people but to make the people themselves creative (Duddy, 1994: 30).

What needs to be clarified here is that to 'make people creative' should be reworded to 'help bring about an awareness of one's own creativity'. We are already creative individuals. This suggests a problematic situation that in order to reach these groups and to make a strong case for the arts, community art activists distort the history and challenges within the subject of art and the art world to play it against itself (Duddy, 1994). What is meant here by the 'art world' is an institutionalized concept encompassing those who produce, exhibit and appreciate the work (Bowles, 1992). An example of this distortion is 'the possibility to be creative and self-

expressive outside the art world's traditions and institutions, that traditions and institutions have always been the enemy of creativity, that the best artists are those who push against the limits of tradition and institutionality' (Duddy, 1994: 29). However, it could also be argued that individuals, in whatever capacity, are creative and self-expressive outside these traditions and institutions, but as explored earlier in this chapter, institutions evolve specific concepts and practices, including exclusionary ones, which determine how ideas of 'creativity' may be understood, individually and socially. If only focused on the art world's traditions and institutions, creative expression may be manifest as debate, which brings about change; in short, those who debate are those who tend to push boundaries and take risks. Challenge is central to the structures and ideologies of the contemporary art world, which embraces and promotes those who show these qualities. Moreover, the contemporary art world also has complex theories, which define the object, artist, content, and context, of simply fine art. Paradoxically, it brings about aesthetic theories, including about artistic marginality and challenge, which 'do not and cannot exist outside the official art world' (Bowles, 1992: 3). There exists an inexperienced knowledge about the art world amongst community art activists (Bowles, 1992). 'They have not adequately analysed and understood the power of the aesthetic ideologies' (Bowles, 1992: 3). Because of this, the art world is at times misunderstood and the representation of it becomes misleading. Even so, artists operating within the art world and its self-referential tendencies are influenced by events outside this world. Through their experimentation and concepts, interpretations are made and reflected upon through the work created. Techniques and practices are challenged, which then becomes innovative (Duddy, 1994). Accepting the art world as an institution means having to accept the power and control that exist between its structures and operations and society. Another type of control also exists with the community arts. This control also extends to the work produced within new concepts of 'community arts' relating to the genres of Art Brut and Outsider Art, which will be explored in chapter two.

The chapter so far has brought together academic theories about society, marginalised groups within society, fine art and changes, which occur through time. What these theories do is to open up discourse for debate about meanings of aesthetic value, their determining contexts in Enlightenment thought and its critiques, as well

as in relation to newer ideas of subject, freedom and responsibility which have significantly shaped more recent concepts of individual creativity and its social construction. We achieve through creating within a structure or some may say, within limits. These are limitations, which affect individuals and society, but there is freedom within these limitations; the freedom comes from the individual – us – and it begins at birth. The internal and external environment the child shares, the people he or she will be exposed to, and symbolic messages that will penetrate their thoughts from different aspects of cultures, will have an influence over the choices made. 'Thus, as Sartre argues, there are no accidents in a life: a community event, which suddenly bursts forth and involves me in it, does not come from the outside' (Sartre, 2003: 574).

      This chapter described the intention of the research relating to the impact of fine arts on young marginalised youths and examined emerging debates on fine art concerning a social and cultural transition beginning in the Enlightenment period. The chapter also introduced, Foucault (1977), Sartre (2003), and Bandura (1994) and their concepts relating to the individual and their placement in society, which will be discussed further in chapter two. Chapter two will further explore Sartre's (2003) concepts of freedom and responsibility, which highlights Foucault's (1984) concept of the 'cultivation of the self' in section 2.2.

      Chapter two will also further explore Sartre's (2003) concepts of freedom and responsibility, which highlights Foucault's (1984) concept of the 'cultivation of the self' in section 2.2.

2. Society and the Displacement of the Individual

2.1 Introduction

The aim of this chapter is to develop an understanding of the individual who becomes placed in a context of social exclusion, which produces a displacement of the individual. The objective here is to create an increased awareness of the effects that exclusion has upon individuals in society. In turn, this provides the conceptual and contextual framework for the analysis of the action research project's case studies and their findings in chapter five.

An interview was held on October 25, 1982 in regard to Foucault's seminar 'Technologies of the Self'. During the interview Foucault was asked 'What were the intellectual influences upon your thought' (Martin et al., 1988:12). In response Foucault mentioned he read Sartre (amongst other philosophers): 'When you feel an overwhelming influence, you try to open a window' (Martin et al., 1988:12). Hence this chapter begins with a discussion of Foucault's (1984) concept of the 'cultivation of the self' together with Jean-Paul Sartre's (2003) concept of existentialism that focuses on freedom and responsibility. Bringing these two approaches together creates another space for thought in order to develop another way of understanding why social exclusion exists and relates to the lifespan development of individuals. The freedom and ability individuals have to evolve throughout life comes with the acceptance of responsibility towards their own actions. This may also include acceptance of implications that might arise due to non-acceptance of responsibility caused by fear: it is a life-long process in order for an individual to find his or her true 'self' that shapes his or her future.

The chapter then goes on to discuss Foucault's (1977) view on implementing disciplining power over individuals in his book; *Discipline and Punishment: The Birth of the Prison*. Foucault (1977) wrote that the treatment of lepers and those affected by the plague were used as models of exclusion and power of control, which are deemed two ways of implementing disciplining power over men. The function of disciplining power over individuals refers to the 'training of the individual' (Foucault, 1977: 170). The achievement of disciplinary power developed from the use of hierarchical observation, normalizing judgement, the combination of both, and examination (Foucault, 1977). This has informed the use of 'mechanisms of power' in today's institutions such as hospitals, mental, educational and penal institutions for

young offenders. Most recently, it is exemplified in the action research project brought about from within the organisation of E2E. The context of social exclusion and what it means to the individual will be explained in further detail under the section entitled: 'Social Exclusion and Michel Foucault's Writing on the Panopticon'.

In section 2.4, in order to put social exclusion in a context, the ways in which governments' policies have defined social exclusion will be explored, starting with French policy in the 1970s. This will be developed in an analysis of a report published in Britain (2001) by the standing Labour government on their defined areas of exclusion and aims for preventing social exclusion where possible. The aims of this report also include reintegrating individuals who became excluded, and investing in the essential minimum standards for all individuals. Furthermore, the E2E programme, which is discussed at length in chapter five section 5.5, was set up to address the defined areas of social exclusion in Britain and to work towards preventing exclusion for a more inclusive society amongst young people aged 16 to 18 who were unemployed and not in education. Section 2.5 ends with an overview of the centrality of culture to this conception of 'exclusion' revealing it as a socially complex dynamic highlighting the relation of exclusion and the arts in Britain.

2.2 Defining Society and the Individual Through Jean-Paul   Sartre's Concept of 'Responsible Being' and Michel Foucault's Concept of 'Take Care of Oneself'

This discussion is of particular importance as it brings forward an understanding of different approaches from both Sartre's and Foucault's acknowledgement of the individual as having the ability and freedom to evolve. Sartre (2003) established that through the process of evolving comes change, so we are never that same person as we were in the past and until we start becoming aware during our life cycle we will not know our *being*. Foucault stated that the technologies of the self 'permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and a way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality' (Martin et el., 1988: 18).

The revised third edition of the Oxford English Dictionary defines 'society' as a more or less well-organised community where individuals live together. It further

defines society as a specific community of individuals who share laws, organisations, and customs. However, it should also state that society is an evolving concept. Existentialists share a style of philosophising, which begins from man rather than nature (Macquarrie, 1973). Their interests involve themes such as freedom, decision, and responsibility. It is for this reason that some aspects of Sartre concepts (2003) are used here for a more in-depth consideration of the individual's responsibility towards their own decisions and actions, which affects others. Moreover, it is also significant to highlight Foucault's concept of the *cultivation of the self*, which can be concisely described as 'the art of existence – the technè tou biou in its different forms – is dominated by the principle that says one must *take care of oneself*' (Foucault, 1990: 43).

The specific concerns for this study are: being (for-itself), freedom, doing, transcendence, and responsibility. 'What determines the *being* of the appearance is the fact that *it* appears' (Sartre, 2003: 6). We start life at birth then, 'the consciousness is the knowing *being* in so far as he (she) is not in so far as he (she) is known' (Sartre, 2003: 7). We have the ability and freedom to evolve in our lifetime, but in the beginning there is lack of awareness of the *being*; only when we start becoming aware during our life-cycle we will know our *being*. Foucault's (1990) position in regard to the relation of self refers to the 'ancient theme in Greek culture; *take care of oneself*' (Foucault, 1990: 43). His argument is such that the self is an object combining 'knowledge and action so as to transform, correct, and purify oneself and find salvation' (Foucault, 1990: 42). Hence, the individual is on a journey that involves constant questioning of him/herself. Therefore, in actuality the individual is both the subject and object (Foucault, 1990) in their quest to becoming aware of their *being*. Both Sartre's and Foucault's different concepts of *being* share the thought that through the process of evolving comes change, so we are never that same person as we were in the past.

Freedom represents responsibility and with that fear wherein making assumptions about how the world is and what is 'reality itself' can have negative consequences. Sartre imparts theoretical knowledge of why individuals fear their own freedom. He suggests an individual has to accept total responsibility for their decisions he or she chooses to make (Wartenberg, 2008). Indecisiveness to take action occurs because of having to accept responsibility if the outcome is negative. However, Foucault offers knowledge based on how an individual's attitude is typified

by 'absolute value attributed to the individual in his singularity and by the degree of independence conceded to him/her vis-à-vis (in relation to) the group to which he/she belongs and the institutions to which he is answerable' (Foucault, 1990: 42). Moreover, the importance of a positive appraisal of private life, which encompasses 'family relationships, the forms of domestic activity and the domain of patrimonial interests' (Foucault, 1990: 42) all contribute to distinguishing an individual's attitude. Foucault's statement here is a reminder of the importance of the structure that is embedded within society and how 'the self still belongs to an ethic of control' (Foucault, 1990: 65). In retrospect, Sartre states that humans 'being condemned to be free carry the weight on their shoulders, he/she is responsible for the world' (Sartre, 2003: 574), which demonstrates how past influences (in this case Foucault's influence from Sartre) further develop and cultivate existing ideas and as Foucault describes: 'you try and open a window' (Martin et al., 1988:12). Hence, the reason why Foucault's concept is placed here in relation to Sartre's (2003), which offers a more nuanced engagement with their concepts of freedom and responsibility. In addition, whatever situation individuals find themselves in, they 'must assume the situation with proud consciousness' (Sartre, 2003: 574). Therefore, individuals are responsible for their awareness of their actions, which means their action then becomes intentional because they were conscious (aware) of their 'act'.

Sartre, through his concepts that have been highlighted above, shows acknowledgement of the individual as having the ability and freedom to evolve and this has a clear relationship with Bandura's concept of self-efficacy. To be a competent individual and function in society effectively requires both skill and self-belief of efficacy. Self-belief about efficacy relates to personal judgements of how well one performs behavioural actions (Bandura, 1982) to deal with potential situations that may contain stressful and random elements (Schunk, 1982). Furthermore, there is a need to acknowledge and apply Foucault's concept in which self gets free, but is formed by discipline. This gives a more in-depth understanding towards the potential situations and the individual's role in dealing with stressful and random elements. The self's subjectivity is 'shaped by the practices of confession and hermeneutics' (Taylor, 2011:141). Together with discipline these 'produce a self that lives a certain way, that sees itself and the world in terms of normalisation, self-interpretation and self-expression' (Taylor, 2011: 141). Our behaviour is conditioned from belonging to a society and culture in which the value and meaning of

'individuality' has become eroded or changed from 'negative and positive reinforcements' (Taylor, 2011: 72). In order to go beyond a thought or belief from one given context (of a chosen project) to another, individuals have to utilize their freedom to make choices to enact it (Sartre, 2003).

Human reality is free to the exact extent that it has to be its own nothingness (Sartre, 2003). It has to be this nothingness, in multiple dimensions. By being always at a distance from itself, this means that it can never let itself be determined by its past to perform this or that particular act. 'By being present to itself nothing exists in consciousness and consequently nothing external to consciousness, can motivate (create) it. Finally, by being transcendence, a being, which is originally a project, is defined by its end' (Sartre, 2003: 475).

Freedom from the past and being present in the moment allows nothing to exist; in Sartre's view this is what shapes ideas of the centre of personal being. It is these actions taken towards freedom and the ability to shape the future that sets apart humans from all others (Macquarrie, 1973). Therefore, through free and responsible decisions, a human becomes true to him/herself as an individual.

Existentialism has influence in the visual arts, psychology, education, literature, science, and ethics, although, existentialism has influence to produce an idealised philosophy of human/creative freedom which may operate in an apparently unrestricted social/cultural context. The existentialists believe that through individuals changing moods, feelings and affects, they become involved in their surrounding environment. Therefore, we can learn things about our environment, which are unattainable just from observation (Macquarrie, 1973). There is an understanding amongst existentialists that an individual's fight for personal being and freedom is met with frustration and resistance associated by tragic elements in life. Jung understands the individual's struggle with moods, feelings and affects to which these are a form of responsibility to the individual 'authenticity' of being (Sartre) and applies this understanding to how 'people measure their self-knowledge by what the average person in their social environment knows of himself' (Jung, 1983: 351).

Unfortunately, when an individual measures him or herself against another person, they are only limiting themselves because 'that other person' is also limited. This is due to what is actually being measured, which are the social factors that are mirrored in people's self-knowledge. This means that people are not actually measuring their true inner self-knowledge in terms of 'the real psychic factors which

are for the most part hidden from them' (Jung, 1983: 351). The individual therefore is still unattainable and instead it exposes the existence of social exclusion in society amongst marginalised individuals caused by the mirrored effect of a limited self–knowledge of the individual. In order to counter balance Jung's model of behaviour it is important to look at Bandura's concept of self-efficacy, which deals with self-determination which would effectively support individuals overcoming their marginalised and excluded identity.

Moving now to a more specific definition of social exclusion the next section 2.3 begins with the writings of Foucault (1977). The analysis turns to ways in which his theory of Panopticism suggests significant new readings of discipline and hierarchy in exclusionary contexts. This habitually produces a further fundamental exclusionary discourse of the very principles of 'being', which, as explored in the case of Sartre and Bandura, is similarly seen as the precondition for individual behavioural responsibility and efficacy of action.

2.3 Social Exclusion and Michel Foucault's Writing on the Panopticon

As an individual develops from birth until death, he or she may at some point in their lives encounter overt as well as covert types of social exclusion that may lead to the possibility of being classified marginalised and excluded from mainstream society. Michel Foucault's writing on Panopticism in his book *Discipline and Punish: The Birth of the Prison* (1977)*,* focuses in particular on historic treatments of lepers and the plague as examples of models of exclusion, that represent heightened agencies of power and control, through what he call states of 'Panopiticism', in other words, through the agency of power as much as by its symbols. Foucault believed the concept of Bentham's Panopticon was based on the composition of these models. Bentham's Panopticism prison was designed to enable a sufficient function that would warrant suitable behaviour amid prisoners (Chapman and Ostwald, 2006). It represented an Enlightenment philosophical idea of the late eighteenth century, which centred on discussions involving prison reform, through new models of spatial and visual power. Its main effect was to 'induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power' (Foucault, 1977: 201) and by this Foucault means 'institutional' hierarchical power.

According to Foucault:

> The leper was caught up in a practice of rejection, of exile-enclosure; he was left to his doom in a mass among which it was useless to differentiate; those sick of the plague were caught up in a meticulous tactical partitioning in which individual differentiations were the constricting effects of a power that multiplied, articulated and subdivided itself; the great confinement on the one hand; the correct training on the other. The leper and his separation; the plague and its segmentations. The first is marked; the second analysed and distributed (Foucault, 1977: 198).

Foucault characterized the leper as being rejected and forced to live in enclosure among others who were indistinguishable from one another. This formed a normative social practice that addressed a political dream of seeking a pure community. The plague brought on the special partitioning and the closing of towns from which no one could leave. Hence, the plague was another political dream anticipating a disciplined society (Foucault, 1977). Division of individuals into clearly different and separate quarters also took place and then they were put under surveillance. All that went on was recorded which connected all quarters, therefore the control of power was not divided. This meant that all individuals were placed, analysed, and then distributed. Foucault implied this as having two ways of implementing disciplining power over individuals (training of the individual). Individuals now need to question whether the 'great confinement' and 'correct training' transcends its meaning in today's society, by how the 'great confinement' and 'correct training' are being applied today and in what capacity people are being marked, analysed and distributed. The leper and plague were two different projects with two different aims. These aims were able to exist alongside each other, yet by the nineteenth century, the aims started to blend. Foucault believed that the lepers became symbolic as counterparts to beggars, vagabonds, madmen, and the disorderly, who became a larger part of and more visible within nineteenth century populations. It was a time in which the 'lepers' were to be treated like the 'plague victims'. The segmentations of discipline were projected onto the confused space of confinement. Furthermore, it was 'combined with methods of analytical distribution proper to power, which individualised the excluded' (Foucault, 1977: 199) and then these procedures 'marked/labelled exclusion of individualisation' (Foucault, 1977: 199).

According to Foucault, this marked the beginning of a segmentation process using disciplinary power in the prisons, asylums, approved schools, the penal institutions for young offenders, and to some degree the hospitals. It is the 'idea' of the disciplinary power that has penetrated into society's institutional structures, which allows the process of division and labelling to continue within our society where exclusion still exists. These institutions of authority exercised individual control in two ways. The first way was binary division and branding. Foucault described binary division and branding through given examples of 'mad/sane; dangerous/harmless; and normal/abnormal' (Foucault 1977: 199). The second way was coercive assignment of differential distribution. The given example of this was: 'Who is he; where he must be; how he is to be characterised; how he is to be recognised; and how a constant surveillance is to be exercised over him in an individual way' (Foucault 1977: 199). Foucault's point here is that individual differentiations used for plague victims began being imposed on the lepers who were already excluded. The disciplinary controls made it possible to brand the 'leper', which played against the leper. The division between abnormal (marginalised) and normal to which all individuals are subject then and now, materialised from applying the use of binary branding and the exile of the leper. This type of division can relate to the government's definition of exclusion in order to put into place policies to gain a more inclusive society. Foucault encapsulates this idea in his observation that:

> The existence of a whole set of techniques and institutions for measuring, supervising and correcting the abnormal bring into play the disciplinary mechanisms of power to which the fear of the plague gave rise (Foucault, 1977: 199).

Therefore the two disciplinary powers, which Foucault implied as having power over individuals, have informed the way 'mechanisms of power' are used today with the marginalised individual. The first is to brand him/her then change him/her. This is exemplified with the small sample group of participants that are the focus of the action research project, where, as is argued here, they have been 'branded' then grouped with others in a space designed to initiate change. Foucault believed that society needed to change its attitude towards the effects of power and move away from negative terms of: ''it excludes', 'it represses', 'it censors', 'it abstracts', 'it masks', 'it conceals' (Foucault, 1977: 194).

Moving on from theories of exclusion, section 2.4's discussion is centred on the consideration of how European governmental policies define social exclusion. The aim is to create an understanding of the historical changes and inconsistencies in the conceptualisation of social exclusion.

2.4 Establishing Social Exclusion through European Government Policies

Following industrialisation and even before then in seventeenth and eighteenth century France, traditional neighbourhood settlements changed. New housing projects materialised. In late eighteenth-century Britain, industrialisation emerged and transformed society. The concept of poverty, which began as a discourse in the United Kingdom (Rodgers et al., 1995), placed the poor on the fringe of society. People from the poverty stricken areas were labelled as having no self-respect or direction (Rodgers et al., 1995). Great Britain was faced with restoring cities after the Second World War. There was a collapse of the industrial economy and housing shortages along with derelict homes. These social changes within the community and environment naturally change individuals. Circumstances surrounding housing and living arrangements affect existing models of communication. Beck (1992) explained the effects were due to the change in 'patterns of interaction' (Beck, 1992: 97). The change in interaction resulted from the merging of individuals' great diversity of cultural backgrounds and thus their 'social contacts' with neighbours as becoming less organised (Beck, 1992). This indicates that traditional structures within communities and beyond family were beginning to disappear (Beck, 1992) 'as members of the family choose their own separate relationships and live in networks of their own' (Beck, 1992: 97).

Exclusion was addressed as a social problem and originated in Europe with emphasis placed on spatial exclusion. The defining concept of social exclusion predominantly found its involvement in discourse with French policy in the 1970s. In particular, it is exemplified in an article written by Amartya Sen (2000) 'Social Exclusion: Concept, Application, and Scrutiny'. The author cited Rene Lenoir, Secrétaire d'Etat à l'Action Sociale of the French Government 'as constituting the "excluded" – a tenth – of the French population, which included:

Mentally and physically handicapped, suicidal people, aged invalids, abused

children, substance abusers, delinquents, single parents, multi-problem

households, marginal, asocial persons, and other social 'misfits'

(Sen, 2000: 1).

During the 1970s, France introduced many policies intended to challenge

exclusion and to help individuals who fell under these categories. Silver (1994)

argued that the French Left even moved towards the direction of Jean-Paul Sartre's

existentialism to distinguish subjective exclusion from objective exclusion by which

he maintained:

In stressing subjective exclusion, the discourse moved away from political

expressions of class conflict towards the struggle of mass urban and social

movements (Silver, 1994: 532).

Since the defining of social exclusion in French Policy in the 1970s, the

Council of Ministers of Social Affairs of the European Community in 1989 stated in a

resolution (C277/1,89) of the Official Journal of the European Communities, that

social exclusion was a process that includes different types of circumstances found in

structural changes. This affected groups of people and a range of individuals having

access to the labour market. In resolving this situation, emphasis was placed on the

urgency of developing specific, systematic, and coherent economic and integration

policies. The Maastricht Treaty (1992) now known as the Treaty on European Union

(TEU) also referred to undertaking exclusion as an aim for social policy to attain a

social and economic cohesion (Smith, 2000).

The concept of social exclusion has been analysed by academics; in particular

by Amartya Sen (2000), Indian philosopher, economist, and Hilary Silver (1994) a

prominent figure in sociology and urban affairs. However, when the European Union

(EU) ended the poverty programmes in 1994 (Smith, 2000), social exclusion became

the primary focus (Daly, 2006). In Britain in1997, the Labour government placed

social exclusion in the forefront of the public domain as a key policy issue and set up

the Social Exclusion Unit (SEU) to improve government action in order to reduce

social exclusion. The SEU centred its focus on multifaceted problems of particular

groups of individuals that included school exclusion and truancy, young people not in

education, employment or training, teenage pregnancy and rough sleepers (Social Exclusion Task Force, 2007).

The Department for International Development (2005) (DFID) stated that social exclusion:

> Describes a process by which certain groups are systematically disadvantaged because they are discriminated against on the basis of their ethnicity, race, religion, sexual orientation, caste, descent, gender, age, disability, HIV status, migrant status or where they live. Discrimination occurs in public institutions, such as the legal system or education and health services, as well as social institutions like the household (Department For International Development, 2005: 3).

Therefore, social exclusion is a multifaceted condition in that it relates to individuals not being able to participate in levels of various activities or programmes and enjoy freedoms that the majority of society takes for granted. This is perhaps due to circumstances surrounding poverty, discrimination and life-long learning difficulties: circumstances that place a wedge between individuals and restrict some concerning their potential for work, income, and education.

 Two examples of academic literature in regard to social exclusion have been selected to exemplify process and relations, which are discussed further by Sen (2000) and Silver (1994). Although their approach is different, both of their concepts recognise the idea of inequality and structural constraints. 'Inequality' refers to the differences between the groups of individuals who are 'systematically disadvantaged'. This then establishes structural constraints, which hinders an individual's access to various opportunities (Khan, 2012). Therefore, understanding social exclusion through process and relations allows individuals to identify issues of control over others in order to provide social protection (Khan, 2012).

To address social exclusion further as a process relating to the context of poverty and deprivation, Sen (2000) based an approach on ideas, which included capabilities and functions. 'The capability perspective on poverty is inescapably multi-dimensional since there are distinct capabilities and functionings that we have reason to value' (Sen, 2000: 4). Functionings here refer to activities that an individual can actively achieve in order to conduct a positive life involving education, good health, self-respect, and participation in community life (Khan, 2012). Capabilities

encompass numerous functionings (Khan, 2012). When individuals are not able to be involved in activities due to certain circumstances and are excluded, 'social exclusion may be directly a part of capability poverty' (Sen, 2000: 4) and this leads to 'a capability deprivation that takes the form of social exclusion' (Sen, 2000: 4).

Silver (1994) identifies three conflicting paradigms concerning ways in which ideas of exclusion are understood 'between different theoretical perspectives, political ideologies, and national discourses' (Silver, 1994: 539). These are founded on different ideas of social integration and are identified as 'solidarity', 'specialisation', and 'monopoly' paradigms. Each paradigm is developed from the political ideologies of Republicanism, liberalism, and social democracy (Silver, 1994). These paradigms include theories of citizenship, racial-ethnic inequality, poverty, and long-term unemployment, providing explanations of the many forms of social disadvantage, which are economic, social, political, and cultural.

The paradigms are concepts; in reality in order to identify exclusion, there is a need to first consider the world's beliefs and values, as all societies' and cultures' definition of belonging differ in their own ways. Each of the paradigms has an interdisciplinary approach, which addresses many aspects of exclusion, which includes economic, sociological and interactional, cultural and political (Silver, 1994). The usage of social exclusion as a label needs to be addressed precisely by policy-makers, government agencies, academics, and groups representing institutions and distinctive cultural identities; leaving no doubt of the intention behind its use. Undertaking this process enhances understanding of objectives of any policies introduced to combat exclusion. Sociological theories are an integral part of each of these paradigms because the 'concepts of exclusion and integration are central' to sociology (Silver, 1994: 548). Networks for tackling social exclusion are being set up on many different levels throughout the country. A study conducted in 1979 (Bronfenbrenner), identified a holistic way of looking at connections between family, neighbourhood and society. This so called 'ecological system' comprises structures within structures. It emphasises the life processes of adaptation and equivalent interaction between people and their physical and social environments. Bronfenbrenner's ecological system demonstrates how the interconnections through which social exclusion take place may be determined in regard to highlighting 'how institutional decisions, social attitudes and market operations promote or curb the opportunities and wellbeing of individuals' (Pierson, 2002: 26).

In order to identify social attitudes that may or may not hinder opportunities and at the same time protect the wellbeing of individuals within their environment, Bronfenbrenner's system encompasses: a micro-system, a meso-system, an exo-system and macro-system. The micro system covers home and family. The meso-system relates to school, neighbourhood, churches, clubs, and associations. The exo-system is concerned with the way external factors, including institutional practices can affect the individual's life. Such factors may be a parent's workplace (level of pay and working conditions), local agencies (youth clubs, public transport system), and the accessibility of information about job opportunities or skills training. The macro-system is a large and diffuse field defining the context of society in terms of its cultural, political, economic, legal, and religious attributes (Pierson, 2002).

Silver (1994) argues that when defined in global terms research into social exclusion tends to relate to sectors focusing on a specific population identified as being at risk. Therefore, 'empirical studies of exclusion may draw on more than one paradigm, although they tend to emphasise one over the others' (Sliver, 1994: 548). There is a need for a more analytical approach towards these structures. Through association, Foucault's (1977) theory relating to the functioning of disciplinary powers and Sartre's conception of individual's freedom as 'responsibility' together with Bronfenbrenner's system suggest insights that would offer an enhanced understanding of and sympathetic approach to individual experiences of exclusion and its redress. To understand an individual's own reality can unfold an actuality of what happens to individuals within these structures. This is closely related to what transpired in the Special Unit at Barlinnie using 'heuristic' methods to develop individual efficacy. To understand an individual's own reality begins with analysing the operation, existence, the understanding of 'self', influences, and control over individuals. Whether one agrees to this or not, there is an obvious unnatural divide. Unnatural divide refers to control, which underlies the structures within society. The divide occurs because of individuals' acceptance of what is, through their own dwelling space, as well as the cultural space in which they live and not having clear set boundaries for themselves. Another contribution to this divide is how knowledge is obtained and processed by individuals through various institutions locally and nationally.

To return to Jung (1983) and the individual, Jung (1983) describes a human as being unique and singular. Yet, we also have to consider that our individuality is

defined by discipline, institutionalism, and structures that are part of society. It is the narrative of our past and present. Foucault (1977) refers to the individual as an 'ideological' representation of society. We come to understand our uniqueness from our narrative. It is this knowledge of our own reality that exists for others to analyse. The third modern approach to discipline which Foucault (1977) referred to as 'examination' is considered important 'in the epistemological 'thaw' of the sciences of the individual' (Foucault, 1977: 191). What this means is that the techniques of notation, compiling of files, and arranging facts in tables, columns, and graphs took over the naturalist (holistic) point of view in order to maintain the individual. All data collected through procedures and processes enabled by writing revealed two situations that arose.

The first is the constitution of the individual as a describable, analysable object, not in order to reduce him to 'specific' features, as did the naturalist in relation to living beings, but in order to maintain him in his individual features, in his particular evolution, in his own aptitudes or abilities, under the gaze of a permanent corpus of knowledge. The second is the constitution of a comparative system that made possible the measurement of overall phenomena, the description of groups, the characterisation of collective facts, the calculation of the gaps between individuals, their distribution in a given 'population' (Foucault, 1977: 190).

Jung (1983) reminds us, that a human at the same time, is a member of a species to be analysed for the purpose of being generalised. Humans are also individuals and that generalisation of humans needs to be put aside in order to see the uniqueness of the individual. According to Jung:

> At the same time man (human), as member of a species, can and must be described as a statistical unit otherwise nothing general could be said about him. For this purpose, he (or she) has to be regarded as a comparative unit. This results in a universally valid anthropology or psychology, as the case may be, with an abstract picture of man (an individual) as an average unit from which all individual features have been removed. However, it is precisely these features, which are of paramount importance for understanding man (humans). If I want to understand an individual human being, I must lay aside all scientific knowledge of the average man (individual) and discard all theories in order to adopt a completely new and unprejudiced attitude (Jung, 1983: 353).

The major concern that governs society about social exclusion is the inability to relate to others and to take part in the life of the community, which directly deprives individuals of social integration and well-being. In 2001, a report was published in Britain from the standing Labour government entitled: Preventing Social Exclusion by the Social Exclusion Unit (SEU) to address and undertake the social crisis. The priority of this report became paramount when in the mid-1990s Britain was set apart from European Union competitors by a high level of social exclusion and because of the 'huge human costs to individuals, society, the impact on the public finances, and the competitiveness of the economy' (Social Exclusion Unit, 2001: 5). The areas that were highlighted were children growing up in workless households, teenage pregnancy, and drug abuse amongst young people. Additionally, Britain had the highest rates of adult illiteracy and compared to the EU average twenty per cent fewer 18 year olds were staying on in education.

Britain defines the acute forms of social exclusion, which include pregnancy under the age of 16 years, and exclusions from school or rough sleeping, (Social Exclusion Unit, 2001). Nine per cent of 16 to 18 year olds were not in learning or work environments in 1997. Alcohol dependency amongst young men between 18 and 24 was at ten per cent. Seven per cent of men born in 1953 had served a prison sentence by the age of 46 (Social Exclusion Unit, 2001: 5). This also includes many groups living in Britain, which are affected by these problems and more (Social Exclusion Unit, 2001: 5). Although written eleven years ago this report raises concern that these kinds of social problems are key factors, which had remained hidden and have become the new concept of social exclusion in British policy debate. Other factors identified as contributors to social exclusion include low income, which is linked with 'unemployment, poor skills, high crime, poor housing, and family breakdown' (Social Exclusion Unit, 2001: 5). The government recognises that social exclusion can happen to anyone, but only certain groups are cited as at risk. These are:

> Young people in care, those growing up in low income households or with
> family conflict, those who do not attend school, and people from minority
> ethnic communities (Social Exclusion Unit, 2001: 5).

Social exclusion in Britain is categorised according to four dimensions that are: impoverishment, labour market, service exclusion and social relations (Anderson, 2000). The causes that the standing Labour government identified that put Britain in a vulnerable position in terms of exclusion related to the increase in family breakdown, and the move towards high-tech industries involving the need for high-skills (Social Exclusion Unit, 2001). Before continuing, it is important to state here the importance of readdressing words associated with taking action and social exclusion. Replacing 'tackle' with 'undertake' implies more of a commitment to embark on exploring solutions. The use of the word 'preventing' does not help, as an individual cannot 'prevent' something that already exists. An individual can only work alongside what 'is' and decide to want to undertake action for change. In addition, Government policies in the past were not as effective at undertaking social problems through prevention, reintegrating, and providing health, education, and shopping facilities services where needed (Social Exclusion Unit, 2001). In order to deal with these past issues and promote more of an inclusive society, the approach that the standing Labour government took action on was developing partnerships with public services, communities, charities, businesses, and church organisations that shared common goals with the on-going struggles of exclusion. Their approach also addressed an open policy-making process to include those individuals affected by social exclusion. The development of intervention programmes established units such as, Children and Young People's, Rough Sleepers, and the Neighbourhood Renewal Units. The development between these programmes emphasised a stronger link between economic and social policy by placing jobs, and economic regeneration in the forefront for neighbourhood renewal. Lastly, the government's approach focused on outcomes to achieve targets for programmes' aims and objectives and finally to take a 'rights and responsibilities' approach that requires more contribution from individuals and the community (Social Exclusion Unit, 2001).

The next section 2.5, concentrates on an overview of the context of culture, which is embedded in society and therefore an important aspect for governments that want to protect their own culture. In addition, it gives an overview of what it means in regard to the position of the arts in Britain and the relation to social exclusion, which refers to the Arts Council's strategies as conduits for government initiatives, in order for individuals to become more inclusive within their communities.

2.5 The Relation between Arts in Britain and Social Exclusion

Clifford Geertz, an American cultural anthropologist known for his work on cultural symbols and meaning believed that under the guidance of specific culture patterns individuals are defined through historical systems created by meanings of which individuals 'give form, order, point, and direction' (Geertz, 1973: 52). The thinking process of individuals is first an act that is done openly. The outcomes, which arise from this process, reflect culture and independence from private matter (referring to differences of individuals among groups of individuals), which is secondary (Greetz, 1973). Culture is a context that encompasses customs, art, ideas, and social behaviour of people or groups within a country. Therefore, institutions, social events, behaviours, languages, customs, rituals, myth making, creation and processes can be discussed through observation (Greetz, 1973).

In Europe during the Middle Ages before enlightenment attitudes took place, culture applied specifically to cultivation of land, which was the foundation of wealth (Lord and Lord-Dexter, 2010). During the late nineteenth and twentieth centuries, anthropology became formalised as a social science subject due to an increased interest in analysing cultural and social phenomena in terms of patterns and typologies. This means aspects of human activity now relate to social existence (Lord and Lord-Dexter, 2010).

Culture exists within society, therefore, neither culture nor society exist independently of each other. This is a conception that originates in the nineteenth century and has determined more contemporary understanding of 'culture' such as Raymond Williams (1921-1988) who defined culture as having three general categories: ideal, documentary, and social (Storey, 1997). The 'ideal' pertains to 'culture as a state or process of human perfection' (Storey, 1997: 54), 'documentary' concerns the 'recorded texts and practices of culture' (Storey, 1997: 54), 'social' is the definition of culture' (Storey, 1997: 55), which 'proved crucial for the founding of culturalism' (Storey, 1977:55). Yet another viewpoint from Lord and Lord-Dexter (2010) pertains to how culture and society are affected by the changes in nature and individuals cannot exist without nature. Therefore, culture contains the transformation and inspiration of nature and society. In turn, looking after culture is an activity that can transform nature and inspire individuals, which changes society. In order to differentiate and record these changes there are four types of categories

that represent culture in societies, which are termed as: material, physical, social/political, and aesthetic (Lord and Lord-Dexter, 2010).

'Populations inevitably look first to themselves for cultural sustenance' (Rhodes, 2010: 198) and this symbolises the role of The Department for Culture, Media & Sport (DCMS). The DCMS's priority is to protect Britain's culture and artistic heritage, support the growth of businesses and communities, and protect beliefs of freedom and equality in Britain's society.

In regard to Britain's artistic heritage and partnerships relating to exclusion and cultural institutions, there are separate Arts Councils for Scotland, Wales, Northern Ireland, and England. The Department for Culture, Media and Sport (DCMS) has overall responsibility for the arts in the UK and the DCMS transfers the responsibility over to all Arts Councils. The Scottish Parliament and Welsh Assembly set their own national cultural frameworks. It is the aim of the Arts Council to promote access, education, and excellence of the arts. Part of their strategy is to work with children, and young people for lifelong learning, in addition to issues surrounding diversity and public inclusion with reference to race, disability, and economic class (Cowling, 2004).

Galleries and national museums have separate agreements with DCMS and local authorities have agreements to reach targets for the delivery of arts and culture with central government. In 1998, the Policy Action Team 10 (PAT 10) along with seventeen other Policy Action Teams was set up to find definite and indefinite functions of issues concerning poor neighbourhoods. The teams included officials from Government departments, experienced consultants, and academics. The PAT 10's responsibility focused on raising the profile of the arts and sports towards the potential of tackling social exclusion. Following these initiatives, in 2001, the then standing Labour Government published a Green Paper, *Culture and Creativity: The Next Ten Years*, outlining proposals to widening access to and increasing participation in the arts (Cowling, 2004). This report argued that an alteration did occur to the diversity of new projects and programmes in a bid to reach 'non-traditional' audiences but unfortunately, 'little is still known about the impact of the arts on wider social goals' (Cowling, 2004: 2). Perhaps if individuals pay particular attention to past history of institutions that took risks with the arts and use them as a model to learn from, there would be a chance for important work to emerge and this history would not be forgotten.

The use of contemporary art practices also provides opportunities to engage anew with the value of genres pertaining to fine art theoretical and practical models, which encompass concepts of 'challenge', 'exclusion' and 'otherness'. Of particular relevance for this study are tendencies characterised as Art Brut and Outsider Art, which provide framing discourses and contexts for work produced by the participants, which also has affinities with work featured in three exhibitions of so-called 'Outsider' art examined in Chapter three. This chapter examines three exhibitions, held in London between November 2010 and November 2011, comprising the 2010, 'Art by Offenders, Secure Patients and Detainees' exhibition at the South Bank Centre in the Royal Festival Hall, followed by two exhibitions in 2011 of more well-known artists: Emil Otto Hoppe's photographs at the National Portrait Gallery and Diane Arbus' photographs at Tate Modern. The aim will be to develop a more focused context in which to address contemporary positions and ideological values accorded to the 'excluded' artist as subject and object.

3. How Marginalised Groups are Presented and Represented in the Art World and Placed in Society

3.1 Introduction

Chapter two's aim was to develop an understanding towards the individual who becomes placed in a context of social exclusion, which results in the displacement of the individual. Throughout chapter two it became apparent that two key elements have important presence in social exclusion: (1) separation that is used as a function and (2) space that is used for placement. It is for this reason that this chapter will introduce Foucault's (1986) discourse on heterotopia concerning the relation between power and knowledge, which then forms other space of conceptual frameworks (Storey, 1997). The formation of another space of conceptual frameworks allows some thought to exist and to challenge others on any given subject (Storey, 1997).

In chapter six, a selection of case studies from the work carried out with E2E located at Thames Valley University is reviewed, analysed and evaluated. This chapter's focus relates to the participants involved in this action research project as they exemplify artists' interest as subject matter. The participants' artwork falls under the category of Art Brut, Outsider Art and their situation allows for discourse concerning conceptual frameworks relating to Foucault's (1986) concept of heterotopia.

Reference to the Special Unit at Barlinnie Prison will also be included within this discussion of heterotopia along with examples of three exhibitions that were held in London. At the same time, discussion of these exhibitions will explore the representation of those marginalised in society with a further analysis of Art Brut and Outsider Art. The aim of this chapter will therefore be to develop an understanding of how marginalised groups are presented and represented in the art world and placed within society.

The three exhibitions used as examples took place between November 2010 and November 2011. In 2010, the 'Art by Offenders, Secure Patients and Detainees' exhibition was held at the South Bank Centre in the Royal Festival Hall, London. In London 2011, two exhibitions exhibited two well-known artists. These artists were, first Emil Otto Hoppe, whose photographs were shown at the National Portrait

Gallery and second, Diane Arbus, whose photographs were displayed at Tate Modern. A selection of work from both Hoppe's and Arbus's exhibitions will be analysed to outline the difference in the portrayal of the marginalised in photography. Following these, the exhibition 'Art by Offenders, Secure Patients, and Detainees' is analysed regarding the status and confinement of both the work and the individuals who created the work. The relation between the functions of categories will be analysed separately. These categories refer to funding, venue, curators, exhibition, and creators.

In chapter two, the thesis examined ideas of culture as a context that contains the transformation and inspiration of nature and society (Lord and Lord-Dexter, 2010). It further considered how looking after culture is an activity that can transform nature and inspire individuals which, in turn, changes society. Four categories, material, physical, social/political and aesthetic were highlighted relating to culture and their purpose is to differentiate and keep a record of society's changes (Lord and Lord-Dexter, 2010). Although all four categories share mutual importance, it is now relevant to focus on and define what encompasses aesthetic culture as this study is concerned with this category creatively and as institutionally structured by organizations such as the Department for Culture, Media and Sport (DCMS) which has overall responsibility for the arts in the UK. Therefore, further discussion on aesthetic culture will be explored in the section 3.2.

3.2 Aesthetic Culture

Aesthetic culture is formed first by individuals' values, ideas, actions, and emotions. It is also formed by engagement with people's imagination and senses and, as explored in chapter one, shaped by institutions, their practices and ideologies (Lord and Lord-Dexter, 2010). The outcomes are multifunctional and include manufactured and handcrafted products, as well as visual and performing arts. These outcomes (relating to contemporary developments in art practice) are defined by subject matters that represent and demonstrate the position of the aesthetic and material culture. These art forms and practices include painting, sculpture, graphics, music, dance, theatre, film, video, radio, television and computer art. Literature is also an outcome and its subject matter includes drama, poetry, storytelling, and novels (Lord and Lord-Dexter, 2010). All such artistic and cultural expressions as these involve ideas that are constantly evolving and encourage individual self-discovery, which broadly

engages the work of philosophers, poets and artists. Therefore, aesthetic culture may be viewed as cultural development, which encompasses intellectual, spiritual, and aesthetic factors (Storey, 1997).

The formation of cultural identity is also, arguably, an authoritative occasion 'masked by a self-appointed objectiveness' (Cieslik, 1996: 62). It allows for presentations of various worldviews in order to demonstrate cultural achievements, but 'separates them from the original conditions of their creation' (Cieslik, 1996: 62). The 'original conditions', here, refers to influences of social factors that are part of the created context and content of the work. Some examples of social factors include personal experiences, living situations and conditions, materials and space availability. Social factors affect artists' thoughts and reason and are therefore coded in their work (Cieslik, 1996). However, one could argue that separation naturally occurs at the start of what is being created, as the object becomes separate from the artist as soon as it enters a public or institutional domain. Moreover, it is important to remember that the ideas and the vision are still at one with the artist and it is up to the artist when appropriate and able, to make sure that the work is presented as intended (this statement refers to the artist's involvement (control) with his or her work and not to be confused with the involvement of his or her audience). Unfortunately, the involvement of other institutions may impose control, or assert the institution's ideological priorities over the artist in order to meet the needs of the institution. This action has an impact on the creative value and significance of works and indirectly controls the achievements of artists. The work created 'becomes lost and uncomplicated as aesthetic phenomena' (Cieslik, 1996: 62). 'Uncomplicated' refers to the separation of social factors (that affect artists' thoughts and reason) from the work produced. The consequences of this process are explained in more depth in further discussion that follows.

British society has developed an approach to collecting and documenting. Documenting is a constant in British society and was originated by the ruling class to enquire about their lack of understanding in their society (Cieslik, 1996). Although Cieslik's contention of a history of constant social struggle as characteristic of British society is open to question, he makes a valid argument about the contingent, partial role of social documenting processes which, he maintains, 'cannot provide an analysis or even a critically active picture of social conditions' (Cieslik, 1996: 62). The reason given is that the products of this process are not simply 'documents' as evidence but

also involve sophisticated aesthetic concerns and practices. This point highlights the complex nature of capturing social conflicts and the challenges, for Cieslik, of instigating 'real communication or interaction between the documented and the observer' (Cieslik, 1996: 62). Furthermore, this lack of communication and interaction relates to the earlier discussion of how an artist's agency becomes lost. The content and context of the work captures a response to social factors that are related to 'original conditions' but the artist's agency may become separated from his/her object of creation.

Another example that relates to the subject matter of separation is the relationship between visual sociology and photography. This relationship occurred when visual sociology developed as a field of enquiry in the 1960s and the first visual sociologists became interested in particular in the work of documentary photographers (Harper, 1994). Documentary photographers such as the Magnum group, founded in 1947, demonstrated through their work their ability to research and use methodologies to represent individuals in their surrounding environments. It became apparent that what was revealed within the photographs could easily be used in a sociological context. An example of this approach towards sociological context can be seen on pages 150 and 151 of this study in figures 2-3, 3-3, and 4-3 of Emil Otto Hoppe's photographs. Documentary photography is historically linked to exploration and social reform and helped to define visual sociology through typologies, which contributed in turn to visual sociology's increased prominence as a photographic method (Harper, 1994). These debates were focused on more traditional concepts of documentation as opposed to the more experimental influences of ethnographic approaches (Harper, 1994). Visual sociology thus extended the concepts and methods through which documentary photography operated as a discourse and practice.

Placing these examples within this chapter's concerns allows an opportunity to explore further the relationship between power and knowledge, which derives from Foucault's (1986) paper entitled: *Of Other Spaces*. This will now be discussed in section 3.3.

3.3 Power and Knowledge Formations Defined by Foucault's Concept of Heterotopia

Structuralists are interested in how 'the system of language, and systems analogous to language, "determines" the nature of linguistic and cultural expression' (Storey, 1997: 96). Foucault (1986) was a post-structuralist, who was interested in how language was used and the effective use of language with social and cultural practices. Language-use in this way is seen to be in conflict with other uses of language and cultural practices and Foucault's use of language meant that discourse 'is the means by which institutions wield their power through a process of definition and exclusion' (Storey, 1997: 96-97). This is relevant to the possibilities of the direction that discourse can take on any given subject matter. For example, in relation to Foucault's (1986) concept of heterotopia, papers and books have been written on topics such as English (Hatlen, 1988), architecture (Urbach, 1998), and geography (Eldon and Crampton, 2007). These various discourses provide formations of 'other space' for written ideas to be engaged with and debated theoretically.

Foucault (1986) argued that people live in spaces that are precisely described and have a set of relations, which are complicated, cannot be simplified or placed over on to one another (Foucault, 1986). Moreover, Foucault (1986) gave examples of spaces that have a set of relations that can be defined to work together. These examples related to transport, such as trains, buses, cars, and aircraft, because people go through these spaces and use them to get from one place to another. Examples are also given described as providing temporary relaxation spaces such as cafes, cinemas, and holiday resorts. In addition to these spaces, Foucault defines another set of examples to encompass other private rest spaces such as the home, bedroom including the bed (Foucault, 1986).

What is of particular interest is Foucault's focus on spaces which had a relation to other spaces, 'but in such a way as to suspect, neutralise, or invert the set of relations that they happen to designate, mirror, or reflect' (Foucault, 1986: 24). These spaces consisted of links with other spaces that challenge all the other spaces (Foucault, 1986). Foucault placed these spaces under three formations of space: utopia, heterotopias, and all other spaces (Urbach, 1998). Utopia is defined as an unreal place that is in direct relation to the real space of society (Foucault, 1986). Heterotopias are the visible, tangible spaces that sustain the institutions of society

(Urbach, 1998). The 'all other spaces' are what form when the real spaces present in the utopia space and which 'can be found within the culture are simultaneously represented, contested, and inverted' (Foucault, 1986:24), providing a mirrored function. The discourse of these formations can be given a context using examples of the space at TVU where E2E ran their programme and The Special Unit at Barlinnie Prison. Each institution created another space to deal with an already 'marginalised group of individuals'. Unfortunately, the space created only mirrored the group of individuals' 'marginalisation', hence creating 'other space', which within this particular situation intensifies a reflection that needs to be deflected.

Foucault (1986) assigned six principles to describe heterotopias (Urbach, 1998) and four of the six principles are of particular interest. The first principle was chosen as it is relevant to deviation concerned with individuals' deviant behaviour. Furthermore, it pertains to culture worldwide that comprises heterotopias 'that is a constant of every human group' (Foucault, 1986: 24). The second principle was chosen as it pertains to history; through time and experience, it develops and 'can make an existing heterotopia function in a very different fashion' (Foucault, 1986: 25). The fourth principle was chosen as it provides a useful tool for examining a temporary place in time including institutions that accumulate information. Finally, the fifth principle was chosen as it concentrates on heterotopias, which comprise a system that opens and closes.

The listed four principles above will be explored further in the following sections 3.4 – 3.8 and contextualised with examples from the participants at TVU, whose situation exemplifies artistically marginalised identities and discourses which fall under the categories of Art Brut and Outsider Art, both of which may be seen to function within the conceptual frameworks of heterotopias. In addition, The Special Unit at Barlinnie prison and the three exhibitions held in London are explored, as they are examples of institutional spaces that form a framework within which the four principles of heterotopias exist. The exhibitions will also support discussion on the representation of the marginalised in society with an overview of Art Brut and Outsider Art. Furthermore, all these examples share similar aims of working towards a more inclusive society. Yet, at the same time, they reveal contradictions within their processes.

3.4 The First and Fifth Principle: In Relation to the Sample of Participants at TVU, and the Inmates at The Special Unit, Barlinnie

Britain is a structured society with various areas of social action in everyday life filled with patterns and habits. The habits and patterns are formed from involvement with social organisations, class structure, and maintaining cultural traditions. The formation of such patterns and habits inform associated behavioural patterns (Cieslik, 1996). When the associated behavioural patterns become fractured and deviant behaviour appears, this necessitates attention and frequently instigates 'corrective' action.

Foucault's (1986) first principle deals with deviant behaviour and it relates to all the various forms of heterotopias that exist in all cultures of the world. Examples given relating to the first principle refer to privileged, sacred, or forbidden places for individuals who find themselves in a state of crisis (Foucault, 1986). The examples of individuals who found themselves in a state of crisis included: adolescents, pregnant women and the elderly, but Foucault felt these were disappearing and being replaced with individuals with deviant behaviour (Foucault, 1986). Foucault's (1986) example relating to the open and closed system of the fifth principle refers to motel rooms in America that provide individuals with opportunities to conduct affairs in order to isolate their behaviour and to keep hidden (Foucault, 1986).

Good examples in society's history are Thames Valley University and the Barlinnie prison, which both created spaces for programmes to exist (1) the E2E programme and (2) the Special Unit. Both spaces dealt with individuals who were deemed to display deviant behaviour and at the same time isolated these individuals from the wider group of the institutions 'inhabitants'. The E2E programme was set up in a building away from the main campus. Thus, the learners involved in this programme were kept separate from mainstream education. The Special Unit within the Barlinnie Prison was a small segregated space used to work with inmates displaying violent behaviour and disruptive outbursts. The difference between the spaces was (a) the individuals who took part in the E2E programme had the ability to move away from the space and (b) the individuals in the Special Unit at Barlinnie lived in an imprisoned space. The intention behind the decision to create

these spaces varied in order to address situations that derived from the circumstances, both known and unknown, surrounding these individuals. Furthermore, these individuals became objects within their spaces; their marginalisation and deviant behaviour reflected back on their identities. However, these spaces were established to facilitate the (re) integration of these same individuals into mainstream society through raising their employability with up to date certification and in some cases rehabilitation.

This means the fifth principle, together with the context of the first principle, reflects social exclusion and inclusion because together the principles build a strong context that provides types of space which isolate marginalised individuals because of their behaviour and also keep these individuals hidden. Programmes that involve communities, organisations, government policies, and institutions maintain provision of these spaces. The E2E programme and The Special Unit require a certain group of people in order to enter the spaces. Although The Special Unit space is not accessible for the general public, both institutions 'isolate space and make space penetrable; further the entry is compulsory, as in the case of entering a barracks or prison, or else the individual has to submit to rites and purifications' (Foucault, 1986: 26).

3.5 The Second Principle: In Relation to Aesthetic Culture's Art Movements: Outsider Art as a Means to Revealing the Marginalised and Excluded

The second principle relates to history and, through progress, it allows an existing heterotopia to function differently, as each heterotopia has a distinct and influential function within society. But depending on the time of the occurrence or movement within a particular culture the heterotopia has either one function or another (Foucault, 1986). Foucault uses the example of a cemetery as it is connected to all cultures within society, villages, cities, and towns, but some of its characteristics have evolved throughout the centuries to become differently established (Foucault, 1986).

The placement of the second principle contextualises the relation between the terms Art Brut and Outsider Art, highlighting the effects these have on the institutionalised individuals, and enables an understanding of the function of art movements and the role of the artist in relation to their corresponding art movements.

Confinement of the work and individuals at the exhibition held in London 2010, the 'Art by Offenders, Secure Patients and Detainees' at the South Bank Centre in the Royal Festival Hall, become apparent when the functions under the categories of funding, venue, curators, exhibition, and creators are analysed. These categories will be discussed separately in order to understand the particular function they served within the framework of the exhibition.

Funding

Relating to Cieslik's concept of cultural identity the Koestler Awards is an annual scheme where prisoners are to be judged by experts from outside the prison system. The prisoners are then rewarded for their creative work in literacy and the visual arts. In 1969, the Koestler Awards scheme expanded and formalised into a charitable trust, which is now funded by various sources.

The Koestler Awards represents an authoritative occasion that presents a show of cultural achievement, both of which relate to Cieslik's theory. At the same time, the separation of the original condition of the creation and the intent of the individual (creator of the artwork) becomes lost, leaving for the audience a phenomenological aesthetic of artwork to view (Cieslik, 1996).

Venue

The Royal Festival Hall is a well-known performance venue that also hosts a café, which attracts tourists, professional people at lunchtime, and is used by mothers with children as a meeting place. During the exhibition, there was a display of work set up in the vast open space near the café to entice the public (within the building). The main exhibition was accessed down a flight of stairs, some distance from the display and café. The placement of the exhibition contradicts the venue's use of space, because the installation puts distance between the audience (this might have restricted the number of potential visitors), the work and its creators, as the majority of the artwork remained hidden and excluded, which parallels to the exclusion of the creators of the artwork.

Curators

It was the first time the organisers had victims of crime as the curators for the exhibition. This was another cultural achievement, which was represented within the exhibition and suggests it was guided by the previous government's policy addressing inclusion. There were seven volunteers, none of whom had previous experience of dealing with the arts. It was for this reason, during the summer of 2010, the Koestler

Trust and South Bank Centre trained the volunteers in curating skills; further
contributions towards the curatorial process came from Jeremy Deller, South Bank
Centre Artist in Residence and Turner Prize Winner 2004. The curators had complete
control over the artwork chosen for the layout of the exhibition. The rationale for the
victims of crime curating the show can also be considered part of the authoritative
occasion. This symbolises the process, which determined the importance of how the
authoritative occasion takes precedence over the artist's voice (in this case the work
achieved by the creators). This presents a major risk, which compounds a perceived
separation between the creator and their work and exclusion of the creator.

 Exhibition

        The work created by the individuals imprisoned in various institutions
represented in the exhibition was varied and included music and video. The materials
used were consistent with what could be allowed within the particular institutions.
The function of the exhibition supports the concept of formulating a cultural
achievement that exists within prisons and institutions for the mentally ill. The
cultural invisibility of such achievements helps to illustrate reasons why there has
been no documented acknowledgement of public awareness of Art Brut or Outsider
Art as 'art' movements. Moreover, the process of collecting and documenting work
from the creators at these institutions continues so that once a year there is an
exhibition to show cultural achievement.

        Upon entering the exhibition, there was a looped short documentary film
concerning the victims of crime involvement with the exhibition; there was further
information pertaining to how the creators participate in the arts, which was clearly
documented on the wall (Figure 1-3). The four main ways listed included: art therapy
sessions, own initiative, classes in education working towards qualifications and time-
limited art projects.
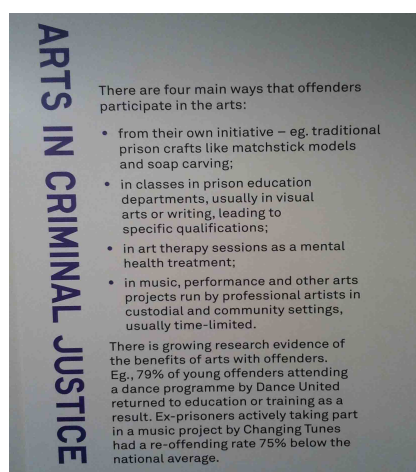
Figure 1-3: Signpost at Exhibition 2010

However, no distinction was made between the different contexts in which artwork was produced.

There was permission to take photographs of the work and although this might seem like a positive opportunity for the creators of the artwork, it also contradicts the practice of other exhibitions where photography is not permitted. This action is counter-productive because of the lack of regard towards the creator's ability to choose for him/herself whether to allow their work to be photographed. Moreover, it suggests that the creators are devalued, stemming from and mirroring their exclusion position in society and the rights of active citizens, which also results in exclusion of their work from mainstream art culture.

Creators

During an individual's stay within the various institutions, whether for crimes committed or mental illness, individuals are to be supported through rehabilitation. Individuals who have the opportunity to work creatively as part of their rehabilitation will also encounter opportunities involving projects that are supported by their particular institutions. There is also potential for individuals to work towards certifications or degrees involving the arts. Since the work created by these individuals is produced in a range of different contexts (e.g. therapy, leisure activity, formal education and chosen career) the creative ability of these individuals is likely to differ significantly. Importantly, some of it may have been produced without thought of a potential audience in mind. The Koestler Awards is seen to be a positive opportunity for most individuals. However, there are contradictions within this opportunity, which reinforces the exclusion fate of these individuals.

The confinement of the individuals' work and isolation of these individuals starts from the very beginning and confinement is represented through various conditions relating to responsibility of the creators, which begins at the start of their work and ends when they have finished the work; signing of work is inconsistent as some have signed while others have not signed, or have signed anonymous (ANON). In addition, the individuals' 'role of the artist' is not the same as for 'mainstream artists' or 'professional artists' due to their lack of knowledge and ability and through lack of involvement with processes of putting the exhibition together, availability of supplies, surrounding environment, creators' own life experiences. The last three conditions represent the content and context of how and why the work was created but appears to have been lost in translation during the exhibition.

All of the listed categories describe the functions and conditions, which together represent the 'power over knowledge' (Foucault, 1977). This 'power over knowledge' embodies a cultural identity to present cultural achievements. In addition, the functions also reveal how original conditions of their creations become lost. The role of the Koestler Awards, along with its ideologies and the involvement of other contributing institutions has become important. The role of the exhibition demonstrates the constant documenting of cultural achievement of institutions and how the process does not change which, in turn, precludes further insight into (in this case correctional and psychiatric institutions) the social conditions. This offers no evidence of change, which results in the outcomes being of 'sophisticated aesthetic phenomenon' together with the unfortunate exclusion of its creators. Moreover, another situation has been created which is a market for 'difference' and 'exclusion' derived from "institutionalisation" as works are being circulated, published, displayed and sold through galleries or auctions (Trevoz, 1976). This circulation now also includes the use of the Internet.

The role of the creator thus far, has been presented through an authoritative occasion (presentation showing cultural achievements) and was important to developing this chapter's concerns. It provides a framework for the next section, 3.6 and its examination of the role of the artist within the context of mainstream art culture. These discussions help to understand the relation between Foucault's (1986) second heterotopia principle, which puts into practice the context of how through progress, an existing heterotopia (in case of art movements) functions within

exhibitions. It further exemplifies how the role of the creator and artist (as represented here as examples) has one function or another and become differently established.

3.6 The Role of the Artist

The role of the artist begins in all individuals as creators, develops throughout childhood where in some cases individuals choose to continue developing within a role of an artist, and chooses to label themselves as artists. During the twentieth century, the style that 'Child Art' portrayed was experienced in the work of the 'Fauves' and in German Expressionism (Maclagan, 2009). However, European artists in the late nineteenth and early twentieth century, such as Kandinsky and Klee started showing an interest in the 'primitive' aspect of children's art and searched 'for directness of expression and a desire to experiment' (Rhodes, 2010: 26). Their aim was to capture what was seen as the purity and deeper understanding of creativity before the influence of learned skills. The self-consciously innocent unspoiled quality of methods captured in works of art was strikingly developed in new tendencies of the post-Second World War period, as evident in the so-called 'brutalist' work of Dubuffet and Enrico Baj. Enrico Baj was a member of the COBRA group, a European avant-garde movement and contemporary with the creation of the 'Compagnie de l'Art Brut (Trevoz, 1976), The Copenhagen, Brussels, and Amsterdam (COBRA) group was set up in Paris in 1948 because of the human and artistic void after the Second World War (Trevoz, 1976). The work of the members from the COBRA group was termed 'Art Brut' and as this artistic tendency continued to evolve to the twentieth-first century through various professional and non-professional artists, it has become known as 'Outsider Art'.

In order to demonstrate how this tendency also extended to photography, discussion will be directed towards the photographic work of both Emil Otto Hoppe and Diane Arbus whose exhibitions were held in London 2011. The discussion will also introduce the view of how through history and progress (instead of the view taken of history being a 'golden era') it allows an existing heterotopia to function differently, which relates to the role of the artists and the change between art movements.

In the 1960s, there was a break with prevailing concepts of art history (the break is referring to artists whose work is more personal and experimental) in support of a more modern approach to self-understanding (Cieslik, 1996). This could be seen

in Diane Arbus's work and in order to describe this 'approach to self-understanding' Arbus's work will be compared to the work of Emil Otto Hoppe's to reveal differences. Before doing so, a brief introduction to both artists provides understanding of their contextual formations and environments that inspired their work.

Hoppe lived and worked in London in the early twentieth century, until his death at the age of 94. Throughout his career as an artist, he spent time travelling in order to record aboriginal settlements in Australia or to stay on Romanian Gypsy sites. He observed cultural and racial integration in London and, in turn, was the first photographer 'to investigate the diversity of peoples who made the capital their home' (Prodger and Pepper, 2010: 15). Hoppe also sought to capture the psychology of his subjects because he was concerned with providing viewers with an insight into the 'essence' of the person portrayed (Prodger and Pepper, 2010). Furthermore, his interests led him to develop a deeper level of curiosity about factors that shaped individuals' personalities and helped them to accomplish something, and how they dealt with challenges in their own lives (Prodger and Pepper, 2010).

Arbus lived in America, during the middle of the twentieth century, until she committed suicide at the age of 48. She was a fashion photographer with her husband in the fifties, which included working with advertising agencies and various magazines such as Vogue and Glamour. Unfortunately, when television became influential, opportunities for photographers to undertake magazine work became limited (Bosworth, 2005). However, 'Harper's Bazaar and Vogue were the only places where art photography was ever seriously considered editorially' (Bosworth, 2005: 160). Instead, Arbus spent time throughout the day and evening, documenting life on the streets of New York through her photography. Her subjects were society's outcasts, angry children, celebrities, nudists, drag queens and suburban couples (Bosworth, 2005). Arbus also shared an intense involvement with her subject, but she also worked in a more personal and experimental way compared to Hoppe. Her photography instead suggests a view of society in which boundaries based on evidence or being factual and the personal become blurred.

Both Hoppe and Arbus's work differ from one another concerning original conditions in society and what influenced their concepts and experiences. The differences can be seen in ways of using methodologies, handling the camera, and the technical change in film, cameras, and lighting. Other differences are apparent

through style, concept and historical period. In the following sections, the selected photographs that were part of the exhibitions will be individually discussed starting with Hoppe's chosen work.

3.a Emil Otto Hoppe

In all three photographs (taken from Hoppe's street collection), the viewer is kept at a distance. Hoppe captured the environment in each example shown here, but there is a distance between the camera and subject matter in each photograph. There is no interaction in the photographs amongst the groups of individuals. In all three photographs, a caption detailing particularities of place, date and event reveals the relation between the people in their environment. His choice of subject matter relates to people who live on the fringe of mainstream society and this marginalisation is mirrored in all the photographs.

Girls At Swimming Pool 1937 (Figure 2-3)

Figure 2-3: Girls at swimming pool 1937 by Emil Otto Hoppe

The background of the photograph showing the structure of the building and the pose of the girls exhibits the look of institutionalisation. The emptiness of the pool signifies isolation. No one is looking towards the camera and focus is on the girl in a diving pose. This photograph poses questions about whether the girls are actually allowed in the pool or is it off-season for swimming, which suggests the limitations of living in imprisoned conditions.

Street Musicians 1945 (Figure 3-3)

Figure 3-3: Street musicians 1945 by Emil Otto Hoppe

The photograph was taken at a level so that the viewer imagines they are in the photograph experiencing the musicians. Once again, no one is looking towards the camera, which implies the musicians are not posing for the photograph. The street appears deserted with the exception of the man in the background with his back to the band, and this mirrors the disabilities of the musicians while at the same time mirroring their isolation. It poses questions as to whether they are actually playing music and if so, what kind of music.

The Pearlies, Master William Dennis Simmons 1922 (Figure 4-3)

Figure 4-3: The Pearlies, Master William Dennis Simmons 1922 by Emil Otto Hoppe

The camera is at the same level as the young child and it is a direct shot commanding eye contact with the photographer. The distance creates less contact with the viewer. This means it is more about the relation between the photographer

and the boy. The boy looks uncomfortable in the traditional costume against a dirty background, which mirrors the difference of belonging to a group filled with different traditions, which are not shared by all in society. It is an eccentric photograph caused by the contrasts of scale: small child and overwhelming patterned costume. The close–up shot suggests both physical proximity yet spatial and psychological isolation and by the controlled viewpoint capturing a sense of vulnerability and indifference within the image.

Such disdaining strategies create non-emotional contact between the subject, photographer and viewer, but reveals to the viewer a history of factual information concerning lifestyles, attire, hardships and an insight into institutional life, including what type of activities or work people engage in.

Documentary photography changed its concentration from 'rural' poverty and the Depression in the big cities of the 1930s to the personal and psychological obsessions that overtook society from the 1950s onwards' (Bosworth, 2005: 324). This is the transition, which will be seen in Arbus's work.

3.b Diane Arbus

Arbus's photographs are not about the environment but about people's emotions and indifference, which shows a strong will to be independent. The photographs' themes are about marginalisation and exclusion and in all the photographs, the people mirror the theme. The photographs are also about Arbus's emotional quest and relationship with society. It is for this reason the personal closeness between camera, subject, and photograph allows the viewer to get close personally.

Young Man and His Pregnant Wife in Washington Square Park 1965 (Figure 5-3)

Figure 5-3: Young man and his pregnant wife in Washington Square Park 1965 by Diane Arbus

The photograph depicts a mixed-raced marriage, which for the time this photograph was taken, was not widely accepted by mainstream society in the US. The close-up shot allows the viewer to engage personally with the couple. Their public show of affection emphasizes their indifference towards the hostile attitudes of mainstream society at that time.

Tattooed Man at a Carnival 1970 (Figure 6-3)
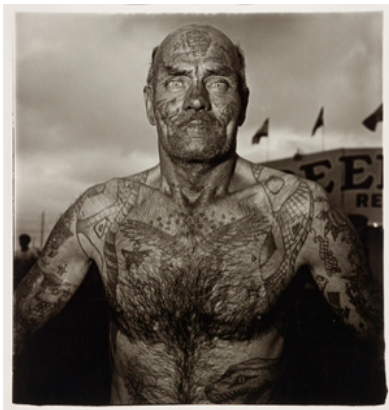
Figure 6-3: Tattooed man at a carnival 1970 by Diane Arbus

This photograph represents a personal choice and taking the risk of being excluded from mainstream society. It is a photograph that represents carnival life and keeping with the tradition of being different. It is about the relationship between man, carnival life, and his all-over tattoos emphasizing his 'otherness' in relation to more normative images of social and cultural identity.

Identical Twins 1967 (Figure 7-3)

Figure 7-3: Identical twins 1967 by Diane Arbus

The white background sets off the emphasis of the identical girls. At the same time as they stand posed touching each other, they appear as one with strength because of the 'identicalness' and yet there is a sense of vulnerability, perhaps felt by the representation of their youth.

This selection of Arbus's photographs captures a history of a marginalised society, which has changed through people's beliefs, attitudes and traditions. What seemed to exist on the edge of mainstream society is now tolerable.

3.c Art by Offenders, Secure Patients and Detainees

It is important to see the portrayal of the work exhibited at the 'Art by Offenders, Secure Patients and Detainees' in order to emphasise the power the authorised presentations have over the work of the marginalised. This also exemplifies the difference in the roles of the artist under these conditions when compared to the role of the artist such as Hoppe and Arbus and their portrayal of the marginalised.

The artwork falls under the categories of Painting, Drawing and Graphics; Ceramics, Craft and Textiles; and Sculpture and all four works of art are recipients of awards. The work emphasises the strong talent of its creator and a strong sense of understanding towards their choice of medium.

Steamroller 2010 (Figure 8-3)

Figure 8-3: Steamroller (Matchstick & Mixed Media Models) HM Prison Wakefield, 2010

This object shows a strong talent and practical skills in understanding and applying 3D design. The use of matchsticks does mirror being institutionalised.

Riverside 2010 (Figure 9-3)

Figure 9-3: Riverside Kneesworth House hospital, secure psychiatric unit, 2010

This photograph could have been taken anywhere but because it was shown in this exhibition, it labelled the marginalisation of the work as well as the creator.

My Private Sanctuary 2010 (Figure 10-3)
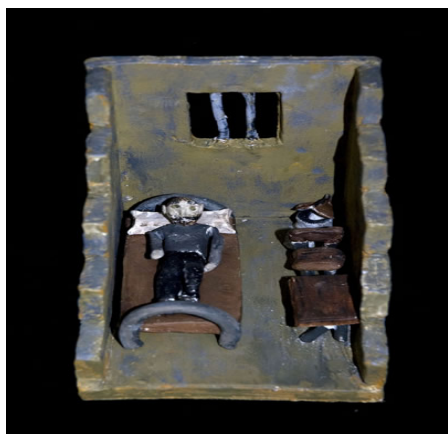
Figure 10-3: My private sanctuary HM prison Hewell, 2010

Using the medium such as clay, there might have been a number of objects made out of this medium. Instead, the creator's penal context of his work relates to his environment along with his title, in a poignant inverse recreation of an idea of 'home' which results in a very emotive piece of work.

Long Walk Home 2010 (Figure 11-3)

Figure 11-3: Long walk home HM prison Lindholme, 2010

Again, another piece of artwork that relates to the individual's prison environment, 'Long Walk Home' confronts the viewer with a sense of how the creator of the work feels, not only visually but also in language through the words of the title. This work shows a strong technical understanding of drawing and clear skills of composition and expression suggesting an aesthetic sophistication that challenges a perceived naiveté often attributed as a main characteristic of 'Outsider' art.

All the work labelled informed the viewer of the institution where the work came from. This returns to the points at the start of this chapter, which   emphasized how cultural achievement presentations that focus on the work achieved by marginalised groups of people outside mainstream society, tend to keep their existing position exclusive. This results in a loss of agency on the part of artists as evoked in this exhibition. Discussion will continue exploring the progress relating to the role of the artists and the change between art movements.

 'Outsider' art movements ran the risk of marginalisation when artists began moving towards socially related practices. This is exemplified in a practice categorised under 'Institutional Critique', developed by American artists. The artwork stressed social and political views and typically came from activist groups dealing with social problems concerning aids, race, gender, and class (Cieslik, 1996).

In the late 1980s, as work from these activists' groups began to filter into the mainstream art world the artists from these marginalised ('other') groups achieved recognition (Sandler, 1996). The rise of the marginal was a late indication of the counter culture. 'The struggle of the marginal against mainstream replaced the struggle of the working class against the bourgeoisie' (Sandler, 1996: 523). An example of this struggle appeared in Britain 1999 when Billy Childish co-founded Stuckism, an art movement to produce figurative painting with ideas focused on contemporary issues and on breaking away from modernism.

Childish began his career at St. Martin's School of Art in the early 1980s but was expelled. However, he has become an accomplished musician, poet and painter (Brown, 2008). Childish had participated in controversial debates with other people or alone, issuing manifestos and documents, speaking out against modernism as he saw this as representing materialism, institutional and financial power (Brown, 2008). 'For him (and in his opinion for society) a significant means of engaging with spiritual wholeness and a proper relationship with God is through having integrity of outlook in making art' (Brown, 2008: 50). To explain this further, he believed there is a need to separate the demands of the fashion, trivia, and commercial industries from art to allow for the untouched raw talent of the amateur to rise above the professional (Brown, 2008). Thus far, throughout Childish's career, he has enjoyed success but often experiences 'rejecting hostility or indifference from mainstream critical culture' (Brown, 2008: 50). These struggles highlight the role of the artist and their freedom of choices for their own quest for self-discovery and to defend the work

they achieve. The struggles will continue throughout time, which will lead to breaking points only to start other heterotopias of conceptual framework for discourse.

Finally, in section 3.7 Foucault's (1986) fourth principle: the accumulating of information related to museums and libraries will be discussed, but in relation to galleries and temporary exhibitions.

3.7 The Fourth Principle: In Relation to Galleries and Temporary Exhibitions

Foucault described all heterotopias as linked to moments in time and that they come to their full capacity when an individual enters that space from their set pattern of time. He believed in museums and libraries time never stops because of the accumulation of archive information (Foucault, 1986). His examples for temporary heterotopias were festivals and fairgrounds, but space used for exhibitions, galleries, site-specific work can also be recognised as temporary heterotopias.

These spaces for temporary exhibitions held within galleries or other public places provide immediate knowledge, which becomes accessible to the public once the individual enters that space. Moreover, another form of heterotopia to consider is the framework structured by work created and presented in these temporary spaces. The subject matter contained within the objects holds information that creates a heterotopia of thought. These heterotopias of thought can then be documented in various ways to form other heterotopias of accumulated information. Although the information is accumulated, it also continues to evolve which echoes Foucault's belief that time never stops. Furthermore, museums and libraries also use space for temporary exhibitions; hence, space itself is always changing and continues to become a repository for accumulated information.

3.8 Summary

The natural simultaneous occurrence of the three exhibitions was an opportunity that enabled detailed analysis of them from the standpoint of their treatment and construction of marginalised artist identities. This undertaking considered a practical way of utilising Foucault's concept of heterotopias. The discussion focused on cultural institutions to reveal the struggles between power and knowledge of conceptual frameworks supported by Foucault's (1986) theory of heterotopias. Examples of two professional artists pinpointed the differences in the

portrayal of the marginalised in society during captured moments in history using photography. The purpose of presenting cultural achievements and their significance was discussed to understand why the artworks from marginalised groups become subordinate to cultural discourses about them and how the individuals' stigma associated with their institutionalisation becomes evident, keeps them excluded and is subject to ineluctable processes of market commodification. It tackled differences between the role of the creator and the role of the artist. This included the choices artists (e.g. Billy Childish) make to break away from the constraints of modernism in order to preserve the integrity behind the reasons for making art.

To conclude: Roger Cardinal's (2009) terminology of 'Outsider Art' comprises an 'internationally recognised category of self-taught art' and was conceived as 'a study of Art Brut based on Dubuffet collection' (Cardinal, 2009: 1459). It is a term that rests on the notion that art is an activity that all individuals can partake in and goes well beyond all aesthetic institutions (Cardinal, 2009). Outsider Art is not about casual doodling, but about the integrity of those who are talented but untutored and can express their individuality (Cardinal, 2009). The artwork of these individuals becomes categorised under Folk Art, Child Art, Prison Art, and Primitive Art, all of which express constructs of Outsider Art. After the seventies, it became a way of separating work from the fine arts and when the movement found its way into American culture, it had lost its original meaning (Tansella, 2007).

The participants and their work from the action research project easily slip into the category of Outsider Art. The activity in the classroom did not centre on the aesthetic institutions, Outsider Art, or outcomes for presentation purposes that would isolate the participants. The work achieved was for and about the participants and their personal relationship with the objects they created. This helped shape and form relationships between others and the researcher, which developed the individuals wanting to learn in order to improve and build upon their skills. The aim was to deflect their personal and cultural marginalisation.

The purpose of chapter four is to further explore offender rehabilitation, art programmes with the revelations of their evaluation, and the role of the arts in the Special Unit at Barlinnie Prison.

4. Understanding Change in Social and Penal Arts Programmes

4.1 Introduction

Chapter one introduced discourse of marginalised and excluded subcultures within our society. The chapter also introduced Foucault's interest in institutionalisation of individuals, which depicts his position on historical control over the individual through power and discipline. Regarding these highlighted discourses and bearing in mind Foucault's theory on how the plague brought about disciplinary projects and principles upon which prisons were modelled, this chapter discusses different theoretical approaches to rehabilitation and secondary interventions. This chapter also discusses the various ways in which art has been used with offenders and young people at risk of offending, focusing on the role of the arts in the Special Unit at Barlinnie Prison and how these various ways in which art has been used relate to broader concepts emerging from Outsider Art.

Section 4.2 focuses on the concept of offender rehabilitation and section 4.3 discusses a brief overview of costs with respect to serious offending and re-offending, which has an impact on government spending and policy changes involving rehabilitation programmes. Historical changes of rehabilitation are then discussed in Section 4.4 and the kind of impact these changes had on policy, institutions and provisions. Section 4.5 begins its discussion on two prominent theoretical approaches to rehabilitation that are The Risk Need Responsivity Model (RNR) and the Good Lives Model (GLM). The section moves towards an overview on the theoretical approaches concerning desistance and secondary prevention (young people identified as at risk of offending). Desistance refers to offenders' continued period of refraining from further offending. Examples of strategies used in the development of rehabilitation are given and linked with the theoretical approaches in Section 4.6, in which the focus leads into the discussion of art and how art has been used with offenders and young people at risk of offending. Section 4.7 discusses strategies mentioned in section 4.6 relating to art programmes with theoretical approaches. These theoretical approaches relate to Foucault, Sartre and Bandura. Including the theoretical approach belonging to the study of desistance suggesting offenders should be seen as 'active participants and not as passive victims of the labelling process'

(Maruna, et al., 2004: 278), which is explained in detail in section 4.5. In particular section 4.8, sheds light on the importance of the unique experimental environment within the Special Unit at Barlinnie Prison. The following section 4.9 summarises an external process evaluation report of The Open College of the Arts/Lankelly Chase Foundation Project conducted by the author (see Appendix 2: 228).

However, just as it is important to understand individual attitudes, the politics of how institutions are managed and informed on strategies used in order to teach new skills, it is equally important to understand the style of work that is represented in individuals' artwork including the categories of genre in which the artwork is placed. Art Brut and Outsider Art are the labels and concepts that define particular groups of individuals' work that are involved in specified art programmes held in prisons and organisations concerned with readdressing social exclusion issues to develop a more inclusive society. Therefore, discussion of the placement of individuals' work within the categories of 'Art Brut' and 'Outsider Art' concludes this chapter.

4.2 The Concept of Rehabilitation

The concept of rehabilitation not only focuses on the reduction of re-offending but also involves an individual's ability to reintegrate back into a community in which they have been separated and to restructure their relationships with family and friends (McNeill, 2012).

In contrast to rehabilitation programmes set in prisons, a crime reduction strategy known as secondary interventions programmes focuses on young people identified as at risk of offending, because in some cases, evidence has shown children between two and three years old with antisocial behaviour referred to as 'lifetime persistent antisocial behaviour' (Romeo et al., 2006:552). Therefore, following an assessment of risk on young people and their families, these programmes are designed to provide multiple early developmental interventions towards enhancing the strengths of the young people in order to reduce their levels of risk and foster positive outcomes (McCarthy et al., 2004).   However, intervention programmes aimed at children in some cases may not be able to reduce negative adult outcomes, due to implications that involve deep-rooted behavioural problems which affect the genes of an individual (Romeo et al., 2006).

4.3 Financial Implications Regarding Punishment and Containment

The possibility of both rehabilitation and prevention programmes are important as serious offending and re-offending have considerable financial implications with regard to the costs of punishment and containment. In particular, an implication of prevention programmes affects costs regarding predictors associated with deep-rooted behavioural problems (Romeo et al., 2006). The predictors are linked between what leads to committing a crime or anti-social behaviour (CPA, 2011) and this makes it difficult to detect the direction the predictor's effects take. For example, it is hard to identify a ten-year old child who is capable of offending and or re-offending based on their background and circumstances in an accurate way (CPA, 2011). In contrast, the authors of a previous study conducted in 2004 highlighted implications of influences between childhood conduct, hyperactivity disorders, and adult outcomes along with cognitive influences on anti-social behaviour. In the study's conclusion, the authors argued that predictors should be regarded as significant, since they increase options for intervention (Simonoff et al., 2004).   This is a reminder relating back to Sartre (2003) in his belief that individuals are free, and as such they have the ability to move beyond their given circumstances. By being free, individuals are able to create something through their own doing – actions. Although criminology has the ability to acknowledge the characteristics of individuals who commit crime, it is important to also acknowledge the difficulty criminology has in predicting what characteristics will affect a particular child's outcome, which leads to possible wastage of money by investing in resources for children who will not offend anyway (CPA, 2011).

If prevention programmes continue to function on relatively limited funding compared with the spending incurred in the incapacitation of offenders, whilst simultaneously working in a way that mirrors an individual's exclusion state of 'being', then the risk of further marginalisation continues to evolve. This is a result that comes from the lack of education and training, which means they have restricted employment opportunities.

The costs to society and individuals of prisoners who re-offended in 2007-08 were between £9.5 billion and £13 billion a year (National Audit Office, 2008). In 2011, a report from the Committee of Public Accounts (CPA) stated that in 2009-10

central government and local authorities spent £800 million in relation to youth crime. The money came through the Youth Justice Board (YJB) nationally (now abolished) and Youth Offending Teams (YOT) locally. It was reported that ten per cent was spent on prevention programmes to stop young people becoming offenders and three per cent on offences, while £300 million was spent on custody. It is estimated that in 2011 youth crime cost the UK economy up to £11 billion a year (CPA, 2011).   For example, a 15 year old in a secure children's home costs £215,000 a year; a secure training centre costs £160,000 a year; and a young offenders' institution costs £60,000 a year (CPA, 2011).

Moreover, there are on-going problems with the distribution of resources to meet the needs of the learners. In particular, there are issues with identifying and meeting the needs of those individuals who have learning difficulties and/or disabilities (Department for Business Innovation & Skills and Ministry of Justice, 2011).   Further investigation found that in 2008, the National Audit Office (NAO) declared that resources designated to learning in individual prisons could not be shown to correlate with the actual levels of needs due to lack of evidence available of assessments concerning learning and skills (Department for Business Innovation & Skills and Ministry of Justice, 2011). Offender learning was reviewed in 2010, and the context of the present government's plans was set for reform in the criminal justice system, further education, and skills system. There are still issues that need addressing concerning the reform in the criminal justice, further education and skills system, which relate to 'lack of local influence on provision, both in custody and in the community. In retrospect, this 'affects employers' needs which are continuing concerns around quality and, in the community, access and flexibility of delivery.' (Department for Business Innovation & Skills and Ministry of Justice, 2011: 11).

As another alternative to combat costs, the previous government encouraged local authorities to consider restorative justice programmes, which were introduced in 2001. Restorative justice programmes are aimed at bringing victims of crime together with those who are responsible for causing harm and committing a crime. It is meant to enable everyone affected by an incident to become a part in repairing the hurt in order to move forward in a positive way and prevent re-offending (CPA, 2011).   An example of this type of restorative justice programme is represented in the 'Art by Offenders, Secure, Patients and Detainees' exhibition in 2010, when victims of crime volunteered to be curators for the exhibition. However, exclusion of the 'creators'

represented in the exhibition (discussed in chapter six) means this has gone against the principle of the restorative justice programme.

Another aspect of the restorative justice programme enables local authorities to enter into an informal agreement where an arrest is made but there is no charge and this allows the restorative programme to take place before a final decision is made on the crime committed. The result of this type of 'early intervention' now prevents the non-appearance of those arrested in reports, which is a concern as it affects the official statistical reports (CPA, 2011).   This gives rise to concern as officials are faced with information from programmes that are not being measured accurately, which causes lack of accurate knowledge of the real reduction rates on crime for first time offenders (CPA, 2011).

However to end on a positive point, certain aspects of the programme show that provision towards value for money does exist. An example of this can be found in a summary report from the Ministry of Justice (2010). It stated:

> Professor Shapland found clear evidence that Restorative Justice Conferencing provides value for money. The Home Office standard measure for the cost of crimes was used (this combines the cost to victims plus the costs to the Criminal Justice System of particular crimes). The overall cost of re-offending is therefore a combination of frequency of re-offending and severity (more serious crimes cost more to both victims and the Criminal Justice System (Ministry of Justice, 2010: 3).

It is also important to make clear, as stated in the report, the measurement of the financial impact of crime on victims and employers, due to issues concerning mental health, material loss and the return to work, which was not factored into the research (Ministry of Justice, 2010).

4.4 Historical Changes of Rehabilitation

Rehabilitation has been a function in the British prisons since the establishment of the Penitentiary Act 1779. It also has a longstanding controversial history, relating to debates over offenders deserving the opportunities available to learn new skills (Ward and Marshall, 2007). From the early 1900s until the 1970s, the model of sentencing, which is referred to as medical or therapeutic (McNeil, 2012) took for granted that an offender's behaviour could be shaped through treatment and incarceration (Warren, 2007). Later on, this medical or therapeutic

model changed and emphasis was placed on social learning where 'behaviours were understood as learned responses that could be unlearned' (McNeil, 2012: 5). This change has made an impact on policy, institutions and provisions towards a more hopeful progression regarding rehabilitation. For example, The Prison Rules in Britain (1999) stated that in respect of what rehabilitation entails 'the purpose of the training and treatment of convicted prisoners shall be to encourage and assist them to lead a good and useful life' (Loucks, 2000: 22). Since then, 'reform and rehabilitation of prisoners' was included in the Criminal Justice Act (2003) upon a person's sentencing. In addition, it became a policy priority for the previous government towards 'preventing children and young people from becoming involved in crime or antisocial behaviour' (McCarthy et al., 2004). A new Crime Reduction Programme for England and Wales was introduced in 1998 along with the establishment of a Youth Justice Board for England and Wales (now abolished) and Youth Offending Teams (McCarthy et al., 2004). This also included the Green Paper, *Every Child Matters* (2003) and *Every Child Matters: Next Steps* (2004) paying particular attention to 'early intervention and commitment to improved information sharing between agencies and the development of a common assessment framework' (McCarthy et al., 2004).

4.5 Theoretical Approaches to Rehabilitation and Secondary Prevention

Two prominent theoretical approaches to rehabilitation are The Risk Need Responsivity Model (RNR) and The Good Lives Model (GLM). The RNR, based on risk management, was developed in the 1980s in Canada and used worldwide for offender treatments in the 1990s (Public Safety Canada, 2007). It is based on three principles that are: Risk – the offender is matched to the level of service required according to the risk they pose to society; Need – the therapy should be focused on criminogenic needs; and Responsiveness and treatment – these are tailored to meet the needs of the offender's ability to understand the programme that enables progression in behavioural change (Public Safety Canada, 2007). The Good Lives Model (GLM) endorsed by Ward and Marshall (2007) was developed in 2003 and is modelled on Maslow's pyramid 'hierarchy of needs' based on human needs (Roychowdhury, 2011). It emphasises nine human needs that are found in Maslow's model which are: 'healthy living, knowledge, excellence in work and play, excellence

in agency (self-management), inner peace, relatedness, spirituality, happiness and creativity' (Roychowdhury, 2011: 71).

Theorists and researchers have challenged certain aspects of the RNR (Ward and Marshall, 2007). In brief, this has meant that 'critics propose that the RNR is conceptually impoverished and is unable to provide therapists with sufficient tools to engage and work with offenders in therapy' (Ward and Marshall, 2007: 283). Conversely, the GLM's starting point is its ethical standpoint of human rights and that offenders are entitled to the same considerations. The view is that individuals are managers who form 'narrative identities' and getting involved in personal projects 'based on these identities indicates that they have some degree of plasticity, and ability to shape their lives and circumstances' (Ward and Marshall, 2007: 288). It was also pointed out that the process of rehabilitating offenders necessitates exposure to 'primary values, adaptive beliefs, constructive self and other regarding attitudes, and social recognition' (Ward and Marshall, 2007: 280).

In contrast to the RNR, the GLM has two main therapeutic goals, which are based on the promotion of human rights and to reduce risk. This happens through supporting individuals towards understanding the relationship between life goals and offending that includes how to live a life without harming others (Ward and Marshall, 2007). The actual contrast between the two models relates to the GLM's focus on individual's goals, and how this 'is likely to automatically eliminate (or reduce) commonly targeted dynamic risk factors (i.e. criminogenic needs)' (Ward and Marshall, 2007: 284), whereas the RNR's focus on the reduction of risk factors, as Ward and Marshall maintain, 'is unlikely to promote the full range of specific goods and goals necessary for longer term desistance from offending' (Ward and Marshall, 2007: 284). Moreover:

> Rehabilitation should be concerned with equipping individuals with the capabilities and values to live pro-social and personally meaningful lives. This depends on the acquisition of accurate knowledge of the social and physical world, development of a robust understanding of their own personal good in specific environments, and being able to utilise the resources they require to overcome routine obstacles in the pursuit of that good (Ward and Marshall, 2007: 288).

It is important to acknowledge Sartre's (2003) concept of an individual's responsibility towards his or her own decisions and actions, which affect others. This significantly relates to the GLM's points just discussed above. The 'utilised resources' that strengthen institutions and give structure to individuals' pursuits are described as cultural, which include 'myths, scientific theories, technologies, artwork, folk beliefs and values' (Ward and Marshall, 2007: 289). Based on knowledge, surrounding opportunities, institutional resources and values within their environment, individuals have the right to have access to all of these in order to evolve.

Furthermore, through recent years, the study of desistance has come to the forefront with numerous theories that compare the accountability for the 'ability of long-term offending to abstain from criminal behaviour' (Maruna et al., 2004: 271). Desist refers to an offender's continued period of refraining from further offending 'if they manage to acquire a sense of agency and control over their lives and a more positive outlook on their future prospects' (Justice Analytical Services, 2011: 24).

It has been suggested when concerned with offender rehabilitation; offenders should be seen as 'active participants and not passive victims of the labelling process' (Maruna, et al., 2004: 278). What this means is that the importance of addressing self-conceptions, which are 'built on the experience of *self as a causal agent'*, including the 'reactions of others', the self becomes an *active self'* (Maruna, et al., 2004: 278-279). Hence, the offender is an *active participant* (Maruna, et al., 2004). Therefore, both social reactions and the agent's (self) experiences are not adequate when separate from another. Ex-offenders need to feel justified by their own responsible efforts in order to '*redress past crimes* and *make good'* that will aid them in being morally and socially reintegrated (Maruna, et al., 2004: 279).

Furthermore, individuals have a natural inclination towards 'striving' in order to obtain objects and to sustain a situation that will lead to a sense of fulfilment. Individuals continue to 'strive' even in the face of apparent obstacles. Depending on these obstacles a negative behaviour can result, appearing to be dysfunctional or antisocial. 'Desistance from crime may be shaped by social structures through a process of *knifing off'* (Maruna and Roy, 2007: 104). This entails individuals going through a process of separating themselves completely from damaging relationships, environments or even their past. Furthermore, it is suggested that the act of *knifing off:*

involves the limitation of opportunities, these could be positive opportunities for self-development (employability, marriageability) or negative options for getting into trouble. In either regard, *knifing off* puts limits on a person's sense of agency and freedom to choose as he or she pleases (Maruna and Roy, 2007: 109).

This 'act of knifing off' can be further explored through Matza's (1990) belief in how 'some wo/men are freer than others' (Matza, 1990: 27 and 28). To explain further, these individuals (who are freer than others) 'have a sense of command over one's destiny, a capacity to formulate programs of projects, a feeling of being an agent in one's own behalf' (Matza, 1990:28 and 29).

Therefore, freedom is within one's own self-control. However, all individuals including young offenders are placed somewhat between freedom and constraint (by control), which implies that there is no difference between the young offenders and individuals who abide by the law (Matza, 1990). However, the difference as Matza describes it is that the young offender (delinquent) is in a state of drift, whereby they are 'neither compelled nor committed to deeds nor freely choosing them' (Matza, 1990: 27 and 28). Nor do they conform to certain patterns of behaviours, which represent traditions within their culture (Matza, 1990). Matza's argument means that the young offender (delinquent) drifts 'between freedom and control' which also includes the traditions held within their culture (Matza, 1990: 27 and 28). Moreover, freedom is not about the loosening of controls but the loosening of controls only 'places young offenders in the category of drifters' (Matza, 1990: 28 and 29).

This shift in attention back to the individual, who re-offends, is significant for as McNeill argues (2009), it suggests a move from social to individual concepts of efficacy to address a more individual-focused 'experience with adversity' (McNeill, 2009: 27). Evidence gathered from research and practice experience reveals that persistent offenders often have low self-efficacy (McNeill, 2009). This can relate to the need of a process of negotiating a reformed identity of *prosocial labelling*. 'Without some concrete recognition of the ex-offenders' reform (i.e. some certification) many ex-offenders might not be able to maintain the difficult process of *recovery and desistance'* (Maruna et al., 2004: 279). An example given was that 'offenders do not feel that they determine the direction of their own lives. Rather, life

happens to them' (McNeill, 2009: 27). Therefore, holistic interventions that undertake multiple criminogenic needs are effective in reducing re-offending. Criminogenic needs refer to conditions and social structures that enhance the probability for crime to occur (McNeill, 2009). The criminogenic needs, which are most predictive are: 'low self-control, impulsive behaviour, anti-social personality linked to attitudes of callousness and lack of empathy, anti-social values, that are disassociated from the law-abiding community, criminal peers, substance abuse and dysfunctional family' (Warren, 2007: 31).

The theoretical approaches regarding secondary prevention (young people identified as at risk of offending) refer to interventions such as cognitive-behavioural programmes. These programmes aim to enhance an offender's understandable level of self-efficacy and problem-solving skills, which are likely to be 'successful in reducing re-offending' (Justice Analytical Services, 2011). McNeill's argument (2009) indicates that it is imperative that support is given to offenders in order for them to develop meaning of personal agency and high levels of self-efficacy (Justice Analytical Services, 2011). It is important to associate Albert Bandura's work on self-efficacy with this discussion as he has already defined how an individual can develop a meaning of 'personal agency and self-efficacy'. Bandura (1986) wrote that:

> individuals possess a self-system that enables them to exercise a measure of control over their thoughts, feelings, and actions. This self-system houses one's cognitive and affective structures and includes the abilities to symbolise, learn from others, plan alternative strategies, regulate one's own behaviour and engage in self-reflection (cited in Pajares, 1996: 543).

Discussion in this section focused on the theoretical approaches to rehabilitation and secondary preventions. The next section describes the strategies that have been used in the development of rehabilitation and prevention programmes, which leads into the discussion of art and the various ways in which art has been used with offenders and young people at risk for offending, including a range of community-led projects by local people or communities and art in education.

4.6 Strategies in the Development of Rehabilitation and Prevention Programmes

Examples of strategies used in the development of rehabilitation/prevention programmes include involvement with families; safer communities; educational learning skills relating to literacy and numeracy; intervention work in schools; trade related skills; and life skills (social) that include problem solving and anger management. However, there is a long-standing history of the use of art programmes within prisons and their effective role in regard to rehabilitation as exemplified with the Special Unit at Barlinnie Prison.   Moreover, addressing social exclusion was a policy priority for the standing Labour government and supporting the role the arts have in relation to reducing social exclusion was a different course of action for the Labour government to pursue.

Social exclusion is a multifaceted concept, which includes linked problems that may or may not affect people or their surrounding environments. It is a concept that stems from poverty because it encompasses the problems and experiences of life that are linked to material, social, and cultural deprivation. This is exemplified in a report *Poverty and Social Exclusion in Britain* (2000) which presents initial findings from the results of the Poverty and Social Exclusion Survey (PSE) conducted in 1999. This identified four dimensions of exclusion: impoverishment or exclusion from adequate income and resources; labour market exclusion; service exclusion and exclusion from social relations (Anderson, 2000). To further improve their knowledge of the concept and ramifications of social exclusion, the standing Labour government approached social exclusion based on evidence that concerns the drivers of social exclusion (Bradshaw *et al.*, 2004). This thinking was divided into two categories: (a) processes that affect vulnerable groups and (b) a list of domains that included; income and poverty; employment; education and skills; health; housing; transport; crime and fear of crime; social support/capital; and the impact of communities (Bradshaw *et al.*, 2004). The Labour government's focus remained on the list of domains; however, it endeavoured to evaluate drivers that may have distinct effects on different vulnerable groups (Bradshaw *et al.*, 2004).

There are difficulties in establishing the arts as a guide for policy due to lack of systematic evidence-based documentation (Reeves, 2002) and pressure to measure the outcomes of an art project for its potential contribution to effecting change in

social inclusion as well as relating to community renewal (Jermyn, 2001). This is a consequence of art projects that are placed in centres and institutions working with vulnerable people and/or placed within socially excluded neighbourhoods that may not undertake issues that are directly associated with the problems, which encompass social exclusion and the individual in these areas (Jermyn, 2001).

In contrast, prison institutions rely on the benefits of the art programmes, which are classified under institutional management, therapy (therapeutic), education, and societal (outside of the prison) (Johnson, 2008). The following selected examples support the explanation of the classification of benefits. Furthermore, these benefits also come under the disciplines relating to social science, education, and art in terms of therapy and the profession of corrections.

An art programme benefits the institutional management of prisons as it plays a part in the security and wellbeing of the prisoner. It helps build cooperative relationships between staff and prisoners. In addition, creative programmes may stimulate behavioural changes leading, in some cases, towards a reduction in disruptive behaviour. With regard to therapy or therapeutic benefits, art programmes focus on the healing processes that enable simmering feelings to surface whilst simultaneously supporting the prisoners in dealing with prison life (Johnson, 2008). The benefits of such education coincide with the rehabilitation of the prisoner and introduce new ways of thinking, in addition they develop literacy and numeracy skills. Art programmes furthermore benefit society through support in the preparation of the individual for eventual release back into the community providing aids in reducing recidivism (Johnson, 2008). Together these benefits have broader consequences for an individual's self-esteem that relates to self-efficacy and personal development including empowerment.

In order to understand where the difficulties lie towards establishing the arts as a guide for policy it is important to bring attention towards Jermyn's (2001) prepared review of research that was commissioned by The Arts Council concerning social inclusion and the arts entitled: *The Arts and Social Exclusion*. It analysed different examples of social inclusion work that took place in the arts and included a range of community-led projects led by local people or communities, arts or community-based organisations with a secured position of experience, and art organisations new to working in this area. Art in education was also highlighted in the review as it served as a social inclusion outcome as defined by the government.

The review produced information concerning evidence from a large-scale UK study. The National Foundation of Educational Research (NFER) conducted this study for a period of three years. The NFER study is information used to address social exclusion for an inclusive society as defined by the government (Jermyn, 2001). It examined art education in secondary schools in England and Wales. This research involved over two thousand year eleven pupils and included a variety of employers, employees, art teachers and senior school managers. The research process consisted of surveys, interviews, and observations of art lessons at five case-study schools (Jermyn, 2001). The findings suggested there was no evidence that arts participation (involving art courses taken in school or outside of school) impacted positively upon scholastic attainment, which was assessed in terms of attainment in their General Certificate of Secondary Education (GCSE) results in other academic subjects (not including art) (Jermyn, 2001).

However, this particular study lacked important data that concerned students' degree of involvement in the arts outside GCSE courses and the social class from which the individual is classified (Harland et al., 2000). This result reveals a weakness in the analysis that affects the outcome of this study but importantly it revealed how this study measures the arts capacity against itself and other courses including the measuring of individuals' capacity amongst each other due to class distinction. This form of evaluation results in mirroring exclusion.

Yet a US study conducted in 1996 had contrasting findings. It was based on research concerning interest in ways in which training in the arts interrelates with learning and broader academic achievement (Gardiner, 1999). Gardiner's was a specialised study, yet in a field prominent in the US: however very little research of this kind has been conducted in the UK (Harland et al., 2000). The US study focused on primary-aged school children (Harland et al., 2000) and produced a positive association between participation in music, the visual arts and academic achievements (Jermyn, 2001). The findings indicated that three-quarters of the five to seven year olds who took part in the music and visual arts achieved grade level in mathematics in contrast to fifty-five per cent of those in control groups (Jermyn, 2001). Even though in the study the results involved both music and the visual arts, music was the predominant art form researched and focused on the Kodaly Music training method (Harland et al., 2000), taken up by Gardiner (1999) who proposed a theory of Mental Stretching based on the Kodaly Music training method (Harland et al., 2000). The

Mental Stretching theory entails 'that the thinking involved in ordering and other aspects of 'line' mentation and processing developed in one application (e, g music) can help fertilised development in another (e.g. math)' (Gardiner, 1999, p5).

The similarities between the studies lie in the need to support the possible association of academic learning outcomes with arts education in order to constitute the need for the arts in the curriculum. This is because the National Foundation of Educational Research (NFER) study based its inquiry on the US study but the difference with the NFER study is within the area of inquiry surrounding its inclusion of a wider-ranging analysis examining all the outcomes of art education encompassing Arts, Drama, Dance, Music and Literature (Harland et el, 2000). Although applied differently within the studies, another shared similarity was class distinction. The US studies were conducted with inner-city children. These children were not aware of the study and their parents did not have a role in selecting the nature of the art training (Gardiner, 1999). The reason given extends to the difficulty of controlling the level of exposure to the arts due to the more educated and affluent parents putting value on arts training and this interferes with the interpretation of the literature and corresponding academic achievement (Gardiner, 1999).

These two studies exemplify the application of different tactics in order to address a different set of enquires, but the results are the same in both studies, as to the way in which the use of the methodologies are directed at qualifying through measuring, classifying, judging and differentiating. These actions not only affect individuals by mirroring their placement within society but also affect the mirroring of the subject matter's (art) inability to retain respected status placement within institutions, which indicates a power over knowledge, which relates to the 'model of the disciplinary mechanism' (Foucault, 1977). The evaluation report of the OCA project (Chapter Six) also indicates how power over knowledge, which affects individuals and subject matter within an excluded environment, takes place in prison institutions. The priority given to vocational life and social skills in training highlights this issue, which interrupts and in some cases discontinues projects involving art education.

Other findings taken from an evaluation of a creative arts module in higher education were also in response to the standing Labour government's agenda on widening participation in higher education (Simons and Hicks, 2006). This module was an elective for a BA degree in social work. It focused on the teaching of using art

forms such as drama, dance, music and the visual arts in a health and social care context. It addressed the benefits of using the creative arts for those students who have been traditionally excluded from access to higher education. The priority was to use the creative arts to establish new styles of learning that foster creativity (Simons and Hicks, 2006), therefore, giving the opportunity to observe how the creative arts engage and empower individuals for a more inclusive education. In the conclusion of the article it stated that the use of the creative arts to facilitate learning, should be linked into mainstream education for all students (Simons and Hicks, 2006).

All of these examples discussed thus far indicate that there are contradictions between research findings. This occurs because education in school settings and art interventions (with organisations) use the arts for various purposes that address separate issues concerning social exclusion, inclusion, rehabilitation, and education in order to achieve strategic aims and objectives within the institutions. However, there is also another issue to consider in that these evaluations were based on 'art projects', which had an outcome other than the production of art and not concerned with art 'itself'. Therefore, it is difficult to establish the cause and effect that art practice actually achieves.

It is not difficult to establish the benefits that accumulate working with the arts: ideas elaborated in the NFER study. The benefits consisted of heightened enjoyment, excitement, fulfilment, and therapeutic release of tensions; an increase in skill and knowledge associated with particular art forms; enhanced knowledge of social and cultural issues; advances in personal and social development; a development of creativity and thinking skills and finally enrichment of communication and expressive skills (Jermyn, 2001). These benefits appeal to the organisations dealing with marginalised people including departments within the National Health Service (NHS) working with mental health, particularly those focused on recovery. The Health Department Agency in 2000 concluded that arts interventions have an influence on health and wellbeing. Their perspective of benefits included two main areas in relation to education. The first related to people becoming more employable because of having learnt specific arts-related skills while the second included transferable skills, discipline, and co-ordination (Jermyn, 2001).

4.7 Strategies used with the Theoretical Approaches

The strategies mentioned in the illustrated studies in section 4.6 relating to art programmes are practical and coincides with the theoretical approaches. This enables the theoretical approaches to be put into practice. For example, art practices allow the offender to become an active participant and the work created by the offender encompasses the 'self' revealing the offender's experiences, attitudes and beliefs towards social situations. This in turn allows the offender to 'feel justified by their own responsible efforts', including 'striving' towards obtaining a finished outcome set forth from their own ideas to which leads to a sense of fulfilment (Maruna, et al., 2004).

Moreover, structure is not only embedded in society it is also found with the theoretical approaches discussed thus far, which links back to Foucault's (1984) idea 'the self belongs to an ethics of control'. However, when the 'ethics of control' are used toward a solution containing positive holistic approaches, this allows the individual to become aware of their responsibility of having the ability and freedom to change (Sartre). Individuals are then able to develop a stronger self-belief/efficacy (Bandura).

Therefore, art as a rehabilitative tool sits best found within the GLM that promotes individuals in achieving meaning of personal agency and utilizes resources within penal including educational institutions that give positive holistic structure to individuals. To illustrate the meaning behind this concept the next section discusses an example of the use of art at the Barlinnie Special Unit.

4.8 Arts at The Special Unit at Barlinnie Prison

In the initial planning for the Special Unit at Barlinnie Prison, the role of the arts was not considered because the backgrounds of both staff and inmates were defined (by the Unit authorities) as being uninterested in, even averse to the arts, as they came from a Scottish working class culture (Carell and Laing, 1982). The arts were to be a leisure alternative for those prisoners who showed an interest. However, it was recognised in hindsight that it would be hard to conceive the unit's purpose without the arts. At first, there was a general attitude taken by the selected panel that if the arts were introduced as an educational opportunity, the inmates would have been unlikely to take part. There was an understanding that inmates would associate a

teaching situation with negativity because of their unfavourable past experiences in school (Carrell and Laing, 1982).

The history of Scotland's working-class cultural values encompassed a denial of emotion and sensitivity, it has been stated that: 'for generations the males, insecure in their ability to provide and survive the bleakness of their existence, have placed great emphasis on their masculine role' (Carrell and Laing, 1982: 56-57). Industrial growth changed individuals' environments, which was then met with poverty complicated by heavy drinking, violence, and strong religious views. This was a working culture, where many lacked the means to embrace aesthetic value, these being seen seen instead as the province of classes with access to education. Pursuits that included painting, music lessons, and theatre, were classified as belonging to the 'well to do', 'the toffs' and 'the snobs' (Carrell and Laing, 1982: 56). This is reflected in both Jimmy Boyle's and Hugh Collins' personal statements describing their experience of art during their stay in the Special Unit.

Jimmy Boyle's natural energy connected with his first-time experience of working creatively with clay. His energy and choice to continue building on his experiences of working creatively enabled him to produce many objects and along with his achievement, attention from the media, recognition from the 'art world', and his displacement in society, he became well-known. Moreover, importantly, as a result of the knowledge he gained from the act of working with materials through experimentation and practice, which is evident throughout his work, Boyle discovered his 'inner-self' and at the same time, developed his 'self-efficacy' and intellect through intention, ideas, and vision, which resulted from art practice. This evokes Foucault's argument in which, 'intent, idea and vision are the results of practice and art, not the causes of it' (Taylor, 2011: 137). Boyle (1976, cited in Carrell and Laing, 1982:70) stated his personal account on his experience working creatively in a catalogue from his exhibition at the Third Eye Centre, 1976:

> Prior to August 1973, I hadn't any inclination to be creative in an art sense and really I can, from time to time, shake my head in amazement when looking at my work. Why do I do this sculpture? There is no specific/precise answer to this, but obviously, I've given the question much thought, I often wonder if it's due to the fact that my whole past from the womb onwards, was so totally lacking in creativity that there must come a period in my life when it would

surface as it has now. The ironic point is that I had to experience creativity to realise how much I had lacked it throughout life (cited in Carrell and Laing, 1982:70).

When given the opportunity to work creatively, it is important to remember that individuals, who do not receive a high media profile on their achievements, may at some point share Jimmy Boyle's sense of self-discovery. An example of this idea is to be found in Hugh Collins' personal statement of his experience after completing his painting *Social Outcast*; he did not receive the same notoriety as Jimmy Boyle, but did during his prison term decide to begin an Open University course with the subjects focused on art (Carrell and Laing, 1982). Collins stated:

> When I had completed the *Social Outcast* I believe I had reached an understanding within myself in relation to my situation. I had, after many years of denial and non-acceptance of the truth, discovered there was something inside my make-up that wasn't violent but softer and more gentle. I was afraid to expose this area through fear of ridicule and of it being just a waste of time. However, being in one place where I could let go of my violent image, I could strengthen this part I felt was really me (cited in Carrell and Laing, 1982: 88).

 It is important to remember that individuals who choose not to further their career in the fine arts such as Bob Brodie, Tom Galloway, and Larry Winters, may also share similar ideas of self-discovery but their different perspectives would be based on their own set of experiences and perceptions. The desired achievement would come through their experience of working with materials in a creative way to deepen, transform, expand or intensify their vision (Taylor, 2011). This process as Sartre argues (Sartre, 2003) sets an individual free to make choices and take responsibility in order to find their own meaning and to place him or herself in this world. Collins' experience reflects this idea as attested by his statement following release from the Barlinnie Special Unit:

> The Special Unit has provided me with an opportunity to demonstrate that even the failures of society are capable of accepting freedom with responsibility and have something to offer, if, instead of surrendering themselves to the negative roles demanded by the jungle codes, they are given

the space and time to develop as individuals. Otherwise only pain and destruction prevail as a consequence of social ignorance and avoidance (cited in Carrell and Laing, 1982: 88).

To attempt to place the fine arts amongst men who place great emphasis on having a masculine role was risky and created an uneasy situation. The fine arts are about emotions, reason, structures, learning, and possibly learning about emotions.

Learning about something we did not know or at least did not know we knew. It causes us to be shocked by the familiar (Dallow, 2005: 136).

There is a significant contrast between the operation and philosophy of the Special Unit at Barlinnie Prison and other prisons. First, this contrast began with the prisoners, as they arrived at the Unit from long solitary confinement in their previous prison as a result of histories of explosive violent behaviour compounded by years of experiencing feelings of suspicion, hatred, and distrust (Carrell and Laing, 1982). The Special Unit became designated as a necessary experimental space because prisons in industrial areas were dealing with a higher population of violent prisoners. Moreover, the stress of discipline and severity of containment of these long-term violent prisoners were posing substantial problems for staff and other prisoners (Carrell and Laing, 1982). Second, a relaxed approach in the way time was used was vital which meant there were no planned curricula for lessons, equipment, and art materials unlike the regimented routines in the conventional prison system because running a structured art programme would have 'impeded the natural emergence and growth of the arts activity' (Carell and Laing, 1982: 56). The strength of the Unit came from the idea of flexibility, as this enabled the Unit to evolve without restrictions of timetables and conventional routines found in the usual prison rulings. Finally, a type of space was created that facilitated opportunities for reliving, which meant the Unit was to be run along the lines of a therapeutic community, and inmates enjoyed privileges that included cooking their own food, choice to work or not, opportunity to decorate their own cell, and access to frequent visitors (Cooke, 1989). The environment was unique as the inmates were encouraged to communicate their thoughts because it was considered a shared community rather than an isolated experience. Interaction was important between both members of prison staff and inmates. The unit operated successfully only if each member of the unit's community took responsibility for their own behaviour whilst at the same time demonstrating

consideration towards others (Carell and Laing, 1982).   This is a more positive approach towards prisoners in comparison to the beliefs that affect the way traditional prisons run in which prisoners are viewed as 'less eligible for all social benefits' (Carrell and Laing, 1982: 8), by which their quality and standard of life in prison should be harder and more uncomfortable. This positive approach towards prisoners inadvertently projected a belief in the value of creativity within the inmates at the same time as nurtured their ability to conceive concepts in order to produce their own outcomes.

By addressing Foucault's (1977) theory on the modern approach to discipline within institutions and along with the transformation that took place within the fine arts, there exists a sense of confusion because of the conflict and control within institutions and at the same time undertaking the acceptance of the fine arts within the same structure. Johnson (2008) explained that having 'art as part of a more creative and expressive curriculum encourages spontaneous and participatory learning' (Johnson, 2008: 105). In other words, it allows a creative and expressive atmosphere to emerge, and 'gives incarcerated students the ability and freedom to self-direct their personal transformations' (Johnson, 2008: 105). It not only gives freedom to self-direct for personal transformations, but the idea of responsibility is recognised. Most importantly, the incarcerated students have the ability to engage with their own ideas, which empowers them to act upon and produce work; this gives individuals independence.

Clements (2004, cited in Johnson 2008: 105) stated how such self-direction affords individuals an opportunity to 'turn their lives around, and desist from offending'. He acknowledged a call for independence and liberty and further addressed how education is empowering. He stated: 'it must not only empower them through the acquisition of human and social capital it must at the same time emancipate them from the confines of social psychological institutionalisation' (cited in Johnson 2008:105). This idea has been demonstrated in the work that was carried out at the Special Unit at Barlinnie, and as a result, most of the prisoners who took part in the arts used a range of media that included painting, sculpture, ceramics, model making, poetry, music, and creative writing.

Art as a rehabilitative tool was found to sit best within the Good Lives Model of offender rehabilitation. The Good Lives Model aims to facilitate individuals' achievement of life-meaning and sense of personal agency. In order to

accomplish this, the model utilises resources within the penal and educational institutions that give positive holistic structure to individuals. Therefore, the arts in the Special Unit at Barlinnie is another good example of how the arts were established successfully through the idea of flexibility, as it enabled the Unit to evolve without restrictions, which also includes how the type of space was created that facilitated opportunities from a formed therapeutic community.

In the next section 4.9, discussion begins by explaining The Open College of the Arts/LankellyChase Foundation Project (see Appendix 2: 228) to bring awareness of another example of positive effects and implications of running art programmes within the penal system.

4.9 The Open College of the Arts/LankellyChase Foundation Project 2010: Another Example of Arts used in a Penal Institution

During the year 2010, The Open College of the Arts (OCA) was seeking to improve the suitability of, and access to, their courses at first year undergraduate level for the prison population with support from the Lankelly Chase Foundation (see Appendix 1: 210). Thus they commissioned a process evaluation of their arts programme that was running at Maidstone prison. The evaluation was conducted as part of this overall action research project. The process evaluation report (see Appendix 2: 228) brought awareness of the issues inherent in running art programmes within the penal system. The project was directed specifically at offenders but also the stakeholders involved in the project.   The evaluation also exemplified how two institutions worked together using the visual arts to prepare marginalised individuals for a positive future, which supports the main part of the research question of how visual art can be used to prepare marginalised youth for a positive future.

The Open College of the Arts (OCA) created a curriculum, which recognised the reading and learning difficulties of many prisoners. Therefore, the new illustration course adapted drawing skills intended to be of benefit to a variety of prisoners in different institutions and it was hoped that it would have a broad appeal through teaching material that related to popular culture, such as graphic novels and manga (see Appendix 1: 214). This is an example of adapting a contemporary practice of art in the context of education, which provides another approach that promotes positive holistic structure towards supporting individuals in education.

The evaluation used mixed quantitative and qualitative methodologies. The first part of the evaluation consisted of a questionnaire, which was emailed to two groups (labelled A&B) of distant learning tutors. Group A was formed of tutors who gave a positive response on volunteering to be involved in the OCA's work with prison education. Group B represented tutors with no interest in prisoner education. This survey took place following the distribution of a briefing pack to increase awareness of issues within penal institutions and to enable the tutors to function effectively in a prison context. The second and final part (before writing the report) of the evaluation consisted of a questionnaire that focused on OCA tutors and the Maidstone art tutor who worked with the prisoner students as part of the project. The emphasis of the questionnaire was placed on the OCA Model in prison content, logistics, practicalities, security issues, learning aspects, and the illustration course. The same emphasis was included in the seven individual interviews that also took place in the second part of the evaluation and were completed in one day at Maidstone Prison. The interviews were with two Educational Department tutors (Art and English) and five prisoner students. Three prisoner students were separately involved in the illustration, painting, and drawing courses. Two prisoner students were involved with the creative writing course.

The evaluation revealed hidden attitudes and beliefs from the response of the OCA tutors, Maidstone tutors and the prisoner students (see Appendix 2: 228). In particular, the OCA tutors shared concerns regarding the ability of the prisoner students. Comparisons were made between mainstream OCA students and prisoner students. For example, a tutor commented that there is a need to 'pitch at a lower level' for critical studies and spoon-feed prisoners to some extent. Another tutor believed other OCA students (mainstream) are generally on a higher level and have more understanding of what is required than do the prisoners.

However, these comments were made after the first part of the evaluation and by the OCA tutors; there remains a lack of understanding and knowledge in respect of the implications prisoner students face. Yet, the OCA tutors are a part of the situation. For example, the prison education tutors expressed concerns over practical aspects regarding security and availability of materials, which have an impact on the prisoner students and their outcomes (see Appendix 2: 228). In this instance, the security concerns OCA tutors giving out personal details and the continuation of working with students who are released from prison during their degree. The issues surrounding the

availability of materials occur when: (1) use of laptops is limited or denied. (2) There is a system delay with getting materials. (3) Timeframe for ordering is lengthy. (4) People may not be able to afford materials or postage stamps if it were not for the support of the prison tutor. (5) Without family support, it would be hard to acquire materials. (6) There is allowance for paint but not paper. In addition, the resources in the library are limited and it is hard to find things (inspirational or types of images) in books etc. that provide inspirational images. Moreover, the students are not allowed to go outside to draw or paint.

These highlighted examples provide an opportunity to link the application of theoretical concepts (Sartre, Foucault, Bandura). For instance, the OCA tutors' comments exemplify Foucault's concept of a historical force (Taylor, 2011). To recapitulate, a 'historical force' represents a set of practices that influences people's thoughts, actions and who they are (Taylor, 2011). Foucault illustrates that this position of power, in this case of believing that the prisoner students are at a 'lower level of learning' compared to 'mainstream' students, can cause people to become a certain kind of person (Taylor, 2011). It is also important at this point to refer to theories regarding the subject of desistance. McNeill (2009) suggested that from evidence gathered from research and practice experience, persistent offenders have low self-efficacy. In particular, it is important to see the prisoner students as active participants as they need to feel justified by their own responsible efforts (Maruna, et al., 2004) instead of using 'the labelling process of passive victims' (Maruna, et al., 2004: 278). This will assist in supporting how they 'manage control over their lives' and enable them to achieve a 'positive outlook' on future goals (Justice Analytical Services, 2011: 24).

Moreover, it is important to highlight the views of the prisoner students, which is in direct contrast to those of the OCA tutors. One prisoner student stated that he enjoyed the challenge, which occupied his time and reduced boredom of life within the institution. Another prisoner student commented how the course enabled him to share views on art with his daughter, which had a positive effect on his family.

Highlighting the prisoners' comments acknowledges what is absent from the OCA tutors, which is the knowledge of resourcefulness of prisoner students and their ability to work hard to challenge themselves and share their learned knowledge with family members. In particular, the sharing of knowledge with family members is an

important positive appraisal of private life, which contributes towards an individual's attitude (Foucault, 1990).

It was also suggested by the prison education tutor, that OCA introduce an in-depth interview in order to access applicants' abilities and suitability. This suggestion was highlighted in that it would cause tension with OCA's open access policy (see Appendix 1: 221). The interview would determine the motivation of an applicant ready to make change. Additionally, the structure of the course would be explained in order for the applicant to understand what is expected and what support will be given. This particular suggestion can be linked to Foucault's argument towards the individual as subject (in this circumstance being accessed to enrol on the course) and object, which knowledge and action transforms, corrects, and purifies oneself (Foucault, 1990). Furthermore, Sartre's (2003) acknowledgement of the individual as having freedom and ability to evolve has a clear relationship with Bandura's (1982) concept of self-efficacy. This also relates to personal judgements of how well one performs behavioural actions that may contain stressful elements (Schunk, 1982).

It is important to understand the limitations within the above examples in regard to the practical activity of making art. It emphasises the context of the type of work produced under the label of Outsider Art. This emphasises the prisoner students being classified as marginalised and placed in a penal institution including their capacity for types of creative expression untouched by technical training. Furthermore, understanding the context of what an artist actively does is vital as it supports individuals' understanding about engagement in activities to experiment, play and experience in order to acquire art. Moreover, the development of the individual's intellect is supported by the knowledge gained from the act of working with materials through practice, experimentation, and solving problems. The next section 4.10 will explore further the subject of Outsider Art and its impact on rehabilitation and the sense of self.

4.10 Outsider Art and its Impact on Rehabilitation and the Sense of Self

It is important to discuss the art, which is produced by offenders and other marginalised groups because of the impact the art has on both rehabilitation and the sense of self. This section discusses Outsider Art and how both offenders and marginalised groups have been conceptualised with the term Outsider Art.

Jean Dubuffet (1901-85), a French painter, originally formulated the term 'Art Brut' in the 1940s. It is a term used to describe artists as being effectively different from their audiences. Such artists are often perceived as being dysfunctional or marginalised, a view typically held by the dominant culture, which set the boundaries of normality (Rhodes, 2008). To explain further, the materialisation of heterogeneous groups made 'labelling' possible and those who are perceived as dysfunctional or marginalised are labelled through pathology:

> in terms of psychological illness (not always), or criminality (often related to psychological illness) or because of their gender or sexuality; or because they appear to be in some way anachronistic, or are seen as un (der) developed, or often simply because of cultural identity and religious belief that is perceived as significantly different (Rhodes, 2000: 8).

It is relevant to point out here that this perspective is determined by historical and geographical location (Rhodes, 2000). The term 'Outsider Art' arose from Art Brut in 1972, coined by the British writer Roger Cardinal as an English–language counterpart (Rhodes, 2000). Initially, groups that were encompassed in the definitions of both Art Brut and Outsider Art were psychiatric patients, self-taught visionaries, and mediums. An initial interest in such links between art and madness began in the early nineteenth century European Romantic thought and art. However, in the first decades of twentieth-century avant-gardism, 'madness' as a metaphor for creative artistic insights and visions, which destabilised art traditions of the past, become indissociable from modernist ideologies of the new. Artists such as Pablo Picasso (1881 -1973) and Paul Klee (1879-1940) prior to the First World War began to search for 'new forms of art that offered an alternative to what was perceived as the dried-up academicism of the western tradition' (Rhodes, 2000:8). Hence, the 'discovery' of children's drawing, non-Western tribal arts, European folk art, and prehistoric art were seen as models of an idea of pure expressive creativity, apparently untouched by artistic training or knowledge (Rhodes, 2000).

Jean Dubuffet was drawn to art produced in psychiatric hospitals. His search for finding work in its 'true and raw' state exemplifies the central inspiration of 'Art Brut' and it included work from people living on the margins of society and individuals who were excluded from 'high' culture by class and lack of education. The provocation of Art Brut and Outsider Art is the capacity for types of creative

expression untouched by technical training, which Dubuffet and his immediate contemporaries (Jackson Pollock, and de Kooning) considered to be 'art' in its purest form (Maclagan, 2009).

In 1945, Dubuffet also started his own collection of artwork from various patients and artists. He subsequently donated his collection for permanent residence at the Musée de l'Art Brut in Lausanne. Similarly, early in the twentieth century, Hans Prinzhorn, a physician at the Heidelberg Psychiatric University Hospital, developed a collection of works from patients and artists. This collection is now known as the Prinzhorn Collection (Trevoz, 1976). Before the Third Reich seized The Prinzhorn Collection, it toured among European museums and this enabled society to become familiar with the portrayal of the madman and a vision of his/her promising artistic talent (Trevoz, 1976). The Prinzhorn Collection is now at permanent residence in Heidelberg, at the Psychiatric University Hospital (Trevoz, 1976). In the1980s, the Gugging Artists House was created in the grounds of a mental hospital in Austria (Trevoz, 1976). This has become a gallery for collectors from around the world. Other notable European collections committed to Outsider Art are the 'Aracine' Collection at the Musée d'art Moderne, Lille Metropole at Villeneuve d'Ascoq, Lille, France; and the Musgrave Kinely Outsider Art Collection' (Cardinal, 2009: 1459). The Musgrave Art Collection was originally housed in the Irish Museum of Modern Art, Dublin, for ten years, before being gifted to the Whitworth Art Gallery, Manchester in 2010. In 2012, another Outsider Art collection, The De Stadshof Collection, was given on loan in a permanent presentation Hidden Worlds at the Museum Dr. Guislain, Ghent, Belgium (Cardinal, 2009).

The example of these institutions through history has altered the way in which patients and their art works are conceptualised. There has been concern as to 'the risk of confining the work to a separate, subsidiary space and time, which was also the fate of the mad in mental hospitals' (Trevoz, 1976: 57). Labelling the work and keeping work in collections exclusively under the category of Outsider Art, and confining the work in spaces such as in the shared grounds of mental institutions, not only indicates exclusion from mainstream art collections, but also reinforces the exclusion fate of the individual within mental hospitals and which now includes prisons.

Consideration of the implications surrounding social exclusion and the role of fine art within educational institutions, the criminal justice system and community

organisations programmes and the direct links with academic theorists Foucault, Sartre, and Bandura, has been established in the previous chapters. Chapter five addresses the methodologies used within the action research project that explores how visual art can be used to prepare marginalised youth for a positive future using mixed human inquiry methodologies.

The overarching research aim was to explore if and how using contemporary art education and practices can reintegrate marginalised youth and raise their sense of self-efficacy. The objectives relate to: (1) Developing a more focused context in which to address contemporary positions and ideological values accorded to the excluded artist/individual as subject and object (2) Bringing more awareness towards all aspects of positive affects as well as the implications of running art programmes within the penal system directed specifically at offenders, but also the stakeholders involved in the project. (3) Increasing understanding of which elements in the programme are most successful for particular groups of individuals and inherent factors that raise the self-esteem and self-efficacy of the young participants. (4) Enhancing teaching methods and revising the use of methodologies for an arts-based educational programme, which inspires marginalised young people to continue in education or enter into further education. (5) Exploring space and the placement of individuals within the space and the effects on individuals of how the space is used.

Moreover, the action research project has three key objectives: (1) to use contemporary art methods to teach skills and provide an insight into the practical processes that distinguish direct links with academic theorists, which include Foucault, Sartre and Bandura. Furthermore, to convey a better understanding of how an individual progresses through the different stages of formulating ideas and then continuing through the developmental state to reach a tangible outcome. (2) To reveal the process of development in skills through the act of producing a visual outcome. (3) To reconnect the participants with knowledge of their own responsibility towards their thoughts and actions.

5. Methodology

5.1 Introduction

There are a number of facets to this study for which chapters one to four have provided the framework of discourses and issues relating to the role of art and social exclusion: (1) The action research project that largely focuses on the researcher's experience of E2E located at Thames Valley University (TVU), Reading. (2) The observation and reflection on three Outsider Art exhibitions, discussed in chapter three. (3) The evaluation of Maidstone Prison (see Appendix 2: 228), which is highlighted in chapter four, section 4.9.

The action research project reveals the importance of understanding the attitudes of the group involved in the research in order to deal with individual issues, to understand how the politics of the institution impacted upon them, and to inform the strategies used to teach new skills. The observation and reflection of the three outsider art exhibitions analysed the differences in portrayal of the marginalised in photography, which included the analysis of the status and confinement of both the work and individuals who created artwork within psychiatric and prison institutions. The evaluation of The Open College of the Arts/Lankelly Chase Foundation Project at Maidstone prison is regarded as a process evaluation aimed to bring more awareness towards all aspects of positive affects as well as the implications of running art programmes within the penal system directed specifically at offenders but also the stakeholders involved in the project.

These three intertwined strands address the research question by forming a practical structure that individuals can explore in order to understand how visual art can be used to prepare marginalised youth for a positive future using mixed human inquiry methodologies. How these strands intertwine to form a structure begins through the discussion of the movements and ideologies that include altering of different genres pertaining to the arts, particularly that of Art Brut and Outsider Art. This is exemplified by the analysis of the three exhibitions, which focuses on how marginalised groups are presented and represented in the art world and placed in society. It relates to the participants involved in the action research project as they exemplify artists' interest(s), as subject matter and the participants' artwork fall under the category of Art Brut, Outsider Art. In regard to the process evaluation that was

carried out at Maidstone prison, it used mixed quantitative and qualitative methodologies that consisted of questionnaires and interviews. The emphasis was placed on the OCA Model in prison content, logistics, practicalities, security issues, learning aspects and the illustration course. Moreover, the project demonstrates how two institutions work in partnership, using visual art, which is another illustrated example of how to prepare marginalised individuals for a positive future. The action research project forms the core of the thesis argument as it is based on humanistic method of inquiry; this is because it is recognised that there is a necessity to develop methods of inquiry, in order to give an account and a theoretical explanation towards revealing a true and clear evidence of research. The evidence comes from the unique and immeasurable aesthetic works, which can be used together with measured methodologies to inform one another. These methods of research concern human connections and their involvements within groups: motivations, interpretations, reflections on experience, personal expressions, and the enthusiastic purpose of the creative process (McNiff, 1998). The four highlighted case studies in chapter six also demonstrate how the processes work towards meeting the five key objectives.

The starting point of this chapter considers the discussions of the methods used to gather and analyse the data and about the attitudes of the group involved. The methods used for documentation purposes, included using such tools as a reflective diary (which enabled three different ways of being, i.e. overtness, participant and observer), video and photography. Robertson (2000) states that there are 'underlying principles of action research, which are: reciprocity, reflexivity and reflection' (Robertson, 2000:309). In general these principles are 'interconnected and integral in action research' (Robertson, 2000:309). However, reflection is essential to the process of this action research project. This entailed the artist as researcher to explore 'reflection on reality' (Robertson, 2000:313). The exploring was achieved through observing, reflecting, evaluating, planning and action with the group of participants and staff, to which 'knowledge can be used' (Robertson, 2000:309) and this cycle is then repeated. At the same time, the participants were learning how to process their ideas through the teachings of contemporary art practices by the artist where 'knowledge was created' (Robertson, 2000: 309) from their own created objects. This then enabled the participants to learn how to reflect, observe, evaluate, plan and then take action.

Additionally, quantitative measures were used to inform some of the evaluation process. First, collection of personal data from files gave support to understanding what qualifies as 'marginalised from mainstream society'. The information gathered from the files outlined the participants' disabilities, health problems, difficulties, and school achievements and was then calculated to reflect quantitative measures, which informed the evaluation process (appendix 2: 264). Each participant was also given a questionnaire in order for the researcher to receive a qualitative insight into the participants' personal desires and goals.

Furthermore, it was important to consider the location and type of organisation, which worked with a group of individuals placed in the context of social exclusion. Traditionally an ethnographer, a social scientist dealing with specific cultures, defines a space to carry out research on social processes under study. This entails defining the space before and in the early stages of fieldwork. 'It involves identifying where the researcher should ideally be located as a participant observer' (Burrell, 2009: 183). Section 5.5 explains in detail the early stages in identifying the location and organisation of where the research was placed, which also includes a written description of the location of E2E and how learners arrived there. Moreover, chapter seven gives an analytical description alongside images of the surrounding outside environment, and within the classroom. This also included an overview of travel situations of the participants.

The Learning Alliance Entry to Employment objectives were to enhance young people's confidence and skills, so that the young people could secure gainful employment in their chosen vocation. The vocational courses offered were: basic kitchen- fitting training, retail customer care and service training, beauty therapy training, and simple construction which covered brickwork, carpentry and painting/decorating projects. The programme was aimed at young people aged sixteen to eighteen, who were not in education or training (known as NEET). The courses offered did not include courses pertaining to the visual arts and it is this situation that provided an agreed opportunity for the action research project to take place. The chapter concludes with an overview of the ethical considerations.

A humanistic method of inquiry was employed in regard to this action research project and as such a human inquiry researcher engages with individuals as co-subjects and the researcher is considered as their co-researcher. Therefore, the inquiry can be

categorised as co-operative, participatory research and research partnerships (Reason, 1994). Knowledge of understanding is separate from action but neither can be separate in life. Hence, the science of people must be considered an action science (Reason, 1994). Inquiry is based on a search for truth to enhance knowledge of human situations and actions through a linear process. What this means is that action research is based on the premise that 'all research is embedded with a system of values and promotes some model of human interaction, which challenges unjust and undemocratic economic, social and political systems and practices' (Bryton-Miller, et al., 2003:11). This opposes 'the claims of a positivistic view of knowledge which holds that in order to be credible, research must remain objective and value-free' (Bryton-Miller, et al., 2003:11). The importance of scientific ideas of critical self-reflective inquiry and openness to public scrutiny is valued. However, the practices of human inquiry engage intensely, caringly with experience and these practices aim to incorporate action with reflection (Reason, 1994).

There are methodological weaknesses to consider before applying action research. The approach needs to be clear as to whether it is the researcher or participants' agenda being addressed. Action research is challenging and time consuming and limitations must be discussed when presenting the findings. 'The bulk of action research takes place on a case by case basis, often doing great good in a local situation but then failing to extend beyond the local context' (Bryton-Miller, et al., 2003: 25). Although, action research usually operates on smaller scale methods with single case or reflective studies, it has the potential to contribute to and extend empirical knowledge. Bryton-Miller, et al. (2003) responded by explaining:

This is because expert research knowledge and local knowledges are combined and because the interpretation of the results and the design of actions based on those results involve those best positioned to understand the processes: the local stakeholders. Further, action research meets criteria of validity testing more effectively than do most other forms of social research.   Action research projects test knowledge in action and those who do the testing are the interested parties for whom a base result is a personal problem. Action research meets the test of action, something generally not true of other forms of social research (Bryton-Miller, et al., 2003: 25).

In section 5.2, the suitability of this method for this project is considered, along with an explanation as to how the project was put into action.

5.2 Action Research

From the work of Kurt Lewin (1946), Action Research emerged for the first time in the article entitled, *Action Research and Minority Problems*. It is a method by which change and understanding are pursued in tandem. Critical reflection is used to review a previous action and plan the next one, which encompasses 'a circle of planning, action, and fact-finding about the results for the action' (Burnes, 2004: 984). Burnes (2004) suggests that Lewin's principal aspect in his work 'was a strong moral and ethical belief in the importance of democratic institutions and democratic values in society' (Burnes, 2004: 986).

Action research has been used in fields such as management, social welfare, health services, organisational development, and education (Kember, 2000). There are characteristics of action research, which make it suitable for this particular project. One is its concern with social practice. Individuals engaged in an activity share processes of learning, thinking and knowing: but the meaning of these activities pertains to activities that occur within our socially and culturally structured world. This constitutes education as a social practice. Education being also a social practice encompasses a human element working in a group environment; therefore, action research deals with social practice. It is about the engagement and relationship between teacher and students (Kember, 2000). Action research is concerned with improvement of a practice and is a cyclical process, which involves steps of planning, acting, observing, and reflecting. It is a systematic inquiry, meaning that its approach to solving problems is ostensibly straightforward. For example, it is not difficult for the teacher or practitioners to research their own teaching and conduct projects within their own environments, because it is not incumbent on the researcher to learn difficult data-gathering or analytical skills. Finally, action research is participative, which means it involves groups affected by certain issues that are being explored (Kember, 2000).

Sumara (1998) developed 'literacy anthropology' as a research method to study the complexities of human experience. He supports action research as a post-modern practice with four aspects, but before continuing further with discussion on the four aspects, the term 'post-modern' will be defined.

The British artist John Watkins Chapman used 'Post-modern' in the 1870's. It means 'after' modernism and/or the 'result' of modernism. Since the mid 1800's, transformation in industrialisation and urbanisation had occurred, which brought about a break in traditions of cultural and social structures and their advancement, which was seen as being modern (Meecham and Sheldon, 2000). But in the context of a new self-conscious tendency in art from the late nineteenth century with the means of expressing modernity or 'modernism', modernism comes to represent independent values associated with art and 'critical representation of the modern in art' (Harrison and Wood 1992: 3). It is a representation in which pursuit 'of art's moral independence is taken to be decisive' (Harrison and Wood, 1992: 3). Modernism is also a term and a set of aesthetic approaches to and ideologies of culture that emerges in the period's literature, social thought, economics, and religion. Amongst academics, it has been increasingly critiqued in late twentieth-century though in terms of negative dialectics and deconstruction. In the 1980s new movements occurred which result in a more positive sense of the term. These movements include 'ecological', 'grounded', 'restructive', and 'constructive' (Appignanesi, et al.1995).

Berridge (2007) stated Sumara's (1998) four aspects of action research that qualify as a post-modern practice, which reflects the positive progression leading away from the negative dialectics and deconstruction. These are: (a) the researcher needs to take risks and value the unknown and be open to debate; (b) to value the importance of reflection on experience instead of on practice; (c) to consider the historical and political culture, and the environmental space of an individual, which informs the researcher's knowledge. This then affects the stance and reaction of individuals, from the act or process that is made tangible or visible from new knowledge. Finally, (d) the production of forms that reflect the above aspects, which is important as this represents the difficulties involved and avoids generalisations.

Using contemporary art practices engages humanistic inquiry and at the same time encompasses the four listed post-modern aspects of action research. In order to achieve this, an artist who takes on the role of teacher has to separate his/her own practice of work, and focus on teaching the language of art and the practicalities. In this way, the student is given the opportunity to find his/her own 'self'. It is vital to engage individuals to form works of objects that have been developed through their own ideas. In this context, acknowledging the learning process reveals the students as individuals who are capable of achieving. Additionally, individuals become aware of

their hidden strengths or of newly acquired set of skills, which encapsulate the fine arts.

Furthermore, visual art is physical and conceptual. The physical aspect of visual art encompasses the object itself or as 'an artistic event' (Vazan and Heyer, 1974: 201-202). The conceptual element is the expression, consequence and dissemination of the idea originating from the intellect of the artist. A person learns from the uniformity (referring to identification of a distinctive structure) created when encountering the work of art. This is defined as conceptual art (Vazan and Heyer, 1974). Moreover, what conceptual art does not reveal is the support of traditional processes of artistic expression as artist Sol Lewitt argued: 'This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless' (LeWitt, 1967: 79-83). What LeWitt means is that conceptual art 'is usually free from the dependence on the skill of the artist as a craftsman' (LeWitt, 1967: 79-83). Conceptual art does make use of documentation produced from photographs, sketches, video, and writing but the artwork itself does not originate from the immediate effect of this particular process (Vazan and Heyer, 1974). This process comes from information of evolving ideas. LeWitt (1967) suggests that ideas, which are 'developed by intuition', are simplistic and not necessarily complicated or logical. Therefore, documentation becomes varied and at the same time is used to record the artists' widening perspective, which similar to action research involves steps of planning, acting, observing, and reflecting. Another aspect which transpires is the transformation that occurs when working within natural or artificial environments. The artist portrays the transformed environments within a known culture. This can be achieved by physically changing the environment itself, instead of representing it through painting or drawing (Vazan and Heyer, 1974).

The artist as researcher has the ability and understanding to encompass these aspects as these are used within their own processes when developing their work. The processes an artist embarks on when solving a problem within their work are structured and this serves to organise thoughts. The intuitive and creative aspects of fine art require the individual to use the senses to acquire insight. Recognised images including words relating to literature, poetry, film, video, painting, drawing, and other genres are outcomes, which art enables the individual to develop and transform. These outcomes can orchestrate individual's perceptions' (Eisner, 2006). Thus the action of processes relating to how individuals learn from art:

cannot be strictly empirically understood assessed or validated by traditional research methods. That is, its products, material and seemingly immaterial cannot be reproduced or tested under controlled conditions (Dallow, 1998: 133).

Instead, this process lends itself to interpretation by heuristic inquiries. An artist has an ability to question and think outside of the box. At the same time when researching the context for the work in question, 'the artist is somewhere on the boundary, wrestling relationally with various conditions inner and outer practical, and theoretical creative and initiative, biographical and analytical' (Dallow, 1998: 42-43). Heuristic inquiry is closely related to the processes of how an artist tends to work. General exceptions need to be considered, as not all individuals who are artists work in the same way or are aware of this. The processes of heuristic inquiry begin with a question or need to find a solution to a problem. This is derived from a personal task to find a place in society. It is about personal history with a social importance (Moustakas, 1994).

It was this significant factor that led to a decision to use action research amongst individuals who occupy the margins of our society due to their placement and/or displacement. This decision will allow others to acknowledge an existence towards the ability for a reconnection of individual responsibility. This occurs towards thoughts and actions. Only then is development of self-efficacy made possible. Exposing individuals to the variety of contexts within fine art is not confined by any restrictions. One has to understand there is a natural structure in place within the contexts of fine art. This heuristic open-ness to generating creative structures and the value derived from it might be compared to seeking out a sense of 'natural' or even scientific order. If it is easier to understand, just relate it to the natural structure found in nature and, even further still, science without recourse to value judgement or hierarchies of 'artistic' expression over others. As Eisner has pointed out, 'we can reach into the humanities to gain insights that can guide our perception and influence our courses of action.' (Eisner, 2006: 15).

The use of contemporary art practice is prominent in this action research project, because it supports a participative method of working with people (Reason,

1994). Therefore, it is important to highlight some examples of art-based methods that have been used differently within research, which section 5.3 explores further.

5.3 Art-based Research

Reason (1994) established that action research is participative; he further argues that 'the separation of knower from known implies a separation of self from other, and researcher from subject' (Reason, 1994:11). He suggests that a participative methodology conducts research 'with people rather than on people' (Reason, 1994:11). He continues by emphasising the fact that 'attempts to heal this division, proposing that people of all kinds can inquire together into their experience and their practice' (Reason, 1994:11). Reason's argument is represented below in three studies, which exemplifies using art-based research differently, but all three studies are concerned with conducting their research 'with people rather than on people'. Furthermore, all three studies obtain distinct insights into participants' experiences and attain a (co) transformation for the participants (Rydzik, et al., 2012).

Young and Barrett (2001), examines the use of art-based practices as visual methods with Kampala street children. This study was an illustration of how using 'child-centred visual methods avoid adultist assumptions of the cognitive school and facilitate research [with children] rather than research [about children]' (Young and Barrett, 2001: 144). In addition, the visual methods provided an important element: that the 'social-spatial aspects of street children in Kampala' (Young and Barrett, 2001: 149) were honestly represented. The research 'devised and adapted visual 'action' activities that were fun, child-centred and gave the street children involved a large measure of ownership of the exercise' (Young and Barrett, 2001: 144). There were four visual methods used in this research, which were: (1) To draw their own mental maps showing the places that they visited throughout the day and draw depot maps of where street children visit; (2) To draw three thematic and non-thematic images in two different sessions; (3) To construct a daily time line using a graph made with pictures representing different activities; (4) To take photos with throw away cameras to make a photo diary of the child's daily life. In conclusion, the planned research design in which the way the visual methods were used proved successful. It 'allowed the children to take control of the actual research process without the inhibitory factor of researcher presence, especially when the researcher is an outsider to the population under study' (Young and Barrett, 2001: 151). In addition, children's

perspectives are widely different from those of adults especially to those who are street children and it is for this reason an adult could have overlooked vital information (Young and Barrett, 2001). Hence, the use of visual methods within this specific research that were 'fun, action, child-led activities in conjunction with other methods can increase understanding of the socio-spatial structure of street living' (Young and Barrett, 2001: 151).

In 2011, another study used art-based practices as 'mindfulness-based methods' with young people involved with child protection and/or mental health institutions (Coholic, 2011). These methods were kept simple and no special equipment was necessary, and were meant to be fun. For example, during a constructed session entitled "Feelings Inventory", the young people were 'encouraged to draw or paint their feelings within a big circle' (Coholic, 2011: 309). Overall, the study illustrated 'how young people can benefit from a creative approach to mindfulness that can teach them emotional regulation, social and coping skills, and that can improve aspects of their self-awareness, self-esteem, and resilience' (Coholic, 2011: 303).

The third example, in 2012, Rydzik, Pritchard, Morgan and Sedgley contributed towards actively engaging participants in a research process by using arts-based participatory approaches as their methodology. This type of methodology was chosen in order to explore 'the journeys and experiences of tourism's female immigrant workforce' (Rydzik, et al., 2012: 284) of which eight participants were involved in the project and two of the participants were labelled as being part time artists. Participants produced artwork using various forms of artistic expression and their work was exhibited during a two-day community event that was 'attended by 150 academics, policy-makers and professionals' (Rydzik, et al., 2012: 284). This engagement was crucial to the project as it 'contributed significantly to the participants' empowerment and brought their voices into the wider public domain' (Rydzik, et al., 2012: 284). All the above research validates the creative component, which aims for practical outcomes by engaging in action.

However another important element to consider is that, 'a key activity of all visually orientated social scientists involved in the fieldwork documentation process is dependent on exploring the dynamic relationship between how imagery are read [sic] and how they are used' (Prosser and Loxley, 2008:11). This is exemplified in chapter three concerning the observation and reflection on the three Outsider Art exhibitions. Furthermore, visual researchers who position themselves empirically take up concepts

derived from cultural studies and further pursue various image making practices which are based on more thoughtful approaches (Prosser and Loxley, 2008). In addition, documentary photographers who are involved in fieldwork are also in pursuit of using methodologies of 'recording personal and procedural reflexivity, usually in a field diary, as a way of building trustworthiness into their empirical data' (Prosser and Loxley, 2008:16).

Moreover, it should be taken into account how all three-research projects (listed above) validate a creative component that enables the research to be conducted 'with people'. Combine this with how social scientists, visual researchers, and documentary photographers are working towards becoming engaged with fieldwork documentation processes; these further support Reason's (1994) belief 'that people of all kinds can inquire together into their own experience and their practice' (Reason, 1994:11).

The next section 5.4 explains the justification of the research design of this particular action research project involving the selected research methods incorporating contemporary 'art-based' practices and case studies.

5.4   Research Design

Another aspect to consider is how this action research project is situated into which type of research paradigm. In addition consideration must be given to the qualitative drive of this study, which integrates action research and contemporary art practices. It has been established that this study examines how the fine arts contribute to an individual's development of self-efficacy and self-discovery and the impact this has on young people engaged within educational institutions, the criminal justice system, and community organisations. Therefore, this action research project is guided by a 'new research paradigm' called the interpretive paradigm because 'it is characterised by a belief in a socially constructed subjectively-based reality, one that is influenced by culture and history' (O'Brien, 2001:7). The interpretive paradigm emerged in order to separate it from the limitations inflicted by positivism (O'Brien, 2001). It also contains 'qualitative methodological approaches as phenomenology, ethnography and hermeneutics' (O'Brien, 2001:7).

The chosen methods used for documentation purposes included using a reflective diary, video, photography and sound recordings. These were combined with using contemporary art practices to support the participants as they learnt to reveal their process of development in skills, self-discovery and self-efficacy from the act of

producing a visual outcome. Yet, it is important not to become attached to the outcomes in order to achieve a transformation that occurs alternatively between theory, the researcher, participants and the artwork (O'Brien, 2001). Moreover, these chosen methods also involve various elements of empirical knowledge that are explored further below.

Empirical researchers involved with participants make key decisions and are responsible for the conduct of the study, but accompanying these actions is power. This has an impact on the quality of data generated regardless of how empowering or inclusive the experience is for the participants (Prosser and Loxley, 2008). Therefore, when implementing contemporary art practices, which involved the Entry to Employment (E2E) participants creating artwork, an important criterion was not to provide them with the themes for their projects, but to enable them the freedom to experiment. This facilitates the finding of a solution that would convey their idea in a tangible creative way. It created a situation that gave them the opportunity, to connect with their ideas, to be challenged and to experience a broadening of choices. However, the project's outcome was not based on artistic merit and although the participants' work can be categorised as being 'Outsider Art' in some of the senses explored in chapter four, it was not the intention of the research to produce work for this purpose.

Another important factor concerned the provision of an environment that would allow the participants to feel safe and encourage them to open their minds to a growing awareness of their surroundings. Conversation, time to think, act and reflect are all-important in developing the sense of 'self' while incorporating skills into situations that others can learn from and can also develop their own set of skills. Therefore, the collected documented videos, photographs, sound recordings, interviews with student and tutor, artwork, and reflective diary were intentionally used, then analysed individually, then again collectively with a reflective approach, which allowed for the material not to be distorted and did not comprise the medium, participants' message, and context of artwork. Moreover, the design method allowed the researcher to engage and empathise with the participants in order for trust to build between participants and researcher, including the provision of a safe environment.

The researcher was motivated by an aim to reconnect the participants with knowledge of their own responsibility towards their thoughts and actions. The researcher also sought to increase understanding of which elements in the programme are most successful for particular groups of individuals and inherent factors that raise

the self-esteem and self-efficacy of the young participants. Therefore it is important that the use of case studies in this instance 'acknowledges uniqueness, and comes to be less identified by its external boundary with others, and it is known through the patterned complexities of its own functioning (Radley and Chamberlain, 2011: 392). Furthermore, the case studies involve the description and analysis of collected data, which involve a reflected approach by the researcher, whereby the researcher collected the material using human inquiry methods through the act of connecting with the individual and created case studies by 'which individuals portray themselves as exemplars of a class or are so portrayed by others' (Radley and Chamberlain, 2011: 393) and therefore, is not concerned with the traditional statistical aggregate-based approach, which 'seeks to investigate predictor variables within a sample of the population' (Radley and Chamberlain, 2011: 390). The portrayal of the case studies in this research allows it to 'become central to issues concerning social life' (Radley and Chamberlain, 2011: 390). The researcher also acknowledges 'those presentational features through which the person's experience is reflected' (Radley and Chamberlain, 2011: 393). Moreover, the case studies developed in this research project provide a focus of inquiry for enhancing teaching methods and revising the use of methodologies for an arts-based educational programme and therefore inspire marginalised young people to continue to develop their learning while still in education or entering into further education.

Equally, the research project did not aim to promote the fine arts to establish partnerships with other teachers to inspire them to be more creative with their lessons or to develop its use as Art Therapy. It was not a primary concern to prove the importance of the arts through its direct use as a therapeutic tool, nor to 'facilitate new styles'; rather, the project's purpose examined the effectiveness of fine arts as a valid educational method in contexts of education and its role in social exclusion environments and its significance as a broader approach in core education settings and external organisations. In short, it is evidence of establishing a methodology from a practising artist as researcher.

5.5   The Research in Action: Engaging Entry to Employment at Thames Valley University, in Reading

The Learning and Skills Council (LSC) launched a pilot programme in 2003, which funded a group of learning providers (The Learning Alliance Entry To

Employment). There were three organisations involved in the pilot that provided the learning and training, which helped to improve provision and methods towards what works best to help young offenders secure employment. These organisations were Rathbone (a UK-wide voluntary youth sector organisation) Nacro (the crime reduction charity) and YMCA Training (Young Men's Christian Association). The Youth Justice Board for England and Wales (YJB) had a major part in the development of The Learning Alliance E2E, although the recent Conservative government made a decision based on policy, which has now abolished YJB. E2E was then replaced by Destinations, Rathbone's name for its foundation-learning offer in 2010.

The community group was primarily aimed at the learners who were involved with the vocational courses offered by E2E at TVU in Reading (now known as Reading College). Co-operation and support of a gatekeeper was needed in order for the research to be carried out; therefore, it also included the E2E coordinator and tutors. Initially a meeting was arranged in late 2008 with the E2E coordinator to discuss the aims and objectives and the possibility of conducting the research project at this location. The vocational courses offered were beauty, retail, construction, and kitchen fitting. There was no existing fine art course. Therefore, the research project was agreed with enthusiasm. Before commencement of the project, the researcher held a day workshop in order for management to evaluate the context and delivery of the workshop, and engagement of the learners. This experience proved to be positive for the researcher, learners, and management, which resulted in implementation of planning the stage for ethics. Once the Faculty Ethics Committee approved the Ethics application, the project commenced in the summer term of 2009 and continued through to the summer term of 2010.

The project consisted of sessions that were aimed to motivate the participants to gain confidence regarding learning; self-belief for a stronger sense of self-efficacy; to teach skills that enhance new thinking strategies, as well as to take risks with newly learned skills in a safe environment. In all sessions, the participants were given exercises to gain skills working with various art materials. Examples of particular sessions include working with clay, drawing, painting, knitting, making flowers from tissue paper, and IT. This resulted in objects derived from their own ideas and problem solving activities. Each session was a reflection from the previous session. This emphasises a continuous process of learning and reflection, which is a core principle of the philosophy of action learning. The participants were able to learn with

and from others within their group, and through open conversation with everyone including the researcher they were able to reflect on their own experiences.

E2E management at TVU granted permission to access the participants' folders and a developed chart was used to render the aggregate data anonymous. The information obtained included gender, age, disabilities, difficulties, health problems, and General Certificate of Secondary Education (GCSE) qualifications. The first group of participants (Summer Group) completed their programme on 29th July 2009. The research started with this group on the 1st June 2009. The timetabled sessions were held twice weekly on Monday and Wednesday mornings for nine weeks, which totalled sixteen days. The second group (Autumn Group) started in September 2009. The research commenced on the 19th October 2009 and ran until the 14th July 2010. In this case, timetabled sessions were also held twice weekly on Monday and Wednesday for twenty-nine weeks totalling fifty-eight days.

The process in which the learners were selected and maintained throughout their stay within the E2E programme, the methods of identifying this particular group of individuals, their placement in such a scrutinised and highly regulated setting is very comparable to Foucault's penal system of segregation in which the individual is described as being marked, analysed and distributed. This reveals educational institutions using a system of segregation, which imposes exclusion.

5.6   Ethical Considerations

The appropriate action was taken under the established University Research Ethics Framework. There were a number of ethical issues inherent in this research project, which included: vulnerability of participants; co-operation of gatekeeper; Criminal Records Bureau (CRB) clearance; participants' informed consent; participation in research without knowledge; and causing offence or upset towards participants that would induce psychological stress or anxiety or cause harm or negative consequences.

The participants' vulnerability is caused by their various sensitive situations that may or may not include poverty, drug or alcohol abuse, dysfunction within family structure and neglect, which result in them not being in education or employment. The situation they find themselves in did not interfere with their ability to give informed consent or their right to withdraw from the research. The co-operation of a gatekeeper for initial access to the participants was needed and this meant the researcher had to

apply for a current CRB clearance that addresses the 1997 Police Act definition of vulnerability. The participants were able to give informed consent and did not need parental consent as they were over the age of sixteen.

The research project did not require participants to take part without their knowledge, which meant no covert observation took place. There was permission from the gatekeeper to have access to participants' files and the participants knew the researcher had access to their files, but it was deemed by the gatekeepers that permission was not needed by participants nor did participants give permission or were asked for their permission. On reflection, in this instance, the participants were overlooked and taken for granted due to the permission given by the management. This situation is in direct contradiction to the cooperative and collaborative ethic of action research. In retrospect, this shows little respect towards the participants and their voice, even though the participants were informed of decisions. These files were only accessed during the time the researcher was at the location and files did not leave the premises. The files contained information on gender, age, educational qualifications, disabilities, difficulties, and health problems and this information was used for the quantitative element of the research project. Thus whilst such information was used to describe the sample, this was done in such a way that the data was anonymous. Regarding the written documentation and record keeping of the research, the participants were made aware that an ID number replaced their names in order to protect their identity.

There was no intention of asking participants questions that would offend or upset, which would induce psychological stress or anxiety or cause harm or negative consequences beyond the risks encountered in normal life. This also included discussion of sensitive topics or illegal activity. Due to the nature of this research project, possibilities of open discussions on topics such as sensitive or illegal activity could occur on behalf of the participant; therefore, discussion is considered ethically sensitive, particularly when there was use of video, photography, and recordings. They were informed that some of the workshops would be video and audio recorded with photographs taken which might be shown to a wider audience.

It was a voluntary opportunity to take part in this research project and the participants who agreed to volunteer were given a consent form along with a participant information sheet outlining all that has been discussed. The consent form needed to be signed and dated both by the participant and researcher. Three copies

were made, the original stayed with the researcher, one copy was put into participants' folder, and one copy was for the University. The study was explained to participants in terms of potential for distress and input expected with regard to their time and the participant's information sheet adequately reflects this. Both included and met with the requirements of being user-friendly and did not contain any technical terms and were written using plain concise English. Included in the information sheet was the researcher's contact number. It was explained to participants regarding contacting the researcher that this should occur only when needed pertaining to any questions related to the work they were doing associated with the research project. Participants were free to withdraw at any time without any impact upon their continuation in the programme. They were able to decline involvement in the research project without giving reasons or incurring penalties. No deception was employed. Seven participants in the Summer group who volunteered in the initial meeting never showed up to participate in the action research project.

It was the researcher's responsibility to follow the University Ethics Policy and any relevant academic or professional guidelines during the research project. This included consent forms, information sheets, and the assurance of confidentiality and or/anonymity, depending on the type of data. Any significant change in the question, design, or conduct over the course of the research needed the attention of the Research Committee. During the research project the researcher did need to change the procedure of how the participants were able to make contact and this was brought to the attention of the Research Committee. A situation arose with one of the participant's use of text messaging to convey strong amorous feelings towards the researcher. The situation was dealt with in a manner where the participant was not belittled for their feelings and remained focused on the participant's achievements with their artwork. Unfortunately, the messages became more aggressive and needed the attention of the gatekeeper for their aid in getting support for the participant to receive further help. The researcher's supervisor gave necessary support throughout the process. The gatekeeper decided that participants were no longer able to make personal contact via phone with the researcher. Their decision was based on concern for the researcher's safety together with issues concerning who would be responsible if any physical harm would come to the researcher. This also raised concern for their employees and how they conduct themselves with their learners. The changes were addressed and if participants needed extra help, contact with the researcher could only

be made before or after the workshop on the premises. There was no more contact made and unfortunately, no more information was given from the gatekeeper about the participant. The researcher's supervisor also offered to speak with the gatekeeper's employees about this issue; the gatekeeper never followed this up.

This finalises the analysis of the terms and conditions under which the action research and philosophy relating to it were developed. Chapter six is an analysis of the actual findings of the action research project.

6. Action Research Involving Participants: Entry to Employment

Part One

6.1 Introduction

Chapters one to four provide a framework of discourses and issues relating to the role of art and social exclusion. The theory has informed the research endeavours in the action research undertaken and it also provides a channel of discourse through which the interpretation of the data can be understood in the case studies analysed in part two of this chapter.

The theoretical framework connected the researcher to existing knowledge from key theorists Foucault, Sartre and Bandura. This theoretical framework is positioned to fit within a broader context related to concepts of models and of other theories found within community organisations, the penal system and educational institutions. This also includes the role of the individual as subject matter and the effectiveness of individual agency in society, which includes the context of contemporary art practice and social exclusions. These coincide with modernist theoretical positions with movements and ideologies that include altered perspectives of different artistic genres. Therefore, the researcher considers how the work of Foucault (1977) contributes to re-evaluation of underpinning power structures. Sartre (2003) was chosen in regard to his existentialist conception of freedom. This offers significant framework of ideas for the action research project's evaluation of constructs of 'freedom' and their application in penal settings. A connection is made to Bandura's (1994) theory of self-efficacy to provide contrast with Sartre's existentialism, which also provides another viewpoint regarding artists and their work.

Moreover, the researcher used the existing knowledge in a more focused way to illuminate observations of the activity within the action research. In particular, the researcher's methodological approach towards the participants provides insight of how Foucault's theory integrates into practice. This is exemplified by how the researcher divided the participants into two groups labelled Summer and Autumn. Their composition and structure, which is introduced in the first part of this chapter relates to their attendance, disabilities, health problems, difficulties, and school qualifications. However, it has been acknowledged in section 6.8 that the process of

gathering information and forming groups was relevant towards this research. It highlighted the researcher's feeling of being voyeuristic by reading and recording personal details, which still did not allow insight into the participants' level of individuality. This particular analysis is an example of how easily human rights and 'being an individual' are taken for granted (*vide* Jung) and become generalised through the means of categorising (Foucault's 'leper' exemplum).

The researcher was also able to present similarities between the participants studied at E2E and the Barlinnie Special Unit. These similarities highlighted establishing an environment to initiate the progress towards self-discovery, including prompting original thinking by asking questions and giving encouraging words; this also supports a stronger sense of self-discovery (Carrell and Laing, 1982). This proved the researcher's argument that a natural holistic structure occurs within the fine arts, which is then translated in the skills taught. There were also similarities within the flexibility and relaxed approach to the learning experience with the importance assigned to freedom of expression. This supported the development towards the participants' ability to connect and, through play, to reconnect with their imagination for self-discovery. The process towards participants' freedom to express themselves is observed through an activity in the Video Analysis Case Study One: "This Is His Bit Of Art" in section 6.2.a.

Importantly the researcher was able to identify an insight provided by using the theoretical framework of Sartre (2003) and Foucault (1977) within the context of the action research relating to the activity of making art. Section 6.11 entitled 'Practicalities of Running the Classroom Sessions' is an analysis of how the blend of the participants' characteristics, personalities and experiences, combined with the physical location and space of the workshops, brought on many challenges. This potentially influenced participant engagement with the art activities in significant ways. For example, the participants' space was shared with other users from different organisations, which meant the room had to be left the way it was found in order not to create problems where complaints would be formed. In addition, the participants' artwork, if deemed to be offensive to others, resulted in the work being covered or removed. Sartre (2003) viewed human beings as being free; he believed they have the ability to move beyond their given circumstances. By being free, individuals are able to create something through their own doing- actions. When Foucault's model of disciplinary power over individuals is applied in practice (in the case of the above

example) it creates a type of situation that puts limitations on individuals' ability to make free and responsible decisions. This affects how the individual can become true to him/herself. Both of these concepts are further analysed in the summary, section 6.12. Moreover this was detected in Case Study Four: 'Jane' section 6.2.d. However in this instance, Jane's experience becomes important as it gives insight in relation to Sartre and Foucault's framework.

Furthermore, chapter one explored both Bandura's and Sartre's theories and discussed a model by placing Bandura's (1994) theory of self-efficacy alongside Sartre's (2003) existentialism, which creates scope for individuals to see their capacities for developing an in-depth 'source', and intellect as an agency that is shared by all individuals. This could be described as an internal and external rationale of the self. Artists use this source of intellect with or without their own awareness. An example of contribution towards this knowledge can be found within the research project that concerned the provision of an environment that would allow the participants to feel safe and encourage them to open their minds to a growing awareness of their surroundings while engaging with art activities. Conversation, time to think, act and reflect are all important in developing the sense of 'self' while incorporating skills into situations that others can learn from and as well as developing their own set of skills. Another example of contribution towards this knowledge is observed in Case Study Three: 'Tom'. The researcher supported 'Tom' to bring about possible change in his attitude and behaviour. The use of keeping a reflective diary and recorded conversation supported the process analytically and what developed from engagement with the participant. Furthermore, the researcher discovered that a natural occurrence of distance supports the progress to observe and be mindful of connections that begin and end.

The researcher applied the theoretical framework discussed in chapter two of the different approaches between Sartre and Foucault, which are: being (for-itself), freedom, doing, transcendence, and responsibility. This framework guided the action research, which enabled the researcher to identify implications. Sartre places 'the self' within the individual's consciousness, meaning the consciousness is 'the knowing *being*' (Sartre, 2003:7). To recapitulate, it was discussed that individuals have the ability and freedom to evolve in their lifetime, but in the beginning there is lack of awareness of the *being;* only when they start becoming aware during their life-cycle will they know their *being.* Foucault's argument is such that the self is an object

combining 'knowledge and action so as to transform, correct, and purify oneself and find salvation' (Foucault, 1990:42). Hence, the individual is on a journey that involves constant questioning of him/herself. Therefore, in actuality the individual is both the subject and object (Foucault, 1990) in their quest to becoming aware of their *being*. Both Sartre's and Foucault's different concepts of *being* share the thought that through the process of evolving comes change, so we are never that same person as we were in the past. Another consideration included is Foucault's (1977) concept pertaining to repositioning, assessment and the relocation back to what he called the model of the disciplinary mechanism.   An important implication identified was the displacement of the participants that mirrored their exclusion (relating to Foucault's model of the disciplinary mechanism). The participants acknowledged that they understood their behaviour brought them to E2E (becoming aware of their *being*), but felt excluded because the location where they had to go to learn was off site from the main campus area, which could potentially limit their progress. Putting the above framework in this position drew the attention of the researcher towards acknowledging the participants' experience and focus on their surroundings, which could have otherwise gone unnoticed or even misunderstood.

Moreover, chapter three discussed how marginalised groups are presented and represented in the art world and placed in society. The chapter's focus relates to the participants involved in this action research as they exemplify artists' interest as subject matter; the participants' artwork falls under the category of Art Brut, Outsider Art; and their situation allows for discourse concerning frameworks relating to Foucault's (1986) concept of heterotopia.

These theoretical approaches are specific to this study as the four case studies discussed in part two section 6.2.4 contribute to the knowledge in context, which encompass people's attitudes, behaviours and a belief system towards visual works of art, including the placement of art education.

Following the case studies, this chapter investigates significant similarities between the Barlinnie Special Unit and E2E in section 6.2.5 followed by a synthesis of the case-study findings. Sections 6.2.7 to 6.2.14 discuss the process of the participants' evaluation, which also contains a discussion from a recorded interview with the tutor who taught the retail course.

Section 6.2 is an overview of part of the organisation entitled Connexions, because referrals came through Connexions for the E2E programme. Connexions was set up by the standing Labour government to address social exclusion amongst young people. Applicants were interviewed and interviews took place with the course team at E2E before starting the course.

6.2 Connexions

Connexions was set up in 2000 as part of the standing Labour government's strategy to address social exclusion amongst young people. It focused on young people's transition between post-sixteen learning and the work force. The major aim was to provide a service which would enable young people to engage in learning be it in school, in further education, with a training provider or in another community setting. The document, '*Connexions The Best Start In Life For Every Young Person*' (2000) describes strategies Connexions were to undertake and how these were to be implemented. The service was based on eight key principles, which were: raising aspirations, meeting individual's needs, the views of young people, inclusion, partnership, community involvement and neighbourhood renewal, extension of opportunity and equality of opportunity and evidence-based practice.

The intention of the Connexions services was to bridge the gaps created by the disintegration of services, which included pre-existing organisations in the public, private, voluntary and community sector. Personal advisors were organised to create a network that would help to link services together in order to coordinate their delivery of these for the young people affected. The personal advisors were placed in locations such as schools, further education colleges and in the community in order to be visible for the young people and their families to have access to the services. Their role also included ensuring school attendance up to the age of sixteen and provision of information concerning future learning and work opportunities, which included in-depth support providing access to education, training, and specialist services.

The discussion that follows in section 6.3 will explain how the E2E programme operated before and during the time of the research. It highlights the programme's objectives, the courses available and the key elements, which supported a curriculum of a vocational pathway. It explains the procedure concerning how referrals were made, which came through Connexions. It further investigates the

operation of this organisation in order to understand the role it played along with the E2E programme and other external agencies.

6.3   The E2E Programme when Operated Under Thames Valley University, Reading

The E2E programme was aimed at young people aged sixteen to eighteen, who were unemployed and not in education. On acceptance into the E2E programme, the young people were referred to as 'learners': a term deployed to help overcome their negative experiences of school as opposed to the designation 'students', as well as introducing a work place environment. The programme's objectives were to enhance young people's confidence and skills to facilitate their potential employability in their chosen vocation. The students were able to choose courses such as: basic kitchen-fitting training, retail customer care and service training, beauty therapy training, and simple construction which covered brickwork, carpentry and painting/decorating projects. All of the courses included key elements in their programme, which supported a curriculum for a vocational pathway. The elements emphasised basic skills; personal development; inter-personal relations; career awareness and management skills; employability skills which included problem-solving, effective thinking, team working; examples of work placement opportunities and 'tasters'; in citizenship knowledge and awareness. Each course had its own focus on specific topics covered and set of key skills. All courses emphasised teamwork and health and safety issues.

The courses typically ran between sixteen and thirty hours per week for approximately twenty weeks with an opportunity to extend length of course if required. There were no strict entry prerequisites, but there was a need for a willingness to work, as this was part of the programme. At the end of each course session, the learners had to complete an evaluation form. This accumulated information accompanied a report written by tutors supported by management at the end of the programme.

During and upon completion of the chosen programme at E2E, support would be given to learners by the course tutor in the way of identifying individual needs and helping to achieve goals. The certificates gained were in Level 1 or Level 2 Adult Numeracy and Literacy, Level 1 Open College Network (OCN), and Thames Valley University (TVU) Course Attendance. The learners on the E2E programme were

entitled to Education Maintenance Allowances (EMA), which started in September 1999, although this ceased in January 2011. EMA, which was a means-tested allowance, was given to young people from low-income families who stayed in education. Weekly payments of ten, twenty or thirty pounds, depending on household income, were paid directly into the learner's bank account. These payments also included additional bonuses through the learner's earned achievements, which were part of the learning agreement terms. Learners on the E2E programme received a twenty-five pound bonus for their E2E passport agreement. They had been able to claim a twenty-five pound bonus each for two achievements of their key objectives. If the learner had progressed into employment, an apprenticeship, or further education, fifty pounds were awarded to them. A final report was prepared in 2003, which gives an idea about the progression of the learner into employment, apprenticeship, or further education. The E2E programme also had a pathfinder phase, which means development phase, that commenced in 2002 until 2003. The report of the conducted study of this phase stated that 'more than three-quarters of the learners were 'a lot' or 'quite a lot' more likely to get a job and 'many intended to find employment', others were 'hoping to go back into mainstream education' or go 'onto a training programme' (Spielhofer, et al., 2003: pvii). There were eleven pathfinder partnerships, yet only six pathfinder areas were visited with interviews conducted, carried out on two separate occasions. 74 learners were interviewed on the first occasion and 53 learners were interviewed on the second occasion; from the 53 learners only 36 had been interviewed previously.

The objective of the art project at E2E was to provide the participants with a freedom to experiment freely and creatively. It was not based on artistic merit but rather provided an opportunity that would allow learners to connect with their ideas, to be challenged and to enable a broadening of choices that would aid in the production of a visual outcome and at the same time help develop their self-efficacy. The agreed sessions were held on Monday and Wednesday mornings from 10am until 12noon.   The following section 6.4, introduces the learners who became participants in the research and the process taken in gathering information from folders.

6.4   Learner Participants

It was mandatory that E2E providers and local Connexions Services together used E2E passports, which were folders that included seven documents. These seven

documents comprised: Connexions personal advisor referral form, referral agency form, initial assessment summary, E2E programme, review record, E2E activity plan, and moving on plan. It was the responsibility of the providers to ensure that the learners received copies of their E2E programme, review records, E2E activity plans, and moving on plan and that these were kept in a safe place. E2E retained the referral agency and referral forms and the initial assessment summary. Upon completion of the programme, learners were able to take their Passports with them to share with other work-based learning providers: Further Education Colleges, and/or employers. With the learners' permission, E2E was also able to provide passport information to other providers.

The aim of these 'passports' was to provide information from the Connexions Service to share, not only with E2E providers, but also with other referral agencies in order to facilitate a smooth transition for the young person involved. It was also a form of record keeping, managing, and monitoring the learner's process during the programme. This included the learners' own objectives and targets with managing transition beyond E2E. Furthermore, the used passport was to fulfil the government's requirement for evaluation of these programmes in terms of achieving their set targets.

The next following sections 6.5, 6.6, and 6.7 will discuss the Summer and Autumn Group members' attendance, gender, and age, qualifications, disabilities, difficulties and health problems.

6.5 Attendance

6.a Summer Group

Eighteen students were registered for the Summer Group, but seven participants did not attend. Three participants were female from the Beauty Group, but two of the three females were unaccountable due to consent forms with no names. Three male participants were from the Construction Group. One participant from the Construction Group attended only one session.

The age range of the participants was seventeen to nineteen. A total of six males and five females attended the sessions. The total number of days working with the eleven participants was sixteen. Calculations were carried out to produce a 'mean' result for attendance. The total amount of days each participant attended was added together and then the number of the participants was divided by this total.

Beauty Group

The attendance 'mean' result was 3.5. The total number of participants in this group was two females; both of these females dropped out of the E2E programme.

Construction Group

One male participant attended on four occasions.

Kitchen Group

One male participant had four one-to-one sessions with the researcher.

Retail Group

The retail group had seven participants. There were three females and four males. One female was suspended. The attendance 'mean' result for this group was 11.28.

The attendance from the retail group was higher compared to the other groups, which might reflect emphasis on the degree of support given by the individual tutors from the course.

6.b Autumn Group

E2E had learners waiting to be placed on courses, and while the learners were waiting, E2E informed the learners they had to attend the art sessions. This action was taken because of the positive effect the sessions had on the Summer Group and to give learners something positive to do with their time while they were waiting to undertake their chosen vocational training programme. The researcher adhered to the principle of using consent and information forms with the additional participants who were waiting to be placed on their courses. Participants retained the choice to withdraw from the research study without this negatively affecting their participation in the programme. The researcher introduced the research project to the learners who were placed in their chosen courses before the sessions started in October: detailed explanation was provided of what the research project entailed and the date and time when the sessions would commence. Thereafter, as and when learners appeared in the session, they were informed about the research and given consent and information forms. This meant that start dates varied for different individuals. Throughout the first part of this research, the duration of time the learners attended the sessions was varied between one to three days. The learners who attended the sessions between one to three days were waiting to be placed on their chosen courses. There was also an additional course added onto the E2E programme entitled Introduction, which

provided information about the concerns and effects that certain elements (e.g. drug use) have on individuals in society, in order to teach a basic life skill in making positive choices.

The age range of the participants was seventeen to twenty. A total of twenty-two males and eighteen females attended the sessions. The total of days working with the forty participants was fifty-eight. Calculations were carried out to produce a 'mean' result for attendance.

Beauty Group

The attendance's 'mean' result was 5. The total number of participants in this group was five and all were females. The Beauty Group only came in on Wednesdays. Unfortunately, due to a structural change on 3rd March 2010 the participants were no longer able to attend the sessions.

Construction Group

Only one male participant attended only once.

Introduction Group (new course)

There were three females and eleven males totalling fourteen participants. The mean attendance was 4.57 sessions each.

Kitchen Group

There were five male participants in this group. In the beginning of November they were only able to come on Mondays then on 8th February 2010, due to a structural change in the programme, this group was no longer able to attend the sessions. The attendance 'mean' result was 7.

Retail Group

The retail group had eighteen participants. There were twelve females and six males. One female was suspended. The attendance 'mean' result was 15.05.

Waiting on Placement

There were thirteen participants in this group. This group did not remain in the sessions and there was no warning given as to when they would first attend the session. Files were not available. Therefore, no information was obtained concerning age, disabilities, difficulties, health problems, and GCSE qualifications. There were seven males. Three males attended classes twice and four males attended class only once. There were six females. One female attended sessions three times, four females attended only once and one female attended two sessions. The attendance

'mean' result was 1.46. Furthermore, the inclusion of this group added a challenge for the researcher to take action on having responsibility towards making sure this did not have a disruptive effect on the other (already established) participants. In addition, awareness was needed towards understanding whether this group found it difficult to join an established class. Therefore, they were made to feel welcome and the other participants explained to them what was going on in the class. They were given a choice to join in or observe.

6.6 School Qualifications

Calculations were carried out for percentage results concerning GCSE qualifications in Maths and English with a C grade or above. The calculations were achieved by taking the total number of participants who had received their GCSE qualifications, divided by the total number of participants with details of their qualifications. This sum was then multiplied by one hundred to get the percentage.

6.a Summer Group

Out of the eleven participants, one male dropped out of school at year nine. One female participant was suspended from school and one female participant dropped out of hairdressing, because it was too hard. Six participants' qualifications were not listed. Therefore, there was no percentage to record, as the two participants who had details out of the eleven participants did not achieve their GSCE qualifications.

Out of the seven participants who did not attend the classes, one female dropped out of school and the other six participants did not receive the marks in order to receive their GSCE qualifications. There was no percentage to record.

6.b. Autumn Group

Sixty-four per cent of participants had GCSE's in English and Maths. Thirty-two participants out of forty participants had details of their qualifications. Two female participants' files and two male participants' files were incomplete. One male participant left school at year ten. One female participant was unsure about her GSCE qualifications. One Female participant listed Business and Technology Education Council (BTEC) Health and Social, Math and English, training in Childcare, but with no evidence of grade results. She took a computer course at TVU but dropped out after one month and was hesitant to go back.

6.7 Disabilities/Difficulties/Health Problems

The percentages of each category were worked out by dividing the number of participants with disabilities, difficulties, and health problems by the total number of participants. Participants having attention deficit hyperactivity disorder (ADHD) were put under the category of difficulties and not disability.

6.a Summer Group

Disabilities

There were no disabilities to record.

Difficulties

The percentage of difficulties is 9.0. One male from the kitchen group had dyslexia. The percentage of difficulties with participants who did not attend the classes is 28. One male participant from the construction group had dyslexia and one male participant from the kitchen group had ADHD.

Health Problems

The percentage of health problems is 9.0. One female from the retail group suffered from severe headaches.

6.b Autumn Group

Disabilities

The percentage of participants with disabilities is 5. One male participant from the introduction group had nerve damage in his arm and one female participant from the retail group had depression.

Difficulties

The percentage of participants with difficulties is 20. One male and one female participant from the introduction group had ADHD. The male participant took medication for his ADHD. Three male participants from the kitchen group had difficulties; one participant had dyslexia and two participants had ADHD. In addition, one participant had an obsessional disorder, which was found out during class time and had not previously been recorded in his/her file. This was categorised under difficulties. One female participant from the retail group had ADHD and one male participant had dyslexia.

Health Problems

The percentage of participants with health problems was 25. One female from the beauty group had asthma. Three participants in the introduction group had health problems. One female participant had epilepsy but was not taking medication. One male participant had hay fever and another male participant had asthma. One male participant from the kitchen group had asthma and was allergic to aspirin. In the retail group, five female participants reported health problems: one female participant suffered from fainting, blackouts, and asthma. One female participant had a kidney condition. One female participant had asthma and another was allergic to penicillin. The last participant in this group suffered from throat infections.

6.8 Summary

Although, it was an interesting process to gather information from the files, which was relevant to this research, it also felt voyeuristic reading and recording such personal details. This information still did not allow insight into participants' level of individuality and this insight did not happen until engaging in working with the participants, nor did it reveal information that could be vital in giving a totality of guidance, so assumptions cannot be made about any individual involved in this research. Reasons for this situation as stated in examples given, were incomplete files, lack of availability of files and participants who could be reluctant in revealing details that fall under the categories of disability, difficulties, heath problems, and qualifications.

This particular analysis highlights how easily human rights and 'being an individual' are taken for granted (*vide* Jung) and become generalised through the means of categorising (Foucault's 'leper' exemplum). The loss of the individual, even in the 'progressive' rehabilitation setting, has now become all too apparent.

6.9 Responses to Questionnaire

Information taken from the files, however, did aid in the preparation of introducing the classes and designing the questionnaire, which was given to the participants in the Summer Group on the introduction day. The questionnaire pertained to career aims; interests; if participants felt they were creative and in what way; if they considered a career in the creative industries; their likes and dislikes; where do they see themselves in five years and how they felt about themselves. All questionnaires were given back. The participants from the Autumn Group who

entered the class for the first time were given the questionnaires. Only thirty-five completed questionnaires were returned. There are some examples of answers highlighted that were intriguing but in order not to be unduly influenced by the researcher's interpretation of the participants' responses, samples of these responses are given in the questionnaires included with this study, listed in separate Summer and Autumn Groups (see Appendix 3 p. 261).

Of significant interest for this study, were responses to the question asking how participants felt about themselves. A participant who did not attend the session from the Summer group responded by acknowledging how he could do much better in life, 'If I try harder in school or even have taken music – splendid'. Another participant from the Summer Group who did attend felt 'okay' and said he was proud of himself because he could 'drink well'. A participant from the Autumn Group remarked: "Honestly, crap, I'm worthless no good at anything but I'm lucky to be alive." Finally, a participant from the Autumn Group responded by stating they felt 'Pretty good?' Unfortunately, these responses, despite the seeming upbeat tone of some, signify a low self-efficacy and awareness of displacement.

As it is important, to begin with an overview of the participants it is equally important to understand the space in which they worked. The next section examines the location of the building along with the classroom space.

6.10 Location and Classroom Space

The building was located in Reading, UK. In order to get to the building when travelling by car it is necessary to take the Wokingham Road (A329) before turning onto Crescent Road. Proceed along the road until Hamilton Road, then turn left up the hill to the top and turn left into the entrance of the building (Figure 1-6).

Figure 1-6: Entrance into E2E. View from inside of car passing through gate entrance.

The building is set back away from the residential area that surrounds the building (Figure 2-6) and (Figure 3-6).

Figure 2-6: View from inside entrance.

Figure 3-6: View on right of entrance.

There is a large playing field and across this field a new housing development was being constructed (Figure 4-6).

Figure 4-6: Playing field and construction site.

Looking out towards the left, in the distance, where another set of buildings stands, was where the construction workshop was located (Figure 5-6 in red selection). This building was part of TVU. The building where the art classes were held looked as if it was built in the 1960s (Figure 6-6).

Figure 5-6: Construction Workshop (outline in red).   **Figure 6-6: 1960s build**

Contrasts between the locations, style of buildings and access to transport for TVU's main campus and the building where E2E was located, can be observed in figure 7-6; figure 8-6; figure 9-6; and figure 10-6. There is a bus-stop just left of the entrance on Kings Road, which makes for easy access as well as signage advertising courses offered at TVU. In figure 9-6 just above the door, it reads 'Welcome'. In contrast, at the location where the research project was held, there were no visible signs advertising courses or a 'welcome' sign above the door. In addition, the access to the location was not as straight- forward for the learners to navigate.
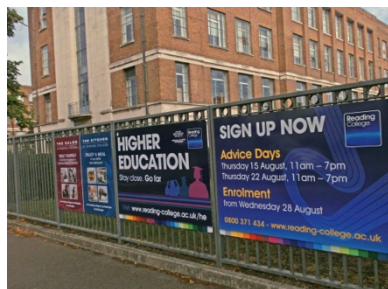
Figure 7-6: Signage outside entrance to Reading College   **Figure 8-6: Entrance into Reading**
(TVU)   **College (TVU)**

Figure 9-6: Reading College (TVU) above entrance Reads Welcome

Figure 10-6: Location: Kings Road (main road)

The majority of the participants came by bus, which let them off close to Crescent Road on Wokingham Road. They then had to make their way to the location on foot.

The classroom was a large square space with white walls and carpeting. There was a room divider put in place to create an additional classroom space; a tutor who taught the kitchen course at the same time as the art class took place only used this space once. On the right side of the wall, there was a tall storage unit. The same wall had windows running along the top at a height that made it impossible to see out of, or in to the classroom. Underneath this window, the wall space was used for the participants to express themselves artistically in whatever way they felt comfortable. Plain underlay wallpaper was put up to protect the walls (Figure 11a-6), (Figure 12b-6) and (Figure 13c-6).

Figure 11a-6: Wall space for self-expression

Figure 12b-6: Wall space for self- expression

Figure 13c-6: Self-expression wall space.

The wall alongside the entrance doorway on the right was used to hang their artwork (Figure 14a-6) and (Figure 15b-6).

Figure 14a-6: Wall space to hang work.

Figure 15b-6: Wall space to hang work.

The wall on the left was used to hang examples of work from different professional artists for inspirational purposes. In the centre of the room, tables were arranged together to make one large table; chairs were then placed around this larger table. The space was not designed for an art class or a studio type working space. Therefore, there was no sink in the room and all paintbrushes were cleaned in the toilets. The toilets were located across the hall on the opposite side of the classroom. This was the source for cleaning up and getting water when painting in the classroom. There was responsibility towards making sure spillage was minimal and cleaned up right away to avoid stains on the carpets. Other groups of individuals shared this space and the room had to be left the way it was found in order not to create problems where complaints would be made. Storage of participants' work was made available at the bottom of the tall unit and in a small, unused, lockable room, located across the hall opposite the classroom. A shared bookshelf unit was made available in the main office to store the art materials.

It was important to change the space for the participants to use during their time in the classroom. This was so they could start feeling more comfortable, safe, and valued to achieve a sense of ownership, to understand responsibility and build trust. The solution was to fill the empty walls with their work. Initially, this was achieved through taking photographs of the participants' work then printing the images onto photographic paper and then displaying the images on the walls. It was an important move towards showing the participants the value of their work by giving the work respect. The result also helped to reinforce a positive environment (Figure 16a-6), (Figure17b-6), (Figure 18c-6), (Figure 19d-6), and (Figure 20e-6).

Figure 16a-6: Participants work valued

Figure 17b-6: Participants work valued
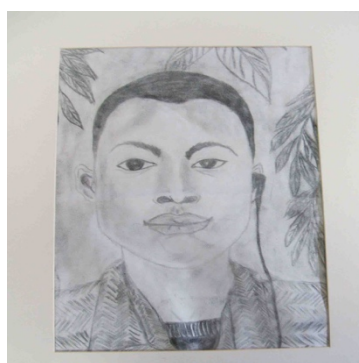
Figure 18c-6: Participant's valued work

Figure 19d-6: Participant's valued work.
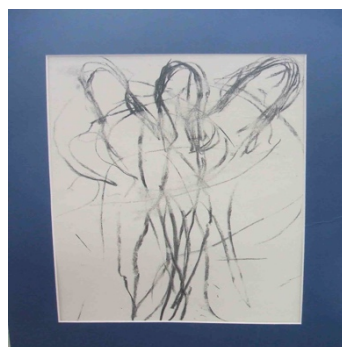
Figure 20e-6: Participant's valued work.

Another important consideration was the encouragement this gave the participants to want to return to the project on their own accord. This is because in established organisations like E2E, the audience is harder to obtain and define as captive audience, whereas, within a prison space to some extent, there is an established captive (prisoner) audience.

The action of taking photographs and hanging the participants' work was carried out in both the Summer and Autumn Groups. There were two separate occasions concerning the use of wall space which involved changes when starting to work with the Autumn Group. The Summer Group had the opportunity to hang their work in the lobby, which meant their work was not confined inside the classroom (Figure 21-6).

Figure 21-6: Art of the Week

This opportunity gave everyone a chance to choose to feature someone's artwork from his or her class. It aided in the support of critique sessions and the process of selection. Most importantly, it was a space for everyone to be proud to share their work with others and to communicate their achievements. This also was a turning-point for some people, especially for the young man who soon after,

developed stronger feelings towards the researcher, because he became 'overwhelmed' by being valued by his classmates and researcher for the work he achieved. Unfortunately, by the time the Autumn Group started, that same wall space in the lobby had been covered in posters, which meant the participants in the Autumn Group lost that valued space to hang work. By putting the posters on the wall, management removed an opportunity for the participants to share their work with others and once again, produced a situation, which contained participants in an exclusive and invisible space. This situation creates a relation where power and discipline converge in a controlling process.

There was no influence or limitations put upon the participants' freedom of expression in each group, but because longer time was spent with the Autumn Group, their work had more time to develop. When participants in the Autumn Group were given different tasks, the consequence was the creation of work that represented shared issues about street, urban and gun culture. Offensive language was occasionally used in the work; however, this was never used out of context or for the sake of pushing boundaries with 'shock' element in either group. Due to the premises being shared by other organisations of people, E2E management were reluctant to have anything hanging on the walls that other people might find offensive. At the same time, it was important that the artwork be hung and in order to respect the concerns of management, a suggestion was made to cover the work in question at the end of each session. This suggestion needed only to be explained to the participants in the Autumn Group, which the participants understood and agreed with the solution. When the participants returned to the classroom for their sessions the artwork would then be uncovered. This continued until some of tutors who ran other sessions in the same room between the art sessions asked the participants who produced the work to take it down. These tutors felt the subject matter of the work was questionable, therefore they felt should not have been hung. Unfortunately, the tutors did not communicate their concerns or their decision to the researcher before approaching the participants. The information came through the participants when they were asked about the whereabouts of their artwork by the researcher. This matter was not taken further with the responsible tutors in order not to jeopardise the art project. The total number of artworks, which were removed from the walls, was just two during the time spent with the participants in the Autumn Group.

Section 6.11 focuses on the practicalities of the sessions, which analysis now turns to the need to consider further the participants' roles, the information contained in their passport folders, the impact of the location on their behaviour and attitudes, and all elements, which affected the running of the sessions and the participants' performance.

6.11 The Practicalities of Running the Classroom Sessions

Although E2E together with Connexions attempts to increase social inclusion, it also simultaneously maintains a sense of social exclusion. An example of this is the location of the building, which was offsite from the main campus area. It became apparent during the time spent with the participants how this situation added to their feeling of being excluded. They understood that their behaviour brought them to E2E, but the space they were in emphasised their displacement. This is an important element, which needs to be highlighted in order to acknowledge, understand and consider the participants' feelings to help them develop a stronger self- efficacy.

Combining the elements of attendance, school qualifications, disabilities, difficulties and health problems with the elements of space, environment and location, generated many challenges throughout the research. This is apart from consideration of the participants' behaviour and reaction towards what was asked of them. It was important not to expect anything in return, but to allow time and space for the development of self-discovery. Dealing with the anxiety of not knowing if the participants will even return to the sessions, in addition to getting through barriers of throwing objects, talking on mobiles, listening to music, arguments, and the talk of "I can't do this", or "I'm bored" was at the beginning a habitual Monday and Wednesday occurrence. In addition, the lack of enthusiasm was another factor to be overcome in both Summer and Autumn Groups. In particular, even though participants from the Summer Group volunteered to do the research they found it difficult to attend the sessions. To help overcome this situation, the tutors showed their support by phoning those who did not arrive for the Monday morning sessions on their mobile phones. It was no surprise to learn that the majority of them were still in bed and it was well into a month, until a routine was established, before they came in on their own accord.

Another aspect to consider, were the materials needed to start the running of the sessions. There was no knowledge of the budget allocated for ordering materials.

E2E took on the responsibility of paying for materials and an order was placed during the Summer Group's session. These were necessities, which would last through the duration of the research and just before the Autumn Group's session began, the supply of materials was finally delivered. This meant the variety of materials and tools to experiment with was particularly limited for the Summer Group and then again to some extent later for the Autumn Group. The use of the word 'limited' is key to how this situation allows another occurrence for the group to feel excluded from the benefits of mainstream education. In order to deflect this image, the researcher personally purchased supplies so as to sustain the flexibility of the art project and support the participants.

6.12 Summary

Division of individuals as Foucault (1977) explained with the lepers (chapter one and three) meant their being rejected and forced to live in enclosure among others. The plague, another form of division amongst individuals, resulted in their placing and segregation into clearly different and separate quarters. All of these activities were recorded, which connected the quarters and resulted in the control of an omniscient, all-seeing power. Power and control over the learners at E2E became apparent through ways in which the learners were placed, analysed, and then distributed, suggesting some close similarities with Foucault's 'model of the disciplinary mechanism' (Foucault, 1977: 198). The power shifted and focused on the research project when management had learners attend the art sessions while they waited to be placed on courses. This played against an individual's freedom to choose which can further jeopardise individual's self-efficacy by reinforcing their marginalisation.

The placement of the learners away from the main campus and further placement within classrooms with windows running along the top that made it impossible to see out or into the classroom, is another tool for reinforcing the learners' marginalisation and to reinforce disciplinary power of individuals. This is also symbolic of what has been referred to in chapter two, section 2.3 as a mode of structuring a normative social practice that addressed a political dream of seeking a pure community (Foucault, 1977), which involved hiding what does not work (Vidler, 1992). Another symbolic link to this idea is the expectation to clean away the existence of activity that took place amongst the individuals within the art sessions.

Placing the learners in a shared space meant the room had to be left the way it was found in order not to create problems where complaints would be made. This suggests that a form of disciplinary power within the institution took precedence over the activity of making art that should remain hidden and not be associated with marginalised individuals as this 'making' represents a mode of freedom. Sartre's view on freedom (also explored in chapter one and two) is that through free and responsible decisions a human being is engaged in a process of individuation: in short he/she becomes true to him/herself. Unfortunately, disciplinary power of individuals creates a type of situation that puts limitations onto individuals. The actions taken by the researcher were attempts to rectify the negative influence of these limitations identified in the issues highlighted above.

The elements discussed in this section have introduced a structure that naturally emerged due to the aims of the research project. The practicalities were the result of actions taken, which dealt with the managing of problems and difficulties. The management of these problems and difficulties helped to stimulate realistic solutions for change. For example, by directly and openly talking to everyone in the group and not singling anyone out; to question in order to come up with solutions, helped encourage their ideas and assisted them to take responsibility, which helped build trust amongst researcher and participants.

This particular structure became diversified as ideas changed and affected the participants' involvement and engagement with their own work. In turn, a similar process of review and change affected the classroom environment, behaviour, and all individuals caught in that particular moment of process and dynamics of change. Thus far, Part One has exemplified how freedom represents responsibility and with responsibility comes fear. Freedom, responsibility, and fear will continue to be present throughout the rest of this chapter and it is for this reason that certain aspects of Sartre's existentialist theories of knowledge are important. The aspects being referred to are responsibility for decisions, of choices made, and the journey of the individual relating to the process of questioning him/herself.

In part two, entitled: 'The Multiple Facets of Combined Findings, Methods, And Implication' the diversity of this structure, which has begun to develop, will be explored further under the 'reflective' section. It will contain descriptions of findings exemplified by case studies, central to the arguments of this chapter.

6.2 The Multiple Facets of Combined Findings, Methods, and Implication
Part Two

6.2.1 Introduction

I used sketchbooks, a reflective practice that aids development of experience and work, in order to assist the participants in enquiring together in a way that would empathise a participative methodology. Both the Summer and Autumn Groups had sketchbooks; the Summer Group participants made theirs and the Autumn Group participants were given sketchbooks. These created a personal space for the participants as they worked out their ideas, or used their sketchbooks to write their thoughts (Figure 22a-6) and (Figure 23b-6).

Figure 22a-6: Participant's sketchbook

Figure 23b-6: Participant's sketchbook

Additionally, these allowed the participants to collect and save information that inspired them. In both groups the sketchbooks were kept in the office on a shelf put aside for the research project's sources. The participants had to be responsible in bringing the sketchbooks to all the sessions. In both groups, there were similar reactions to this request. In general, the participants did not want to take the sketchbooks home and felt that it would be best to leave them at E2E. This gave them less of a chance of forgetting to bring the sketchbooks to the sessions. My own thoughts, which I did not share with the participants, could have been the possibility of not wanting to be seen amongst their friends carrying a sketchbook around. The other possibility was their home environments might not have permitted privacy. There is also quite simply the fact of apparent lack of any reason and that they did not want to bring the sketchbook home. I did suggest to them they could have access to their sketchbooks between sessions.

There was a difference in the type of sketchbook the groups were given. It concerned the way the participants acquired them. The Summer Group made their own sketchbooks using recyclable material (Figure 24c-6); the Autumn Group had new spiral sketchbooks.

Figure 24c-6: Participant's handmade sketchbook.

Even though there was this type of difference the participants in each group still valued their sketchbooks. The Summer Group found a sense of value through the 'act of making' their sketchbooks and the Autumn Group found a sense of value through the 'act of being given' a new sketchbook, something in which both groups experienced that was theirs and not to be given away. It was a sense of feeling ownership.

There was no homework given, but participants were encouraged to work on what they were doing in class, outside of class. Additionally, I also encouraged the participants to think about ideas to research different topics of interest. I supported the participants by showing them different ways in which to develop research skills by bringing resources in and showing them how to document their findings along with their ideas. The sketchbook is an important tool that aids in this particular process of development. The result was that they asked me to look up things for them to bring in the sessions. I did follow through with doing what they asked. This also helped them trust in me more, which made for a relaxed atmosphere. They began to feel more comfortable. It broke down many barriers. The action I took is that I did not present myself as an authority figure. I was just someone who enjoyed what we did together

with enthusiasm. My actions did not take away anything from the participants by way of control in any given situation. They became more independent, working with their sketchbook when they starting feeling comfortable with its use. This empowered them also to feel more confident with their ideas, which in turn had an effect on their work.

In addition, managing the practicalities between what was happening in the sessions, which affected the space, the participants, E2E management and including myself, required flexibility, together with positive actions. This was learned through situations that occurred while applying ideas. An example to begin with arose in the Autumn group when I wanted to give the participants an opportunity to experience working with materials so they could attempt three-dimensional work. An order of clay was put through E2E management, but unfortunately it never came to be. This had potential to hinder and limit the development of the participants' work. As a result, which did not need to happen, I relied on using recyclable material in addition to using materials left over from other work-related projects. I also personally purchased what was needed for particular tasks (Figure 25-6), (Figure 26-6) and (Figure 27-6) I continued working this way until the research project ended.

Figure 25-6: Clay figure with cup

Figure 26-6: Clay chair

Figure 27-6: Clay figure with ball

In the section entitled 'Reflection', I explain how I go through a process with ideas that are thought of and how these ideas become tangible through my artwork. I describe how and why I applied my knowledge of skill towards how I approached the participants. I further make clear my concerns towards outcomes and give detail on the decisions I made concerning responsibility and communication. These are key elements, which are important in developing self-efficacy.

Continuing with my reflective writing under the section 'Ideas and Implications' I highlight some examples of ideas derived from my experience working with the participants in both the Summer and Autumn groups. The implications brought about from these examples highlighted concerns regarding the elements of time, funding, and enthusiasm.

6.2.2 Reflection

During the time when introducing the research project to the learners at E2E, I had the opportunity to view the premises. It is a common occurrence for ideas to flood through my mind daily, and together with my imagination, I am always finding ways of interpretation to make my ideas into objects of work that is fine art. It was not any different in this situation and when I was walking around the premises, I found myself thinking of different types of projects for the participants' involvement. I also knew from experience with my own work that these ideas might never become tangible and made into a reality. Ideas are important as they form a beginning of the transformation of how things eventually evolve and change.

I just described to you how I begin to process ideas that come to me through an experience of being in a moment of time in any given situation or environment in

order to create something that might become tangible. This is crucial to know because it helps understand why at this particular stage in processing ideas, it is also important to start questioning the motives and intention behind them and what are the benefits behind 'the who, what and why' questions. The ideas that came to me were for projects that would have resulted in a finished object carried out by the participants through my own idea. The outcome would have benefited the organisation of E2E including myself and the participants would only have been the acting embodiment used towards the idea's tangible outcome.

The research project was not about my ideas towards my own work and there were moments during the time spent on the project that I had to remind myself of this. My working experience as a fine artist, taught me that there is a need to keep a distance between my own engagement and the work itself. Doing this provides me with clear boundaries in order to allow the work to develop naturally. If the boundaries become blurred it affects my work and the way the audience views the outcome.

I applied this knowledge of skill towards how I approached the participants with my methods. Taking the responsibility of distancing my ideas and myself allowed for clear boundaries, in order for the participants to develop their own engagement towards their ideas and work with what was asked of them. Therefore, it was important not to focus on an exhibition of their work as a specific outcome, but rather on the outcomes that are derived from the participants' processes. I will now further explain this decision as it strongly relates to my previous explanation of keeping clear boundaries.

By focusing on an exhibition the participants would have missed opportunities of becoming aware of the importance of processes and understanding their own development and self-discovery while going through the different stages of progress. It is important to acknowledge a process as an actual outcome. In a moment of time a process is created. That which is created is an actual outcome. The outcome describes the progress and it is within the progress that self-discovery takes place. Within a stage of progress basic practical skills are developed and learned by the individual. An aspect of self-discovery also takes place, which enhances intellectual skills towards understanding the context of one's own work. These skills can be transferred into other aspects of an individual's life, which can be missed or taken for

granted. A narrative develops for discourse, which can reveal what can be easily missed through the act of taking things for granted.

Another aspect of this decision to consider was the importance of taking a responsibility towards teaching the participants to understand and learn from the work they produced, before entering into the stage of teaching them about undertaking the practicalities of exhibition space. Not only is it a big responsibility to put together an exhibition, but also producing work to show in an exhibition may release different anxieties within individuals. Some examples could be such that individuals may not feel confident enough to show their work; they exhibit work because everyone else is exhibiting; they do not want to disappoint others; or they do not want their work shown at all due to personal reasons, but feel the choice is not theirs to make.   It is a process that has many different elements and each one needs to be considered with integrity especially when working with people who are not familiar with the arts and have no past experience engaging with their own creativity in an educational setting.

The majority of individuals in both the Summer and Autumn groups did not consider the arts for a career choice. Therefore the lessons were conducted to establish a relaxed atmosphere while at the same time creating a hidden structure. The structure was the art combined with the 'act of making' and the 'act of thinking' resulting in reflection and communication. The activities changed and varied in both the Summer and Autumn groups to engage with the participants' individual interests. I also wanted to challenge my participants' abilities, which would help to instil a stronger self-efficacy so they could reconnect with a realisation of what they can achieve and become aware of the meaning of responsibility.

As I mentioned previously, communication being the result of a hidden structure, I believe conversation stimulates ideas. For this reason, I wanted the participants to learn from one another. During the sessions, I encouraged the participants as a group to openly share conversations. We discussed issues that arose due to their reactions towards the work they were producing plus any individual behaviour that was displayed and experienced by all who were present during our time spent together. Discussions were addressed openly and honestly as a group. I respected their individuality and their right to not want to participate in discussions or work on a particular activity. I believe in not putting any constraints on an individual in this way, as it allows the time needed to help strengthen and develop the participants' belief in themselves. In addition, it helps to develop a positive attitude

towards learning within the education system. I achieved this by simply asking someone from the group I was working in at the time, to explain what the lesson was about when someone came in late. I also invited anyone to come up with a plan to discuss in order to teach a session. This only happened once when a male participant volunteered to teach a lesson. The rest of the class was relaxed and accepting towards their classmate teaching a lesson. He enjoyed this opportunity and felt important to be considered for this experience. Afterwards, we all gave an informal brief 'constructive evaluation' on his 'teaching' and in return, he gave an informal brief 'constructive evaluation' of our conduct. His session was video taped and he was given a copy to be used as a documented resource for acknowledgement of achievement.

I tried to stimulate conversation in other ways. For example, I brought in my art books for them to look through. If the participants found an artist, image or written information of interest, they had the opportunity to photocopy the information and then put it in their sketchbook. I downloaded information and hung various artists' work upon the wall, which I also photocopied to give as handouts. I had group tutorials and critiques to discuss their work. I brought in objects and novels from charity shops to transform them into art objects. I was surprised and at the same time excited when some of the participants asked if they could take a book to read.

In section 6.2.a, I want to highlight some examples of ideas derived from my experience working with the participants in both the Summer and Autumn groups. These examples have implications concerning the elements of time, funding, and enthusiasm.

6.2.a Ideas and Implications

There was a Banksy exhibition in Brighton at the time I was working with the Summer Group. I thought it would be a great idea for the group to go to the exhibition, as it would provide an opportunity for the few individuals interested in graffiti as well as for the rest in the group. Effort towards arrangements started to be made through E2E management, but unfortunately timing was an issue. The trip was to take place soon after the participants finished E2E. The majority of the participants showed an interest and agreed they would return for the trip, but closer to the time to visit the exhibition, when management tried to make contact for confirmation, interest had been lost and no one followed through with a commitment.

There were two further ideas concerning trips for the Autumn group and these included Tate Modern in London and South Hill Park in Bracknell. These visits both related to what was happening in the sessions, and in consideration with the participants' interests. Both these trips also provided an opportunity for those individuals who have never been in a gallery or visited London. The trip to South Hill Park derived from the positive experience the participants had when working with clay during the sessions. South Hill Park has an artist in residence working in ceramics. The planned trip included a tour of South Hill Park plus working in the ceramic studio to create a piece to be fired in the kiln. Unfortunately, these trips never materialised due to funding.

There was a positive outcome from an opportunity that came about while working with the Autumn group, which related to educational visits. The retail course tutor wanted to plan a trip to the Ann Frank exhibition held in Reading; this trip fell on one of the days I worked with the Autumn group of participants. I agreed to help and a week before the exhibition I had the participants read from excerpts from Ann Frank's Diary. We then discussed as a group, feelings, the 'what ifs', placement of oneself in Ann Frank's position, and gratitude of what we have now. The tutor and I with some of the participants walked to the exhibition. The participants who lived nearer the exhibition met us there. It turned out to be a very positive experience for all involved, as it also was an opportunity to witness and learn from those in the group who took an interest and had knowledge in history.

Another idea emerged concerning the computer room that was on the premises. I wanted to make use of the space and it was not until working with the Autumn group this was achieved. The aim was to get the participants to work independently with focus towards their own work. I encouraged them to work together in pairs or on their own. Encouraging IT usage offers other alternatives when addressing ideas and research topics. I asked E2E management for the possibility of downloading GIMP, free software that is similar to Photoshop. Permission first needed to be granted through the University, and then the downloading had to be done through technical support. It was not straightforward and a long time passed by before we could use the computers.

I envisioned many possibilities for the participants. I imagined the participants learning to utilise the computers and become responsible in working on their own ideas and to give them the different possibilities to do so. Even while I was

not there, I had hoped they could have access to the computers or materials to work with on their free time. In reality this did not happen; their actual time to spend on the computers was limited because they had to be monitored due to behavioural problems. This meant they were denied access to the computer room between sessions. Another obstacle which became apparent during our sessions, while working with the computers, was how easily distracted the participants became. They would eventually find their way onto Facebook and You Tube. Lack of confidence contributed to this behaviour as did not knowing how to get around the GIMP application. Again, this was a mixed reaction; only a few participants were familiar with GIMP and did not resist. The majority of participants became restless and there was no evidence of interest to even want to try to learn how to use the software. It seemed that they only knew how to use the computer for social networking and the majority of the students found it difficult to use the GIMP software.

6.2.b Summary

With each idea challenging situations arise. These situations, depending on what action is taken, can become difficult, easy, lost, or acknowledged then left alone. The word that comes to mind to describe these situations is limitation. A required skill needed is an open mind. Having an open mind is an attribute and allows ideas to flow. I believe you need to experiment with the given limitations to find out what works and what does not work. I like to define this type of experimenting as risk taking. This is where freedom lies beneath the surface. The implications that have been highlighted derived from what had been hidden or suppressed within the institution of the shared organisations of E2E and the University. The implications were laid bare by the idea that emerged and was put into action. Included also in this are the individuals, an indication that limitations affect us all. It was difficult to work with what I will term 'restraints' because I felt sandwiched in between two sets of limitations: one produced by individuals including myself, the other being the institutions. An important realisation that came from this is the recognition of time. Time needs to be understood and put into place in order to find solutions so that trust and respect could be established concerning all individuals involved in this research.

I will now set forth the methods used which exposed behaviour that helped understand the participants, their skills, and abilities, in order to know them as individuals.

6.2.3 Tools used for a Methodological Documentation of Evidence

I now found myself using the very same tools that I use in creating my own artwork to document the evidence. These tools were my single-lens reflex SLR camera, video camera, and digital recorder. I waited to use these tools until trust was established in both groups and this did not happen until well into the sessions of both groups. I always told the participants in both groups a week in advance when I intended to use these tools. On the day I intended to document the session, I would ask them once again how they felt and then I would accommodate them accordingly. This action proved positive as it provided a genuine way to develop and continue to develop trust between us; additionally it created a safe environment for the participants.

The Summer Group was a smaller group and because they were at the end of their programme, they were more settled because they were more familiar with one another and they had more time to establish themselves in the group. They did not want to be videoed, but they did not mind me taking photographs or recording conversations. I had the opportunity with the Autumn Group to use all the tools at different intervals, according to how they felt. My experience with the Autumn Group was not as contained. I felt they were not as mature as the previous group. This could reflect the fact that they were new to E2E and they were not yet established as a group or that aspects of their maturity needed more time to develop through experience; they also were not voluntary. An example of what I mean is that my tools became their tools. It only took one or two individuals to start performing in front of the camera to encourage others to join in. In one particular situation, a couple of participants (both male) used parcel tape to wrap each other to chairs. I was fascinated with their behaviour. Because of this fascination, I encouraged them through this process by asking questions. The reason behind the questions was to enable them to become aware of their own thought processes within that moment. At the same time, the idea was to encourage their imagination and think out of the box with their actions. I used the situation to teach how experimental play is not a waste

of time, but explores a way of developing ideas to solve problems or find answers to questions asked.

The behaviour I witnessed with the Autumn Group was very similar to what I witnessed with the Summer Group. Their reactions were different because the tools they used were different. What I mean is, the Summer group started marking themselves with acrylic paints, the Autumn group were given face paints and this is what made the difference in their reactions. The face paints given to the participants were to assist in supporting self- expression and not to limit it, which took them to another place, a place of play. The Summer Group's participants were given paints and they began marking each other. It was behaviour which can be labelled as 'immature', but as I continued observing their behaviour I realised they were just playing. They seemed to feel safe marking each other and at the same time testing their boundaries with one another. I did not stop them as I felt they needed to do this. It seemed for some as if it was a needed process to go through due perhaps to a lack of ability to play, lack of experience being in school, and because of past life experience. Play should be a constant in one's life; it helps build on one's skills and development in social skills. I believe this influences self-discovery and self-efficacy. It became chaotic at times, but I was able to maintain the situation so it did not get out of control. I did this by addressing personal space and explaining a need to listen to each other. In addition, I addressed the aspect of what respect means when someone says "no" and in recognising when someone has had enough and it is time to stop.

I learned from experience and when I started in September with the Autumn Group I encouraged this type of mark making by purchasing face paints and incorporated this activity in the beginning of the sessions. I continued the task of mark making and had them create a group image using various objects other than the traditional use of tools. This is how I introduced them into drawing. In order to deal with the range of individual abilities of the participants I did not treat teaching drawing in a structured way but more of a way of facilitating - a showing of different techniques to keep them all interested. I waited for them to show an interest in learning, so when they did ask, I showed them various foundation techniques. I brought in objects, had them draw each other, and on location in and around E2E. You cannot force an outcome and make someone create a piece of artwork nor can you predict when a person accepts that part of himself or herself as being creative.

Another situation, which occurred at the beginning with both groups was to hear the expression of 'I'm bored'. I wanted to address this issue by having the participants explore the meaning behind the word boredom. There were dictionaries available and we used them. This aided our conversation for improving their awareness of the word's meaning. This opened up more discussion into the meaning of responsibility and choices. My aim here was to deal directly with the hidden barriers that arise at different times and stages within a process. The effect was positive and it allowed all of us to keep moving forward.

The participants' reactions encouraged me to continue with my methods. It was difficult at times because of the challenges I presented to them. They would react in a negative way because they felt uncomfortable, so resistance became apparent. I had kept working through these barriers by telling them I believed in them and I was not going to give up on them or allow them to give up on themselves. At the same time, they were rebelling against the task; they would be working on their work. They would react in ways by simply saying, 'I can't do that', 'I hate art', 'It is a waste of time', 'It is not going to get me a job'.

They would talk over me and they would continue, as if they wanted the result to be for them to leave. I reminded them they could push me all they wanted, but I was not going to 'kick' them out of the sessions. Sometimes it was the whole group reacting at other times one or two individuals. They kept coming back and this encouraged me to continue exploring. Once they realised I stood by what I said, it affected others and their reactions resulted in their staying longer after the session ended to continue to work or have conversation. In addition, they would at times stay to eat their lunch in the room. I allowed this to happen but soon found out that they were not allowed to eat lunch in the classrooms. I did not know about this beforehand and I often wondered if the goal posts were often changed concerning rules and regulations. I wondered if the change was brought on because of behaviour situations that would arise and certain restrictions were subsequently put in place in order to keep control. I say this because I was not informed in the beginning about rules and regulations in the classroom, but learned along the way.

I would like to highlight in the following sections 6.2.a through 6.2.d individual case studies, which encompasses people's attitudes, behaviours and a belief system towards visual works of art, including the placement of art education.

6.2.4 Case Studies

6.2.a   Video Analysis Case Study One: "This is His Bit of Art"

As stated previously, I used the video camera as an aid to capture visually a moving documented record of the participants in the Autumn group to aid in my process of reflection towards analysis. Video stills are used to visually illustrate a narrative story of what transpired during the filming of sessions. The stills along with written observation provides an opportunity to witness how the use of the video camera provided greater insight regarding the behaviour of individuals who connected with the camera and the individual behind it (in some cases excluding the individual as in case study two). Case study one highlights the engagement between individuals and the camera and how the participant used the camera. In conclusion, the type of engagement with the camera provided a more in-depth active participation of personal analysis of individuals.

"This is His Bit of Art"

Three days in October 2009 on the 19th, 21st, and 26th, the Autumn group was introduced to and worked with clay. On Monday October 26, I brought the video camera in to document the participants' process. There were nine participants in on this day and I asked if they were OK with me using the video camera and I then proceeded to set up the camera on a tripod in front of the participants. A female participant took the camera and started filming but throughout filming she stayed in her own personal space sitting in her chair. I used this opportunity to try and discuss if anyone would be or is interested in filmmaking but this got lost in translation as they were more focused on their friend with the camera, the conversation, the work they were creating and themselves.

As I observed the footage of the recorded material I realised there was a further distance placed between the subject matter and myself because what I was observing was the participant's perception together with her personal experience of what she was viewing and how she was filming. I was not observing material from an object (the video camera), which was placed within a space and not handled by anyone as intended. As I write this information it now becomes my perception as a researcher, together with the student's and our shared experience of that day as tutor and learner.

This now has an impact on the viewer who is engaging in the reading of this particular written case study because the viewer also experiences another type of dimension of distance caused by the chosen still images of the visual content from the object's (video camera) visual recording. There is an absence of time when looking at the still images from the video and all that has just been mentioned has an effect on the way the participants are analysed.

The camera became an extension of the participant while the participant stayed in her 'safe' space. She made use of the camera's ability to zoom in and out to connect personally on her chosen object. This action now becomes a personal experience for the observer as it places the observer (viewing the video) within the interaction and allows the observer more insight into the behaviour of individuals, including connecting with the perception of the participant handling the camera.

The participant handled the camera from sitting in her chair. Holding the camera up close to look through the viewfinder, the participant used the camera to span around the whole room focusing on the space and people in the same way by using the zoom lens to capture points of interest. At first, as the participant focused on others in the room, I observed a natural reserve amongst the participants then this dissolved and participants became more relaxed (Figure 28-6), (Figure 29-6), (Figure 30-6) and (Figure 31-6). The participant then focused on the space of the room by zooming in on different areas (Figure 32-6), (Figure 33-6) and (Figure 34-6). Following the exploration of space, attention was given to the artwork being made and all pieces show a 'sweet sensitivity' due to their individual choice of subject matter and it was not limited to that produced by just the girls (Figure 35-6), (Figure 36-6), (Figure 37-6) and (Figure 38-6). In addition, while observing the film it becomes apparent the participant shows more interest in three male participants, who become the main subjects within the film.
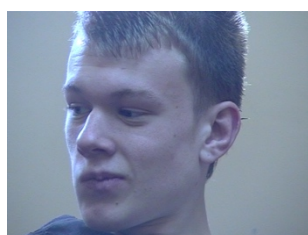
Figure 28-6: Video still 1   **Figure 29-6: Video still 2**

Figure 30-6: Video Still 3

Figure 31-6: Video Sill 4

Figure 32-6: Video still 5

Figure 33-6: Video still 6

Figure 34-6: Video still 7

Figure 35-6: Video still 8

Figure 36-6: Video still 9

Figure 37-6: Video still 10

Figure 38-6: Video still 11

I had mentioned to the group that anyone could use my digital camera to take pictures of their work or others and some participants eventually did use my camera (Figure 39-6), (Figure 40-6), (Figure 41-6), (Figure 42-6) and (Figure 43-6). Another point of interest that became apparent in this recorded film was how those who were working on their artwork were quite comfortable doing so in front of the participants who chose not to work. The participants who chose not to work were also quite comfortable being around those who were working (Figure 44-6). It is also important

to note that all participants towards the end of the session did engage in some creative activity in some form or another.

Figure 39-6: Video still 12   **Figure 40-6: Video still 13**   **Figure 41-6: Video still 14**

Figure 42-6: Video still 15   **Figure 43-6: Video still 16**

Figure 44-6: Video still 17

One of the male participants who had not been working on anything found some tape then started taping white craft straws together to make a very long straw. When I asked what he was 'doing', the participants answered for him stating: 'This is his bit of art' (Figure 45-6). Eventually this particular participant and his friend became playful and started performing in front of the camera (Figure 46-6). This transpired when both participants had become less engaged with their friend behind the camera and more engaged with the camera. They engaged physically by being playful with clear parcel tape. As I experienced this shift in behaviour I encouraged them to continue and look at their engagement as a 'performance piece', creating an art form. They continued to work in this way but amongst this excitement of play they

also became aware that their actions were resulting in the wastage of tape and one of the male participants actually mentioned "I'll buy you a new roll." The long straw became part of their performance piece and more participants became involved; they also decided to have a go at 'waxing eyebrows'. They then wanted to move their play outside of the classroom to show others and at this point I suggested they stay within the classroom due to health and safety issues and suggested that the participant become a model for others to draw (but this did not materialise). The play came to a natural end as the participant had to go to the toilet to which end he was helped out of his restraints by the other male participant.

Figure 45-6: Video still 18

Figure 46-6: Video clip sequence 1

Through my observation I came to understand that there is a beginning and end to a connection made. By allowing the process to be and form naturally, including making a choice of connecting or not connecting with certain behaviour within the process, the outcome will come to 'be' in light of how people and situations are treated throughout the process. What is also being witnessed here is how the participants are given the opportunity of time to engage in activities to experiment and experience in order to obtain art (Taylor, 2011).

6.2.b Video Analysis Case Study Two: "What the Hell"

Case study two highlights differences in engagement and interpretation of recorded material when the video is set up in a particular space to record sessions and is not used by any individuals. The participants did not 'take' and use the camera, which means the camera was used in the way it was intended. Therefore, there were no other influences involved in the visual recording and it is only my perception and experience as a researcher and tutor within the written reflection of the observed recorded material.

In conclusion, the type of engagement with the camera provided a more in-depth active participation to focus on techniques and methods used by the researcher. It also provides evidence towards the reaction and engagement of the participants including observing random behaviour of particular individuals. In this case, the random behaviour of particular individuals is because the participants sat where they wanted.

"What the Hell"

In between sessions, I decided that on Monday March 1st 2010 I would turn the tables upside down (Figure 47-6) and I set up the video camera to record the participants' initial reactions upon entering the classroom. Using the room in this way creates two types of situations that the participants are going to experience and prompt reactions towards awareness of themselves, their environment and others. The participants did not know they were going to be recorded as I wanted to capture their true reactions and it is because of this reason their faces are edited to protect their identities. Their shared response when entering the classroom was: "What the hell."

Figure 47-6: Video still 19

The next section concerns the first situation of the participants' reaction to the video camera.

Video Camera

The way the camera was set up allowed the first participants who entered the room to notice the camera. This situation prompted the participants to inform the others as they entered the room that they were being filmed. Providing this information as they entered the room, brought change to the participants' own awareness and they became conscious of where they wanted to place themselves (which was away from the camera). Responses could still be heard even though participants cannot be seen. In conclusion, this situation provided an opportunity for them to act and take responsibility for their own decision-making.

The camera was set in one place and was not moved which is why the visual focus remained on the one male participant except when in the beginning I placed myself to sit next to the participant. Later on, another female participant arrived late (informed of recording) and sat in view of the camera for the remainder of the filming. When I observed the recording I could feel a sense of isolation and after the participants were settled in their chosen seats I did ask them; "Please explain what is behind the: 'What the hell'? What are you feeling?" They responded with agreement that it makes them feel uncomfortable. Focusing on observing the male participant (even though he chose to sit in front of the camera) this could explain why he did look uncomfortable at first. Although he did make eye contact with the video camera and he further engaged with the camera personally by using a gesture of 'shooting at the camera' (Figure 48-6). Furthermore, as I observed the recorded material, I detected my own observation of how I became more aware of his continuous movements while sitting in his chair and not paying attention to the recorded conversation of the other participants. I had become captivated by the visual behaviour of the participant.

Figure 48-6: Video still 20

Having experienced a connection with the participant prior to the day of filming, this allows me to have a better understanding towards the individual. In

retrospect, I have made an 'emotional connection' (through individual stories, personal situations, understanding behaviour and attitude), which helps to keep the 'individual self' of who he is in perspective. This type of connection is supportive in not allowing 'who he is as an individual' get lost in translation. It becomes dangerous when there is an absence of connection with the individual, which leads to the loss of individuality. The loss of individuality is then reflected into the written observations.

For example, the participant's behaviour in the video reflects an attitude of 'not being interested in the discussion' due to the body language and constant movement and 'fidgeting' (Figure 49-6). When looking at the recorded material, I observed that I did not interfere with his behaviour and I allowed him to be 'himself'. The result was that he stayed connected and did not leave. Furthermore, I realised through watching the video that I was able to observe my own behaviour towards his 'fidgeting' and realised I did not connect with this behaviour.   By having an 'emotional connection' with the individual (and/or individuals) allows the opportunity to disconnect with behaviour and attitude in order for the individual to develop and allows the revelation of a positive aspect of the individual. For instance, I observed in the recorded material that he showed he was listening because he engaged with the conversation from time to time and showed a very sensitive side of himself when he stated he wanted the room to look pretty and took part in rearranging the tables (Figure 50-6).

Figure 49-6: Video clip sequence 2

The following section concerns the second situation of the participants' reaction to the tables being placed upside down.

Upside Down Tables

By simply changing the normal function of an object (in this case the use of tables) it created a situation (a space where discussions can exist) to focus on certain situations that can develop when working through a process of engagement pertaining to a project, subject matter or object. I explained about being open-minded and flexible enough to deal with situations in order to develop a solution from the obstacle that appears when least expected. When I asked them for individual responses on how they would react to unexpected situations, one response that could clearly be heard was: "Deal with what we got." I further explained that this happens not only on projects being developed, but also in other areas in life: hence putting the tables upside down. After this discussion took place I gave them the choice to continue working in this way or put the tables right side up and also discussed different ways to arrange the tables. They chose the latter because they wanted to be able to face each other and still be connected to one another (Figure 50-6) and (Figure 51-6). They did not like the idea of separate tables as they felt that would be too isolating. The male

participant who has been the main visual focus throughout had suggested: "Let's make the room look pretty and not ugly."

Figure 50-6: Video still 21

Figure 51-6: Video still 22

6.2.c Case Study Three: 'Tom'

During the action research project there were various types of contacts with individuals, which formed naturally and all had their own cessations. Using the reflective writing, recordings, video and participants' artwork, a natural distance occurs between me and the research, including my experience and perception. The natural occurrence of distance supports the process of observing and becoming mindful of the connections that begin and end. The relationship between the methodologies helps to form a written narrative to allow a process to be witnessed by a captive audience.

Case study three is an example which demonstrates how I used my diary-keeping of reflective writing and the use of recorded conversations. This helped to process analytically what developed naturally from engagement with the participant. I had taken photos of my written reflections to assist towards visually formulating the process of this particular connection, but in order not to reveal the person's actual identity I used Photoshop to rub out the participant's name (Figure 52-6).
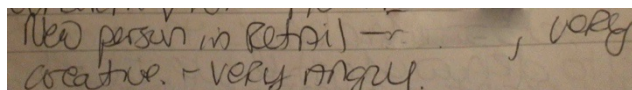
Figure 52-6: Photograph taken from diary

This particular case study began on Monday November 23rd 2009 when 'Tom' came into the classroom to become part of the research. He enrolled in the retail course and I found 'Tom' to be creative yet very angry. 'Tom's' behaviour at the beginning did prove to be quite challenging and yet he possessed a creative flair and

ability all of which can be identified in (Figure 26-6). 'Tom' felt compelled to always talk over me whenever I began to communicate with the group, which formed a competition of 'attention seeking' as a condition. Each time this happened I stopped speaking and asked if he would like to contribute something to the group and that he is more than welcome to share his thoughts, feelings and knowledge. I also included the fact that his behaviour was not going to contribute to getting him suspended from the research project.

Through the following weeks I wanted to support 'Tom' in order to bring about possible change in attitude and behaviour. I decided to communicate with 'Tom' one-to-one with a recorded conversation after one session (Figure 53-6). 'Tom' agreed to be recorded and on Wednesday December 16th we had a recorded conversation, the transcript of which is set out below:
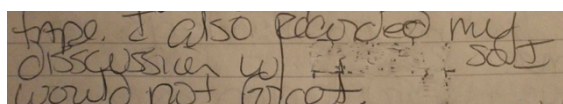
Figure 53-6: Photograph taken from diary

Wednesday 16, December 2009

R: "Are you serious about wanting to do art?"

T: "Use to be."

R: "You used to be, but now?"

T: "Not so much."

R: "But when we were talking in the room with Grace just a minute ago…You would not mind trying to see where you can get into."

T: "yeah, I like to see where."

R: "Now, what kind of art are you interested in?"

T: "Anything, or like that sort of unusual."

R: "So are you more conceptual? I thought you are more of a conceptual artist and you want to explore video, sculpting?"

T: "Yeah, I do, I got like a You Tube profile, which has all my edited video and stuff on it, like animation and stuff."

R: "Do you? OK, do you have all that on DVD?"

T: "No, it is on the internet."

R: "What on You Tube?"

T: "Yeah."

R: "Do you have something for yourself like a sketchbook or portfolio that you can show people what you can do?"

T: "Yeah, I had to like have one for getting into T.V.U."

R: "OK, do you still have that?"

T: "Yeah, I might still have it still."

R: "Have you been doing more work to add to that?"

T: "Not lately, well just, I don't know, these current drawings."

R: "Can you bring that in and compile your videos that you made and animation together?"

T: "What just bring in a folder of my drawings?"

R: "OK, so I can see what it is that you can do. Now, what was it that you did not like about T.V.U.? And I want you to be honest please."

T: "Way they teach…. Umm, I really did not like the teachers. I didn't like the way they teach." It was all just what they want, like, do this, do that. Like, it wasn't really drawing. It was all this other 'shit'. It was like all this other stuff like sewing and stuff."

R: "Sewing?"

T: "Which I found really boring."

R: "What do you like to do? What kind of materials do you like to work with?"

T: "Oil pastels."

R: "Now, if they were teaching what you would have to do – drawing skills and having to do certain exercises that dealt with drawing would you do that?"

T: "What do you mean? Like, just drawing?"

R: "Yes, you need to do that you know, that.. it is an important part of drawing….so you just have to do it…"

T: "Yeah, I just like the drawing but I hated that when it was all that theory work and stuff. I just liked the drawing."

R: "So, what did they teach?"

T: "It was really random, pointless boring stuff."

R: "What about art history?"

T: "Yeah, did that in GCSE."

R: "Did you enjoy that?"

T: "Some of it, not all of it, but some of it was very cool."

R: "Can you elaborate on some of the projects you had to do at T.V.U? What were they asking you to do?"

T: "Oh yeah, you had to do something, which involved photography and textiles was annoying?"

R: "Why was it annoying? Because you felt you were not good at that, that you felt you couldn't create something? Did they give you options? Is it something you know how to do?"

T: "Yeah, they just said that you had to use like textiles and photography."

R: "This covered the fashion industry then?"

T: "yeah sort of, yeah… yeah."

R: "OK, so basically you were not on a fine art programme. Was it combined obviously with fashion so that you could get an idea of what area you wanted to work in?"

T: "Yeah, but all I wanted to do was to just draw."

R: "So, you kind of know what it is that you want to do? You feel that you do not have to go through that process of figuring out…"

T: "Yeah."

R: "Did you research at all; different colleges that would?"

T: "No, I just did T.V.U because that is the only place I could get to."

R: "Cause you are located in Reading? If you did a distance learning type course, do you think you have the discipline to do that?"

T: "What go, like, really far?"

R: "No… no.. distance learning is where you stay where you are at, but you are doing course work at your own leisure. So, that you are working on a foundation or degree course, because you have to continue work, but it is distance learning so you are here and your school can be somewhere else and you are communicating with your tutors via email or what have you and you have to send your work. Now, sometimes they will come and obviously have to physically see your work and talk to you so they will probably meet you in Reading somewhere at a university. Do you think you have the discipline to do something like that?"

T: "ummm…"

R: "Does that scare you too much? Thinking if you do something like that, you would not be able to finish it because you are easily distracted. Can you focus?"

T: "I am quite easily distracted especially if I'm in my own house."

R: "So, that course might not be for you, because something like that, you have to be longing to do it."

T: "Yeah, I'm not self-disciplined."

R: "But art is very self-disciplined career that you want to get into. Can you handle that? Are you ready for that?"

T: "I don't know."

R: "I mean there is a lot of freedom in that, so you are going to have to find a place and you are going to have to work hard…keeping that place, are you willing to do that? Do you have a space in your house where you can work quietly and that no one will disrupt your space or respect your space? Like when you are doing your artwork can you keep it out?"

T: "Yeah."

R: "Would you be able to go to London at a university?... Or…"

T: "It is just getting there."

R: "Train? Would you mind that kind of traveling?"

T: "I'd do it, but I would just get really tired."

R: "Yes, but you could be limiting yourself. It is good that you are being honest, but you have to make that choice to do it in order to make it work for yourself. If you got a chance and offered a place but was not close to here yet it was an amazing opportunity to do what you wanted to do. Wouldn't you just do it?"

T: "I might just 'fuck it up again'."

R: "Do you want to do that?"

T: "No, but I always 'fuck it up' somehow."

R: "But why do you try to make it bad?"

T: "I do not try to purposely. I just know I have that sort of background."

R: "So, if somebody was there to make sure you didn't make a mistake and say 'come on, do it' would you fight against that or would you just do it?"

T: "No, it depends on how I get on with that someone… really."

R: "Maybe, it is something you have to think about."

T: "Yeah."

R: "You know I am trying to see… It is up to you… what can be done to help you out. But you also have a responsibility towards that and to work. No one can do it for you… none of the art teachers…or others."

T: "I just do not see the point in trying any more, because I just get arrested or something; there is no point in trying any more."

R: "No, now you should always try. Do you know how many times people say no to me on certain things like work… I mean it is part of life isn't it? You've got to keep doing it. How many writers…trying to get published and they never gave up and are doing extremely well now, because they did not give up and they believed in themselves to do it. Do you understand what I'm trying to get at…?"

T: "Yeah."

R: "It's how, finding the right place for you that you are going to enjoy, but also what has to come from you…is the determination, 'Tom'."

T: "yeah."

R: "To see it through… because it is hard and no matter what you do even if it was not art. It is about going to work and waking up to make sure you get yourself to work so you can get paid, pay those bills and stuff like that, ok. You have to find that within yourself to do that. There are a lot of people that get frustrated… Especially when you go into higher education because you get a lot of people in class that are there because they want to do it and they are willing to put in the hard work and get up in the morning and be in that class. Here is somebody that appears to not make that effort and then the person 'Tom' winds up in the position you are in and not everybody is going to be understanding towards you and that is a shame, but that is kind of the reality. It is kind of like a partnership really. You guys are so young and yet you have such a cynical attitude already and that is so sad. It is easy to become a cynic especially when you feel let down by people in your life and I understand that. You

really have to be strong and pull it together 'cause you guys are becoming adults. How old are you again?"

T: "Sixteen."

R: "Sixteen, you have a lot of talent and I will see what can be done. I will have to look at your sketchbook and I will inquire and ask questions. I will just begin and do it …see what happens… I do not know where the journey will take me."

T: "Yeah."

R: "To help you out, but you got to do it too. You are very talented and visually speaking you are not afraid to be an individual. You are not afraid to be yourself and it is very difficult to be yourself because of the way people pick on people who are different."

T: "I used to be bullied. I used to get picked on all the time."

R: "You want to be you. You are trying to find yourself. We all are… to express ourselves…We all have our hair usually different because we are expressing ourselves and we should be proud of that… but you can't keep fighting and holding yourself back…I have recorded this so I could remember what you like to do, but if you want to be more specific… I know you like your music and stuff..."

T: "Like important stuff I am working on?"

R: "Yeah, and bring in your sketchbook that you used to get into T.V.U."

T: "I'm working on like a two page report on what I have achieved."

R: "OK, well, continue on doing that and…"

T: "Thanks."

R: "Yeah sure, and do not give up on yourself."

The first day back from Christmas holiday, Monday January 18, 2010, 'Tom' mentioned that he signed up for a music course at T.V.U. that starts in September (Figure 54-6). He also shared some of his music with the rest of the group.
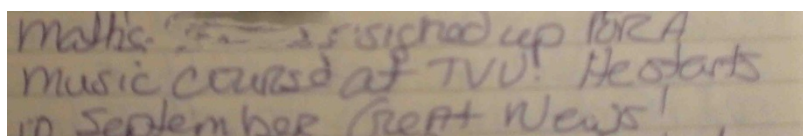
Figure 54-6 Photograph taken from diary

Unfortunately, 'Tom' was not seen again until the first week of February 2010. This was the result of Grace's action, (the retail tutor) of suspending him from the programme due to his unruly behaviour in her class (Figure 55-6). After much thought, Grace decided to allow 'Tom' to come back but only to attend my classes. Both 'Tom' and I formed a mutual respect for each other, but at times when 'Tom' reacted quickly to circumstances instead of taking a step back, the result was not always as positive, for example: Monday April 26, 2010, when 'Tom's' group left because their time in their selected programme came to an end, I rearranged the work on the wall and, as I started taking down 'Tom's' drawing, he thought I was going to tear it up and he reacted by calling me a 'bitch' (Figure 56-6). The class reacted with a startled intake of a breath of shock. I spoke to 'Tom' (in front of everyone) calmly and asked him if that was necessary and he responded with; 'I thought you were going to rip my work'. He apologised very quickly and said 'he didn't mean it'. I pointed out that even if I did rip it, it would have been an accident and not intentional, and that he would have to learn not to react to his emotions, as this is what 'gets' him into trouble. I explained that people do not hire people who call them 'such' names and that even though I am not going to suspend him, I would have fired him on the spot, as there was no real cause to have that type of aggressive reaction. He did realise it was wrong but said 'he cannot help it'. I told him that he can and that he now needs to focus on controlling his reactions. Small steps have been taken, but with the lack of attendance and actions taken from others within the institution, it becomes difficult to keep a sustained supportive role. Soon after that day the structure of E2E was beginning to change; there were a few days that had been cancelled and I believe it was because the rest of 'Tom's class had left. 'Tom's time soon came to an end and there was no more contact.
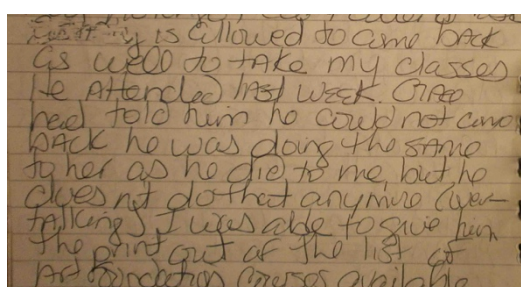
Figure 55-6: Photograph taken from diary
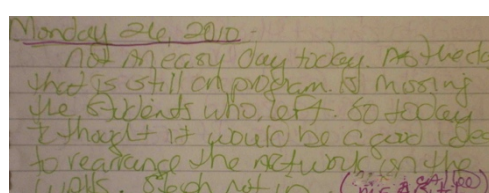
Figure 56-6: Photograph taken from diary

6.2.d Case Study Four: 'Jane'
Monday 29 March, 2010

I brought in various National Geographic and photograph journal magazines to be used in this session. I asked the participants to choose a page and transform that page using different visuals (from the magazines) into a piece of artwork. I did not want to lead the participants by giving them a theme to work with as I felt these magazines would have inspired them in some way. I wanted them to connect with their own processes. This particular task sparked in-depth conversation amongst the group as some shared articles from the National Geographic magazine. It was exciting to witness some of the participants who actually took time to read.

I want to bring forward a particular case concerning a female participant "Jane" who volunteered to be a part of this research, but was not convinced about actually doing art. When she started, she had low self-esteem. 'Honestly, I am worthless, no good at anything. But I'm lucky to be alive.' During our sessions, "Jane" had revealed additional personal information concerning her past experiences and, to respect participant privacy, I will not disclose this information, but I can understand why she thinks she is 'worthless' and 'no good at anything'. Time spent in the sessions and a willingness to do the work helped her see in herself a creative ability, her ideas emerged and became tangible along with conversation. She started trusting other participants' input too. On this specific day, "Jane" worked in her sketchbook; she found a picture of a baby and changed the image by putting a gun in its hand and placing poker cards nearby. She also labelled her image 'fuck face'. These images were chosen from the magazines and she put separate images together to form a narrative that perhaps reflected her own life experiences and at the same time she started questioning how some life experiences can change and destroy a child's innocence, so that such children then grow up to become damaged adults. She shared the image with the rest of the group and because of the visual strength of the image and word usage, it sparked conversation, but once aired, the group understood and accepted the controversy it generated. I did not find this disturbing, but found it to be a very good strong piece of artwork. I embraced the risk she was taking and at the same time knew it was important to give her this time, and a safe place to work through things since this image was a representation of her reality from living in her

environment including surrounding circumstances. "Jane" expressed how proud she
was of the work and she made the decision to show the tutors (Figure 57-6).
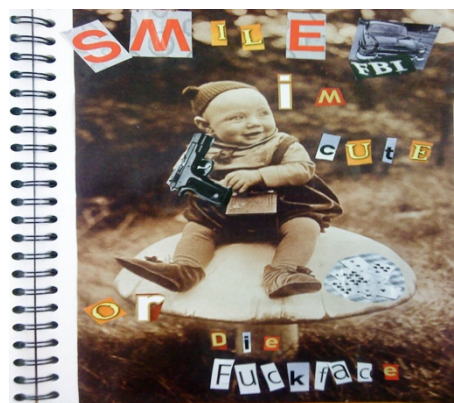
Figure 57-6: "Jane's" work.

I supported "Jane" and stood by her during our discussion with the tutors. I
spoke about talking through responsibility towards the execution and understanding
of the reason behind the artwork. We discussed allowance for freedom of expression
and representation. This situation caused a challenging and extensive debate because
of the use of an offensive word within the artwork. At E2E, it was important to teach
positive life skills and negative language was not to be used amongst their learners.
The tutors were concerned that allowing such usage of language contradicted the rule
of negative language use amongst their learners. They were concerned in addition
about how complaints from parents would be handled and, because of the
organisation being government funded, they were concerned for their jobs. I debated
with them that these reasons were displaced. I pointed out that this is an educational
institute and it is here within these walls that learners should be taught responsibility
behind the context and content of the work they are creating and feel safe within this
process. Fear of taking risks was apparent and the tutors' response was that you could
get away with this in the art world where it is acceptable to exhibit such work in art
galleries but this was not seen as acceptable in the E2E environment.

"Jane" articulated her reasons well and her manners were faultless. It was a
good experience and it taught her how a healthy conduct of debate can be executed.
Unfortunately, "Jane" decided to change her work and hide the word 'fuck'. I was
saddened by her choice to feel an obligation to change her work after the debate took

place. I explained that artists deal with this type of debate during their career and learn through experience to stand strong in order to defend the work that they create. At the same time, I was aware that" Jane" needed to go through this on her own terms and was cautious not to provoke confusion, because this was not about me. Instead, I explained that this is when an awareness of her actions needs to be considered by putting into practice the ability to question the how and why's of her responses in order to defend the idea behind her work.

The relevant perspectives I have attained through my experience working among the tutors have revealed restrictions and uncertainty within the roles which are carried out by them. This concerns the allowance of certain behaviour to be expressed through thought and action. Individuals trained in the fine arts have been taught through time, to understand and put into practice the concept of separating or, as it is also described, distancing oneself from the subject matter or processes of one's art.

Section 6.2.5 that follows discusses the similarities found between the experiences at the Barlinnie Special Unit and this research project.

6.2.5 Barlinnie Special Unit and E2E

Thus far, I have emphasised flexibility, space, time and outcomes, elements that assist in the development of self-discovery. If these elements are not used in a manner that is positive, they can have the opposite effect and serve to hinder self-discovery. These elements form a structure for freedom.

Unlike Joyce Laing, the therapist at the Barlinnie Special Unit, I am not a therapist. Laing proposed, by establishing an environment which is compassionate, to initiate progress towards self-discovery. Laing also suggested that the knowledge of encouraging words, asking questions, and prompting inspiring original thinking also helps develop a stronger sense of self-discovery (Carrell and Laing, 1982).

I do not need to be a therapist to know about and understand the methodologies I used to provide an opportunity for self-discovery. I came to the same realisation using my set of skills as a fine artist as did the therapist using her set of skills. This proves there is, arguably, a natural holistic structure that occurs within the fine arts. The natural holistic structure is then translated in the skills taught. It is important to highlight that the key element, together with the skills taught, is the experience which an individual gains through the training in the fine arts, which

facilitates the ability to put these skills into practice in other areas of life. Another imperative factor that needs addressing is the tremendous responsibility of working with groups of people who find themselves in vulnerable positions in their lives or are actually vulnerable. As a practising artist and not a therapist, I am aware of the hidden personal emotions that can be triggered when going through a process of producing a piece of artwork. When working towards educating others it is essential to have a level of education yourself together with experience in dealing with the subject of fine art. This enables one to have clear boundaries in order to discern when you have surpassed the depth of your knowledge and then to get support from another professional who can deal with the psychological aspect of the individual. It is also a necessity to keep the lines of communication open in order to obtain supportive help when needed. At the Special Unit, it was vital the prisoners in their own time 'test out their self-image, could examine their position, and spaces in life, could try to perceive their early background in perspective, and could attempt to understand the events, which had led to their criminality' (Carrell and Laing, 1982: 57). I did not plan to go to this level of depth with the participants in either the Summer or Autumn Groups, but that does not mean it did not happen naturally at different stages while they attended the sessions. What this means is that the participants went through the process of self-discovery naturally without it occurring through my intentional influence.

The Special Unit was separate from the main prison and the prisoners who were placed in the Special Unit came from long periods of solitary confinement. They had a history of outbursts of violent behaviour; in addition, they suffered from a suspicious hatred and distrust that contributed to their behaviour (Carrell and Laing, 1987). The learners who arrived at E2E were placed in a building separate from the main campus of the university. The participants who were part of this research project have their own set of suspicions and mistrust towards people they view as being authority figures. As I came to know the participants as individuals, I cannot account in general terms for specific histories, which contributed to their behaviour. First, this is because they did not come from a defined prison culture system and clearly E2E and Barlinnie's Special Unit are distinct types of organisations for dealing with and rehabilitating these different groups in society within specific controlled settings. Second, there is a need to consider both the background of prisoners, or participants in the E2E setting, as they all have their own stories and

experiences to tell, with many underpinning factors which contributed to their behaviour.

The Special Unit was not about containment and was allowed to evolve without limitations normally found in conventional prison environments. These settings included timetables, routines, and prison rulings. An environment was created to encourage 'opportunities for reliving' (Carrell and Laing, 1982: 57). The prisoners' involvement in a long-term sentence structure was a key element of this reliving process as it allowed time for them to become aware of such opportunities (Carrell and Laing, 1982).

There were timetables, routines, rules, and regulations set by both E2E and the university, an organisation within an educational institution. The learners at E2E were involved in programmes of their choice for a short period. The participants in the Summer Group spent a shorter time with the research than the Autumn Group, but there remained the fact that both groups had limited time spent with the research. The participants had the opportunity to spend four hours a week in sessions, but some participants in both groups came only once a week. The arts were not offered within the E2E programme, other than the 'research' project. This was similar to the Special Unit, as the arts also 'had not been programmed as an educational pursuit' (Carrell and Laing, 1982: 57-58). The established difference, here, is the freedom between the prisoners and the participants. The participants were free to come and go. Unlike the prisoners, the participants were not a 'captive' audience. I often wondered as soon as they left at the end of the sessions, who would return and how much would be forgotten or whether there would be a need to repeat previous sessions from the beginning, due to setbacks in their lives, which often seemed to be quite complicated. It is important to highlight an awareness of complications that occur within the prison system, as it cannot be forgotten that prisoners deal with life setbacks living within the prison system, which may also affect their attendance and work. This attested to why it was important that the sessions were not to be demanding of them to produce an outcome with deadlines attached.

In the sessions, there were no limitations set upon the participants, nor demands for them to produce an outcome with deadlines attached (according to targets). My intention behind this approach was so that their performance during the processing stage would not be hindered. The participants needed time. In this respect, the similarities between the E2E sessions and the Special Unit lie within the

flexibility and relaxed approach to the learning experience in each case and not with intentions. What is evident and suggests strong parallels between the participants at E2E and the prisoners at the Special Unit, was the importance assigned to freedom of expression in developing in participants an ability to connect through play and to reconnect with their imagination for self-discovery, including providing a safe positive environment to encourage responsible behaviour.

In my own experience, when going through higher education towards getting my fine arts degree, it was structured primarily in terms of learning to enhance skills and placing these within the content plus context of the work we were producing before considering exhibitions. It is for this reason that I did not promote my own artwork while working with the Summer and Autumn Groups, because if I brought my work into their education it would have blurred boundaries between my practice and their learning achievements. I only went as far as explaining in brief the context of the work whenever I was asked. I believe that when I place myself in a position to educate individuals to develop their own skills, focus should only be on them and developing their work. Amongst all the layers of individual self-discovery at different stages and working with various abilities, it is natural that competition develops amongst individuals. This is another reason why focus needs to be on the individuals' needs in order to enhance their development.

Competition is a reality that is part of the development process which affects both self-discovery and self-efficacy elements. At the Special Unit, an example of the effects that competition can have on others is evidenced when Jimmy Boyle, an inmate, was quite successful with his early sculpture. It affected other inmates including staff by 'discouraging them into believing that they could never match such a high standard' (Carrell and Laing, 1982: 58-59). Competition is derived from a belief, which becomes part of individuals' attitudes (Carrell and Laing, 1982). Attached to competition are standards which individuals strive to adhere to and to reach. Sometimes individuals become lost and displaced in their progress to reach such standards. 'People are conditioned into believing one must compete or not try. The concept of competition should not confuse the issue of self-expressive creativity where the goal is to discover one's own resources and to use these in self-growth' (Carrell and Laing, 1982: 58-59).

I can now move towards the summary aspect of my reflection, which considers the evaluation process and elements of a recorded interview with the tutor who taught the retail course.

6.2.6 Summary

The participants found it difficult to deal with freedom of thought. It took them a long time to come up with an idea to execute. When they did, they would change, share but not actually show their work, because they felt it was not good enough. Finally, they would decide they did not like it. I realised then that solving problems took up much of their energy. This process varied amongst the participants and I realised during my sessions with the Summer Group that I had to focus on the individual first. Working in this way enabled the participants to engage with their own thoughts to be able to produce a piece of artwork. Their lack of motivation and value within themselves affected me, because during my sessions with them it was about giving them reassurance, encouragement and positive reinforcement. It was draining, as I had to work through their barriers that had pre-existed for some time. I questioned my own ability and often wondered if I was doing enough to encourage them. I could not be as spontaneous as I wished to be due to certain procedures that needed to be followed. An example of this restraint was when working with the Autumn Group, I had decided on a particular day to have them go outside to draw the environment surrounding the building. I had to request permission for this and had to wait to do this exercise in another session.

Working between these two types of limited situations, I worried about how I was giving time to develop and how much time was enough. I had to remind myself that if I rushed the participants to complete a certain amount of work, it would only be a hindrance and have an effect on all of us and on the work. These limitations put me in a difficult position to the extent that I wanted to set an example to the participants, to mentor them to keep positive and work through the limitations in order still to achieve what each individual set out to do.

I obtained encouragement through the achievements that came from the Special Unit at Barlinnie, especially when taken into account that these were two separate circumstances in different times and places and with different people, yet which also presented similarities. It was reassuring to know that what I experienced with the participants in both the E2E groups concerning their disinterest in the arts

had not prevented them from producing their artwork. The prisoners also had expressed their denial of interest in the arts and it was explained that this did not matter because 'They frequently do so while at the same time producing painting and writings of intense feeling' (Carrell and Laing, 1982: 58). In addition, I had the opportunity to spend time with Bill Beech who was among a group of artists who came to work at the Special Unit in 1974. Although, at Mr Beech's request, I am unable to use my recorded conversation of the time spent together, his encouragement and seeing the work he achieved with the prisoners, inspired and gave me confidence in how I was working with my participants and in the historical and social validity of the comparisons I sought to draw.

The prisoners at Barlinnie were encouraged to voice their thoughts, to plan, and make decisions for themselves. This 'was not to be an isolated experience but shared community experience where interaction with fellow members, prison officers equally with inmates, would bring new dimension into their lives. The unit could only operate successfully if each member of the community behaved responsibly towards his fellow members' (Carrell and Laing, 1982: 57). I was faced with restricted time and during my sessions with the participants realised I only skimmed the surface. Even though in my sessions I encouraged group experience in order to gain interaction and positive behaviour to learn life skills for their self-efficacy, the research itself was an isolated experience. E2E acknowledged the importance of this research, but at the same time, the research was not part of E2E, which made its position fragile. A natural separation occurred and this separation allowed for whatever issues within the running of E2E to be reflected and to affect the research.

An example that I would like to draw upon is that some of the participants in the Autumn Group could not continue the sessions due to having to attend either a Maths and/or English course. The participants needed to obtain a Level 1 or Level 2 Adult Numeracy and Literacy in order to gain employment opportunities. I am not arguing that these core skills are less important than the art programme, but research that flags a concern about such scheduling considerations as pulling participants out of the arts sessions compromises the integrity of the fine arts value as well as having possible effects on the participants' self-development. In addition, there were participants in the Autumn Group who were involved in the beauty course who had to stop the sessions. This was due to lack of hours covered in their beauty course because they did not have a tutor to cover their sessions owing to illness. A similar

situation occurred with the participants from the kitchen group. During the autumn, the sessions with the kitchen fitters were limited to Mondays due to a need to allow more time to be spent on their kitchen course.

The situations I came across were multiple and at times did not occur sequentially but rather simultaneously, which created a layered effect. Dealing with the examples given, in addition to working with participants in the Autumn Group as they came and went through the sessions, I lost the ability to facilitate a sense of closure. While I had a steady group of participants throughout the year, I did not know when the last day or beginning would be for some participants. Thankfully, this situation ended after Christmas, but it did affect the participants' evaluations, which I will now explain further.

6.2.7 Participants' Evaluations

My overall experience regarding the evaluations was mixed as it turned out to be more of an experimental process, which I was not anticipating. Each first experience with the questionnaires helped inform what to do next and trying to find a better solution to get more feedback proved difficult. It was hard to find closure with the participants because towards the end of their term, they disappeared. Therefore, there was little opportunity to give them the final set of questionnaires. Those who did fill in the questionnaires seemed to do so with difficultly and with lack of enthusiasm. In the middle of term while working with the Autumn Group, I engaged with the participants openly and gave them post-it pad paper to put on the board with comments on how they felt so far about the sessions and the work they were accomplishing. This proved to be more positive as it provided a distraction from the direct attention the questionnaires pose on the participants. The participants seemed to enjoy having a shared evaluation process with others, perhaps because it minimised feeling singled out, as they wanted to know they fitted in with others or the way they interpreted experiences. Furthermore, my experience with the Summer and Autumn Groups perhaps also reflected the apparent difficulty within the broader, final E2E pathfinder report (2003), regarding their evaluations. In the following sections 6.2.8 – 6.2.12, more detailed information is given to reveal the processes towards evaluation within the Summer and Autumn Groups.

6.2.a. Summer Group

The experience I gained working with the Summer Group concerning evaluations was a source of input for the changes I made with the Autumn Group's evaluations. Towards the end of the term working with the Summer Group the participants were not attending so I had difficulty in giving them the evaluation forms. Those who did fill out the forms seemed reluctant at first and did not know what to write. Two of the participants shared each other's viewpoint.

The evaluation form for the Summer Group had five questions. The questions pertained to the participants' learning experiences; if the experiences made them feel good about themselves and if it did so, in what ways. It further asked if sessions gave them opportunities to express themselves freely, and knowing that they were not interested in pursuing a career in the creative fields, did this experience bring anything to them.

Out of the eleven participants, only three participants filled out the forms. Two were female and one male. All rated their experience as being good. One female and one male did not feel that the experience helped make them feel good about themselves, while one female said it did through expressing herself. They all agreed that the experience gave them the chance to freely express themselves individually, but one female did not want to and the male mentioned that it was okay and that he had fun. In response to the question of what did the experience bring to them, one female gave no answer; one female said it helped express herself and the male answered no change, but was curious about the process.

6.2.b Autumn Group

While working with the Autumn Group and anticipating experiencing the same outcome as in the Summer group, I asked the participants to give an evaluation of the sessions. I kept it simple by giving them post-it pad paper and asked them to explain in their own words (using one word or more and/or draw) what they thought about the sessions and how they felt about their own development. They then had to stick the paper up on the board so it was shared and discussed as a group. I also added additional questions to the Autumn Group's evaluation form.

The evaluation form changed, starting with the question concerning the chance to express yourself freely and adding to the question relating to participants' ideas about different materials and in what ways they used them. The additional questions

pertained to how they felt about the work they created, their development of confidence in working creatively and having to give an example of a positive experience during the research sessions; finally, they were asked to provide any other comments, they wanted to share.

Out of the forty participants, seven participants responded. The seven participants were three male and one female. Three participants' gender is unknown. They rated their learning experience differently. One male rated their experience as being fair; two males rated it as good; one female rated it excellent. Three unknown participants rated it as being good. The headings introduce the questions with the responses from the participants following.

6.2.8 The Experience and Feeling Good about Yourself

One male said 'no' with the additional commenting on how it feels like 'the bottom' of everything. Two males said 'yes' with one male confirming more confidence and willingness to learn more. The other male stated that he could just sit and draw freehand and whenever. One female said 'yes', adding that it made her feel welcome and every lesson was interesting. The two unknown participants responded with a 'yes'. The third unknown participant responded with a 'somewhat'. Two out of the three participants wrote additional replies, one saying that they felt like 'getting off their ass' and 'doing something useful'. The other stated that it made them see exactly where they wanted to be in life and how they planned to get there.

6.2.9 Freely Express Yourself with Ideas and Using Different Materials

All of the participants responded with a 'yes' except for one unknown participant stating 'somewhat'. Five participants provided additional statements. One unknown participant replied that they enjoyed using different materials with different people and seeing what ideas they came up with. The other unknown participant mentioned that they now had a chance to experience and try different things. One male participant added that he liked using clay and painting the boxes. The other male commented that instead of drawing he could use clay or things to design something. The female participant liked expressing herself with art.

6.2.10 Pleased with Work Created

All participants answered 'yes' expect one male participant who responded with 'somewhat'.

6.2.11 Feeling More Confident

All participants answered 'yes' expect one male participant who responded with a 'somewhat'.

6.2.12 An Example of a Positive Experience During the Research

Six out of the seven participants responded. The examples of the three unknown participants were that passing a maths test and doing their mud rock cup indicated that they were learning new things. The other unknown participant gave two examples, one for the retail course and the other for the art sessions. In retail they learned new skills, such as good customer service, which they saw as beneficial to the workplace. The other example was knitting and sketching skills. One male participant enjoyed learning how to make flowers with tissue paper. The other male stated his best experience was when he put his idea onto the boxes he painted. The female participant liked the research about certain arts they encountered.

6.2.13 Other Comments

Only one unknown participant responded to this part. They stated that they would like to carry on with E2E until they felt they were in the right position to be in a proper TVU course. Additionally, they saw the need for more art materials.

6.2.14 Interview with Tutor

Along with the evaluation forms given to the participants in both the Summer and Autumn Group, I was able to interview the retail tutor. The majority of my participants came from the retail course and in both groups these participants stayed throughout the duration of the research or until their course ended.

The interview was conducted on the 7th December in 2009. Overall, the tutor felt the sessions helped her students as it enabled them to express themselves and be creative to 'actually dig deep and look at what sort of things that made them who they were.' She further stated: 'I think had it not been for the art classes, they might have fallen off or stopped attending. I think some of them attended purely for the art rather than the other subjects that they did, because it is something that they cannot fail at.'

In both the Summer and Autumn Groups, there was no pressure put upon the participants and their work was not being measured. Due to more time spent with the Autumn Group, I was able to progress further with the work being done and this allowed the chance to work differently. When I asked the tutor if she could see the difference in the group's artwork, she responded 'yes' but she could not make

comparisons between the groups. 'I can't really because this time around is not, as I don't know, if you got more of an artistic group here, I don't know, but certainly the art work they are producing, to me, are of a high standard.' There was more time for the Autumn Group to develop self-expression and this was seen to be relevant through their drawings. There is a need to have a starting point and it does not matter with what materials you begin because getting to know the group of individuals you work with will help you decide what those materials will be. Giving individuals the basic skills and building on them in combination with trust creates understanding, which will unleash the individuals' ability to recognise their own responsibility towards learning. The tutor recognised this; 'I know I am not an expert but I think everybody, all of them, have really contributed something.'

Another factor, which has been importantly recognised, was how the research project helped the tutor to reconnect with the participants as individuals as a 'whole person'. It also helped inform the tutor's planning of her course's curriculum, which allowed the individuals to be more engaged with the work on a practical level in order to connect with its theoretical aspects. Furthermore, with the knowledge of knowing what had been hidden within the individual and empathy towards their creative side, the tutor was able to direct them towards marketing and packing aspects of job opportunities where they could use their talents, commenting that: 'It's brilliant; it just opens up so much more doors for them…career wise as well…where they might not have even thought about pursuing it, so it is all about optimising their chances.'

Communication was extremely important and was beneficial as it provided insight for the tutor and added context into areas of certain of the subject matter that was being taught. The visual content of the artwork also communicated certain hidden aspects of the individual, which the tutor would have 'never become privy to.' In addition there were the spontaneous conversations that evolved which, when the tutor overheard when walking past the art room, compelled her to walk in and take part. I welcomed this as it gave the tutor insight into the sessions' processes as well as enabling the participants to engage and get to know their tutor in a different way. The tutor realised, though, that doing this made the participants stop their creative flow. 'Well, I just noticed they seemed they weren't as relaxed and I thought well this is spoiling their enjoyment of it because I did want it to be an extension of my lesson so that if they wanted a moment out of my lessons because if I am in here they can't do you see what I mean. I felt I was interfering on their freedom of expression

or manipulate it because I cannot help glaring at them if they say something, which again is not fair on them or the situation.'

The use of the space to hang the participants' work was confirmed to be a positive experience as the tutor realised the effects of the pride the participants felt in the artwork shown. 'These guys don't have something where they can say, look this is what I have done, this is what I have achieved.' The various uses of sketchbooks were acknowledged as being positive in creating a private space for providing ownership. I would like to conclude here by confirming that there were no complaints lodged about the artwork being hung.

In conclusion, I realised that during my time spent with both the Summer and Autumn Groups, I changed and learned more about available possibilities. This was achieved through observing and addressing subject matters in order to open the participants' minds. I no longer felt comfortable using 'marginalised' to label the group of individuals, as they are so much more, individually, than what the label connotes. I came to know each individual with respect. This recalls what Jung (1983) believed of man as an individual and his view that generalisation of man needs to be put aside in order to apprehend the 'uniqueness' of the individual. They are people who do have personal insights and subjectivities and also wish to be challenged. At some point during the process at different stages, there was a connection made either between the participant and myself or as a group. It was a personal self-discovery on the part of the participant and of my own personal self-discovery. This self-discovery for me also generated a dynamic process of my own, reflective documentation, and this further validated the values of efficacy and discovery I sought to draw out in developing a piece of artwork.

CONCLUSION

7.1 Introduction

There are a number of facets to this study for which chapters one to four have provided the framework of discourses and issues relating to the role of art and social exclusion: (1) The action research project that largely focuses on the researcher's experience of E2E located at Thames Valley University (TVU), Reading. (2) The observation and reflection on three Outsider Art exhibitions, as discussed in chapter three. (3) The evaluation of Maidstone Prison (see Appendix 2: 228), which is highlighted in chapter four.

The action research project was aimed at learners placed in the context of social exclusion who were involved with the vocational courses offered by Entry to Employment (E2E) located at Thames Valley University (TVU), Reading UK (now Reading College). By using contemporary art methods (conversations, performance (video), digital media, mixed media, photocopying machine and three dimensional) to teach skills, the research provided an insight into the development of an individual's progress. This was achieved through the different stages of art education, beginning with formulating ideas and then continuing through the development stage to reach a tangible outcome. The original contribution to this field lies in the direct links the researcher made with academic theorists Foucault, Sartre, and Bandura.

Most importantly this addresses the overarching aim of the research, which was to explore if and how using contemporary art education and practices can assist in the reintegration of marginalised youth and in raising their sense of self-efficacy, and to explore potential institutional, cultural and structural barriers to the effective delivery of arts programmes to marginalised groups of individuals who have offended, or are at the risk of offending.

The intertwined facets to this study discussed in chapter five addressed the research question by forming a practical structure that individuals can explore in order to understand how visual art can be used to prepare marginalised youth for a positive future using mixed human inquiry methodologies.

7.2 The Action Research Project and How it was Achieved

The primary concern of the action research project was to provide documentation to examine the effectiveness of fine arts as a valid tool (approach) in the contexts of art education, its role in social exclusion environments and its significance as a broader approach in core education settings and external organisations. In short, it is evidence of establishing a methodology from a practising artist as researcher. Furthermore, its objectives were to develop a model that can be used to establish links between Offenders' Learning Skills Council (now Leading Learning and Skills and still under development) and Fine Art in Education, Charities, Community Arts and Social Science.

Through a process of action research, a humanistic method of inquiry supported the observation of the group of participants at TVU. This was achieved through observing, reflecting, evaluating, planning and action with the group and the staff, to which knowledge could be applied (Robertson, 2000). Moreover, reflection was essential, which entailed the artist as researcher to explore 'reflection on reality' (Robertson, 2000:313). This also included the participants learning how to process their ideas through the teachings of contemporary art practices by the artist where 'knowledge was created' (Robertson, 2000: 309) from their own artwork. This learning process enabled the participants to learn how to reflect, observe, evaluate, plan and then take action. Additionally, quantitative measures were used to inform some of the evaluation processes. The quantitative measures were sourced from information taken from files about participants which was relevant to the research and a questionnaire that pertained to career aims; interests; if participants felt they were creative and in what way; if they considered a career in the creative industries; their likes and dislikes; where do they see themselves in five years and how they felt about themselves (see Appendix 3: 261).

The design of the research project used methods for documentation purposes, which included such tools as a reflective diary (which enabled being overt, participant and observer) video, photography and sound recordings. These methods are discussed in four case studies. Another important factor within the design of the research project concerned the provision of an environment that would allow the participants to feel safe and encourage them to open their minds to a growing awareness of their surroundings. Conversation, time to think, act and reflect are all important in

developing the sense of 'self' while incorporating skills into situations that others can learn from and as well as developing their own set of skills. Hence, implementing contemporary art practices meant that the participants created artwork to which it was important not to provide them with the themes for their projects, but to enable them the freedom to experiment. The project's outcome was not based on artistic merit and the four case studies developed in this research project allow for presentation of individuals' experiences to be portrayed.

Case study one highlights the engagement between individuals and the camera and how the participant used the camera. In conclusion, the type of engagement with the camera provided a more in-depth active participation of personal analysis of individuals.

Case study two highlights differences in engagement and interpretation of recorded material when the video is set up in a particular space to record sessions and is not used by any individuals. In conclusion, the type of engagement with the camera provided a more in-depth active participation to focus on techniques and methods used by the researcher. It also provides evidence towards the reaction and engagement of the participants including observing random behaviour of particular individuals. In this case, the random behaviour of particular individuals is because the participants sat where they wanted.

Case study three is an example which demonstrates the diary keeping of reflective writing and the use of recorded conversations. This helped to process analytically what developed naturally from engagement with the participant. In conclusion, the use of two types of methods at different intervals provided evidence of an individual's progress.

Case study four portrays an individual who when he/she started had low self-esteem and was not convinced about actually doing art. It exemplifies how an individual's responsibility towards the engagement with their artwork supported their development of self-discovery and enabled them to become aware of their creative ability. It also exposes viewers' (in this case within an educational institutional setting run by another institutional organisation) attitudes towards the chosen subject matter of the artwork and due to their reactions the effect it had on the individual.

7.3 Main Findings

The research centred on young marginalised people from mainstream society and the literature review explored the impact that historical factors, discourses and art practices have on individuals engaged in educational institutions, the criminal justice system and organisations in communities, which is discussed in chapters one to four. Main findings consisted of links established between theoretical and practical approaches that provide a heterotopia (Foucault, 1986) for thought and action to exist.

Links were established between the action research project, the observation and reflection on three Outsider Art exhibitions, and the process evaluation of Maidstone Prison. The structure that formed from these intertwined strands of the empirical research also enables an opportunity that provides links to: (1) the application of theoretical concepts (Sartre, Foucault, Bandura) amongst the theoretical approaches towards rehabilitation and prevention programmes founded within the process evaluation report. (2) Foucault's (1977) model of 'disciplinary mechanism' theory founded within the action research project. (3) The conceptual frameworks relating to Foucault's (1986) concept of heterotopia founded within the observation and reflection on the three Outsider Art exhibitions.

Furthermore, it is important to highlight the displacement of the learners at E2E who were placed away from the main campus and further within the classrooms with windows running along the top that made it impossible to see out or in to the classroom. This only reinforced the learners' marginalisation that relates to Foucault's (1977) concept of the 'disciplinary power' of individuals.

Another important aspect that had become apparent pertains to the two key elements that were present in the treatment of the participants; (1) separation that is used as a function and (2) space that is used for placement. These key elements are linked to chapter two's discussion about individuals who become displaced due to exclusion. Furthermore, their treatment within the institution (in this case at E2E) only mirrors their exclusion.

The activity of making art relates to Sartre's view on freedom and responsibility. This becomes visible when the participants' space was shared with other users from different organisations. This meant the room had to be left the way it was found in order not to create problems leading to complaints. The participants' artwork, if deemed to be offensive to others, resulted in the work being covered up or

removed. In addition, when Foucault's model of disciplinary power over individuals is applied, it creates a type of situation that puts limitations on individuals' ability to make free and responsible decisions. This affects how the individual can become true to him/herself. At the same time, the association of the activity of making art with marginalised individuals remains hidden as it represents ideas of freedom. Moreover, along with the participants learning in order to develop their self-efficacy, the researcher realised a personal self-discovery, which validated the values of efficacy and discovery.

Other findings were identified in the similarities between the processes of the Special Unit at Barlinnie Prison and E2E. The similarities identified pertained to: (1) The arts, which were not offered within the E2E programme other than the research project and the arts 'had not been programmed as an educational pursuit' (Carrell and Laing, 1982: 57-58) at the Special Unit. (2) The sessions at E2E and the Special Unit were flexible and relaxed in their approach without intentions. (3) The strong parallel between the participants and the prisoners, which promoted the importance for freedom of expression in order to gain an ability to connect through play and to reconnect with their imagination for self-discovery. (4) Both the sessions at E2E and the Special Unit provided a safe positive environment to encourage responsible behaviour. (5) Shared experiences concerning initial disinterest in the arts amongst both participants and prisoners while still producing their work.

Lastly, the case studies provided a focus of inquiry for enhancing teaching methods and revising the use of methodologies for an arts-based educational programme, which inspired the participants to continue to develop their learning during their stay at E2E and/or developed an interest to continue further in their education.

Along with the findings there were limitations that became apparent within the action research project. These limitations were due: (1) To funding that affected the choice in variety of materials, tools and trips discussed that never materialised. (2) To the lack of interest and commitment towards seeing an exhibition from the Summer Group due to the course term ending. (3) To a feeling of 'being sandwiched in between two sets of limitations: one produced by individuals including the researcher, the other being the institutions. (4) To working with barriers and the challenges present within the attitudes and beliefs of participants which were challenging to work with at times. (5) To a sense of closure that was never achieved between the

researcher and participants due to the way they left the course without explanation. This particularly made the researcher question her own ability and if she was doing enough to encourage the participants, but with the participants who stayed this was encouragement enough to continue exploring.

7.4   Dissemination and Further Application of the Research Findings

The first step is towards disseminating the research findings by writing articles for publication purposes, beginning with journals such as the Journal of Arts and Communities; International Journal of Art & Design Education; Journal of Correctional Education; Journal of Offender Counselling and Rehabilitation and Action Research Community Development Journal. This also includes attending conferences to network in order to integrate information and form opportunities to build on and add value to the existing research and seek new partnerships looking at different contexts with a diverse mix of communities experiencing issues of displacement of the individual.

Small-scale work has been achieved thus far, alongside the research. The work includes developing a Fine Art Programme at The Ark Trust Ltd., which extends to other community organisations. The Ark Trust Ltd. is a user-led charity that supports people living with disabilities. Another project developed in order to establish effective and substantial ways to best use funding that a local council received. This project was developed between the Institute for Diversity Research, Inclusivity, Communities and Society (IDRICS) at Buckinghamshire New University (BNU) and Marsh and Micklefield Big Local Million (MMBLM) in conjunction with the Head Teachers of Ash Hill Primary, Beechview and Marsh Schools. The idea behind this project was to build a stronger inclusive community, which would link to educational resources for school children and parents helping them to engage and aspire to cohesive goals in their present and future endeavours. The project entailed the selected group of school children in each school learning how to develop and design a logo for their community, supported by graphic design students at BNU who volunteered their time. It is important to continue to consult with the community and organisations towards developing a stronger sustainable relation between them and the findings of research approaches, in order to provide a value of positive change.

Moreover, it is important to consider further application towards addressing additional time and location of space. This will enable a richer environment to sustain a participant's sense of self-efficacy and allow a sense of closure where individuals do not get lost in the process. A different approach towards selecting a location of and interior space is also essential so as not to mirror exclusion.

7.5   Future Research

Future research will entail a more semi-structure interviews with participants to capture the impact of visual arts on them and the relationships within their world before, during and at the conclusion of the research. At the same time, research should examine stakeholders' attitude towards the arts, as this is manifested as a barrier, which affects funding opportunities and actions towards the treatment of marginalised individuals within an aesthetic culture. This has been exemplified in chapter six part two through case study four: 'Jane' (specifically revealing individual attitudes), and in section 6.2.a under ideas and implications (specifically revealing funding, behavioural, and personal barriers). Importantly, future research will address working with participants in order to capture how and when participants begin to become aware of their own self-efficacy within their creative process working with visual arts and will research ways to implement how to teach them to become aware of their own responsibility towards sustaining their 'self-efficacy' given more time.

7.6 Summary

In conclusion, the literature review supports the findings in the action research project, which explores how visual art can be used to prepare marginalised youth for a positive future using mixed human inquiry methodologies. Importantly, bringing Foucault's (1984), Sartre's (2003) and Bandura's (1982) approaches together gives a better understanding of an individual's development of the 'self' throughout life. Foucault's (1984) concept of the 'cultivation of the self' together with Jean-Paul Sartre's (2003) concept of existentialism that focuses on freedom and responsibility, create another space for thought (heterotopia) in order to develop another way of understanding why social exclusion exists that relates to the lifespan development of individuals. Then Bandura's (1982) approach of self-efficacy, which deals with self-determination, would effectively support individuals in overcoming their 'marginalised and excluded identity'.

Consequently, this also provides an opportunity for a better understanding of the significance of contemporary fine art practices when being used as a tool in rehabilitative and educational arenas (explored in chapter four) and when preparing 'displaced' individuals for positive futures, which is exemplified in the action research project. This reflects Foucault's (1984) idea that 'the self belongs to an ethics of control' in which the 'ethics of control' can be used toward a solution containing positive holistic approaches. In turn, this relates to the individual who becomes aware of their own responsibility in having the ability and freedom to change (Sartre) by which they are then able to develop a stronger self-belief/efficacy (Bandura).

The empirical findings within this research formulate an understanding of fine art concerning the social and cultural transitions. This is emphasised by: (1) The comparisons of practical work found in the Special Unit at Barlinnie and the study at E2E. (2) The detailed analysis of the three exhibitions held in London concerning the treatment and construction of marginalised artist identities and two examples of professional artists (Hoppe & Arbus) pinpointing the differences in the portrayal of the marginalised in society during captured moments in history using photography. (3) The evaluation report (see Appendix 2: 228), which revealed hidden attitudes and beliefs of all individuals who responded. (4) Providing an opportunity to link the application of theoretical concepts (Sartre, Foucault, Bandura).

Most importantly, this suggests that the empirical findings have now established a researchable context of the fine arts, which has established their value in practice and theory. This also suggests that the thirty-seven year gap (Arnheim, 1969) can begin to close, which enables future art–based research using mixed human inquiry methodologies to move forward in a direction that addresses the barriers that had been manifested within the empirical findings of this research. Moreover, the thesis has modelled approaches that signpost steps towards a more sustainable future in creative education for marginalised young adults that would continue to strengthen and increase art educational resources along with pedagogic values. Furthermore, use of this model to establish links between organisations within the community. These links include charities, community arts, fine art in education, Offenders' Learning Skills Council (now Leading Learning and Skills and still under development) and Social Science. Moreover, the research findings cross the threshold of the future in providing sufficient evidence to give structure and substance to social policy.

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Appendix 1

Open College of the Arts

FINAL REPORT ON PRISONER EDUCATION PROJECT FUNDED BY THE LANKELLYCHASE FOUNDATION

Version 3: 28th July 2010

CONTENTS

Sections

1. Introduction and Background
   - Introduction
   - Phasing of grant
   - Years 1 and 2
   - Revised approach for final tranche
   - External evaluation
   - Timing of this report
   - Structure of report

2. Overview of Revised Project
   - Introduction
   - New Level 1 course in Illustration
   - Guide for OCA tutors
   - Recruiting student prisoners
   - Independent evaluation

3. Impact of Revised Project
   - Introduction
   - Tangible outputs
   - Broader outcomes
   - Problems and lessons learned
   - Unintended outcomes
   - Feedback from prisoner students
   - Feedback from prison education tutors
   - Feedback from OCA tutors
   - Breakdown of grant expenditure

4. Next Steps and Brief Comment on Working with the LankellyChase Foundation
   - Introduction
   - Next steps
   - Working with the LankellyChase Foundation
   - Important postscript

Appendices

A. Independent Evaluation Report
B. Illustration Course (excerpts)
C. Tutor Guide: Teaching Prisoners

1:   INTRODUCTION AND BACKGROUND

Introduction

1.   This report constitutes the final report, submitted by the Open College of the Arts (OCA), to the LankellyChase Foundation in respect of a grant of £60,000 awarded to the OCA on 28th January 2004.

Phasing of grant

2.   The grant was to be paid in three instalments of £20k each in March 2005, April 2006 and July 2007.

3.   The principal objectives for the original bid were:
   - to develop short accredited courses in Art and Design (branded 'Try');
   - to expand the OCA delivery model to embrace e-learning technology.

Years 1 and 2

4.   Reasonable progress was made with the first objective. The 2005 and 2006 payments were received by OCA and monitoring reports were submitted to the LankellyChase Foundation at the end of the first two years.

5.   However, the OCA increasingly recognised that the second objective was not achievable, within the agreed budget and in the timescale specified. The outcome was that, although the July 2007 payment of £20k was received, no further activity was undertaken under this budget until the direction of the project was clarified.

Revised approach for final tranche

6.   Following Gareth Dent's appointment as OCA's Chief Executive, discussions were held with the LankellyChase Foundation with a view to re-negotiating how the balance of £20k was to be spent. A revised proposal was submitted by OCA to the LankellyChase Foundation in November 2008 and was subsequently approved.

7.   In brief the revised approach involved working with HMP Maidstone to test out the practicability of prisoners studying creative arts courses at undergraduate level on a distance learning model, both as one off pieces of learning but also as building blocks towards the achievement of accredited HE qualifications.

8.   This report covers the work undertaken using this third tranche of grant only. In practice most of the activities as reported were carried out between 1st January 2009 and 30th June 2011

External evaluation

9.   A significant component of the project was commissioning an independent external evaluation. This has now been completed and has been bound in with this report as Appendix A. This latter paper provides much of the detail on which this overview is based.

10.   However, our sense was that the external evaluation was not entirely self sufficient. This overview therefore includes commentary on the financial aspects and also on the impact of the project on the OCA head office.

Timing of this report

11.   A recurrent motif running throughout this report is that the project still represents work in progress. None of the prisoner students who have enrolled on the OCA courses have finished – or even *nearly* finished – their programmes of study. Nevertheless there is now a considerable elapsed time since the grant was awarded and there is a sense that

the time is right to take stock and judge impact whilst the planning and implementation are still clear in the minds of the tutors, students and other stakeholders.

Structure of this report

12.   The structure of the remainder of the report is as follows:

- Section 2 provides an overview of progress with the revised project;

- Section 3 assesses the impact of the project on the OCA and its stakeholders, by reference to outputs, outcomes, unintended outcomes, problems, and lessons learned;

- Section 4 provides a brief summary of next steps and comments on the experience of working with the LankellyChase Foundation.

2.   OVERVIEW OF REVISED PROJECT

Introduction

1.   This section provides an overview of the project, in terms of its scope and progress during 2009/10. There were four main components to the revised project.

2.   In brief these were as follows:

- commissioning a new Level 1 course in Illustration, with the needs of prisoners to the fore (£8k from the LankellyChase Foundation budget);

- drafting a guide for OCA tutors on working with prisoners (£3k from the LankellyChase Foundation);

- recruiting student prisoners from HMP Maidstone Prison to pilot the Illustration course and to test out the logistics of studying in prison for an HE qualification involving several linked courses (£4k from the LankellyChase Foundation to part fund prisoners' course fees);

- evaluating the project as a whole (£5k from the LankellyChase Foundation).

3.   We now provide a brief summary of progress with each of these components. Wherever possible we provide quantitative data, as requested by the LankellyChase Foundation.

New Level 1 course in Illustration

4.   The revised proposal from the OCA (November 2008) envisaged prisoners being able to participate in a range of Level 1 courses, some of which would require little or no adaptation, some of which would be revised with the constraints of the prison situation in mind, and one new one – in Illustration - which would be developed from scratch. Illustration was selected as a priority since the skills of reproducing likenesses – and of adopting styles familiar from manga and graphic novels – are said to be prized particularly within prison communities.

5.   The new Illustration course was commissioned in summer 2009. The principal author was Jo Davies, Jo is an illustrator and author of work for children. Working generally as a freelance illustrator since 1985, and included in exhibitions nationally and internationally, she is editor in chief of The Journal, published by the Association of Illustrators, and is Head of Illustration at Exeter School of Art and Design (the University of Plymouth).

6.   In practice there were some delays in finalising the course which resulted in its not being ready for launch until February 2010. However it is now complete and there were 22 enrolments in the period to the end of June 2010, including 4 prisoners at 3 different prisons (Maidstone, Stafford and Shepton Mallet).

7.   The contents of the course are shown in Figure 1 overleaf and an excerpt from the course is added at Appendix B. An acknowledgement of the funding support from the LankellyChase Foundation is included in the current edition. This was omitted from the first edition - an oversight for which we apologise.

8.   Feedback on the Illustration course is included in the external evaluation report.

Guide for OCA Tutors

9.   The second component was an initiative to increase awareness of issues around tutoring in custodial institutions across the OCA as a whole. The principal output here was a 16 page guide entitled Teaching Prisoners. This was drafted for OCA by Andrew Ashton an Art Tutor in the Education Department at HMP Maidstone.

10.   The guide was printed in house and distributed by post to all 200 of our tutors in November 2009. It is added as Appendix C to this report.

Figure 1:   CONTENTS of new OCA LEVEL 1 ILLUSTRATION COURSE

Part 1: Getting started

Introduction
The history of illustration
Illustration today
Project The key is communication
Assignment 1: Say hello

Part 2: Ideas

Projects The brief
Generating ideas
Words to pictures
Using reference
Mark making
Creative thinking
Black and white
Choosing content
Meaning in imagery
Assignment 2: Point of sale display

Part 3: Working it out

Projects Composition and viewpoint
Hierarchy
Visual properties
Abstract illustration
Diagrammatic illustration
Visuals
Creating mock-ups
Assignment 3: A poster

Part 4: Style

Projects Tools and materials
Audiences
Areas of illustration
Visual distortion
Character development
Assignment 4: Magazine illustration

Part 5: Words and pictures

Projects Authorial practice
Editorial illustration
Text and image
Working for children

Assignment 5: Seven days

11.

12.   The sections of the tutor guide are headed:
   - Introduction
   - Security Issues
   - Distance Learning and Communication
   - Difficulties and Restrictions
   - What are Prisoners Like?
   - Prison Art and the "House Style"
   - Prison Terms and Expressions
   - Types of Prisons
   - Abbreviations and Acronyms
   - Officer Grades
   - Useful Links

13.   As part of the distribution, tutors were invited to volunteer for getting more involved in the OCA's work with prison education. 15 tutors responded positively. As and when new prisoner students enrol, tutors are drawn from this group.

14.   The original split of volunteer tutors was as follows:
   - 8 from Fine Art;
   - 4 from Creative Writing;
   - 3 from Photography.

15.   Feedback on Teaching Prisoners, both from tutors in this group and also from tutors with no special interest in prisoner education, is included in the external evaluation report.

Recruiting student prisoners

16.   The third component was around trialling the logistics of studying for a qualification in Creative Arts in a prison context. This was undertaken in partnership with HMP Maidstone.

17.   During September 2009 a poster was devised and copies were placed in key locations around the prison (again with active support from Andrew Ashton). Potential students were invited to make themselves known to the education tutors who gave further information and discussed the practicalities. It was important to strike the right balance between encouraging open access but not taking on students who would struggle to meet the standards required and who might find the experience demotivating.

18.   The original intention had been to focus attention on the new Illustration course but at the time of the first recruitment exercise the course was not ready. Rather than risk further slippage, the pragmatic decision was taken to feature other Level 1 courses suitable for study in a prison context but with the intention of recruiting additional students as soon as the new course was ready.

19.   The table overleaf shows the breakdown of the first tranche of students from Maidstone by course and source of funding.

Table 1: Breakdown of students at Maidstone part funded by the LankellyChase Foundation

Name	Course	Date	Lankelly	OCA Bursary	PET	Other
'DL'	Writing 1: STW	19/11/09	£300	£295		
'HA'	Writing 1: Lifelines	19/11/09	£300	£295		
'NK'	Writing 1: STW	19/11/09	£300		£295	
'RG'	Writing 1: STW	19/11/09	£300		£295	
'PC'	Drawing 1: SD	19/11/09	£300	£295		
'GS'	Painting 1: STP	19/11/09	£300		£295	
'CL'	Writing 1: STW	19/11/09	£300		£295	
'SP'	Drawing 1: SD	30/11/09	£300		£295	
'RC'	Illustration	16/03/10	£300		£295	

20. A small amount of the grant was held back to enable more prisoners to trial the Illustration course when it was launched. Only 1 additional student was found in HMP Maidstone when the second offer was made. The offer was therefore extended to other prisons.

21. By the end of June 2010 there were new prisoner students in Shepton Mallet and Stafford as well as Maidstone. The position is summarised in Table 2.

Table 2: Breakdown of prisoner students enrolled on the new Illustration course as at 30th June 1010

Name	Prison	Date	Lankelly	OCA Bursary	PET	Other
'RC'	Maidstone	19/11/09	£300		£295	
'MB'	Stafford	28/05/10	£300	£295		
'SL'	Shepton Mallet	28/05/10	£300	£295		
'DE'	Stafford	28/05/10	£300	£295		

22. It will be apparent from the above tables that, in every case, the LankellyChase Foundation contribution to funding was matched either by a similar contribution from the Prisoners Education Trust (PET) or the OCA's own Bursary Fund.

23. There is extensive commentary on the practical arrangements in the evaluation report in Appendix A.

Independent evaluation

24.   An independent evaluator was appointed in June 2009, namely Valerie Oliver. Valerie was recommended to us by our validating university (Bucks New University) and has an extensive track record in arts education with a particular emphasis on social exclusion.

25.   Valerie's work was in five main stages, as follows:

- preparation and briefing, including a visit to Maidstone Prison to meet Andrew Ashton. Andrew Watson from OCA head office also joined this meeting (September 2009);

- first survey of OCA tutors following distribution of the guide (January 2010);

- second survey of OCA tutors with a smaller group who had worked with prisoner students as part of this project (May 2010);

- second visit to Maidstone Prison, including interviews with two Education Department tutors and five prisoner students (May 2010);

- report writing, including feedback and review session with Andrew Watson (June 2010).

26.   Her report is reproduced in full as Appendix A.

3.   IMPACT OF REVISED PROJECT

Introduction

1.   This section provides an overview of the *impact* of the project. The detailed data on which this is based is provided in the attached evaluation report. However there is a small amount of new material where the source is OCA head office itself.

2.   The sections are headed:
- tangible outputs;
- broader outcomes;
- problems and lessons learned;
- unintended outcomes;
- feedback from prisoner students;
- feedback from prison education tutors;
- feedback from OCA tutors;
- actual use of the grant as paid.

Tangible outputs

3.   The main tangible outputs were as follows:
- a new Illustration course, designed with the needs of prisoners to the fore (but part of the mainstream curriculum as well);
- a new briefing guide on prisoner education, sent to all 200 OCA tutors;
- an independent evaluation report;
- 9 students at HMP Maidstone enrolled on a course which, subject to successful assessment, will count towards a university accredited degree in Creative Arts;
- 4 students at 3 different prisons enrolled on the new Illustration course;
- 15 OCA tutors in a group of volunteers taking a special interest in prisoner education.

Broader outcomes

4.   The broader outcomes include:
- the OCA Bursary Scheme better attuned to the needs of prisoners;
- a deeper awareness of logistics issues, especially as regards security and tutor safety;
- a group of prisoners committed to distance learning at undergraduate level (all five in the sample said they would recommend it to others);
- clear grasp of the practical implications that would arise from further developing the OCA work in prisons.

Problems and lessons learned

5.   The evaluation report contains much helpful material on practical issues and lessons learned. The headline points include the following:
- there was some uncertainty among OCA tutors as to whether they should use their own name (as opposed to a pseudonym);
- there was also uncertainty as to the practical changes needed (if any) when prisoners were released;
- not all the materials got through to students as a result of interventions from prison security staff;

- prisoner students often lacked basic items such as drawing paper which were not included in the course packs;
- there were constant difficulties over access to PCs and the internet;
- some of the tasks as set out in the course materials needed adaptation when studied in a prison context (e.g. sketching a landscape);
- storage space was a problem for some (but by no means all of) prisoner students;
- there was some confusion over assessment and whether it attracted an additional cost;
- similarly there was some confusion over learning logs (what they should include, whether they should be sent to tutors – and, if so, how often);
- the day to day support needed from prison education staff had been underestimated (e.g. posting assignments).

Unintended outcomes

6.   Among the unintended outcomes were:
- confusion at OCA head office when prisoner students had to be allocated to a different tutor after enrolment. Where the original tutor had adopted a pseudonym, the question was whether the new tutor should simply use the same 'name' (thus avoiding the need for explanation over the transfer) or whether the change should be acknowledged with the second tutor using a different pseudonym;
- a growing realisation that OCA would need to place a greater emphasis on tutor development, including (perhaps) virtual self help groups.

Feedback from prisoner students

7.   The evaluation report includes a wealth of material on prisoner student views of the project. The following provides a flavour:
- students said they enjoyed the challenge of studying at this level. It reduced the boredom of life in a custodial institution;
- all five said they would recommend the opportunity to others;
- one commented that the experience was helping them to learn patience;
- another commented that the course was enabling him to share views on art with his daughter which had a positive effect on his family as a whole;
- at least three of the five were intending to pursue their learning either through further study or in a vocational setting.

Feedback from prison education tutors

8.   The following provides a flavour of views expressed by education tutors working in Maidstone Prison (i.e. not part of the OCA team):
- OCA were advised to introduce front end interviews an/or assessment (NB this would cause some tension with the open access policy);
- OCA were also advised to undertake regular visits to the prison to review progress with staff and students (NB this would also require changes to the current delivery model);
- there were concerns over practical aspects (security, availability of materials etc);
- communications with OCA head office had been very positive.

Feedback from OCA tutors

9. The following provides a flavour of views expressed by those OCA tutors who had been actively involved in the project:
    *   the tutor guide was broadly welcomed;
    *   one tutor had been uncertain how best to respond when the student described his crime in a matter of fact tone;
    *   several were surprised by the old fashioned formal politeness adopted by prisoners in their written communications;
    *   there was some concern over the low levels of prior understanding some prisoners had of the subject matter and skills needed;
    *   there was frustration over the lack of 'immediacy' (communications were long winded owing to the need for work to be sent via OCA head office);
    *   some students were said to have poor motivation (although clearly there were exceptions);
    *   some tutors said they did not know how to access support from prison tutors and/or OCA head office (NB information on this had been supplied twice).

Actual use of the grant as paid

27. The following table provides an overview of the use made of the grant.

Table 3: Breakdown of projected and actual expenditure

Item	Original budget	Actual spend	Comment
Project management and overheads	-	-	Not charged to LankellyChase Foundation, but substantial costs borne by OCA
Course development	£8,000	£8,379	Costs of external course author, layout and design, and Curriculum Director input
Tutor development	£3,000	£3,353	Costs of external author, printing and postage
External evaluation	£5,000	£4,917	Evaluator fees and expenses and OCA travel costs for evaluation meetings
Contribution towards student course fees	£4,000	£3,600	See Tables 1 and 2 in Section 2 above and paragraph 10 below
Total	**£20,000**	**£20,249**	

10. Please note that there is currently an underspend of £400 in the budget head for contributions to student course fees. This simply reflects the number of prisoners coming forward to date from HMP Maidstone (any OCA Level 1 course) or other prisons (Illustration course). We make a firm commitment to use the balance of this allocation to support the next student(s) who are eligible for this fund.

4. NEXT STEPS and BRIEF COMMENT ON WORKING WITH THE LANKELLYCHASE FOUNDATION

Introduction

1. This section summarises the next steps and adds a brief comment on working with the LankellyChase Foundation, as requested.

Next steps

2. The following points will need to be reviewed by OCA head office:

   - whether to issue more definitive guidance on use of names and pseudonyms;
   - how (if at all) current arrangements should change when a prisoner is released;
   - how to ensure on-going support for prisoners who successfully complete their first course (potential on-going commitment for the Bursary Fund);
   - whether to convene a group (literally or virtually) of participating tutors for briefing and support purposes;
   - how to deal with on-going adaptations needed in course materials where some of the suggested tasks are inappropriate;
   - how to build more effective links with prison education tutors in other prisoners;
   - how to build more constructive links with mainstream prison staff (i.e. not education tutors)[1].

3. Perhaps the biggest underlying question is whether the OCA should initiate a major expansion in our prisoner education portfolio building on the experience of this project.

4. We should add immediately that there is no question that we will continue to support prisoner education at the current level; there is, however, a strategic question as regards levels for the future. This will need teasing out with the senior executive and Trustees.

Working with the LankellyChase Foundation

5. We have enjoyed working with the LankellyChase Foundation. The two points we would highlight are:

   - willingness to refocus the project. We were grateful that the Foundation was flexible and prepared to discuss changes to the original specification;
   - discipline over reporting. We welcome the requirement to submit a formal evaluation report and agree that the emphasis should be on impact rather than superficial outputs.

6. At this point we have an open mind as to whether we would approach the LankellyChase Foundation over future funding. We would not do so unless we had prepared a robust business case first.

7. However, there are clearly some aspects of the project just finished that could potentially benefit from future funding. We refer, for example, to:

   - financial support for prisoners proceeding to higher level creative arts courses;
   - adapting other courses so as to make them more accessible to those in custodial institutions;
   - following up the tutors and prisoners involved in this project in 12 months' time so as to secure a more considered assessment of impact over a longer time horizon.

---

[1] Andrew Ashton advises contacting Heads of Learning and Skills.

Important postscript

8.   In the last 24 hours before submitting this report (July 28th), we have had worrying news from Maidstone Prison, our principle partner with this project. We understand that:

   - the new Prison Service Order places priority on vocational - and life and social - skills but leaves very little scope for the support of arts education;

   - the lead contractor for the Maidstone Prison education service (Manchester College) are taking a firm line on not doing tasks for which they are not funded;

   - the art education tutor who has been our main contact and author of the tutor guide has been made redundant.

9.   The timing is unhelpful here as we have not been able to explore the detailed implications. It may turn out to be a storm in a tea cup; obviously we hope this is the case. However, it is also possible that the future of our work in prisons is placed in jeopardy – hence to have made no mention of this in the evaluation report would seem odd, to say the least, in retrospect.

10. In the pessimistic scenario, prisoner students would no longer have access to day to day support (e.g. a quick word with an art tutor to check out a point of difficulty, or help with posting an assignment). Perhaps most critically the OCA would no longer be able to call on the education team's support when there is a problem involving prison officers and security aspects. We will need to monitor the situation carefully.

Appendix A

INDEPENDENT EVALUATION REPORT

We were unable to maintain the original formatting of the document when importing it to this report. We are therefore supplying it in full on a separate Word file.

<div align="right">**Appendix B**</div>

ILLUSTRATION COURSE (excerpt)

We will supply an excerpt from the second edition of this course (see paragraph 7 of Section 2) in due course. In the meantime, an excerpt from the first edition can be viewed online at: http://www.oca-uk.com/data/useful_documents/illustration-1-course-sample-2.pdf

Appendix C

TUTOR GUIDE: TEACHING PRISONERS

Please note that a hard copy has already been sent to the LankellyChase Foundation. An electronic version (pdf file) is also being supplied.

Appendix 2

The Open College of the Arts /Lankelly Chase Foundation Project

Evaluation Report

Written by
Valerie Oliver
June 2010

Contents

Introduction

The Open College of the Arts (OCA) has a range of HE level courses in the field of Creative Arts. Courses are studied primarily by distance learning. Students can either select individual courses, or opt into a pathway towards a Certificate of HE (120-credits), Diploma of HE (240 credits) or BA Hons (360 credits).

Although these courses are already available to prisoners, the reality is that few are able to access OCA provision. This is for a variety of reasons, which include funding, restrictions on permitted activities, and suitability of content.

With support from the Lankelly Chase Foundation, the OCA is now seeking to improve the suitability of, and access to, their courses for the prison population. The focus will be courses at first year undergraduate level. Prisoners successfully completing 3 courses at this level (40 credits each) will qualify for the Award of Cert HE; there will also be the potential for them to go on to Levels 2 and 3, subject to the availability of funding.

The project has 4 main components:

- commissioning one new course at Level 1(Illustration) and adapting others (Creative Writing, Drawing, Painting) as needed;

- producing a briefing pack for OCA tutors to enable them to function effectively in a prison context (bearing in mind that their inputs will be on distance learning basis);

- recruiting a small number of prisoners at Maidstone Prison to pilot the new arrangements;

- carrying out a formative evaluation of the pilot.

The evaluation used mixed quantitative and qualitative methodologies. The first part of the evaluation was carried out in January 2010. A questionnaire was emailed to two groups of tutors focusing on the effectiveness of the briefing pack.

In April 2010, the second and final part of the evaluation consisted of interviews with students and tutors at Maidstone Prison. A questionnaire was emailed to only those OCA tutors involved with students at Maidstone. The emphasis was placed on this OCA Model in prison content, logistics, practicalities, security issues, learning aspects, and the illustration course.

This project is still on going and some of the students either have just begun or are just about to start their chosen course. This is reflected in both the tutors and students responses in the final part of the evaluation, which had to meet a specific deadline.
In the following sections, are the reports of results from each group based on the methodologies used.

OCA Tutors
Report: Briefing Pack 01/10

A briefing pack for tutors was part of the OCA initiative to increase awareness of issues arising within custodial institution. This was distributed by post amongst all tutors. During the process of this distribution, tutors were invited to volunteer for getting involved with the OCA's work with prison education. Group A was formed of those tutors who responded positively to volunteer and Group B represented tutors with no interest in prisoner education. Both of these groups were to be included in the external evaluation report. Therefore, Group A of 12 tutors responded positively to be involved in this pilot. Group B of 18 tutors are an opportunistic sample – whose views were unknown. A questionnaire was emailed to both groups, which totalled twenty-nine tutors. Twenty-five tutors responded. This represents a response rate of 86%, which is deemed to be acceptable for a targeted email survey. This report explains in detail the statistics and responses.

Previous Experience of working in prisons:

Sixty-eight percent of tutors did not have previous experience working in prison. However, out of the 68 percent, three tutors did have previous experience working with prisoners as postal tutors.

Eight percent of tutors currently worked in a prison setting. One tutor set up a full time art and craft workshop. One was self- employed as a resident.

Twenty-four percent of tutors did not respond to this question.

Briefing Pack: How easy is it to follow?

Sixty-eight percent have found it fairly to extremely easy to follow.

Thirty-two percent did not respond.

It was described as being clear, informative, and well written with informal but authoritative language.

Briefing Pack: Perceptions of the Layout

The layout was viewed as being logically structured, straightforward with comprehensive overview of key areas.

Did it change your views about teaching prisoners?

Twenty-eight percent = no

Twenty-four percent = yes

Four percent = somewhat

Forty-four percent = no response

Explanations of how views were changed:

There was an increased recognition that communication with prisoners would be more formal than with other postal students.

Awareness that it would be inappropriate to refer prisoners to sources on the Internet;

- Good to know there is a prison teacher, who can help prisoners with research;

- An awareness of a more realistic perspective;

In addition some of the respondents said that the briefing pack had enlightened them in other ways including:

- Being previously unaware of restrictions in communicating with prisoners and had felt that the discussion of 'prison realism' was very useful;

- Better prepared to handle a tutor-prisoner relationship;

- Challenged preconceptions;

- Provided useful insight into a different working environment and what to expect;

- Terms and expressions useful as it is often the 'jargon' that puzzles newcomers to any situation;

- Helped explain how prisons are structured;

- Appreciation of 'the tone' of content;

- Realisation for the need of constant vigilance when dealing with prisoners. Examples:
    - o The content of tutor reports;
    - o Advice about not sending information with report, such as cuttings;
    - o Warning about the potential for being manipulated

Perceptions of the usefulness of the briefing pack:

Sixty-four percent said it was useful

Thirty-six percent did not respond

Respondents' expressed views regarding the usefulness of the Briefing Pack:

- Issues surrounding prison rules and security;
- Vital information provided realistic as opposed to 'glossed' snapshot working within prison education;
- Provided practical information about prison regime for persons unfamiliar with prison culture;
- Gave cause to relate some matters for further comparisons

Questions that were left unanswered:

Mostly the questions related to how the tutor's data is safeguarded, and the potential use of a pseudonym. There is also concern about how can mistakes be prevented and not repeated concerning disclosure of personal information about the tutor.

Another consideration was; when a situation arises and questions need answered, whom should the tutor take these to?

Understanding their role as prison tutor:

Twenty percent felt that they understood the requirements of the role

Four percent represents a tutor, who did not volunteer for this pilot to teach prisoners, but will consider it now after having read the brief.

Seventy-six percent did not respond

Although, there is an understanding of roles, there is still an uncertainty in regards to:
- o The role between tutor and OCA;
- o Reservation of fully understanding role due to other issues that may arise that is not covered in the brief a need for additional, specific information about a particular role

Confidence in teaching prisoners:

Four percent = no
Twenty-eight percent = yes
Four percent = uncertain
Four percent = a bit nervous
Sixty percent = no response

Additional information concerning confidence:

- One person felt that they did not have the appropriate skills to work with prisoners, but if they chose to, they felt that they would be better prepared after reading the brief;

- One person was concerned with trying to find the best way to encourage a student to continue with a course when faced with difficulties and uncertainties, which was discussed in Section 4;
- Another felt that there was a need to view terms and conditions as per extras to existing OCA agreements

Concern towards how to approach prisoners' assessments:

Eight percent = no
Eight percent = yes
Eighty-four percent = no response

1. Some of the respondents expressed concern as to how critical to be of students' work, as criticism can be an emotionally triggering. Due to the aspect of distant learning tutors do not usually see the reports (assessments of prisoners) written by other tutors. It was mentioned again of protecting one's own identity especially when work has been published and can be easily found through the Internet.

    A. Suggestions made to tackle concerns:

    - Feedback from the prisoner;
    - Monthly or quarterly peer review with a senior tutor;
    - Sending reports to a senior tutor for first month;
    - Feedback from the arts worker in the prison;
    - Using a pseudonym for communication;
    - Examples of good practice circulated;
    - Sub group or dedicated forum on OCA website for tutors in this pilot

2. The consistency in guarding the content of communication and all outgoing material with prisoners.

    B. Suggestions made to tackle concerns:

    - Further guidance

3. Issues regarding research with work in progress:

    - Lack of subject matter and 'visual stimuli';
    - Access to computers for preparation, notes etc. and for digital techniques;
    - Difficulties with lack of access to the internet or to an arts library;
    - Time management and travelling arrangements

C. Suggestions made to tackle concerns:

- By not being presented with subjects that are obvious, the picturesque or straightforwardly interesting, students may need to dig deeper, to unveil something that is perhaps extraordinary in the everyday and part of ordinary life;
- Remembering that not all photography courses require use of digital techniques;
- Would need to enquire whether it is possible to loan books from be possible the university's arts libraries?

Comments:

The comments were aimed towards the support the brief provided for the tutors, as well as helping to understand the difficulties that prisoners need to overcome.

Tutors Interview Session With Evaluator
Maidstone Prison 05/05/10

Session with Art Tutor

*NOTE

As this model is still an on going process and close to the beginning, it is hard to answer certain questions on the evaluation form.

Application process:

- An in-depth interview is needed in order to access applicant's abilities and suitability

Reason for interview:

- To determine the motivation of an applicant who is ready to make a change;
- To explain the structure of the course, what is expected and what support will be given

An applicant's confidence can be affected, if they are not capable of completing the course.

- Choosing the right applicants out weighs the negatives;

- Applicants have hidden agendas

Art tutor at Maidstone requested a briefing process for tutors:

A 'focus day' for experienced and inexperience tutors along with the tutor and guard staff. This will emphasise:

- Security issues concerning personal details;
- Facilities available at the prison;
- Meeting the tutor staff;
- Possibly meetings with prison tutors who might be involved in helping OCA students on an informal basis to provide extra support

This will address concerns that have arisen, which up to date are:

- No tutor has made contact with staff, even though contact details were given;
- Personal details have been given to students

OCA representative:

It was suggested a representative from OCA visits the students once a month, to oversee the progress of work, and have a meeting with the staff. This will address any issues that may arise. It will also reinforce the link/relation between all parties concerned.

Communication with OCA:

The communication has been brilliant.

Students Progress:

The students like being challenged, as they are very resourceful.
In some cases, local problems have occurred for example access to laptop denied so difficulties carrying out work.

Session with English Tutor:

The tutor has two students in her class whom are taking the drawing and creative writing course. She feels that this is a very good opportunity. The students find the

work difficult but work through it all the time as they like a challenge. She also recommended Swaleside, which is a long-term prison as a possibility for OCA.

The tutor supports students' needs in order for them to complete their assignments.

Students Interview Sessions With Evaluator
Maidstone Prison 05/05/10

Five students were interviewed on May 5th, 2010 at Maidstone Prison. The course description with the number next to it showing the students' chosen course is listed below; including their responses to the questions asked at the interview.

Course Description:

Illustration = 1
Painting = 1
Creative Writing = 2
Drawing = 1

Enjoy the course:

All five students responded positively. One student has been writing since the age of 12.

Why they enjoy the course:

- It gives a challenge and occupies your time. If you have nothing to do, it does your head in;
- I never had the time but now I do. I can read books and research. Encourages to write about what I know is not limited;
- I always wanted to write. I started in Lewes prison.

One student said it is okay but awkward because of the environment. Another does the work, (at the time of the interview has not handed in any work yet) was

approached in November, started in March, but is committed on another internal course until August.

Getting Support and Encouragement:

- We [referring to both student and tutor] only spoke once. In two weeks' time should get easier as I'm going to be released;
- I just received first feedback today. Very positive and suggested a few things. Good constructive criticism;
- Yes, it is constructive criticism. First assignment got back. Poetry is stronger than prose fact and fiction. I write music and play the guitar.

Two students have issues. One concerning getting use of a laptop organised, which he needs due to his disability, once this is taken care of, he will be able to write. He is getting the support he needs. The other student has not put in the effort, but the initial form he sent did not receive a reply.

Any difficulties with working space:

- My room is covered with work. All space is limited;
- Work in room;
- Restricted in my room
-

Two students have no problems

Difficulties with storage of work:

- Using room as a studio;
- Limited but working around it;
- Restricted;
- No

Difficulties with use of materials:

- There is a system delay with getting materials;
- If not for support of the prison tutor, timeframe for ordering is lengthy and people would not be able to afford it;

- Students receive £8-9 a week and a majority of that goes to family phone calls. Without family support, it would be hard to acquire materials. There is allowance made for paint but not paper;
- Trying to get use of laptop

Difficulties with Library resources:

- Helpful but images are harder to find. Least funded is art department;
- It is hard to find things in books. Library is limited. You can order books in which sorts out any problems if you cannot find a book. Internet would be easier. Written work has to be typed. If you take GCSE's, there is easier access to computer, but when finished, no. Prison Tutor is happy to help with this and will allow access to computer;
- First worry was postage, but tutor sorts it out through the Educations postage – no worries with cost – sorted;
- I am able to get what I want;
- Overall: able to work around these issues

What kind of changes about the course would you make?

- Course is good as it is varied, but needs to have a more specific brief. You do not know if you are doing to much or too little work;
- Funding: clash of information not clear with assessment costs. Do I pay for each assessment or does one payment cover all assessments;
- Not far into the course yet. Very happy and forces me to do things I normally avoided;
- Difficult to assess now. Depends on the person taking the course;
- Instructions need to be clearer about synthesis. A bit confusing made it sound like you wanted diary keeping.

How would the changes improve the course:

- So you can achieve the outcome they want;
- The person accessing you gets the correct work needed to criticise.

Skills improved on:

- So far patience.
- Still not into the course yet. Never used charcoal before.
- Research planning – writing style changed. Planned five books.
- Amount of work needed to research before writing about subject matter.
- Structure grammar. Learning all the terms. Learning to evaluate your own work.
- Made a process through the mark making – a step forward, because it was difficult to spoil a piece of paper not knowing how to draw.

Keeping up with coursework:

- Yes, it is useful to have tutor here for support.
- Yes, lots of time.
- No problem when get started writing again.
- Yes, if you get behind you can write and explain for extension.

Reasons for not keeping up with coursework:

- One student explained that up until August there could be difficulties in keeping up with the coursework– 'but after I should be fine.' Also, the student is a bit confused on deadlines: 'no definite dates to hand in by – only two-year course. I need structure. I do not want to give up. I found something I want to do.'

Confidence of work done so far:

- Could be better. Miss having a computer;
- Yes, had the benefit of Tutor's (Maidstone) class for support to start me going;
- Yes, on the basis of assessment from Lewes;
- Yes, with my poetry. Confirms to me that I have potential giving me an idea what I can do for the future;
- The fact I did some marking has given me confidence to keep going

Recommendation of course:

All five students said that they would recommend the course to others in their environment.

Reasons for recommendation:

- You can use this course across graphic to photography and any basic art industry.
- So enjoyable - helps cope with prison life.
- Because if they do not do formal courses they will get lost. You receive well presented, well thought out books;
- Because anybody who has an interest in writing should take this course for encouragement. To carry on and not give up, to get your work out there;
- Any element of improving your own special awareness will be a benefit of taking this course

Plans to continue studying after completing the course for a full degree:

- Yes, going for a BA Fine Art/Photography.
- Yes, just for the joy of doing and to share with my daughter. I did GCSE level art 32 years ago. Helped the family knowing I am happy.
- Yes, cause I want to publish and make films.
- Yes, Goldsmith College, Tutor (Maidstone) has been very supportive.
- I do not know yet.

Interests in another type of creative field that has not thought of before taking the course:

- No.
- Art is essential to visual; helps generate storyboard.
- I did not think I could make a career out of writing, but now I do. Before only gigging.

Second Evaluation Report 05/10

Given to OCA Tutors and Maidstone Art Tutor

The second questionnaire was emailed to six tutors in Group A. Five tutors responded. This report explains in detail the statistics and responses.

Twenty- six questions were based on a rating system. A Descriptive Statistics report was run to produce a 'means' result as follows:

Briefing Pack:

Importance of briefing (1= not at all important and 5 = very important)

Maidstone Prison
1 = respondent who scored 5

Tutors
5 = responded

2.00 = minimum

5.00 = maximum

4.20 = mean

Explanations

- One person had not remembered receiving a pack and did not think one was needed, but on reflection, it probably really is important.

Additional information needed for pack

Tutors
1 = respondent who indicated that this was not necessary.

- What happens (relates to work between, student and teacher) if students are released midway through the course;

- Need more information for writing tutors. What sort of eventualities could occur in prisoners' communication with us or in assignments that we might need to watch?

There is a concern about security risk with above issues dealing with students released midway through. These concerns highlighted:

- Are tutors obliged to return marked assignments to their homes;
- Can students ask for the same tutor again if they wish to take further courses in the future;
- Concerned about students who committed crimes against children and/or of a sexual nature;
- Does not want to work with a higher proportion than other tutors of ongoing relationships with ex-offenders outside the prison.

Any changes needed for pack

Tutors
1 = respondent who indicated that the current pack is 'fine' as it is.

Difficulties – Including Security and Safety (1=strongly disagree and 5 = strongly agree, 6 = NA):

Confident with any security and safety regarding identity of the tutor

Maidstone
The importance of maintaining tutor anonymity cannot be stressed enough.

Tutors
5 = responded

1.00 = minimum

5.00 = maximum

3.60 = mean

Explain particular difficulties

- Was not sure how chatty to be about difficulties they face in prison;

How was this resolved?

- o I decided I would be fairly informal, as with all students.
- o I took lead from the incredibly polite and formal letters received from the students.
- o I used the information in the briefing pack

- One student did not understand the assignment question and submitted an inappropriate assignment.

How was this resolved?

- o I made an instant decision and sent it back with a long letter outlining what was required. If I marked it he would of learned nothing of value.

- I felt uncomfortable about the restriction of communication.
- Student sent his log. Sending logs back and forth doesn't seem like a good idea.

How was this resolved?

- o Concerning the student who sent his log a note from OCA indicated that
  one has to ask for their actual logs;

- A student is leaving soon and suggested contact by phone;

How was this resolved?

- o OCA became aware of the situation and discussed it, to make it clear to the student that this is a correspondence course and continue by email;

- Getting reassurance that my details on the returned tube will not reach the student;

Felt isolated when facing a problem not sure how to solve (1=strongly disagree and 5 = strongly agree, 6 = NA):

Tutors

5 = responded

1.00 = minimum

4.00 = maximum

2.80 = mean

Felt uncomfortable resulting from decisions made about development of problem (1=strongly disagree and 5 = strongly agree, 6 = NA):

Tutors

3 = responded

1.00 = minimum

4.00 = maximum

2.60 = mean

Resolve difficulties

Tutors

0 = responded

Problems concerning use of materials

Maidstone Prison

1 = respondent who gave a score of 2.

There are always unforeseen problems when working with prisoners; most of these can be overcome with good communication and a will to succeed on both sides.

Tutors

1 = respondent who gave a score of three.

Explanation

- One student could only get ultramarine blue and not lemon yellow – restricting ability to fully realise the colour circle exercise;
- Not allowed to use an easel

Limitations on the creative aspect of student's process

Maidstone Prison
Unlikely

Tutors

Explanation

- None of my students have sent in any work yet.
- They cannot go outside and observe the external world or listen to conversations that might spark off something creative (though they have probably had plenty of material around them).
- It could limit some of their creativity.

Communication (1= strongly disagree and 5 = strongly agree, 6=NA):

Adequate provision of information and support between Maidstone Prison and OCA

Maidstone Prison
1 = respondent who strongly agreed with this item.

OCA dealt with problems quickly and efficiently when contacted

Tutors
5 = responded
2.00 = minimum
5.00 = maximum
4.40 = mean

Explain in what way problems were dealt by OCA

- Quick;
- Emails and follow-up from OCA

Adequate provision of information and support from OCA

Tutors
5 = responded

2.00 = minimum

5.00 = maximum

4.00 = mean

Maidstone Prison dealt with problems quickly and efficiently

Tutors
1= respondent who gave a score of 3

Adequate provision of information and support from Maidstone Prison

Tutors
1 = respondent who gave a score of 3

OCA was extremely helpful when contacted

Tutors
5 = responded

3.00 = minimum

5.00 = maximum

4.60 = mean

Reasons why the respondents had not asked Maidstone Prison for help

- Delay anticipated, given it takes time for the exchange of information between student and tutor;
- Asking for help will make it longer, which did not seem efficient;
- Being self-employed and have other scheduled deadlines, asking for help and waiting for an answer would interfere with work schedules

Specific concerns about communication

- Motivation is a problem with postal students in creative writing

In addition to the above statement, it was explained that some prisons have an HE tutor in the Educational department. They are able to liaise with each other over the student's progress and lack of response, etc. The tutor suggested to be informed

from the beginning about any intermediary that could be contacted if the student does not respond to postal prompts.

- Not informed yet to whether any action has been taken about returned artwork – container taken or not (this addresses an earlier concern about a tube being returned to a student containing their artwork)

Students are handling independent learning in a positive way

Maidstone Prison
1 = respondent who gave a score of 4

The students are given adequate time to do their coursework

Maidstone Prison
1 = respondent who gave a score of 4

Ability to assess students' prior experience and interests from initial contact with them

Tutors
5 = responded

3.00 = minimum

5.00 = maximum

4.00 = mean

Students understood what was required to complete the course successfully

Tutors
3 = responded

2.00 = minimum

4.00 = maximum

3.30 = mean

Students understand the standard of work expected

Tutors
4 = responded

2.00 = minimum

4.00 = maximum

3.00 = mean

Students understand the requirements and deadlines

Tutors
5 = responded

2.00 = minimum

5.00 = maximum

3.80 = mean

Students are capable of achieving and attaining the right level

Tutors
5 = responded

2.00 = minimum

4.00 = maximum

3.20 = mean

Students are benefiting from the course

Tutors
3 = responded

1.00 = minimum

4.00 = maximum

3.00 = mean

Explain how the students may or may not be benefiting from the course

- Do not know;
- Recent student has not been motivated and did not provide me with any assignment work, despite having sent several 'chivvy' letters;
- To early to comment on whether they are benefiting;
- It is up to them whether they benefit by taking on board the teaching and feedback;
- The standard of learning of both students so far seems low;
- A lower level course would have been more appropriate for them;

Specific concerns on progress

- Student would not write poetry for the first assignment;

- Students just started so not able to answer these questions appropriately at this stage

Distance Learning:

Rate the effectiveness of this distance-learning model within the prison (1=not at all effective and 5=very effective)

Maidstone Prison
1= respondent who gave a score of 4

Tutors response to the effectiveness of this distance-learning model
5 = responded

2.00 = minimum

5.00 = maximum

3.20 = mean

Were practicalities of receiving materials, information, and providing feedback via OCA meet with your expectations. (-3 = much more negative, 0=it has met my expectations, +3= much more positive)

Maidstone Prison
1 = respondent who gave a score of 1

Were expectations met concerning receiving assignments and providing feedback via the head office (-3 = much more negative, 0=it has met my expectations, +3= much more positive)

Tutors
4 = responded

-2.00 = minimum

3.00 = maximum

.75 = mean

If this is your first experience of teaching prisoners – Would you do it again in this type of situation?

- I work with prisoners, anyway;

Three tutors said yes, as one had successful students in the past and the other believing that it is the principle behind it and feels safe.

Explanations offered for a reluctance to continue working with prisoners

- Would stop working if personal details became known to prisoners;
- If asked to work with someone who frightened me

One tutor was not sure because of past experience working with a lower level course, which is more appropriate.

Experience working with prisoners

Only one tutor responded as saying it is no different to working with any other student.

Compare to prior experience

Again only one tutor responded as no different.

Personal Learning Aspects (1=strongly disagree and 5 = strongly agree):

Confident so far in experience working with prisoners

Tutors
5 = responded

1.00 = minimum

3.00 = maximum

2.40 = mean

There is a difference in talent between prisoners and non-prisoners on the same level

Tutors
5 = responded

1.00 = minimum

4.00 = maximum

2.40 = mean

One tutor disagrees with the use of the word 'talent'. The reasons are listed below:

- Prisoners are missing a general level of education relative to non-prisoners;
- A proportion of the tutor's other students are ex-teachers, lecturers, or middle class people who have a good understanding of art history, are comfortable in galleries, and who read text books;

  - The aspired work is grounded in that understanding;
  - Aspirations of prisoners so far are about: album covers, magazine art, surrealism, and tattoos;

The tutor feels that there is a need to 'pitch at a lower level' for critical studies and spoon-feed to some extent.

Another tutor felt, that there is a need to be very clear and unambiguous in comments and clear about what they have to do next. In addition, there is a need to exercise patience. This tutor believes other OCA students are generally on a higher level and have more understanding of what is required than do the prisoners.

Peer Support

- Need advice on how to give students images to look at;
- Three tutors do not think peer support is necessary;

A tutor would like more training in styles of learning and how to work with prisoners. Training for other learning difficulties would be beneficial.

I found the experience so far challenging

Tutors
5 = responded

1.00 = minimum

3.00 = maximum

2.20 = mean

Aspects of what tutors have learned from this experience

The tutors were asked to list three learned aspects. Listed below are the tutors' responses:

Tutor I:

- The syllabuses changed;
- Students should not be permitted to adjust the assignment briefs to suit themselves;
- That there is funding available for prisoners to study with OCA.

Tutor II

- Being able to get in touch with the prison Education Dept. – letting tutors know how to do and to be provided with the name and details of a specific contact.
- Working out what to do with non-motivated students in prison (because of lack of personal contact).
- Lack of contact generally.

Tutor III

- Prisoners can be very polite.
- Art has a practical value within prison in a way, which it does not generally outside. It has power and a currency.
- Expecting to do a lot of work explaining concepts and encouraging development.

Tutor IV

- I am not sure that distance learning is a good idea for prisoners who are already isolated in terms of education.
- It seems restricted, less spontaneity in tutor's work because of the need to be more careful about the tone of my comments to ensure no misunderstandings or ambiguities occurred;

- Judging by the two students I had the standard of learning and comprehension was lower than the general non-prisoner students on OCA courses.

Tutor V

This tutor's experience has been limited to one assignment from one student, which makes useful evaluation almost impossible.

Additional Comments for Resource Information

- A need to look at rewriting specific parts of the course;
- Produce standardised appendices for the parts of the course, which are not possible (pets, portraits, landscape). If not, need clear detailed guidance to lead students through these chapters.

Summary

Illustration Course

The handbook for the illustration course was successfully completed in six months and was offered at Maidstone in time for this pilot. It is clearly written and well laid out, which makes it easy to follow from section to section. One student has enrolled on this course, with a previous one-year experience on a fine art degree course.

The course not only covers the aspects of illustration, but also covers the basics of drawing and painting, which can give the student an opportunity to decide after whether to continue and focus on either the drawing or painting courses.

The student finds the course good and varied but feels it needs a more specific brief, as you do not know if you are doing too much or too little work. The student feels this will help achieve the outcome the tutors are looking for.

The student is not far into the course but will recommend it to others and states that it can be used across graphic – photography or any basic art industry.

Recommendation

It is recommended to follow-up on the student's progress with the course, in order to receive a completed outcome.

Briefing Pack

In the first evaluation, the briefing pack had proven to be a vital tool needed especially since the majority of tutors have not worked with prisoners and/or not familiar with prison environment. It received positive feedback on the written content and layout.

After some time before the second evaluation and tutors gained experience, the briefing pack was rated as being very important, but additional information was suggested. The suggestions related to:

- Security issues
    - Student's release midway through course;
    - Can students ask for the same tutor again for further courses;
    - Concerned about students who committed crime against children and/or of a sexual nature

- Need more information for writing tutors
    - What sort of eventualities could occur in prisoners' communication with us or in assignments that we might need to watch?

There was no indication that changes were needed for the briefing pack. Overall, it demonstrates to be successful and contains important supportive information that shows it to be a resource in which people can refer to when needed.

Recommendation

To address concerns, which have been expressed so far. These could be discussed further after the pilot, and selected by importance to be written up as case studies and used as examples written for the brief.

Security

Taken from the first evaluation there is a majority of tutors concerned with protecting their identity. OCA addressed this concern in a letter. It stated:

- OCA supplies address labels as post from tutors to students should be sent c/o the Education Department;
- Prisoners send their assignments and any questions to OCA then OCA pass information on to the tutors;
- Introduced the link person at the prison (art tutor) giving email, home and work contact numbers should the tutors needed any other support or help

It further offered advice about carefully volunteering personal information and how easy it is for prisoners to track someone down. It listed three options on whether to use their name or not. These were:

- Use your real name, but with sensible precautions;
- Use your first name only;
- Use a pseudonym

These were not binding recommendations but offered the opportunity to discuss the advantages and disadvantages of each with the art tutor at Maidstone.

This proved to be helpful for those tutors who addressed concerns in this area. Whilst others were comfortable with giving out personal contact details as their students were leaving mid-way through the course. Although, the art tutor at Maidstone expressed the importance of maintaining tutor anonymity.

Particular Examples of Difficulties

Released Prisoner

Indirect information was forwarded to highlight concerns that occurred resulting from a recently released prisoner. Coincidently, the tutor involved was part of this pilot.   The tutor received an email from the ex-prisoner, which included details

of the crime committed. The tutor made the decision to work with the ex-prisoner.
OCA was quick to offer support and advice for the tutor.

Although the tutor made that decision, he/she was still uncomfortable working
'without any regulation and feels this could be a future issue for the lower category
prisoners.'

Soon To Be Released Prisoner

A student was leaving soon and suggested contact by phone. OCA became
aware of the situation as discussed it to make it clear to the student that this is a
correspondence course and to continue by email.

Recommendation

A majority of tutors are concerned with protecting their identity along with
being able to feel comfortable working with students depending on the crime
committed. There is perhaps a need to address this in the brief or alternatively, in a
separate brief specifically for security issues.

There will always be situations that occur regarding safeguarding identity and
released prisoners. Everyone has a different perspective on dealing with these issues
and in respect; each individual occurrence will need to be dealt with promptly and
efficiently to safeguard all concerned. It is evident that during this pilot so far, OCA
has been made aware of these situations and has dealt with them promptly and
accordingly.

Practicalities
Motivation and Standard of Learning

It was emphasised in the tutors' second evaluation that motivation and the
level education is low amongst the students.

In the interview with the art tutor from Maidstone, it was suggested that an in-
depth interview is needed to access applicant's abilities for suitability, which will then
determine the:

- Motivation of an applicant who is ready to make a change;
- Explain the structure of the course:
  - What is expected;
  - What support will be given

What is invisible to the tutors is the resourcefulness of their students. How they are working hard to challenge themselves and difficulties that occur relating to resources and availabilities of materials.

It was also suggested from Maidstone, that a representative from OCA visits students once a month, to oversee the progress of work, and have a meeting with the staff. This will encourage and reinforce the link between all parties concerned.

Both tutors at Maidstone support the students' needs with postage, art materials, and other resources, which may otherwise take along time. All students have commented on how supported they are.

Recommendation

Along with the interview, if applicable, to assign a small practical project in which applicants have to achieve within a reasonable period to be assessed. This gives students an idea of what is expected of them and if the course is right for them.

Communication

Two issues so far have arisen out of the second evaluation, one of which is the lack of communication between the tutors and Maidstone Prison. One tutor stated that asking for help would only delay things longer, which is not being efficient. The other tutor suggested to be informed from the beginning about any intermediary that could be contacted. This implies that the information given in the beginning with all contact details have gone unnoticed.

The other situation came about when a student sent his log. The tutor feels that sending logs back and forth does not seem like a good idea.

Recommendation

At the time when this evaluation took place, some tutors were still waiting to hear from their students. In order to make an efficient recommendation, this needs to be looked at the end of the pilot.

Concerning the logs, it is in the best interest for both tutor and student that they continue to be sent to and seen by the tutor. The students' work will then become visible and a better understanding will emerge between student and teacher.

Communication between tutors and tutor staff at Maidstone can be resolved immediately by resending contact information, which will enable to bring forward issues that need dealing with now rather then later.

If logistics permitting, the suggestion from the art tutor at Maidstone regarding a 'focus day' would be helpful in emphasising the stated issues:

- Security issues concerning personal details;
- Facilities available at the prison;
- Meeting the tutor staff;
- Possibly meetings with prison tutors who might be involved in helping OCA students on an informal basis to provide extra support.

Funding

During the student's interview, funding was discussed and what they were responsible for. They get between £8-9 a week and a majority of that goes to family phone calls. Without family support, it would be hard to acquire materials. There is allowance made for paint but not paper.

Recommendation

If not already, this type of individual funding issue needs to be considered and be included within future funding of this type of model.

Appendix 3

Summer Group
Responses To Questionnaire
Four participants missed the Introduction day when the questionnaire was handed out

ID Number	Male/ Female	Career Aims	Interests	Creative?	In What Way?	Likes	Dislikes	Five Years from Now	Feel About Yourself	Ever Considered the Creative Industries
B-2	Female	Beauty Therapist								
B-3	Female	Study hair/beauty/nail in college								
C-1	Male	Creative art – not sure sometimes with art & design	Football, creative art	Indeed	Drawing	Football, graffiti, girls, clothes	Waiting on people	?	Ricktastic	Yes
K-2	Male	Painting and decorating. Dad and Granddad own their own business. I want to work with them	Graffiti	Yes	Drawing	Graffiti, Free running	Watching football	Painter and decorator	Great	Yes – creative art
R-1	Male		Football, drinking, gym	Yes	Music, dancing (not in public), drawing	Money, cars, girls	People who piss me off	Duno	Lazy, fun to be around	No
R-2	Female	Work in clothes shop	Drinking, chilling with my friends, going to town	Depends what someone asked me to do	I don't know	Music, food, football	Rude girls	I don't know	I love myself	Nope
R-3	Female	Would like to become a photographer	Photography, media	A little when it comes to photography	Media	Photography, friends, boyfriend, motor cross (watching and going on the back of my boyfriend's bike), music, food, money, movies, fashion	People who are rude and ignorant, fighting and arguing	I don't know	Reasonable	Yeah
R-4	Male	Business								
R-5	Male	Shop or office	Drinking, tattoos, football, music	Not really but try	None, but probably football	Films, tattoos, drinking	People who piss me off, buses	A tattooist or just working	OK can drink well, so I am proud of myself	No
R-6	Female	Veterinary Nurse	Being with friends, music	Yes	Dancing, writing, drawing	Animals, friends, music, driving, money, phone	Scary films, rude people	Working as a veterinary nurse	Shy with people I don't know, lively with people I do know	No
R-7	Male	Game Designer								

Participants Information Of Who Did Not Attend
Three participants missed the Introduction day when the questionnaire was handed out

ID Number	Male/Female	Career Aims	Interests	Creative?	In What Way?	Likes	Dislikes	Five Years From Now	Feel About Yourself	Ever Considered The Creative Industries
B-1	Female									
C-2	Male	Do not know-electrician?								
C-3	Male	Work in Trade	Guitar, music, X-box	Yes	A session musician	Hot weather, girls, clothes, music	Waste men, cold days	Don't Know	I could do so much better in life if I try harder in school or even have taken music - splendid	
C-4	Male									
K-1	Male	Painting and decorating at construction trade	Football and other sports	No		Anything		Ask me in five years time	No comment	Maybe- not sure
K-3	Male	Higher level plumbing course	Bike track, running, music	Yes	Anyway	Manual labour, bike riding, and maintenance	Hay fever, hang - over	Self-employed	Confident	Yes - carpentry
K-4	Male	Painting and decorating – Moving to TVU to do a full time painting and decorating course	Sports	Yes	Music, Drawing, painting	Sports	Illness	Self-employed	Normal	Maybe

Autumn Group
Responses to Questionnaires

ID Number	Male/ Female	Career Aims	Interests	Creative?	In What Way?	Likes	Dislikes	Five Years from Now	Feel About Yourself	Ever Considered the Creative Industries
B (a) -1	Female	Beauty Therapist	Most things	Depends	Dancing	Going out, meeting new people, new things	Snails, slugs, butterflies, moths	Not sure	Fine	No
B (a) -3	Female	Study hair/beauty/nail in college	To become a hairdresser and a beauty therapist	Yes I do consider myself creative as I enjoy doing practical stuff and do enjoy drawing when in the mood	Drawing (not very good but enjoy it) Music Painting writing	Make-up Hairdressing Socialising with mates	Too-faced people	Well as doing a beauty course I would like to go into the beauty industry and to become a hairdresser, so I will have to be creative to do different hairstyles and make-up		No not really but when I do have to do it I don't mind as once in the mood of it I do enjoy it
B (a)-4	Female	Beauty	Music, internet, shopping, Art reading	Yes, but only when something interests me	I write music (lyrics), I draw, I write and I dance	Animals, clothes, shoes	Disloyalty, Rudeness, Bullying	Being a beauty therapist or training to be one		Perhaps in the past, just a fleeting thought. Maybe being an artist, or an actress
B(a)-5	Female	Beauty/ hairdresser	To become a hairdresser and a beauty therapist	Yes	Painting	Make-up, drama, psychology, socialising	Reading, being poor, English, science	In a salon	Fine about myself	No
I - 5	Male		music	Yes						
I - 7	Male	Construction	Xbox, laptop, running, money	yes	Drawing, graphic, writing	Money, clothes	2 faced people	plastering	OK - ish	Yes music
I - 8	Male	IT	Football, sports, computers	No not really		Software	Hardware	Working in IT	Good, confident	
I - 9	Male		Football and other sports	Yeah I am creative at most things	Music and drawing and sometimes painting	A lot of things	nothing	With a good job	great	Yeah – art and others
I -10	Male		Listening to music, football e.g. sports	Sometimes I can be creative		dunno	dunno	In a job		Not really
I - 11	Male		Sports, reading, listening to music	No not really		See interests	dunno	Uni	fine	No
I - 13	Male		In enjoy football. I am very interested in a wide range of music	yes	Writing, poetry	Football, meeting new people	Annoying people	Working within a business	great	No
I - 14	Female			A little	I like painting things but I don't think my	I like doing things that keep me happy. Eg going on pc,	Sitting down and not doing anything because I	Hopefully running my own business or improving	I don't know really. I would like to think	No not really

					drawings is that good	colouring in, painting things like that	get bored really quickly	my education	that I'm good at the things I do and not disliking it.	
K(a) - 1	Male	Kitchen fitting	Gaming, football, rugby, music	No				Army	ok	No
K(a) - 2	Male	Kitchen fitting	Football, rugby, jamming	yes	music	football	Drugs, drinks, smoking, sex	working	I don't know	No
K(a) - 3	Male	Kitchen fitting	Not sure	yes	music	anything	Not sure	In the RAF	depends	nope
K(a) - 4	Male		Football, jamming	yes	music	football	Drugs, drink, smoking, sex	working	I don't no	No
R(a) - 2	Male	Fashion	Music, fashion	sometimes	drawing	Fashion, clothes, style	dance	Something to do with fashion eg photographs	Pretty good?	Yes – possibly architecture or painting/drawing
R(a) - 3	Female		sleeping	yes	Music, drawing, painting, dancing	sleeping	Being awake	Hairdressing		no
R(a) - 4	female		I enjoy sleeping, play games, go out with friends	yeah	Drawing, painting, media	Music, go out with friends, sleep	College, drinking		Feel really great about me self	No – I don't know
R(a) - 5	Female			No not really				Don't know		No
R(a) - 6	Female		Going out and being adventurous	sometimes	Acting, media, photography	nothing	alot	I'm not to sure tbh.	Not much :/	Erm yeah – I want to do broadcast journalism
R(a) - 7	Female		Arts & Crafts, fashion, sports, adventurous activities	yes	I like drawing, painting, arts & crafts, make – up, dancing, etc	Getting involved in some activity	Staying idle, not doing anything	Get qualified education and a proper job	I am a happy person and am content with my life. I do what I enjoy so I haven't done anything with pressure. I am a quiet person so people might be mistaken for me being full of myself but once I get to know others, I am a friendly and nice.	No – I just like to do creative things in my free time
R(a) - 8	male		Xbox 360, music	yes	Music, graphics	music	Art	music		Maybe - music
R(a) - 9	female	Fashion, retail	Painting, drawing	sometimes	Drawing, painting	Music, painting, drawing	dancing	Working in a shop	Sometime negative, sometime positive	no

ID	Gender									
R(a) - 10	female			no	I'm not creative			art	Working in hospitality	No
R(a) - 11	male	Buyer – Jackson's	TV, Xbox 360, PS3, music, video's , lady gaga, cock men	Yes I do	Music, media, painting	Men's bums	Glasses, liars, fanny, boobs	Radio - DJ	N/A With my hands	Yes, always – radio DJ
R(a) - 13	Female		Girl's Brigade, St. Johns' Ambulance	No	Music	True blood		Being five years older	Honestly, crap I'm worthless no good at anything. But I'm lucky to be alive	No
R(a) - 14	Male		Music, football	yes	I'm creative in music I write my own lyrics and perform them	I like having a laugh with friends practicing with friends		Owning my own business or performing my own music	I feel good because I'm starting 2 make some changes in my life.	I have thought about it. I am thinking of joining college sometime in the future – taking a music course at college
R(a) - 15	Female	Fashion	Fashion design, photography, modelling	Yes, I do consider myself very creative	Drawing, sketching, painting, designing, sewing, dancing, creative writing	Shopping, drawing, designing	smoking	Hopefully in University studying fashion	I feel confident within myself.	Yes, I have considered this as I want to go into the fashion industry. – I'm hoping to be a successful fashion designer
R(a) - 16	Male	Computer Retail	Gym, cricket, football, girls, table tennis, socially with friends	Yes, but depends on what we're doing	Media, graphics	Like gaming involved with everything	Don't really have any apart from the rain.	Something to do with computer software	I feel good but people piss me off	Not sure
R(a) - 17	Female	retail	Art, music, hair, shopping, chillin wid mates	yes	drawing			Being a hairdresser or make up artist	I feel great	Yes I have – drawing, painting etc.
R(a) - 18	Female		Reading, drawing	sometimes	Drawing, sometimes sewing	Dancing, listening to music, creating anything	Taking photos, English, exercising	As a student in the school of sciences		Yes – drawing (charcoal, graphite art)
WP2	male		Football, rugby, paint balling	Kind of	Making things	sports	reading	Being a plumber		No
WP13	Male		Music, sport, martial arts, philosophy	Yes highly	Poetry, music, drawing, painting, sewing, writing, dancing, media, graphics, etc) – all of the above	The female figure, clothes, party	Girls with manly figures, bacon, pork	a lot	good	yes – music production/pro motion dancing,
No name	?		music	yes	music	Football are my likes	My dislikes are cooking	Don't know yet	Fine thanks	Some time