

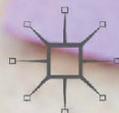
Creative Education, Teaching and Learning

Creativity, Engagement and the Student Experience

Edited by

Gayle Brewer

Russell Hogarth



Creative Education, Teaching and Learning

Creative Education, Teaching and Learning

Creativity, Engagement and the Student Experience

Edited by

Gayle Brewer

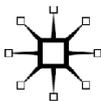
Senior Lecturer, University of Central Lancashire, UK

and

Russell Hogarth

*Community Engagement Ambassador and Honorary Fellow, University of
Central Lancashire, UK*

palgrave
macmillan



Editorial matter and selection © Gayle Brewer and Russell Hogarth 2015
Individual chapters © Respective authors 2015

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No portion of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, Saffron House, 6–10 Kirby Street, London EC1N 8TS.

Any person who does any unauthorized act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

The authors have asserted their rights to be identified as the authors of this work in accordance with the Copyright, Designs and Patents Act 1988.

First published 2015 by
PALGRAVE MACMILLAN

Palgrave Macmillan in the UK is an imprint of Macmillan Publishers Limited, registered in England, company number 785998, of Houndmills, Basingstoke, Hampshire RG21 6XS.

Palgrave Macmillan in the US is a division of St Martin's Press LLC, 175 Fifth Avenue, New York, NY 10010.

Palgrave Macmillan is the global academic imprint of the above companies and has companies and representatives throughout the world.

Palgrave® and Macmillan® are registered trademarks in the United States, the United Kingdom, Europe and other countries.

ISBN 978-1-137-40213-4

ISBN 978-1-137-40214-1 (eBook)

DOI 10.1057/9781137402141

This book is printed on paper suitable for recycling and made from fully managed and sustained forest sources. Logging, pulping and manufacturing processes are expected to conform to the environmental regulations of the country of origin.

A catalogue record for this book is available from the British Library.

A catalog record for this book is available from the Library of Congress.

Contents

<i>List of Illustrations</i>	viii
<i>Preface</i>	ix
<i>Notes on Contributors</i>	x
Introduction: Creativity and Education <i>Gayle Brewer</i>	1
Part I Digital Technology	
1 Introduction to Digital Technology <i>Gayle Brewer</i>	11
2 Twitter in the Classroom: Harnessing Social Media to Enhance Second Language Acquisition <i>Judith Broadbridge and Véronique Charriau</i>	15
3 From Cinema to the Classroom: A Critical Engagement with Madness in the Movies <i>The Comensus Writing Collective</i>	27
4 Using Poll Everywhere to Improve the Student Experience: Increasing Confidence and Encouraging Participation <i>Craig Laverick</i>	40
5 Video-Assisted Feedback <i>Gayle Brewer</i>	51
6 Social Media in Education and the Community <i>Rory McDonald and Nicky Danino</i>	61
7 Learning in Virtual Worlds <i>Russell Gurbutt and Dawne Gurbutt</i>	73
8 Sockwashing, Service Use and Making Movies <i>Hannah Chamberlain</i>	83
9 From the Horse's Mouth: Working as a Digital Artist on Research Projects <i>Steve Pool</i>	92

Part II Narrative

- 10 Introduction to Narratives 105
Gayle Brewer
- 11 Reading the World: Developing Communities through Arts
and Asset-Based Education 110
Lynn Shorter
- 12 Somerstown Stories: Can Exploring a Narrative
Change a Community? 122
Sharon Court
- 13 Digital Storytelling: Media That Makes a Difference 133
Liz Hardwick
- 14 Paper, Pictures and Song: Learning Disabilities and Inclusion 143
Lucille Kennedy
- 15 Telling Tales: Creating a Space for Stories in
Practitioner Education 155
Dawne Gurbutt and Russell Gurbutt
- 16 Fiction, Book Groups and Social Work Education 167
Amanda M.L. Taylor
- 17 The Power of Storytelling as a Teaching Tool 178
Rona Barbour

Part III Art, Games and Student Partners

- 18 Introduction to Art, Games and Student Partners 193
Gayle Brewer
- 19 Art by Design: Projects in Culture and Identity 203
David Knight
- 20 Developing a Teddy Bear Clinic: A Framework for Involving
Child Service Users in a Nursing Curriculum 213
Linda Sanderson
- 21 Telling Lives: The Drama of Asylum Archives 227
Eric Northey
- 22 The Game as a Talking Tool: Using a Board Game for Creative
Consultation, Engagement and Inclusion 243
Bev Lamey and Carol Bristow

23	What Did the Romans Ever Do For Us! The Role of Comedy in Learning, Development and Education <i>Jim Thomas</i>	254
24	Undergraduate Research Internships: Engaging Students in the Co-Creation of Research <i>Helen Hewertson</i>	265
25	Inspired Students, Inspiring Students: The Value of Peer-Assisted Learning <i>Vikki Cook and Christy Evans</i>	277
26	Can Arts-Based Education Help Re-Engage Excluded Learners? A Case Study of an Arts-Based Programme Aimed at Enhancing Educational Engagement <i>Claire Kinsella, Linda K. Kaye and Dave Putwain</i>	290
27	Learning Partnership and Teaching Partnership: Work-Related Learning in Higher Education <i>Rachel Cunliffe and Michael Wysocki</i>	307
28	Democratic Learning for Democratic Practice: Cooperation and Deliberation <i>Mick McKeown, Lynda Carey, Christine Rhodes and Fiona Jones</i>	319
	Concluding Comments <i>Gayle Brewer and Russell Hogarth</i>	334
	<i>Index</i>	335

List of Illustrations

Boxes

3.1	Example of student feedback – Mark Edwards, student mental health nurse	32
20.1	Post-Teddy Bear Clinic evaluation questions	219

Figures

2.1	Twitter feed relating to English stereotypes	21
2.2	Twitter feed relating to French stereotypes	22
7.1	Virtual world learning	77
9.1	Removal of the fishing hook	100
15.1	Spiral of service user impact	158
15.2	A model of the flipped classroom used in storytelling	163
19.1	Work from the young people’s project. The dancers performing (artist’s illustration)	211
20.1	Bandaged Teddy Bear	217
20.2	Child’s drawing of the Teddy Bear Clinic	220
21.1	Patient medical records	230
21.2	Example portrait	232
21.3	Portrait of Lily Handley	233
21.4	Second portrait of Lily Handley	234
21.5	Photograph of Effie Calder	238
24.1	Research interns at work	271
24.2	Research interns at work	273
26.1	Photographic exploration of aquarium and associated arts-based activities	297
28.1	Model for the delivery of leadership programmes	327

Tables

3.1	Selected films used in our teaching	31
11.1	Banks’s (2011) approaches to community world	112
17.1	Listening Rubric	185
20.1	Example activities involving children in the nursing curriculum	214
20.2	Scenario and equipment used at each Teddy Bear Clinic station	216
27.1	Summary of the teaching assistant work experience process	311
28.1	Freirian concepts and techniques	323

Preface

Educators, as well as educational policies, have increasingly recognised the value of creativity and creative approaches to education in particular. For example, the All Our Futures report (NACCCE, 1999) proposed that creative education promotes social inclusion and supports the development of an innovative and productive workforce. However, despite the recommendation that teachers adopt creative teaching techniques, few guidelines for the application of creative methods are available (Windschitl, 2002). Hence, case studies of creative teaching may be used to identify and promote creative teaching (Reilly et al., 2011) and sharing practice should be encouraged.

Creative Education, Teaching and Learning has been written to illustrate the range of innovative teaching techniques successfully employed by teachers. Chapter contributors highlight the use of social networking sites, virtual games, film, book groups, board games, storytelling, teddy bears, archival data, comedy and art within education. They also consider the extent to which students can extend their traditional role through the provision of peer support or employment as research interns or teaching assistants. The book is intended to support educators from all disciplines teaching at all levels.

Notes on Contributors

Rona Barbour is a former director on the Board of the Society for Storytelling in England. She has delivered narrative workshops as far afield as the United States, the Far East and Russia. As a National Institute of Adult Continuing Education (NIACE) consultant, she is commissioned to write and deliver lesson plans using story and regularly lectures on storytelling as a life skill. Rona has a special interest in working with disadvantaged students, particularly those with behavioural issues. She has been rewarded for her work in this area by being nominated as Cheshire Woman of the Year for services to storytelling. Rona gives and receives the greatest of respect when working with challenging youngsters, and is richly rewarded for her efforts by their enthusiasm for the projects.

Gayle Brewer is Senior Lecturer in Psychology at the University of Central Lancashire. She is author of *Media Psychology* and *Biological Psychology*. She has also published a range of pedagogic research articles investigating student experiences of Higher Education and is a Fellow of the Higher Education Academy.

Carol Bristow is the Involvement Lead providing multiple opportunities for service users, carers and staff to be involved in shaping mental health services at the Lancashire Care NHS Foundation Trust. Carol qualified in Display and Exhibition Design in 1982 at Leeds Art College, and in 1986 she joined the National Health Service (NHS) to introduce art and design into health-care surroundings. Carol pioneered the SEED Project to enable service users (patients) to contribute to the design process to improve mental health services. Her work has been widely recognised and has received a number of awards, including the Northwest Strategic Health Authority and Lancashire Care Excellence Award for Innovation. Carol was invited to the House of Commons to help launch MIND's Building Solutions in Mental Health Campaign and presented a paper at the Include Conference, Royal College of Art. She has also co-authored and presented at the Design and Emotion Conference Hong Kong.

Judith Broadbridge has been lecturing (French) in higher education for over 25 years and is a senior lecturer at the University of Central Lancashire, where she is involved in both undergraduate and postgraduate provision. She specialises in the theory and practice of interpreting and translation. Whatever the subject being taught, maintaining student interest is key.

In addition, in language learning, practice, both in and outside the classroom, is fundamental. Thus, harnessing the latest technology to enhance student participation in class sessions and encourage interaction in French throughout the week is clearly a positive. It is the premise on which collaboration with a partner institution in France, the University of Rennes, has been based.

Lynda Carey is a senior lecturer within the Faculty of Health and Social Care at Edge Hill University. Prior to working at Edge Hill, she served as a senior nurse within both provider and commissioning organisations. From a service perspective she has a particular interest in quality and safety, and as chief nurse at St Helens Clinical Commissioning Group was the Executive Governing Body member with responsibility for this area of practice. As a practice nurse by background, Lynda has maintained a professional interest and commitment to the development of community nurses, and remains actively engaged in the development of community nurses role at both a national and local level. Within the academic arena, Lynda's key focus is the development of leadership skills and knowledge for health and social care clinicians. She is committed to working with staff at all levels of service delivery, building insight and understanding in order to improve the patient/service user experience.

Hannah Chamberlain is a film-maker, who runs the production company Barrage Media, specialising in films for the mental health, social work and charities sector. She is also a mental health service user, and draws on her own experience to work with excluded groups. She has made art and experimental short films, which were screened at the Rushes, BBC and Cannes film festivals.

Véronique Charriau is a lecturer at the University of Rennes, France, and teaches English to Computing students. She has developed an interest in looking for tasks or projects using new technologies and media. One way of doing this was through collaboration with a British colleague from the University of Central Lancashire and a group of her students. This has allowed them to explore various technological tools and aspects of international projects. This, together with her teaching experience, has convinced her that the best activities are the ones which use the students' creativity.

The Comensus Writing Collective In alliance with key support staff and academics, the Comensus initiative at the University of Central Lancashire involves health and social care service users and carers in teaching, learning and research in relevant fields. The initiative also attempts to author publications together, hence the Writing Collective, using creative approaches to reflect each other's contributions. The alliance has

published widely, notably the collectively written text *Service User and Carer Involvement in Education for Health and Social Care*. In this volume, the chapter contributed by Comensus includes the work of the following members, listed in alphabetical order: David Catherall, Mark Edwards, Chris Essen, Russell Hogarth, Keith Holt, Janet Garner, Graham Hough, Fiona Jones, Lisa Malihi-Shoja, Ernie Mallen, Mick McKeown, Angela Melling, Phyllis Prior-Egerton and Lou Rawcliffe.

Vikki Cook started her career at the University of Central Lancashire in 1997 as a mature undergraduate. Vikki enjoyed learning so much that she went on to earn an MA, a PGCert in Further & Higher Education and a PhD. Since receiving her doctorate, she has become a published academic, worked as Lecturer in Literature & American Studies and as a senior lecturer with the Flying Start Project at the University of Central Lancashire, organising and delivering events for applicants. Education brought about huge changes in Vikki's life and gave her a passion for teaching and learning. More recently this passion has been directed into research around the transition into higher education. This research has had an influence on Vikki's career, and she has now moved into the field of student support, as Head of Student Support and Wellbeing at the University of Central Lancashire.

Sharon Court is a freelance practitioner working in and around Portsmouth on the south coast. She has over 20 years of experience in the field of youth and children's work, in both the public and voluntary sectors, beginning as a volunteer and working up to Youth Centre Manager. In recent years she has diversified into community development and public engagement work, working alongside staff and students from the University of Portsmouth. Sharon uses her skills in storytelling and crafting to engage adults and children around a particular theme, allowing them to explore and learn at their own level and in a way which suits them.

Rachel Cunliffe has been teaching identification of human remains at the University of Central Lancashire for over ten years. She also teaches biotechnology, and is involved with both undergraduate and postgraduate provision. Her forensic anthropology research interests lie in the use of body proportions to predict individual characteristics such as height. Rachel came to Higher Education via almost ten years research in cereal genetics. She is delighted to be able to use all her skills in her current position, whether DNA or bone related. She draws on her wide experiences as often as possible when lecturing, and is often described as 'interesting, enthusiastic and animated' by her students. She is keen to understand how students learn, so she can

best help them in their studies, collectively and individually. This interest in 'how we learn' has widened to incorporate learning outside of traditional classroom-based lecturing.

Nicky Danino is Senior Lecturer in Computing at the University of Central Lancashire. Her main focus is educational technology. Her research focuses on how pedagogy can be transformed so that teaching and learning spaces can be generated in new and innovative ways. She is currently carrying out research in the use of social media, and specifically Twitter, in education. Additionally, she is involved in pedagogic research with first-year university students, specifically around the areas of retention and engagement. She values her work as a STEM Ambassador and is currently a designated University Engagement Catalyst award holder. Nicky's outreach activities are centred on engaging more young people with computer science and engineering, and more specifically, girls.

Christy Evans spent many years working as a community artist immediately after studying art in Cheshire. Having often found herself running workshops for people much older and wiser than herself, she developed techniques in creating communities through a shared interest. Her MA in Fine Art focused on socially engaged practice, culminating in a piece that built a community through walking, breeding a culture of respect and appreciation, built by the opportunity to express oneself through art. It is this interest that has been a common thread through all her work, and continues today in the Flying Start project ethos. She runs the project for the University of Central Lancashire and encourages students to build learning communities, based on mutual respect and understanding, enabling them to help each other fulfil their own personal potential.

Dawne Gurbutt qualified as a nurse, midwife and health visitor before working for over a decade as part of a community team in which she developed a keen interest in community engagement and collaborative work to enhance health improvement. She then moved into education, where she has led programmes and taught across a range of disciplines including social work, public health, primary care, midwifery and community nursing. She has also worked for the Higher Education Academy supporting teaching and learning across the United Kingdom as Discipline Lead for health-related subjects. Her research interests are around identity, narratives and empowerment, and she has a particular interest in collaborative working, service user engagement and curriculum design. She is a life-long learner with a particular interest in the importance of stories and the stories people tell.

Russell Gurbutt qualified as a nurse following military service (RN). He has worked in both public and charity health-care sector service delivery,

management and quality roles. He has an interest in management and leadership within health care, with a particular focus on decision-making. As a lecturer in higher education, he has worked in health faculties at a number of universities. He also provides consultancy services in management and quality development. His research has examined aspects of clinical decision-making and simulation to support learner development, including post-doctoral work in Canada (2006–2013). He holds a developmental teaching fellowship (Leeds University), and as an e-learning facilitator promotes the development of online learning and authors' commercial online courses.

Liz Hardwick's varied career has included managing radio stations, leading digital inclusion initiatives and supporting businesses to take advantage of digital technologies. Her passion for digital storytelling led to the creation of the digital training company DigiEnable, which by demystifying technology, allows anyone regardless of ability, to engage with the online world. For over ten years she has developed a range of engaging and accessible workshops, in which she has supported many individuals and businesses in using audio, video, social media and website creation to share their stories and achievements. As well as speaking at events and conferences across Europe and the United States, Liz is a director of the Community Media Association (CMA), an international union activist, and regularly organises and attends a variety of events for non-profit organisations and the tech community. Liz recently launched a new initiative, 'Diverse Geeks', promoting the belief that everyone is a geek about something.

Helen Hewertson works at the University of Central Lancashire in the Centre for Research-informed Teaching. She has published reports for Joint Information Systems Committee (JISC) on students' use of the Internet for research, and the Leadership Foundation for Higher Education (LFHE) on research-informed leadership and academic identities, as well as a guide to pedagogic research. Helen is part of the steering group for the British Conference of Undergraduate Research and helps run the University of Central Lancashire's undergraduate research internship scheme. Helen supports the Pedagogic Research Forum at the University which enables staff to share good practice and supports them in researching their learning and teaching.

Russell Hogarth is Honorary Fellow and Community Engagement Ambassador at the University of Central Lancashire. He was awarded his University Fellowship for his community/voluntary work with a special emphasis on mental health. He chairs and co-founded the Pan-University Creative Communities Group. Russell is a fellow and volunteer coordinator for the National Forum for Health and Wellbeing and an esteemed

advisory member of The College of Social Work and the Royal College of Psychiatrists. He is a company director for Design in Mental Health Network and 4hub Social Enterprise, a board member for Creativity Works Preston and a public engagement ambassador for the national coordinating centre for public engagement. He is a social entrepreneur and philanthropist and his expertise as an independent advisor for community engagement in higher education and his experience in health and social care are now recognised both nationally and internationally. His philanthropic work has resulted in Russell being invited to attend both the House of Commons and House of Lords. He has reached a commendable position in life through caring for others and working relentlessly towards a better tomorrow and his fellow colleagues admire his great strength, passion and philanthropy and acknowledge the service he has done for the sustenance of humanity. Russell's area of special interest is creative teaching as a pathway to inclusion and accessible education.

Fiona Jones has been active in service – user involvement initiatives, volunteering with the Preston Service User Forum, and latterly EmPowerMe (formerly Lancashire Advocacy), a service user led voluntary sector organisation and has significant experience of using mental health services. Recently she has been employed in a research role working alongside colleagues at the University of Central Lancashire. Fiona is also involved in the university's community engagement and service user involvement initiative, Comensus, contributing to teaching and learning. Fiona has also been active in supporting initiatives such as the annual mental health film festival. She has contributed to a number of research studies that have reflexively benefited from her own recovery journey and experiences.

Linda K. Kaye is a senior lecturer in the Department of Psychology at Edge Hill University. Although her main area of research focuses on the psychosocial impacts of new technologies, she also has research interests in higher education pedagogy. In particular, this includes factors related to undergraduates' transitions, expectations and experiences of higher education, psychological factors impacting on teaching approaches, and effectiveness in personal development planning and employability enhancement in higher education curricula. In her role as Programme Leader for the BSc (Hons) Educational Psychology course, Linda also plays an active role in facilitating her students' critical reflection of psychological theory within educational practice through an established placement provision.

Lucille Kennedy has a background in psychology and learning disability, and is working for a charity in the north west of the UK, training care assistants and assessing Diplomas in Health and Social Care. She also works

freelance, delivering art workshops aimed at adults with learning disabilities. The health and well-being of marginalised groups is a particular interest, along with power imbalance and inclusion issues relating to adults with a learning disability. Her research focuses on the role of creative media and qualitative analysis in challenging the current deficit-based understanding of learning disability and enabling communication across difference.

Claire Kinsella is a PhD candidate and tutor in the Department of Psychology at Edge Hill University. She has a background in community arts education, and her area of research centres on how psychological theories of educational engagement can inform the development and evaluation of arts-based curriculum innovations and educational initiatives. More specifically, she is interested in employing both qualitative and quantitative social research methods, drawing upon multiple perspectives in educational psychology and incorporating wider social and political perspectives in order to develop a more holistic view of issues in learner engagement.

David Knight is a senior lecturer at the School of Art and Design, University of Central Lancashire. He has worked alongside African political organisations such as the All African People's Revolutionary Party (AAPRP) and the Pan-African Congress Movement (PACM) and has delivered African studies programmes in schools, community centres and prisons. David joined Lancashire Polytechnic as one of higher education's first full-time equal opportunities practitioners. In addition to having chaired Prescap, the Nguzo Saba Centre and the Lancashire BME Pact, he is a former chair of the Preston Caribbean Carnival and a former board member for the Arts Council in the region. He was a member of the government-appointed body charged with creating the region's Arts Board. David has made several appearances on national and regional television, and radio and keynote addresses at regional, national and international conferences. His designs and illustrations have featured in national and international publications and exhibitions.

Bev Lamey is a principal lecturer in the School of Art, Design and Performance at the University of Central Lancashire. She has worked collaboratively over a number of years within mental health-care settings with service users and staff to develop a methodology of creative consultation. She has worked on projects with NHS Trusts, NESTA, MIND and the Department of Health, and has presented papers at international design research conferences in Hong Kong, Australia, Taiwan and the United Kingdom. Bev was a founder member of the Design in Mental Health Network (www.dimhn.org), and chairs the conference committee for the annual Design in Mental Health Conference.

Craig Laverick is undertaking research in the enforcement of international maritime safety legislation as a PhD candidate at the University of Central

Lancashire. He graduated with a BA in Norwegian from the University of Oslo, an LLB (Hons.) from the University of Newcastle Upon Tyne, and an LLM in International Commercial Law from the University of Northumbria. Since 2012, Craig has been working as an associate law lecturer at the University of Central Lancashire, where he was shortlisted by the university's Student Union for 'the most innovative teaching of the year' Golden Rose Award in 2014.

Rory McDonald is an academic researcher and writer based in the North West of England. With a background in psychology, Rory focuses his work around the cognitive processes that underpin everyday living and learning. Based at the University of Central Lancashire, this work often develops across varied disciplines, most recently with ties to computing, medicine and dentistry. Rory is a frequent contributor to both academic and popular publications, and holds editorial positions alongside his work as a freelance writer.

Mick McKeown is a mental health nurse and Reader in Democratic Mental Health in the School of Health at the University of Central Lancashire. He has a strong commitment to equalities and critical perspectives in service provision, and has been active at a professional and practical level around such issues as advocacy, service user and carer involvement, and the complexities of addressing civil liberties within the constraints of secure units and wider mental health services. Mick helped with the development of the university's Comensus initiative that supports service user and carer involvement in education, research and strategic thinking.

Eric Northey, now retired, taught music in Gateshead, then English and Mass Communications in Kano, northern Nigeria, where he made documentary films with Nigerian Television Kano on development issues, blindness, beggary, housing and other social issues. In the United Kingdom, he taught film and television at Manchester Metropolitan University, before transferring to lecture in communication studies for students in Health and Social Care. Since retirement, his plays, *Telling Lives* and *The Transit of Venus*, have been selected in consecutive years for Manchester's 24:7 Theatre Festival, and his play *A Fistful of Brecht* featured as part of the Threepenny Festival in 2013. He has published on the composer George Butterworth and the poet Rodney Pybus. He is a founder director of Arts for Recovery in Stockport and is co-ordinating Whittingham Lives, a two-year celebration of the history of Whittingham Asylum.

Steve Pool works as a visual artist in multiple media to help people realise ideas, often making physical objects or changing environments. For the past 30 years, he has worked on many programs and initiatives, including creative partnerships, public understanding of science and regeneration through area-

based renewal programs. He has an interest in stories, objects and research, and works in varied settings, including art galleries, communities and more recently universities through the connecting communities programme. Central to his work is the belief that access to new technologies offers many opportunities for people to produce as well as consume culture.

Dave Putwain is based at the Centre for Numeracy and Literacy Research in the Faculty of Education at Edge Hill University. His research interests are focused on the psychological factors that influence, and in turn are influenced by, learning and achievement. In particular his research has focused on learner emotions, motivation, engagement and perception of the classroom environment in all stages of education from primary school through to university. He has authored numerous publications on these topics, and is an associate editor of *Educational Psychology: An International Journal of Experimental Educational Psychology*.

Christine Rhodes is the Head of Pre-registration Nursing at the University of Huddersfield. She has a professional and personal interest in service user and carer involvement and completed her PhD titled 'The Agency of Service User and Carer Engagement in Health and Social Care Education' in 2014. The findings of her PhD support a democratic approach to involvement. Christine worked in the NHS for 25 years as a nurse, midwife and health visitor prior to moving into health professional education in 2004. She worked in the community setting for 15 years where her interest and expertise in collaborative approaches and working in partnership developed.

Linda Sanderson is Senior Lecturer in Child Health at the University of Central Lancashire. She qualified as a RGN with a BSc in Nursing in 1985. She worked with adults in a variety of settings until beginning RSCN training in 1989. When qualified as a children's nurse, she began working at the Yorkshire Regional Centre for Paediatric and Adolescent Oncology and Haematology unit in Leeds. She worked in the oncology unit for 14 years in total, as a staff nurse, senior sister and lecturer practitioner. As a lecturer practitioner, Linda was seconded to the University of Leeds to run the Paediatric and Adult Oncology courses. In 2004, she left the clinical area of oncology and worked as a sister on a busy general paediatric ward at Airedale General Hospital.

Lynn Shorter is a senior lecturer at the University of Central Lancashire School of Social Work, where she teaches and researches arts and asset-based approaches to community building and social change. Through the International Centre for Arts and Asset-based Community Practice, she has formed the Community Practice Research Group (CPR-G), whose purpose is to bring teaching staff, students and practitioners from different disciplines

and sectors together to support student work-based learning through research and project development. Lynn is also the co-founder, with Joan Behar, of Reading the World (RTW), a creative writing and performance community education programme that is now in its fourth year. She is involved in researching the effects of RTW's arts-based experiential training programme on students' capacity to utilise their own experiences of vulnerability and marginalisation to transform 'helping relationships' into partnerships that are infused with mutuality and strengths.

Amanda M.L. Taylor is a senior lecturer in the School of Social Work at the University of Central Lancashire. She was previously employed as a social worker in the fields of psychiatry, mental health and deafness, and as a specialist social worker for children with various degrees of deafness, all within the Northern Ireland Integrative Health and Social Care structure. Amanda has been nominated for, and has won, a number of teaching and learning awards for her teaching innovations and is well known for the development of a national book group in Social Work Education.

Jim Thomas is Skills for Care's Programme Head for Workforce Innovation. His first role in learning and development was as a joint training organiser. He has completed an MA in Community and Primary Health Care; his dissertation focusing on the role of Chaos Theory in service integration. He led the development of integrated teams across Cambridgeshire's adult social care services, and has also worked for the Valuing People Support Team as their expert advisor on workforce development. Jim has led a broad range of national workforce Innovation programmes, including developing and testing a framework for workforce redesign in social care, the development of principles for workforce integration and the creation of skills-led approaches to community development.

Michael Wysocki studied Archaeology at Cardiff University as a mature student. Following a Leverhulme Research Assistantship at Cardiff, he joined the then Centre for Forensic Science at the University of Central Lancashire, where he was responsible for introducing and developing Forensic Anthropology teaching. He was awarded a PhD in 2010. He has been a principal lecturer at the School of Forensic and Investigative Sciences, University of Central Lancashire, since 2012, acting as Student Experience Co-ordinator and currently as Academic Lead (Forensic Sciences). Before taking up academia, he worked in both commerce and industry.

Introduction: Creativity and Education

Gayle Brewer

Understanding creativity

Traditionally, creativity has been considered an inappropriate subject for scientific study. It is therefore often neglected within the academic literature (Treffinger, 2003). For those addressing this issue, definitions vary, although the concept of creativity typically focuses on uniqueness and utility (Cropley, 1999). In particular, creativity refers to an idea or product which is novel, socially appropriate and valuable (Sawyer, 2003; Sternberg, 2003). According to the National Advisory Committee on Creative and Cultural Education (NACCCE, 1999), creativity can be defined as ‘imaginative activity, fashioned so as to produce outcomes which are original and of value’ (p. 29). A number of individual, social and environmental factors influence the development of creativity (Florida, 2002; Hunter, Bedell & Mumford, 2007; Moran & John-Steiner, 2004). Important individual factors include personality (Eysenck, 1997), knowledge (Weisberg, 1999) and motivation (Collins & Amabile, 1999). For example, positive emotions and dispositions may enhance creativity (Fredrickson, 2004; Hirt, Devereaux & McCrea, 2008; Kaufman, 2003) by lowering concerns related to judgement or evaluation, which often hinder creativity. Influential environmental factors include micro-management and a focus on fast solutions, both of which may inhibit creativity (Adler & Obstfeld, 2007). The value placed on creativity also varies cross-culturally (Al-Kararneh & Saleh, 2010). However, whilst creative expression differs cross-culturally, it is similar in magnitude (Lubart, 1999). Therefore, whilst all individuals have the potential to be creative, for a range of reasons this may not be well developed (Boden, 2004). Previous research indicates that creativity can be taught (Cropley & Cropley, 2008) or developed (Gomez, 2007), and a range of training sessions intended to promote creativity have been identified.

Education therefore has the potential to enhance an individual's creativity, which may have long-term positive effects for both the individual and society (Baer, 1988). Indeed according to Jean Piaget ‘The principle goal of

education is to create men who are capable of doing new things, not simply of repeating what other generations have done – men who are creative, inventive and discoverers'. Creativity is regarded as a core competency (Simonton, 2003), and it is often associated with curiosity, resilience and experimentation (Claxton, Edwards & Scale-Constantinou, 2006). Of particular relevance to educators, creative thinking is associated with academic success (Onda, 1994), critical thinking and decision-making (Mumford et al. 2010; Weston & Stoyles, 2007), productivity (Runco, 2004), argumentation and the ability to identify weaknesses in an argument (Kadayifci, Atasoy & Akkus, 2012). On a societal level, creative thinking has an important role in economic innovation (Sawyer, 2006). Specifically, it is believed that the development of creativity confers an economic advantage in knowledge-based economies (Burnard, 2006), and the economic importance of creativity has hence been acknowledged (Sharp & Le Metais, 2000). Hence Albert Einstein recognised that 'It is the supreme art of the teacher to awaken joy in creative expression and knowledge'.

The development of creative students

The development of creative and innovative individuals is an important aspect of education, and teachers are encouraged to develop student creativity (DfES, 2003; Milne, 2007). Creativity is therefore an important competency (Simonton, 2003) and typically involves the development of work that is both original and beneficial (Sternberg & Lubart, 1999). Aspects of learning directly related to creativity include problem solving, divergent thinking and the synthesis of information (Lubart, 2000). Thus creativity is important for all academic disciplines and all student levels. Previous research demonstrates that training programmes can improve creative ability (Karwowski & Soszynski, 2008; Scott, Leritz & Mumford, 2004). The multifaceted nature of creativity suggests that interventions may increase creativity in a range of ways (Smith, 1998; Bull, Montgomery & Baloché, 1995). Although these programmes typically focus on the value of creativity for educational success, the development of creativity may also have long-term positive effects (Baer, 1988) such as the promotion of psychological well-being (Flor, Bitá, Monir & Zohreh, 2013), and additional research in this area is required.

The focus on creative teaching and learning has increased in recent years (Brice-Heath & Wolf, 2004) and, according to Ken Robinson, 'Creativity now is as important in education as literacy and we should treat it with the same status' (TED talk, 2006). The value placed on creativity is reflected in education policy. For example, the *All Our Futures* report (NACCCE, 1999) argued that creative education promotes social inclusion and supports the development of an innovative and productive workforce. An additional relevant initiative includes Creativity: Find It Promote It (QCA,

2004). The inclusion of creativity within policy documents or recommendations is not sufficient, however, as whilst this highlights the importance of creativity within education, few guidelines for the application of creative methods are available to teachers (Windschitl, 2002). Therefore case studies of creative teaching may be used to identify and promote creative teaching (Reilly, Lilly, Bramwell & Kronish, 2011) and sharing practice should be encouraged.

Creative teaching practice

Educators may enhance the creativity of their own practice, and previous research has identified the importance and advantages of creative education (Beetlestone, 1998). In particular, the use of creative techniques may increase student motivation, cooperation and self-confidence (Muneyoshi, 2004). Students' ability to think creatively has been associated with the creativity of the teacher (Runco, 2014), participation and activation (Beghetto, 2007; Vass, 2007; Wegeriff, 2005). Furthermore, creative educators typically encourage learner inclusivity (Craft, 2011), which supports the requirements of a diverse student population.

Traditional teaching methods that are typically inflexible and focus on the transmission of knowledge rather than the co-discovery of knowledge do not encourage or motivate students (Hosseini, 2011). Even Winston Churchill recognised the inadequacy of this approach stating 'Where my reason, imagination or interest were not engaged, I would not or I could not learn'. In contrast, creative teachers are independent, innovative, have a concern for equity, a strong emotional investment in teaching and exercise control over their teaching (Jeffrey & Craft, 2006; Woods, 1995). Creative teaching involves the delivery of material in a manner which encourages the student to transfer his or her knowledge and apply the knowledge to solve problems (Mayer, 1989), and may involve a number of features including inclusivity, multimodality, equality of status and the co-construction of knowledge (Chappell & Craft, 2009). In addition, creative teachers seek collaboration with similarly creative peers (Reilly et al., 2011).

Creative schools can be characterised by a new insight into training, a flexible administrative structure, adequate physical space, critical leadership and an emphasis on thinking rather than memory (Ebneroumi & Rishehri, 2011). Consequently, creativity influences curriculum development, teaching methods, assessment, interactions with students and reflection. Creative techniques adopted by educators often include media, games, art and storytelling (Baid & Lambert, 2010; Chang & Hsu, 2010; Logan, 2012; Moscaritolo, 2009), but do not require specialist resources or knowledge. Whilst creativity is often associated with subjects such as music and English, creative teaching can also enhance scientific subjects. For example, creative

drama has been employed to increase student mathematical achievement (Sengun & Iskenderoglu, 2010) and to enhance understanding of computer concepts (Malekian & Mokhles, 2012). Thus creative teaching is of direct relevance to all educators, regardless of their subject specialism.

Barriers to creative education

Whilst there are clear benefits to the use of creative teaching techniques, there are a number of barriers to this form of innovation. Recent education policy has encouraged the use of creative education, and there is an increased pressure for educators to engage in creative and innovative teaching (Albers-Miller, Straughan & Prenshaw, 2001). However, traditional educational systems or cultures that place a higher value on other abilities and rely on didactic, memory-based teaching discourage the implementation of creative teaching techniques (Averill, Chon & Hahn, 2001). Hence, pressure to teach in a manner which is measurable and efficient may negatively impact on the development of creative teaching methods, and thus education often adopts a stance which allows rather than encourages creativity (Claxton, et al. 2006). Furthermore, the use of novel or innovative teaching may subside over time, leading to the reintroduction of traditional methods.

Practical barriers also hinder the development of creative education. Teachers are often unsure about their knowledge and experience of techniques that enhance creativity (Hosgorur & Bilasa, 2009), and it may be difficult for teachers to identify opportunities for creative teaching or implement these creative techniques (Newton, 2012). Whilst teachers require additional support to implement creative educational techniques, there are few guidelines for the inclusion of creativity within the classroom (Windschitl, 2002). The manner in which creativity is encouraged within the institution is also important. Unsupportive teachers or administrators (Reilly, Lilly, Bramwell & Kronish, 2011), fear of reprisals or negative evaluation (Bamford et al. 1999), the emotional atmosphere and power relations (Etelapelto & Lahti, 2008) each hinder the development of creative teaching. Additional factors which influence teachers' willingness or ability to adopt creative teaching techniques include a lack of time and confidence in their own creative abilities (Aljughaiman & Mowrer-Reynolds, 2005).

We recognise both the value of creative education and the issues faced by practitioners wishing to introduce or expand their use of innovative teaching techniques. This book is intended to highlight a range of creative teaching methods that educators from a range of subject disciplines have successfully used to promote engagement, understanding and inclusion. These can be adapted and incorporated as appropriate to enhance teaching practice.

References

- Adler, P.S., & Obstfeld, D. (2007). The role of affect in creative projects and exploratory search. *Industrial and Corporate Change*, 16, 19–50.
- Albers-Miller, N.D., Straughan, R.D., & Prenshaw, P.J. (2001). Exploring innovative teaching among marketing educators: Perceptions of innovative activities existing reward and support programs. *Journal of Marketing Education*, 23(3), 249–259.
- Aljughaiman, A., & Mowrer-Reynolds, E. (2005). Teachers' conceptions of creativity and creative students. *The Journal of Creative Behavior*, 39, 17–34.
- Al-Karasneh, S.M., & Saleh, A.M. (2010). Islamic perspective of creativity: A model for teachers of social studies as leaders. *Procedia Social and Behavioral Sciences*, 2, 412–426.
- Averill, J.R., Chon, K.K., & Hahn, D.W. (2001). Emotions and creativity, East and West. *Asian Journal of Social Psychology*, 4, 165–183.
- Baer, J.M. (1988). Long-term effects of creativity training with middle school students. *Journal of Early Adolescence*, 8, 183–193.
- Baid, H., & Lambert, N. (2010). Enjoyable learning: The role of humour, games, and fun activities in nursing and midwifery education. *Nurse Education Today*, 30, 548–552.
- Bamford, C., Boursier, J., Bresnen, K., Shank-Farah, D., Slonosky, A., DiZazzo, A.M. et al. (1999). *You may call it research – I call it coping: Collaborative action research*. Paper presented at the 4th International Conference on Teacher Research. Lennoxville, Canada.
- Beetlestone, F. (1998). *Creative Children, Imaginative Teaching*. Buckingham, PA: Open University Press.
- Beghetto, R.A. (2007). Does creativity have a place in classroom discussions? Prospective teachers' response preferences. *Thinking Skills and Creativity*, 2, 1–9.
- Boden, M.A. (2004). *The Creative Mind: Myths and Mechanisms*. London: Routledge.
- Brice-Heath, S., & Wolf, S. (2004). *Visual Learning in the Community School*. London: Arts Council England, Creative Partnerships.
- Bull, K.S., Montgomery, D., & Baloche, L. (1995). Teaching creativity at the college level: A synthesis of curricular components perceived as important by instructors. *Creativity Research Journal*, 8, 83–90.
- Burnard, P. (2006). Reflecting on the creativity agenda in education. *Cambridge Journal of Education*, 36, 313–318.
- Chang, M.H., & Hsu, L.L. (2010). Multimedia instruction: Its efficacy in nurse electrocardiography learning. *Journal of Nursing*, 57, 50–58.
- Chappell, K., & Craft, A. (2009). Creative science teaching labs: New dimensions in CPD. *Thinking Skills and Creativity*, 4, 44–59.
- Claxton, G., Edwards, L., & Scale-Constantinou, V. (2006). Cultivating creative mentalities: A framework for education. *Thinking Skills and Creativity*, 1, 57–61.
- Collins, M.A., & Amabile, T.M. (1999). Motivation and Creativity. In R.J. Sternberg (Ed.) *Handbook of Creativity* (pp. 297–312). Cambridge: Cambridge University Press.
- Craft, A. (2011). Creativity and Early Years Settings. In A. Paige-Smith & A. Craft (Eds). *Developing Reflective Practice in the Early Years* (pp. 83–99). New York: Open University Press.
- Cropley, A. (1999). Definitions of Creativity. In M.A. Runco & S. Pritzker (Eds). *Encyclopedia of Creativity* (pp. 511–524). San Diego, CA: Academic Press.

- Cropley, A.J., & Cropley, D.H. (2008). Resolving the paradoxes of creativity: An extended phase model. *Cambridge Journal of Education*, *38*, 355–373.
- Department for Education and Skills (DfES). (2003). *Excellence and Enjoyment: A Strategy for Primary Schools*. London: DfES.
- Ebneroumi, S., & Rishehri, A.P. (2011). Towards a conceptual framework for the characteristics of a creative school. *Procedia: Social and Behavioral Sciences*, *15*, 2253–2258.
- Etelapelto, A., & Lahti, J. (2008). The resources and obstacles of creative collaboration in a long-term learning community. *Thinking Skills and Creativity*, *3*, 226–240.
- Eysenck, H.J. (1997). Creativity and Personality. In M.A. Runco (Ed.). *The Creativity Research Handbook* (pp. 41–66). Norwood, NJ: Ablex.
- Flor, R.K., Bitá, A., Monir, K.C., & Zohreh, Z.Z. (2013). The effect of teaching critical and creative thinking skills on the locus of control and psychological well-being in adolescents. *Procedia: Social and Behavioral Sciences*, *82*, 51–56.
- Florida, R.L. (2002). *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. New York: Basic Books.
- Fredrickson, B.L. (2004). The broaden-and-build theory of positive emotions. *Philosophical Transactions of the Royal Society, Biological Sciences*, *359*, 1367–1377.
- Gomez, J.G. (2007). What do we know about creativity? *Journal of Effective Teaching*, *7*, 15–43.
- Hirt, E.R., Deveers, E.E., & McCrea, S.M. (2008). I want to be creative: Exploring the role of hedonic contingency theory in the positive mood-cognitive flexibility link. *Journal of Personality and Social Psychology*, *94*, 214–230.
- Hosgorur, V., & Bilasa, P. (2009). The problem of creative education in information society. *Procedia Social and Behavioral Sciences*, *1*, 713–717.
- Hosseini, A.S. (2011). University student's evaluation of creative education in universities and their impact on their learning. *Procedia: Social and Behavioral Sciences*, *15*, 1806–1812.
- Hunter, S.T., Bedell, K.E., & Mumford, M.D. (2007). Climate for creativity: A quantitative review. *Creativity Research Journal*, *19*, 69–90.
- Jeffrey, B., & Craft, A. (2006). Creative Learning and Possibility Thinking. In B. Jeffrey (Ed.) *Creative Learning Practices: European Experiences* (pp. 47–62). London: Tufnell Press.
- Kadayifci, H., Atasoy, B., & Akkus, H. (2012). The correlation between the flaws students define in an argument and their creative and critical thinking abilities. *Procedia: Social and Behavioral Sciences*, *47*, 802–806.
- Karwowski, M., & Soszynski, M. (2008). How to develop creative imagination? Assumptions, aims and effectiveness of Role Play Training in Creativity (RPTC). *Thinking Skills and Creativity*, *3*, 163–171.
- Kaufman, G. (2003). Expand the mood-creativity equation. *Creativity Research Journal*, *15*, 131–135.
- Logan, R. (2012). Using YouTube in perioperative nursing education. *AORN Journal* *95*, 474–481.
- Lubart, T. (1999). Creativity Across Cultures. In R.J. Sternberg (Ed.). *Handbook of Creativity* (pp. 339–350). New York: Cambridge University Press.
- Lubart, T.I. (2000). Models of the creative process: Past, present and future. *Creativity Research Journal*, *13*, 295–303.
- Malekian, F., & Mokhles, H.M. (2012). Transference of computer concepts through creative drama in blended learning environment. *Procedia: Social and Behavioral Sciences*, *46*, 575–580.

- Mayer, R.E. (1989). Cognitive views of creativity: Creative teaching for creative learning. *Contemporary Educational Psychology, 14*, 203–211.
- Milne, I. (2007). Children's science. *Primary Science Review, 100*, 33–34.
- Moran, S., & John-Steiner, V. (2004). How Collaboration in Creative Work Impacts Identity and Motivation. In D. Miell & K. Littleton (Eds). *Collaborative Creativity: Contemporary Perspectives* (pp. 11–25). London: Free Association Books.
- Moscaritolo, L.M. (2009). Interventional strategies to decrease nursing student anxiety in the clinical learning environment. *Journal of Nursing Education, 48*, 17–23.
- Mumford, M.D., Waples, E.P., Antes, A.L., Brown, R.P., Connelly, S., Murphy, S.T., & Devenport, L.D. (2010). Creativity and ethics: The relationship of creative and ethical problem-solving. *Creativity Research Journal, 22*, 74–89.
- Muneyoshi, H. (2004). Identifying how school teachers use creative problem solving. Master's thesis. Buffalo State College, State of New York.
- National Advisory Committee on Creative and Cultural Education (1999). All Our Futures: Creativity, Culture and Education. London: DfEE. Available: <http://sirken-robinson.com/pdf/allourfutures.pdf>
- Newton, D.P. (2012). *Teaching for Understanding: What It Is and How To Do It*. London: Routledge.
- Onda, A. (1994). *Development of Creative Education*. Tokyo: Koseisyu-koseikaku.
- Qualifications and Curriculum Authority (2004). Creativity: Find it, promote it. Promoting pupils' creative thinking and behaviour across the curriculum at key stages 1, 2 and 3: Practical materials for schools. London: QCA.
- Reilly, R.C., Lilly, F., Bramwell, G., & Kronish, N. (2011). A synthesis of research concerning creative teachers in a Canadian context. *Teaching and Teacher Education, 27*, 533–542.
- Robinson, Ken. (2006) Ken Robinson Says Schools Kill Creativity. TED 2006. http://www.ted.com/talks/lang/eng/ken_robinson_says_schools_kill_creativity.html.
- Runco, M.A. (2004). Everyone Has Creative Potential. In R.J. Sternberg, E.L. Grigorenko & J.L. Singer (Eds). *Creativity: From Potential to Realization* (pp. 21–30). Washington, DC: American Psychological Association.
- Runco, M.A. (2014). *Creativity. Theories and Themes: Research, Development and Practice*. London: Elsevier.
- Sawyer, K.R. (2003). *Group Creativity: Music, Theatre, Collaboration*. Mahwah, NJ: Lawrence Erlbaum.
- Sawyer, R.K. (2006). Educating for innovation. *Thinking Skills and Creativity, 1*, 41–48.
- Scott, G., Leritz, L.E., & Mumford, M.D. (2004). The effectiveness of creativity training: A quantitative review. *Creativity Research Journal, 16*, 361–388.
- Sengun, Y., & Iskenderoglu, T. (2010). A review of creative drama studies in math education: Aim, data collection, data analyses, sample and conclusions of studies. *Procedia: Social and Behavioral Sciences, 9*, 1214–1219.
- Sharp, C., & Le Metais, J. (2000). *The Arts, Creativity, and Cultural Education: An International Perspective*. London: Qualifications and Curriculum Authority. Available: <http://steam-notstem.com/wp-content/uploads/2010/11/finalreport.pdf>.
- Simonton, D. (2003). Expertise, Competence, and Creative Ability. In R.J. Sternberg & E.L. Grigorenko (Eds). *The Psychology of Abilities, Competencies and Expertise* (pp. 213–240). New York: Cambridge University Press.
- Smith, G.F. (1998). Idea generation techniques: A formulary of active ingredients. *The Journal of Creative Behavior, 32*, 107–134.
- Sternberg, R.J. (2003). The Development of Creativity as a Decision-Making Process. In R.K. Sawyer, V. John-Steiner, S. Moran, R.J. Sternberg, D.H. Feldman, J. Nakamura

- & M. Csikszentmihalyi (Eds). *Creativity and Development* (pp. 91–138). New York: Oxford University Press.
- Sternberg, R.J., & Lubart, T.I. (1999). The Concept of Creativity: Prospects and Paradigms. In R.J. Sternberg (Ed.). *Handbook of Creativity* (pp. 3–16). London: Cambridge University Press.
- Treffinger, D.J. (2003). Assessment and Measurement in Creativity and Creative Problem Solving. In J.C. Houtz (Ed.). *The Educational Psychology of Creativity* (pp. 59–63). Cresskill, NJ: Hampton Press.
- Vass, E. (2007). Exploring processes of collaborative creativity: The role of emotions in children's joint creative writing. *Thinking Skills and Creativity*, 2, 107–117.
- Wegerif, R. (2005). Reason and creativity in classroom dialogues. *Learning and Education*, 19, 223–237.
- Weisberg, R.W. (1999). Creativity and Knowledge: A Challenge to Theories. In R.J. Sternberg (Ed.). *Handbook of Creativity* (pp. 226–250). Cambridge: Cambridge University Press.
- Weston, A., & Stoyles, B. (2007). *Creativity for Critical Thinkers*. Ontario: Oxford University Press.
- Windschitl, M. (2002). Framing constructivism in practice as the negotiation of dilemmas: An analysis of the conceptual, pedagogical, cultural, and political challenges facing teachers. *Review of Educational Research*, 72, 131–175.
- Woods, P. (1995). *Creative Teachers in Primary Schools*. Buckingham, UK: Open University Press.

Part I

Digital Technology

1

Introduction to Digital Technology

Gayle Brewer

The use of digital technologies in education has been widely advocated (Aldrich, 2004; Quinn, 2005), and institutions such as the British Educational Communications and Technology Agency (BECTA, 2003) strongly encourage the adoption of information technology in teaching and learning. These technologies are most commonly employed by students, who use digital technologies for both academic learning and entertainment (Tien & Fu, 2008), primarily develop digital literacy skills outside formal education (Ito et al. 2008) and are able to easily use unfamiliar technologies. Prensky (2001) adopted the term ‘digital natives’ to refer to students who have grown up in the realm of digital technologies and are fluent in them. Those who have not grown up in this environment and who may adopt these technologies are referred to as ‘digital immigrants’. The concept is similar to the notion of the ‘Net Generation’ (Tapscott, 1998). This does not, however, preclude other non-native students, often targeted by widening participation schemes, from adopting these technologies. Intergenerational differences in the perceived usefulness and importance of digital technologies are minimal (Salajan, Schonwetter, & Cleghorn, 2010), and some researchers have questioned the assumed divide between digital natives and digital immigrants (Waycott, Bennett, Kennedy, Dalgarno, & Gray, 2010).

A range of digital methods have been adopted, including blogging (Azizinezhad & Hashemi, 2011), microblogging (Grosbeck & Holotescu, 2010), the Internet (Blaska & Sedlacek, 2008; Rolando, Salvador & Luz, 2013), podcasts (Lonn & Teasley, 2009), videos (Savas, 2012), digital stories (Bran, 2010), digital games (Sun, Wang, & Chan, 2011; Watson, Mong, & Harris, 2011; Yang & Chang, 2013) and audio feedback (Ice, Curtis, Phillips & Wells, 2007). It is suggested that digital technologies are most valuable when combined with a social constructivist approach, whereby knowledge is constructed by students using digital technologies (Fosnot, 1996; Prawat, 1996). The inclusion of digital technologies in teaching may encourage the transition from a teacher-centred to an active student-centred learning environment (McDonald & Hannafin, 2003; Watson et al.,

2011). Students exposed to these digital technologies experience a number of advantages, including enhanced student engagement (Yang & Chang, 2013), focus (Barab, Thomas, Dodge, Carteaux & Tuzun, 2005), attitudes towards learning (Szafron et al. 2005; Wu, Yen, & Marek, 2011), self-efficacy (Freeman, 2012) and motivation (Barab et al. 2005; Wu et al. 2011). Consequently, students who experience digital technologies in education display enhanced critical thinking skills (ELSPA, 2006), academic achievement (Chiou, Lee, & Liu, 2012; Freeman, 2012) and proficiency (Savas, 2012). In addition, the use of digital technologies increases teacher professional development (Wu & Kao, 2008).

There are, however, a number of limitations associated with the introduction of digital technologies, such as increased inequalities between student groups and student failure to connect the digital technology with subject specific knowledge. Traditional barriers to the adoption of digital technologies by tutors include resource limitations such as a lack of knowledge, time or the cost of hardware (Ortegren, 2012), administrative or workload issues (Schneckenberg, 2009; Van Tartwijk, Driessen, Van Der Vleuten, & Stokking, 2007), staff resistance (De Rijdt, Tiquet, Dochy, & Devolder, 2006), skill or confidence levels (Hew & Brush, 2007) and perceived ease of use or utility (Venkatesh & Davis, 2000; Yuen & Ma, 2002). A range of factors influence the manner in which digital technologies are introduced and received. These include the specific subject discipline (John, 2005; Ortegren, 2012) and cultural values (Herbig & Dunphy, 1998). There are also gender and ethnic group differences (Fan & Li, 2005) related to the access to and use of digital technologies. Furthermore, whilst digital technologies offer education practitioners a range of opportunities for enhancing practice, these technologies may be rarely or inappropriately (Hew & Brush, 2007) employed in teaching practice. For example, digital technologies are often used in a manner which is familiar or convenient to supporting traditional teaching practices rather than for more innovative or creative forms of education (Hughes, 2005; Zhao, Pugh, Sheldon, & Byers, 2002). In this manner, digital technologies may increase access to traditional teaching but not influence or improve teaching style (Rolando et al., 2013).

References

- Aldrich, C. (2004). *Simulations and the Future of Learning: An Innovative (and Perhaps Revolutionary) Approach to e-Learning*. San Francisco, CA: Pfeiffer.
- Azizinezhad, M. & Hashemi, M. (2011). The use of blogs in teaching and learning translation. *Procedia: Social and Behavioral Sciences*, 28, 867–871.
- Barab, S., Thomas, M., Dodge, T., Carteaux, R. & Tuzun, H. (2005). Making learning fun: Quest Atlantis, a game without guns. *Educational Technology Research and Development*, 53, 86–107.
- Blaska, J. & Sedlacek, M. (2008). Teaching basic measurement algorithms via Internet. *Measurement*, 41, 130–134.

- Bran, R. (2010). Message in a bottle: Telling stories in a digital world. *Procedia: Social and Behavioral Sciences*, 2, 1790–1793.
- British Educational Communications and Technology Agency (2003). *What the Research Says about Using ICT in Science*. Report to the BECTA ICT Research Network. Available: <http://webarchive.nationalarchives.gov.uk/20130401151715/http://www.education.gov.uk/publications/eOrderingDownload/15015MIG2801.pdf>.
- Chiou, C.C., Lee, L.T. & Liu, Y.Q. (2012). Effect of Novak colorful concept map with digital teaching materials on student academic achievement. *Procedia: Social and Behavioral Sciences*, 64, 192–201.
- De Rijdt, C., Tiquet, E., Dochy, F. & Devolder, M. (2006). Teaching portfolios in higher education and their effects: An exploratory study. *Teaching and Teacher Education*, 22, 1084–1093.
- Entertainment and Leisure Software Publishers Association (2006). *Unlimited Learning: Computer and Videogames in the Learning Landscape*. London: ELSPA. Available <http://www.org.id.tue.nl/IFIP-TC14/documents/ELSPA-report-2006.pdf>.
- Fan, T.S. & Li, Y.C. (2005). Gender issues and computers: College computer science education in Taiwan. *Computers & Education*, 44, 285–300.
- Fosnot, C.T. (1996). *Constructivism: Theory, Perspectives, and Practice*. New York: Teachers College Press.
- Freeman, B. (2012). Using digital technologies to redress inequities for English language learners in the English speaking mathematics classroom. *Computers & Education*, 59, 50–62.
- Grosseck, G. & Holotescu, C. (2010). Microblogging multimedia-based teaching methods best practices with Cirip.eu. *Procedia: Social and Behavioral Sciences*, 2, 2151–2155.
- Herbig, P. & Dunphy, S. (1998). Culture and innovation. *Cross Cultural Management: An International Journal*, 5, 13–21.
- Hew, K.F. & Brush, T. (2007). Integrating technology into K–12 teaching and learning: Current knowledge gaps and recommendations for future research. *Educational Technology Research and Development*, 55, 223–252.
- Hughes, J. (2005). The role of teacher knowledge and learning experiences in forming technology-integrated pedagogy. *Journal of Technology and Teacher Education*, 13, 277–302.
- Ice, P., Curtis, R., Phillips, P. & Wells, J. (2007). Using asynchronous audio feedback to enhance teaching presence and students' sense of community. *Journal of Asynchronous Learning Networks*, 11, 3–25.
- Ito, M., Horst, H., Bittanti, M., Boyd, D., Herr-Stephenson, B., Lange, P.G., Pascoe, C.J. & Robinson, L. (2008). *Living and Learning with New Media: Summary of Findings from the Digital Youth Project*. Available: <http://digitalyouth.ischool.berkeley.edu/files/report/digitalyouth-WhitePaper.pdf>.
- John, P. (2005). The sacred and the profane: Subject sub-culture, pedagogical practice and teachers' perceptions of the classroom uses of ICT. *Educational Review*, 57, 471–490.
- Lonn, S. & Teasley, S.D. (2009). Podcasting in higher education: What are the implications for teaching and learning? *The Internet and Higher Education*, 12, 88–92.
- McDonald, K.K. & Hannafin, R.D. (2003). Using web-based computer games to meet the demands of today's high-stakes testing: A mixed method inquiry. *Journal of Research on Technology in Education*, 35, 459–472.
- Ortegren, H. (2012). The scope of digital image media in art education. *Computers & Education*, 59, 793–805.

- Prawat, R.S. (1996). Constructivisms, modern and postmodern. *Educational Psychologist*, 31, 215–225.
- Prensky, M. (2001). Digital natives, digital immigrants, part 1. *On the Horizon*, 9, 1–6.
- Quinn, C.N. (2005). *Engaging Learning: Designing e-Learning Simulation Games*. San Francisco, CA: Pfeiffer.
- Rolando, L.G.R., Salvador, D.F. & Luz, M.R.M.P. (2013). The use of internet tools for teaching and learning by in-service biology teachers: A survey in Brazil. *Teaching and Teacher Education*, 34, 46–55.
- Salajan, F.D., Schonwetter, D.J. & Cleghorn, B.M. (2010). Student and faculty inter-generational digital divide: Fact or fiction? *Computers & Education*, 55, 1393–1403.
- Savas, P. (2012). Micro-teaching videos in EFL teacher education methodology courses: Tools to enhance English proficiency and teaching skills among trainees. *Procedia: Social and Behavioral Sciences*, 55, 730–738.
- Schneckenberg, D. (2009). Understanding the real barriers to technology-enhanced innovation in higher education. *Educational Research*, 51, 411–424.
- Sun, C. T., Wang, D.Y. & Chan, H.L. (2011). How digital scaffolds in games direct problem-solving behaviors. *Computers & Education*, 57, 2118–2125.
- Szafron, D., Carbonaro, M., Cutumisu, M., Gillis, S., McNaughton, N., Onuczko, C., Roy, T. & Schaeffer, J. (2005). Writing interactive stories in the classroom. *Interactive Multimedia Electronic Journal of Computer-Enhanced Learning*, 7, 13.
- Tapscott, D. (1998). *Growing Up Digital: The Rise of the Net Generation*. New York: McGraw-Hill.
- Tien, F.F. & Fu, T.T. (2008). The correlates of the digital divide and their impact on college student learning. *Computers & Education*, 50, 421–436.
- Van Tartwijk, J., Driessen, E., Van Der Vleuten, C. & Stokking, K. (2007). Factors influencing the successful introduction of portfolios. *Quality in Higher Education*, 13, 69–79.
- Venkatesh, V. & Davis, F.D. (2000). A theoretical extension of the technology acceptance model: Four longitudinal field studies. *Management Science*, 46, 186–204.
- Watson, W.R., Mong, C.J. & Harris, C.A. (2011). A case study of the in-class use of a video game for teaching high school history. *Computers & Education*, 56, 466–474.
- Waycott, J., Bennett, S., Kennedy, G., Dalgarno, B. & Gray, K. (2010). Digital divides? Student and staff perceptions of information and communication technologies. *Computers & Education*, 54, 1202–1211.
- Wu, C.C. & Kao, H.C. (2008). Streaming videos in peer assessment to support training pre-service teachers. *Educational Technology & Society*, 11, 45–55.
- Wu, W.C.V., Yen, L.L. & Marek, M. (2011). Using online EFL interaction to increase confidence, motivation and ability. *Educational Technology & Society*, 14, 118–129.
- Yang, Y.T.C. & Chang, C.H. (2013). Empowering students through digital game authorship: Enhancing concentration, critical thinking, and academic achievement. *Computers & Education*, 68, 334–344.
- Yuen, A.H.K. & Ma, W.W.K. (2002). Gender differences in teacher computer acceptance. *Journal of Technology and Teacher Education*, 10, 365–382.
- Zhao, Y., Pugh, K., Sheldon, S. & Byers, J.L. (2002). Conditions for classroom technology innovations. *Teachers College Record*, 104, 482–515.

2

Twitter in the Classroom: Harnessing Social Media to Enhance Second Language Acquisition

Judith Broadbridge and Véronique Charriau

For the past three academic years, students of French at the University of Central Lancashire (UCLan) in Preston, United Kingdom, and students of English at the University Institute of Technology (IUT) in Lannion (part of the Université de Rennes), France, have taken part in an electronic exchange project. The project is social media based and was set up to encourage students to practice and extend their linguistic skills. The purpose of the present chapter is to focus on findings from academic year 2013/14, relating to a stereotypes task, which marked a change in approach in relation to the project, as it was designed to bring social media, specifically Twitter, more directly into the classroom context.

Context

The students (in their early twenties) currently in our classes are all part of what has come to be known as Generation Y. According to Olivier Rollet (2012, p. 1), the name relates specifically to young people born between 1981 and 1999. However, there is an overlap in this age range with the 'mini-generation' of iGeners, who are said to be born between 1990 and 1999 (Rosen 2010a). Whatever the designation of the age group of these university students, for Pouget (2010, p. 21) the most significant element which links its members, is their close relationship with information and communication technologies and the omnipresence of the Internet across all facets of their daily life, both personal and professional. They are said to have '*redefined communication, with their virtual communicative interactions*' (Mills, 2011, p. 345). Moreover, Generation Y is the first to test what Rollet (2012, p.6) calls the 'Internet civilisation', which he describes as a virtual and global civilisation in which borders and knowledge find new

dimensions. In terms of social media, it is noted that *'social media such as Facebook and Twitter have been widely adopted by students in their personal lives'* (Evans, 2013, p. 903).

A recent study by Sockett and Kusyk (2013, p. 80) of a group of 225 students at French Institutes of Technology studying English as a first language as a compulsory component of a qualification, showed that more than half of them watched videos in English online at least once a week, and read in that same language via the Web about once a month. This shows that linguistic input, albeit informal, is increasingly being accessed by students outside of classroom settings. Clearly they read a lot less than they listen to in English, but when they do read, their favourite means of communication are social networks such as Facebook, because they are characterised not only by short exchanges but also by a specific frame in which the author is known by his or her readers, and interactions are based on shared interests. Specifically in terms of the educational context, William Ferriter presents the view that *'digital opportunities to connect with new content and communities can accelerate learning for every student'* (2010). It would appear imperative that educators match their teaching to the knowledge and skills of these technologically aware students. Gardner and Eng, on the basis of their research, underline the notion that Generation Y believes in the necessity of *'integration of technology into learning'* (2005, p. 416). Furthermore *'as educators we must find new tools to engage our students and help them to learn in ways that work for them and for teachers'* (Rosen 2010b, p. 5).

The electronic exchange project

We too wanted to join the ranks of those university educators making increased use of digital technology. Given that modern students increasingly (if not always) have access to laptops and/or mobile phones, and not only desktop computers, the project could be regarded as straddling the notions of both e-learning and m-learning, where m-learning focuses on learning via portable electronic means and e-learning is reliant on fixed electronic tools. In addition, the project also draws upon the phenomenon of Mobile Assisted Language Use, where this is designated by Achilleos and Jarvis (2013) as *'non-native speakers using a variety of mobile devices in order to access and/or communicate information on an anywhere/anytime basis and for a range of social and/or academic purposes in an L2'*.

The notion of 'language use' in Achilleos and Jarvis's definition does not preclude employing electronic tools for study purposes, but equally is not limited to this activity, and further takes into account social interaction in the L2 in both formal and less formal learning. Pasfield-Neofitou notes the claim that computer-mediated communication offers *'unique opportunities for language learners. These opportunities include the ability to communicate relatively cost-effectively with native speakers, despite geographic separation'* (n.d.,

p. 43). She highlights the advantage of this for Japanese as Foreign Language students, but it is also a plus for English learners of French and French learners of English. Whilst French mother-tongue speakers may be theoretically relatively accessible to students at UCLan (there are, for example, numerous French exchange students on campus in Preston), it is not necessarily easy to forge links. For the students at UIT in Lannion, geographic isolation is certainly an issue, as the institution is located in a far western corner of Brittany.

Twitter in language learning

A primary aim for any language tutor is to encourage learners to actively produce language during classes, by providing them with opportunities to engage in interaction using the second language and thus practise and develop their communicative competence. The definition of communicative competence as posited by Celce-Murcia, Dörnyei and Thurelle (1995, p. 9) places discourse competence in a position where sociocultural competence ('appropriate deployment of resources'), linguistic competence ('the lexico-grammatical building blocks') and actional competence come together, all shaping each other. An added facet is the notion of strategic competence, allowing for negotiation of messages, resolution of problems or compensation for lack of proficiency in the other skills.

In the study carried out by Borau, Ullrich, Feng and Shen which stretched over a whole course, it was felt that microblogging offered '*numerous opportunities to practice [sic] sociolinguistic competence*' (2009, p. 82). (Note here the use of the terminology employed by Canale and Swain [1983] which brings together '*two sets of rules: sociocultural rules of use and rules of discourse*' (p. 30), whilst, in their definition of communicative competence, Celce-Murcia et al. [1995], above, separate them out.) Borau et al. further found that '*Twitter in itself is of no great help in practicing [sic] strategic competence*' (p. 82). The other communicative competencies were not considered in their analysis. Twitter would appear to align with other social networking tools, as Mills highlights the way in which they encourage '*engagement with language in socially ... appropriate ways*' (2011, p. 347), echoing the dimension of sociocultural competence.

Inciting the less confident to express themselves can be an issue. Here, again, Twitter would appear to offer a solution. The nature of this social media makes it suitable for all students, whatever their linguistic expertise. As noted by Borau et al. in relation to the use of Twitter in the acquisition of English, '*in writing the messages, the students can choose a ... grammatical structure fitting to their level*' (2009, p.79). Clearly language learning does not take place in a vacuum, and acquisition of knowledge in relation to the country or countries in which the language is spoken is also important. Twitter provides a means of gaining this awareness. Livingstone states social

networks *'can be used both inside and outside the classroom to share information and gain insight on nearly any topic'* (2010, p. 5). This aspect of exchange of information was a feature that Intermediate French students in Lomicka and Lord's study (2011, p. 54) identified as being useful. Similarly, Borau et al. discovered that use of Twitter to interact with native speakers helped *'create a sense of cultural awareness and acquiring cultural competence'* (2009, p. 82).

Twitter in the classroom

Although Twitter, alongside Facebook and Google, is at the centre of the social media landscape (Cavazza, 2013), it has been found that students have not always had experience with using this platform. This has the advantage that students have *'not developed preconceived ideas about the technology separate from their experience of it as a teaching tool'* (Evans, 2013, p. 904). Twitter has been found to encourage students who normally do not participate, to take an active part in classroom sessions: *'I think the twitter experiment was successful primarily because it encouraged students to engage who otherwise would not'* (Rankin n.d.). There is the aspect that students who are loath to speak out in front of others *'seem to love the chance to make their voices heard'* (Young, 2009). Further, Evans notes a *'strong relationship between Twitter usage and student engagement'* (2013, p. 913). Not all findings in relation to classroom-use of Twitter have been positive, not least in relation to the new issues of classroom management it may raise (Young, 2009). After having run the electronic exchange project for several years, we set out to explore the value of introducing social media, specifically Twitter, into the classroom context, integrating it into formal learning, following the lead of Monica Rankin, Professor of History at the University of Texas in Dallas, who sought to *'incorporate more student-centred learning techniques and involve the students more fully into the material'* (Rankin, n.d.).

Students involved in the project 2013/14

The electronic exchange project developed out of a desire for collaborative work between UCLan in Preston and the University Technical Institution, in Lannion, Brittany, a part of the University of Rennes. In 2013/14, it involved eight second-year students of French at UCLan and seven students in the same year of telecommunications at the University Technical Institution in Lannion. French cannot be taken as a single honours subject at UCLan, and thus is always studied in conjunction with another discipline. At the end of year two, the level of expertise in French is expected to be at B2+, according to the Common European Framework for languages. For the students following the two-year telecommunications course in Lannion, it is compulsory to take English, which is considered to be indispensable to

their professional practice (Ministère de l'enseignement supérieur et de la recherche 2013, p. 9) and to have achieved B2/C1 at the end of their two-year programme of study. B2 is described as '*independent learners: vantage*', whilst C1 equates to '*proficient user*' (CEFR n.d., p. 23). Thus the students involved in the project at UCLan were at a similar L2 level as their University Technical Institution peers.

Organisation of the electronic exchange project

The academic year 2013/14 was the third year in which the electronic exchange project ran. Its main objective was to encourage oral and written interaction in the relevant foreign language (French or English). To this end, a general 'rule' was that the students of French would make use only of French, whilst the students of English, English. They could communicate on a one-to-one basis by whatever electronic means available to them, whether blog, e-mail, Facebook, texting, Twitter or other communication types. In addition, the lecturers organised several group sessions via Skype or video conferencing. Whilst the students themselves were encouraged to correct each other, the lecturers did not play a part in this (not least because most of the interaction took place without their involvement). Clearly, formal pieces of work arising out of the project were marked and errors highlighted.

An initial paper (Broadbridge & Charriau, 2013) in relation to the project 2011/12, from a French perspective, written by the current authors, was published in *Cahiers d'Apliu*, Vol. 32, No. 1/2013 under the title '*Langue de spécialité et TICE au cœur d'un projet pédagogique international: Using ICT and ESP in an international pedagogical project*', whilst a follow-up analysis from an English standpoint, by Judith Broadbridge, entitled '*International electronic link-up to promote interaction in foreign language*', appears in the University of Central Lancashire Journal of Pedagogic Research (2014).

In all three years, the project started with the preparation of bilingual texts of introduction on the basis of which, in most instances (depending on timing), students chose their partners. In this, the third, year of the project the tasks completed were more formally integrated into the scheme of work for French at UCLan. (This had always been the case for the Lannion students.) As in previous years it was expected that the two sets of students would work collaboratively, developing their respective linguistic expertise with support from the mother-tongue speakers. In semester one, University Technical Institution, Lannion students produced a report on a day in the life of a student at UCLan, whilst UCLan students created a brochure in French on UCLan. Semester two introduced a marked change in approach, with the completion of a stereotypes task which brought social media directly into the classroom. This will be examined in detail in the following sections.

Organisation of the Twitter in the classroom initiative

In line with the project as a whole, the purpose of the initiative was to encourage production of the relevant language (English or French) and contribute to the development of communicative competence. A first stage was to determine which English or French (as appropriate) stereotypes were to be discussed during the Twitter session. In France, the discussion was undertaken by the students in independent study mode, whereas in England this element of the task took place in the classroom session immediately preceding the Twitter interaction. In terms of the technological aspect of the initiative, it was necessary for students to have access to Twitter in the classroom. It was made clear that no one needed to use or create a Twitter account if they did not wish to. Students shared, if need be, with the 'owner' of the account, tweeting the comments that their fellow student(s) suggested to them.

TweetDeck was employed as a central hub for tracking the discussion. In the words of TweetDeck itself, it is a '*tool for real-time tracking, organizing and engagement*' (TweetDeck, n.d.) allowing searches to track hashtags, with tweets being immediately streamed on an ongoing basis. A separate hashtag was created for each of the stereotypes under review, and a search for each individual hashtag on TweetDeck created a specific column (or timeline) dedicated to comments using that hashtag. Testing prior to the classroom session revealed that the optimum number of columns for allowing all interactions to be seen was six, and thus each group of students was asked to determine three stereotypes for examination. The TweetDeck screen was projected at the front of the class so that the students on both sides of the Channel could view the stream of comments. Both sets of students commented on the English stereotypes in English and the French in French, a departure from the general 'rule' noted previously.

Following the class, screenshots were disseminated to students to ensure access to the shared information. This approach was used in France to inform part of a presentation on the electronic exchange project as a whole, and in England to form the basis of a poster on stereotypes. It was intended that students would continue the discussion with their electronic exchange students and/or carry out further research on the stereotypes examined. Tweets were not corrected by the tutors, although students were able to ask how to express certain ideas. However, as with the electronic project overall, formal pieces of work based on the activity were corrected by tutors.

Project results: Examples of TweetDeck interaction

Figure 2.1 is an example of part of the series of tweets relating to the stereotype 'English food is bad'. As laid down, all remarks relating to this stereotype



Figure 2.1 Twitter feed relating to English stereotypes

chosen by the French students were in English. The English students were keen to dispel what they considered to be a myth and suggested a range of dishes that they felt disproved the statement. For one of these (Eton Mess), English Student@1 has capitalised on the chance to include an image to enhance communication, and the photograph provided has then been disseminated further through retweeting by French Student@3. The opportunity offered by tweeting for a response to a query can also be observed, following the question posed by French Student@4 which was answered

by English Student@2. These short interactions provide a clear impression of what Eton Mess is. The discussion relating to food was cited within the French student focus group, with specific reference to Eton Mess, so this clearly attracted their attention.

Figure 2.2 is an extract from the comments relating to the stereotype ‘Le Français mange beaucoup de fromage’ (‘The French eat a lot of cheese’). As can be noted, discussion here was in French (translation provided alongside). Contrary to the previous extract, this one forms a series of comments by French students. Two of the students have tweeted twice, showing how each tweet is part of a personal train of thought. Thus French Student@1’s second tweet is a further thought relating to his first tweet. This is also true for French Student@2’s tweets. Similarly, French Student@3 is reacting to the original premise and not to what his fellow students have tweeted. Here, the sample demonstrates the way in which TweetDeck allowed for a series of opinions to be collected and viewed together.

Student feedback

To ascertain the level of success of the use of Twitter in the classroom from the students’ point of view, participants in the initiative were asked to contribute to focus groups where the Twitter initiative was discussed. In terms of employing Twitter, a series of positive points were made. The short and speedy interactions were appreciated, giving students in different

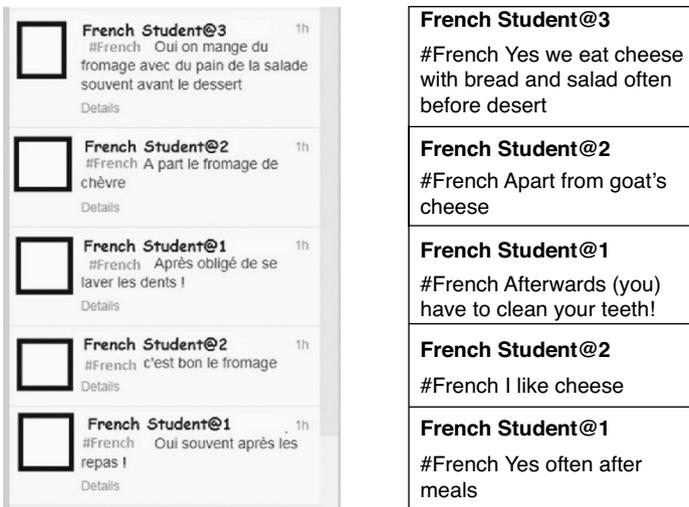


Figure 2.2 Twitter feed relating to French stereotypes

countries the chance to engage in the same time frame and see each other's comments: *'Allowed French and English students to interact in same space'*; *'Everyone can see and interact at the same time'*. Here *'the power of social networking to break down barriers that exist in geographically dispersed organizations'* (Livingstone n.d., p. 5) is highlighted. The fact that pictures could be shared was also seen as valuable. Twitter was viewed as *'more modern. Like we're always tweeting and stuff like a hobby'*, and its introduction into a classroom setting was considered motivating: *'It's something we're used to and something different than reading off a sheet or out of a text book'*. This echoes the remarks made by Kerstin Borau et al. concerning the fact that (English) language learners *'do not require even more passive input in form of texts, lectures or videos'* (2009, p. 78).

Although some negative aspects were highlighted, the positives outweighed them, especially as it was clear (e.g. from the tone of the comments) that the negatives presented by the students were not perceived as being real obstacles. Speed was also seen as negative because it was sometimes difficult for students to react before the next tweet appeared.

It was also pointed out that the students' own followers could see the tweets and that they then reacted to them, wondering, for example, why there was a discussion about scones.

Surprisingly, not all students were familiar with Twitter; however, this was not deemed too much of a problem as others could give help, and also it was felt that it was easy enough to pick up. Students made use of the screenshots in their subsequent work, either in terms of content or in relation to incorporating quotations. Both sets of students admitted that they tended to speak to each other in their mother tongue when discussing what they wanted to tweet, but they naturally then had to translate their comments and they did this amongst themselves or with the help of the tutor. Interaction with the tutor within the class took place in the relevant foreign language.

Students felt they had picked up items of vocabulary, and thus that their linguistic competence (see Celce-Murcia et al. 1995, p. 9) had increased as a result of participating in the task. The French students in particular noted this: *'Mostly about food that we didn't know before'*. The English students underlined the nature of the language they had acquired: *'I noticed they used more colloquial language'*. Here the aspect of sociocultural competence, therefore, comes to the fore, specifically in relation to stylistic appropriateness factors (Celce-Murcia et al. 1995, p. 24). Indeed, we are dealing here with one of the main characteristics of online informal learning, where students are exposed to more colloquial language than they typically are in the classroom environment. They clearly value this type of expression and, according to Sockett and Kusyk, will more readily mimic it later on (2013, p.81). Students not only gained on a linguistic level but also acquired knowledge of the others' country: *'Learnt about English dishes that did not already know'*, thus gaining in cultural knowledge, which was also highlighted by Borau et al.

(2009, p. 82). Interestingly the English students noted that reflecting on the stereotypes relating to their own country instantly created a good atmosphere as they found, for example, the notion that the English are disciplined, hilarious: *'So we were like laughing and discussing our own culture'*.

Staff evaluation

We would reiterate the positive points made by the students. The short interactions proved to be less daunting for students. They appreciated the speed of tweeting, and this was in itself motivating, maintaining the momentum of discussion. Everyone involved, on both sides of the Channel, could see everything which was contributed, so this resulted in a truly common task, with each tweet fuelling the debate. Students could seek help in formulating the tweets both from their peers and from their tutors, and this was also a plus in relation to weaker or less confident students. Given that writing is often perceived as being the most difficult skill to develop, this task was particularly effective in allowing the less able students to gain confidence. Again this is due to the informal nature of interactions on social networks, which let these students feel they could contribute without being judged on accuracy, even in the formal study setting. Overall, all students participated in the session, whether tweeting or providing statements to be tweeted. This reiterates a prime factor of the success of Twitter noted by Monica Rankin (n.d.).

Twitter proved to be a highly effective tool, with enough ideas being exchanged in just half an hour to form the basis of parts of presentations or a whole poster. The students clearly benefited from the information exchange factor, as reported by Lomicka and Lord's study (2011, p.54). It was all the more efficient as the students regularly use social media if not Twitter. Participants appreciated the fact that their natural out-of-class mode of communication, including the possibility of using images as part of the message, was being valued as pedagogical tool. The element of difference was also a plus in encouraging students to participate. The fact that Twitter was not widely used within the group meant that they came to the notion of its use in the classroom with no pre-judgements which could potentially taint the experience. In this, observations match the comments made by Evans on this aspect as discussed in the *Twitter in the classroom* section above (2013, p. 904). Overall, the use of Twitter and TweetDeck offered a fun, team-building element, with lots of laughter and joking without losing focus.

Classroom interaction between students was generally in their mother tongue except when speaking to the tutor or preparing a tweet. Although this is potentially a negative, it actually contributed to the success of the activity. The presentations and posters that were required, were successfully produced, but we regretted that students had generally not continued to

interact, nor had they sought to carry out further research into the different stereotypes. However, this could be a function of the time available following the class. The follow-up task was also more formal in nature, and less able students may have struggled to retain the ability to take risks they seemed to have developed during the Twitter experience. Bridging the gap between formal and informal tasks is also one of the challenges language teachers need to tackle in order to make the most of the opportunities these new platforms have to offer.

Conclusion

Although our experience relates to a relatively small number of students, we have been able to see that, thanks to the Twitter initiative, students have had the opportunity to develop their linguistic expertise through less formal means within the contexts of a wider electronic exchange project with which students engaged over a whole year. The whole exercise can be summed up by a statement from one of the participating students: *'I would say that it was my favourite activity with the students from Lannion because of the way we interacted in our discussions on a topic of interest. It was a very interesting activity, one which should be potentially repeated'*. It is certainly our intention to employ Twitter again and seek to extend the scope of the activity.

References

- Achilleos, M. & Jarvis, H. (2013). From computer assisted language learning (CALL) to mobile assisted language use (MALU). *TESL-EJ The Electronic Journal for English as a Second Language*, 16. Available: <http://www.tesl-ej.org/wordpress/issues/volume16/ej64/ej64a2/>.
- Borau, K., Ullrich, C., Feng J. & Shen, R. (2009). Microblogging for language learning: Using Twitter to train communicative and cultural competence. In M. Spaniol et al. (Eds): *Advances in Web Based Learning – ICWL 2009*, LNCS 5686, pp. 78–87.
- Broadbridge, J. (2014). International electronic link-up to promote interaction in foreign language, *UCLan Journal of Pedagogic Research*, 5. <http://pops.uclan.ac.uk/index.php/ujpr>
- Broadbridge, J. & Charriau, V. (2013). Langue de spécialité et TICE au cœur d'un projet pédagogique international: Using ICT and ESP in an international pedagogical project. *Recherche et pratiques pédagogiques en langues de spécialité-Cahiers d'Apliu*, 32, 142–155.
- Canale, M. & Swain M. (1980). Theoretical bases of communicative approaches to second language teaching and testing. *Applied Linguistics*, 1, 1–47.
- Cavazza, F. (2013). *Social Media Landscape 2013*, Available: <http://www.fredcavazza.net/2013/04/17/social-media-landscape-2013/>.
- CEFR (n.d.) *Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, Available: http://www.coe.int/t/dg4/linguistic/Source/Framework_En.pdf.
- Celce-Murcia, M., Dörnyei, Z. & Thurelle, S. (1995). Communicative competence: A content specified model. *Issues in Applied Linguistics*, 6, 5–35.

- Evans, C. (2013). Twitter for teaching: Can social media be used to enhance the process of learning? *British Journal of Educational Technology*, 45, 902–915.
- Ferriter, W.M. (2010). Meeting students where they are. *Educational Leadership*, 67, 73–74.
- Gardner, S. & Eng, S. (2005). What students want: Generation Y and the changing function of the academic library. *Libraries and the Academy*, 5, 405–420.
- Livingstone, B. (2010). *Using Web 2.0 Technologies*. Alexandria, VA: American Society for Training & Development.
- Lomicka, L. & Lord, G. (March 2012). A tale of Tweets: Analyzing microblogging among language learners. *System*, 40, 48–63.
- Mills, N. (2011). Situated learning through social networking communities: The development of joint enterprise, mutual engagement, and a shared repertoire, *CALICO Journal*, 28, 345–368.
- Ministère de l'enseignement supérieur et de la recherche (2013). *Diplôme Universitaire de Technologie, Réseaux et Télécommunications, Programme Pédagogique National*. Available: http://cache.media.enseignementsup-recherche.gouv.fr/file/30/15/4/RT_262154.pdf.
- Pasfield-Neofitou, S. (n.d.). Learners' participation in informal Japanese-English internet chat, *New Voices*, 3, 43–62.
- Pouget, J. (2010). *Intégrer et manager la génération Y*. Paris: Vuibert.
- Rankin, M. (n.d.). *Some general comments on the 'Twitter Experiment'*. Available: <http://www.utdallas.edu/~mar046000/usweb/twitterconclusions.htm>.
- Rollet, O. (2012). *La génération Y*. Paris: Editions PUF.
- Rosen, L.D. (2010a). Understanding the iGeneration: Before the next Mini-Generation arrives. *Nieman Reports*. Available: <http://www.nieman.harvard.edu/reports/article/102405/Understanding-the-iGenerationBefore-the-Next-Mini-Generation-Arrives.aspx>.
- Rosen, L.D. (2010b). *Rewired: Understanding the iGeneration and the Way They Learn*. New York: Palgrave Macmillan.
- Socket, G. & Kusy, M. (2013). L'apprentissage informel en ligne: nouvelle donne pour l'enseignement-apprentissage de l'anglais. *Recherche et pratiques pédagogiques en langues de spécialité-Cahiers de l'APLIUT*, 32, 76–91.
- TweetDeck (n.d.) <https://about.twitter.com/products/tweetdeck>.
- Young J.R. (2009). Teaching with Twitter: Not for the faint of heart. *The Chronicle of Higher Education*, 22 November. Available: <http://chronicle.com/article/Teaching-With-Twitter-Not-for/49230/>.

3

From Cinema to the Classroom: A Critical Engagement with Madness in the Movies

The Comensus Writing Collective

Introduction

This chapter presents reflections and experiences of our involvement in an annual film festival hosted by the Comensus (service-user and carer-led) initiative at UCLan (McKeown et al., 2012). Here we discuss successes and failures in realising the goals of the film festival including the extent to which we have made links into the classroom and the techniques we have deployed to support this. We introduce the emerging field of ‘Mad Studies’ as a set of radical ideas that have both directly impacted upon the film festival, but also as a critical lens through which we might make sense of some of the tensions and complications surrounding the festival, and as a body of knowledge of relevance to student mental health practitioners and their learning.

The University of Central Lancashire/Comensus mental health film festival

The One in Four Film Festival is staged annually in October to coincide with the week of World Mental Health Day. A different film is shown each night of the week in the university’s Mitchell and Keynon cinema, and there is a full day of activities, music and other performances on the actual date of World Mental Health Day with a strong presence of local mental health community groups. The festival aims to reach both a community and a student audience. A committee of service users, carers and students affiliated with Comensus meet throughout the previous year to plan and organise for the festival, and a local community interest company, Music and the Mind, puts on entertainment in the immediate lead-up to the films. The organising committee reviews potential films for screening and makes choices democratically. All screenings are followed by facilitated debates and discussions

which engage with audience reaction and implications for understandings of mental health and, crucially, the mission of challenging discrimination and stigma. To assist in this endeavour the films are often introduced by somebody with relevant lived experience or a particular personal interest in the film or the issues it raises.

The primary aim of the festival is to engage the community and students in critical thinking and open debate related to public opinion on mental health, stigma and discrimination. We are also interested in extending interest in the filmic representation of madness and mental distress to the wider teaching and learning context, linking this to systems of service-user and carer involvement in health and social care education, which is the mainstay of the work of Comensus (Downe et al., 2007; McKeown et al., 2010). Our focus includes cinematic representations of madness and the impact for the audience, especially the potential to provoke a range of emotions. The use of film to promote anti-stigma campaigns is not unique. Other international examples include the much larger *Scottish Mental Health Film And Arts Festival* organised by the Mental Health Foundation (Quinn, Shulman, Knifton, & Byrne, 2011; SMHFAF, 2009) and the long-running *Rendezvous with Madness Festival* in Toronto (Hanrahan, 2013).

Cinematic representations of mental health and distress

Going back to the origins of film, the movies have grappled with representing the human condition, intermittently characterising a diversity of experiences and behaviours recognisable as forms of madness or mental distress. From the point of view of challenging stigma, movie depictions of mental health offer a distinctly mixed blessing. The best of this output offers sensitive and compassionate treatment of the subject matter, which artistically engages with the complex and nuanced possibilities for framing understandings of mental health that are both moving and stimulate critical reaction. Some of this output carries a positive 'social message' on mental health or a direct challenge to stigma (Kimmerle & Cress, 2013). The worst films present outdated clinical practice or social policy, and continue to revisit and reproduce damaging stereotypes, not least the unhelpful conflation of madness with dangerousness (Cape, 2003; Hyler, Gabbard, & Schneider, 1991; Owen, 2012). This propagation of stigma has been tracked back to the silent era and a 1909 movie titled *The Maniac Cook* (Torrey, 1994). The anti-stigma criticism of movies extends to children's films, where disparaging images of mental ill-health are consumed in the context of cartoons and feature-length animations (Lawson & Fouts, 2004). Thus, the movies reflect the mass media as a whole, with a Janus-like capacity for disseminating both positive and negative accounts of mental health (see Gleeson, 1991; McKeown & Clancy, 1995; Mullins, 2014; Philo, 1996; Wahl & Lefkowitz, 1989).

The cinema can faithfully utilise a psychiatric lens, recognisably presenting specific categories of mental disorder or providing the opportunity to debate the alleged accuracy of such depictions (Hesse, 2009; Hyler, 1988; Magos, 2009; Robinson, 2009; Rosenstock, 2003). Associated with this is the corollary representation of psychiatrists and other mental health clinicians, including nurses, and different forms of care and treatment (de Carlo, 2007; Gabbard & Gabbard, 1987; Greenberg, 2009; McDonald & Walter, 2009; Orchowski, Spickard & McNamara, 2006). Certain practitioners have contemplated the influence of such movies on public expectations of care and therapy (Orchowski et al., 2006), and others describe actually using cinema within the therapeutic process (Gelkopf, Gonen, Kurs, Melamed & Bleich, 2006; Greenberg, 2009; Lampropoulos, Kasantzis, & Deane, 2004; Niemiec & Wedding, 2014; Winship, 1999). There has also been critical interest in the extent to which filmic representation of specific diagnoses can serve a symbolic function, such as the containment of public anxiety (McKeown & Stowell-Smith, 2006).

Mental health and community activists have long recognised the power of media and the arts to make a positive contribution to campaigning and community asset building (Chung et al., 2006). Examples include David Reville and colleagues' *Mad History* course, using movies and activist-made films at Ryerson University, Toronto, and *Oor Mad History* in Edinburgh, who are active in the *Scottish Mental Health Arts & Film Festival*. Patrick Corrigan and colleagues (2012) have extensively studied stigma associated with mental health in the United States. These authors link social distance and stigma to people's familiarity with mental health problems, in a national context where 90 percent of people surveyed claimed to have gained their understanding of mental health problems from movies (Corrigan, Green, Lundin, Kubiak, & Penn, 2001). The logical conclusion is that stigma could be reduced if films were able to more consistently include progressive representations of mental health. Evaluation of focused anti-stigma initiatives such as the Scottish Mental Health Arts and Film Festival has, however, been equivocal in this regard. For the audience, more positive attitudes have been noted relating to recovery, but unhelpful attitudes regarding perceived dangerousness have not altered (Quinn et al., 2011).

Bringing the movies into practitioner education

Despite the shortcomings of much cinematic representation of mental health, the movies have been drawn on widely to support practitioner education (Akram, O'Brien, O'Neil, & Latham, 2009; Bhugra, 2009; Cape, 2009; Darbyshire & Baker, 2012; Datta, 2009; Fritz & Poe, 1979; Gramaglia, Jona, Imperatori, Torre, & Zeppegno, 2013; Kuhnigk et al., 2012; Magos, 2009; Raingruber, 2003; Sierles, 2005). Typically associated with this have been concerns regarding the suitability of particular films for teaching

purposes in terms of exactness in their depictions of psychopathology (see Atkinson, 2011; Greenberg, 2009; Hyler, 1988; Parry, 2009; Powell, 2009; Robinson, 2009; Wedding, Boyd, & Niemiec, 2010). The *Psychflix* website (<http://psychflix.com/welcome.html>) has been compiled with this in mind, offering a comprehensive list of relevant movies, together with brief reviews primarily attending to accuracy in portrayal of mental disorder rather than necessarily their dramatic quality.

From a critical perspective, perceived problems with bio-psychiatry and its categorical approach to diagnosis lead to a less instrumental and particular view of the value of film for practitioner education. Instead, films can be appreciated as artistic narratives in their own right, and dramatic treatment of human emotions and interpersonal relationships within a holistic conceptualisation of mental health can be seen to be present across many movies that do not necessarily lay claim to representing any specific category of 'illness'. Films without a distinct psychiatric agenda may even be more appropriate in facilitating learning for mental health-care (Greenberg, 2009). Such a stance is arguably more appropriate to learning about social and relational concepts and skills, such as therapeutic alliance and empathic responding to distress (Raingruber, 2003). In this sense, the better films create their drama in exploration of emotional and psychic distress, illustrating the complexities of common humanity or shared experience as much as the boundaries of socially constructed difference.

From film festival to classroom: the University of Central Lancashire approach

In the United Kingdom, various creative arts have been deployed in the education of health and social care practitioners, most notably in the mental health field (Staricoff, 2004; Warne & McAndrew, 2009). The movies in particular have been relied upon to support teaching and learning for mental health practitioner education, promoted, for example, by the Mental Health in Higher Education (MHHE) network as part of a broader interest in the contribution of art and the humanities in the mental health curriculum (MHHE, 2009). At UCLan, students taking part in the film festival and gaining positive experiences of post-film discussions began to request that the mental health nursing course make more use of creative approaches to learning, including working with film. The course team took these wishes on board, particularly in the context of those parts of the curriculum focused upon learning communication skills for mental health practice, with an emphasis upon empathic responding to emotion and distress.

Using selected films as a point of departure for small group work co-facilitated by service user and carer members of Comensus, students are encouraged to reflect upon and discuss key themes relevant to mental-health care, for example, notions of recovery and social inclusion. These sessions begin

with a screening of films such as *Snowcake*, *Birdy* or *Elling* (see Table 3.1). The subsequent activities include exploring connections between the lived experience presented in service-user or carer biographies, and the dramatic content of the film. The relevant discussions involve students and service users and carers as participants. Other exercises involve the students in mutual acts of self-disclosure aimed at generating increasing levels of self-awareness and sensitivity towards the emotional states and expressions of others. Taken as a whole this learning boosts knowledge and appreciation of mental health and distress, and enhances students' capacity for exhibiting empathy.

The teaching and learning approach combines film screenings with other techniques, including service-user and carer involvement in the classroom, but we are interested in the pedagogical impact of the films in their own right. This impact may be enhanced by supplementary learning activities,

Table 3.1 Selected films used in our teaching

Selected film	Themes relevant to student discussion
<p><i>Snowcake</i></p> <p>A film exploring the relationship between a woman with autism and a man who feels responsible for the death of her daughter in a car accident. The drama explores community members' responses to eccentric behaviour and opens up questions regarding individual difference and normalcy.</p>	<p>Depressed mood, guilt and remorse, trauma, loss and bereavement</p> <p>Constructions of difference and social distance</p> <p>Paternalism and independence</p> <p>Positive and negative views of community and inclusion</p>
<p><i>Birdy</i></p> <p>An Alan Parker film of the classic novel by William Wharton. On the surface, this is a story of a young man traumatised by war who retreats into a psychotic state. At a deeper level, the film questions the value of simple psychiatry and opens up thinking about more psychosocial framings of mental distress, madness and sanity.</p>	<p>Medical and social models of mental health</p> <p>Trauma and mental distress</p> <p>The importance of childhood experiences, the value of friendship</p> <p>Exploration of use of metaphor in making sense of madness</p> <p>Limitations of bio-psychiatric treatments</p>
<p><i>Elling</i></p> <p>A gentle comedy from Norway which narrates the experiences of two men, previously room-mates in a psychiatric institution, now making their way in the community. The film hints at the value of a strong welfare state, and medicalising terminology and treatments are virtually absent.</p>	<p>Social policy concerning institutional versus community care</p> <p>Social networks, friendship and mutual support</p> <p>Critique of medical model and terminology</p> <p>Humour as device for learning and empathising</p>

but the potential for learning from films and the reaction of individuals to them can clearly exist to some extent independently of any particular tutorial or modular aims or objectives. That such experiences are available in a commonplace fashion within popular culture is important, as students can be encouraged to bring a critical learning disposition to their everyday consumption of various arts and media, or, indeed, they can work out the value of this for themselves. Elsewhere in the module the use of film is supplemented by other learning exercises that rely on different art forms, such as poetry, novels, songs, drama or painting. In one such exercise the students take turns presenting to a small peer group an aesthetic 'object' of their own choosing which has some personal emotional resonance. The group then discuss the reasons for the identified emotional impact and any extent to which the presented narrative has also moved other members of the group. The students are supported to attend closely to the verbal and non-verbal communication skills relevant to both describing one's interior emotional state and how this might be elicited in dialogue and responded to appropriately and supportively.

Conceptual discussions link these activities to an understanding of empathic responding, which is grounded in accurate appraisal of another's emotions via reflection on how one might feel in similar circumstances. For this to be accomplished, it is necessary to cultivate a depth of self-awareness, alongside intra-group factors such as developing trust. Service-user and carer involvement in these sessions also extends to reporting of those relational and communication skills or interpersonal style which people would prefer to see displayed by practitioners in different clinical practice scenarios. Evaluative feedback on these teaching and learning approaches has been overwhelmingly positive from both service users and students (see Box 3.1). Students report being moved, often profoundly, by the content of the films and that this constitutes a powerful form of learning, perhaps more significant to their practitioner role and identity than more traditional classroom approaches. Even if this were not the case, the value and enjoyment of using film as part of a variety of teaching and learning methods, beyond straight lecturing, cannot be underestimated in terms of sustaining interest in the subject matter within a packed curriculum.

Box 3.1 Example of student feedback – Mark Edwards, student mental health nurse

The first question asked when attempting to use a new method of teaching is, does the traditional approach fulfil all essential requirements? Simply, does it work and to what degree? Using films and poetry is indeed a new and different way of working. Historically films and media perspectives have been active ingredients for the stigma and misperceptions around mental health that still exist today: psycho killers and madmen escaping

from psychiatric institutions and causing bloody and gory carnage were all too common Hollywood tropes.

Recently, however, possibly due to the fact that one in four people is arguably affected, there seems to be a positive drive to gain further knowledge and thus break the taboo that exists. Mental health is more media friendly, and well-respected celebrities have come out about personal battles with their mental health. People are more open, and society in general allows for individuals to be accepted and not rejected due to a problem that is more common than dandruff. In order to displace ignorance with awareness and fear with acceptance, then, I strongly believe film is a great way of teaching.

From reflecting on the film festival, I believe the importance of film is paramount in promoting a way of working that encourages individuals to think independently. Viewers are likely to interpret the film in different ways, and this creates a personal aspect to the film festival. This perfectly creates an opportunity to interact with the Comensus team, because they are uniquely equipped to offer their personal accounts of situations and relate these to the film. This approach to working also allows students to meet individuals with whom we may never have felt entirely open about discussing personal issues. Only through watching the films were people able to identify significant emotionally complexities that exist and then ask questions or raise issues.

In my view the film festival is one of the best aspects of being a UCLan [University of Central Lancashire] student, such was my enthusiasm and enjoyment I watched all but one film and stayed throughout the discussions. Further, I think that by taking part in the festival, my personal development will reach a level that was otherwise unachievable. I believe the film festival encourages me to develop empathic skills and promotes their use in practice. It is impossible not to feel an emotional impact when discussing some of the more delicate subjects.

The lecturers and service users associated with the film festival also teach on our mental health nursing course. For one specific module, group discussion of films provides a class environment of challenging or creating debate between personal opinions. I personally believe this module focuses on the most basic and important task when caring for any individual, understanding. This then offers the opportunity to develop professional relationships and thus promote or improve recovery and well-being. None of these are achievable without first showing empathy for and understanding of the individual's own journey.

The film festival and the module have common aspects. Both encourage a person-centred approach to nursing. By doing this they encourage me to challenge my ways of working and promote personal development. Though possibly the most poignant message shared is the breaking of boundaries, challenging the 'us and them' approach that has too long existed in mental health. Working in this way allows for the flourishing of caring relationships, and can only aid in recovery for individuals. Ultimately, by using knowledge and skills gained from the festival and the module, I believe we will be better equipped to work in a collaborative way with both service users and other professionals.

We have theorised this with reference Lawrence Kohlberg's moral reasoning taxonomy, suggesting certain essential features of education for caring occupations as best understood in terms of attitudes and values linked to emotional intelligence (McKeown et al., 2010). Arguably, the learning value of both films and service-user involvement works when individuals are moved emotionally; hence, the movies offer intense opportunities for

moving moments, in the cinema and the classroom (McKeown et al. 2012). Artists, novelists, songwriters and movie directors and actors have long recognised that humans are storied and storying beings; hence, the power of narrative, filmic or otherwise, to provoke strong feelings and critical reflection. Taken as a whole, we are convinced of the value of the film festival and of using films in the classroom, but there is room for critical debate concerning the impact, and it is to this we now turn.

Critical reflection on the film festival

The organising committee of the film festival has wrestled with a number of key concerns over the years which are relevant to appraisal of whether the primary anti-stigma objectives are being realised. Similarly, there are questions over whether the potential student audience is being reached, with concern that mental health nursing students in particular are not as actively engaged as they might be. This in turn raises other dilemmas, as the festival is supported with funding from the School of Health that hosts nurse education, and this can lead to competing demands placed upon the organisers. Despite the festival's being fairly well attended, with audience figures running at around 300–400 for the course of the week's films, the potential student audience is much larger. Anecdotally, certain students have questioned the 'academic' basis of any learning on offer, showing that at least these individuals hold a contrary view to our own as to the value of the enterprise and the nature of learning itself. For others, the fact that attendance is not compulsory to their course may play a role, or reflect the fact that many University of Central Lancashire (UCLan) students do not live on campus or have competing domestic commitments, posing a challenge for events held in the evening. In different ways, all of these points help make the case for extending these learning opportunities into the mainstream curricula.

In response to organisational discussions on the matter of student attendance, some academic leaders and managers have questioned whether the post-film discussion and debates can be more formalised and treated as a distinct teaching experience, with specified learning objectives to be circulated in advance. The film festival committee has resisted this up to now as contrary to the community-facing philosophy of the festival, but also as being problematic in potentially constraining debates that are valuable precisely because they are not limited in the direction in which they might travel, that is, where the audience cares to take them. These reflections perhaps foreground other concerns surrounding tensions between a perceived instrumental approach to learning and teaching in modern universities, as opposed to freer more unconstrained approaches. For some traditionalists, the film festival approach might be the sort of alternative kind of learning that does not fit in with standard teaching practices, and might feel unsafe or too risky.

Service users and carers have expressed a view that some academics want control of the learning or to be prescriptive about the presentation of, or responses to, people's own experiences and emotions garnered from the film and debate. In this vein, it is felt that certain people are too frightened of offending others and that any debate cannot be ordered to fit only some individuals' values or preferences: one of the purposes of a film festival ought to be provocation or the presentation of filmic content that runs contrary to the mainstream. These concerns were brought into stark relief by the UK premier screening of an avant-garde service user-made film from Canada – *The Mars Project*. This movie was brought to the festival by visiting scholars and community activists from Toronto who had been involved in its production and are also allied to the emerging field of *Mad Studies*, a branch of critical disability studies antithetical to biological psychiatry (LeFrancois, Menzies, & Reaume, 2014; Russo & Beresford, 2014). This film, it is fair to say, divided the audience and, for some, offended their sensibilities, and this was reflected in the ensuing debate. Experiences such as this, we feel, confirm our opinion that unconstrained debate and discussion are vital for a fair appraisal of the value of competing ideas for making sense of mental health – and that defence of plurality in this regard is vital. The availability of critical *Mad Studies* opens up new horizons in the debate concerning stigma and discrimination, and challenges the hegemony of more orthodox perspectives. For example, profound critical questions can be raised over the actual framing of the festival under the slogan 'One in Four', which, similarly to other anti-stigma campaigns, such as *Time to Change* (Nettle, 2013), can be accused of reproducing an unhelpful compartmentalisation of mental health in singularly biomedical terms (Bracken & Thomas, 2013).

The organising committee also wished to defend the film festival as a unique form of social space, whereby students are brought together with the local community. In this sense, it is really important that this event does not become overly academically institutionalised and that some degree of community ownership is maintained. Students have academic learning throughout the year, and the festival is one of the few occasions where service users and carers can set the agenda. That said, a corollary criticism is that the community members who do attend are, on the whole, people who are already in some way familiar with mental health issues, affiliated to relevant community groups or are actually activists for social change on this territory. As such, these individuals are already engaged in resisting stigma and discrimination, and the public at large who must be reached by this message are less likely to be represented in the audience.

Conclusions

The ubiquity of the movies and free possibilities for public appreciation and debate, unconstrained by elitist cultural or epistemological trappings, suggest that in some ways, of all the art forms, film is the most

democratic (Jowett, 1976). Hence, the idea of a film festival focused upon mental health and broader teaching and learning which incorporates the use of film is in some sense associated with the democratisation of pedagogy (see Chapter 28 on democratic learning, this volume) and the goal of democratising the social relations of mental health care services (Hanrahan, 2013). An important aspect of realising the latter is a need to produce well-rounded, empathic, critically reflective practitioners who are genuinely compassionate and have the courage to challenge dehumanising institutional practices or prevailing ideologies. In a small way, our efforts to support teaching and learning via use of the movies in different settings is one contribution to these much larger ambitions for social change. The examples we have presented here represent important opportunities for enactment of ‘moving moments’ in the experiences of participants, and these may arguably be the most profound of all learning experiences. Similarly, the intrusion of a *Mad Studies* perspective into this frame offers exciting possibilities for widening and deepening critical debate about the social construction of mental-health and the positioning of those deemed to be ‘mentally ill’ within our communities.

References

- Akram, A., O'Brien, A., O'Neil, A. & Latham, R. (2009). Crossing the line: Learning psychiatry at the movies. *International Review of Psychiatry*, 21, 267–268.
- Atkinson, R. (2011) Book Review: Wedding, D., Boyd, M. & Niemiec, R. (2010). *Movies and Mental Illness: Using Films to Understand Psychopathology* (3rd edition). *Journal of Psychiatric and Mental Health Nursing*, 18, e6–e8.
- Bhugra, D. (2009). Editorial. *International Review of Psychiatry*, 21, 181–182.
- Bracken, P. & Thomas, P. (2013). Challenges to the Modernist Identity of Psychiatry! User Empowerment and Recovery. In K. Fulford, M. Davies, R. Gipps, G. Graham, J. Sadler, G. Stanghellini, & T. Thornton (Eds) *The Oxford Handbook of Philosophy and Psychiatry* (pp. 123–138). Oxford: Oxford University Press.
- Cape, G. (2003) Addiction, stigma and movies. *Acta Psychiatrica Scandinavica*, 107, 163–169.
- Cape, G. (2009). Movies as a vehicle to teach addiction medicine. *International Review of Psychiatry*, 21, 213–217.
- Chung, B., Corbett, C., Boulet, B., Cummings, J., Paxton, K., McDaniel, S., Mercier, S., Franklin, C., Mercier, E., Jones, L., Collins, B., Koegel, P., Duan, N., Wells, K. & Glik, D. (2006). Talking wellness: A description of a community-academic partnered project to engage an African-American community around depression through the use of poetry, film and photography. *Ethnicity and Disease*, 16, 67–78.
- Corrigan, P., Green, A., Lundin, R., Kubiak, M. & Penn, D. (2001) Familiarity with and social distance from people with serious mental illness. *Psychiatric Services*, 52, 953–958.
- Corrigan, P.W., Morris, S.B., Michaels, P.J., Rafacz, J.D. & Rüsche, N. (2012). Challenging the public stigma of mental illness: A meta-analysis of outcome studies. *Psychiatric Services*, 63, 963–973.
- Darbyshire, D. & Baker, P. (2012). A systematic review and thematic analysis of cinema in medical education. *Medical Humanities*, 38, 28–33.

- Datta, V. (2009). Madness and the movies: An undergraduate module for medical students. *International Review of Psychiatry*, 21, 261–266.
- de Carlo, K. (2007). Ogres and angels in the madhouse: Mental health nursing identities in film. *International Journal of Mental Health Nursing*, 16, 338–348.
- Downe, S., McKeown, M., Johnson, E., Comensus Community Involvement Team, Comensus Advisory Group, Koloczek, L., Grunwald, A. & Malihi-Shoja, L. (2007). The UCLan Community Engagement and Service User Support (Comensus) project: Valuing authenticity making space for emergence. *Health Expectations*, 10, 392–406.
- Fritz, G. & Poe, R. (1979). The role of a cinema seminar in psychiatric education. *American Journal of Psychiatry*, 136, 207–210.
- Gabbard, K. & Gabbard, G. (1987). *Psychiatry and the Cinema*. Chicago: University of Chicago Press.
- Gelkopf, M., Gonen, B., Kurs, R., Melamed, Y. & Bleich, A. (2006). The effect of humorous movies on inpatients with schizophrenia. *Journal of Nervous and Mental Disease*, 194, 880–883.
- Gleeson, K. (1991). *Out of Our Minds: The Deconstruction and Reconstruction of Madness*. Unpublished PhD thesis. University of Reading.
- Gramaglia, C., Jona, A., Imperatori, F., Torre, E. & Zeppegno, P. (2013). Cinema in the training of psychiatry residents: Focus on helping relationships. *BMC Medical Education*, 13, 90.
- Greenberg, H. (2009). Caveat actor, caveat emptor: Some notes on some hazards of Tinseltown teaching. *International Review of Psychiatry*, 21, 231–244.
- Hanrahan, C. (2013). Critical social theory and the politics of narrative in the mental health professions: The mental health film festival as an emerging postmodern praxis. *British Journal of Social Work*, 43, 1150–1169.
- Hesse, M. (2009) Portrayal of psychopathy in the movies. *International Review of Psychiatry*, 21, 207–212.
- Hyler, S. (1988) DSM-III at the cinema: Madness in the movies. *Comprehensive Psychiatry*, 29, 195–206.
- Hyler, S., Gabbard, G. & Schneider, I. (1991). Homicidal maniacs and narcissistic parasites: Stigmatisation of mentally ill persons in the movies. *Hospital and Community Psychiatry*, 42, 10.
- Jowett, G. (1976). *Film – The Democratic Art: Social History of American Film*. Burlington, MA: Focal Press.
- Kimmerle, J. & Cress, U. (2013). The effects of TV and film exposure on knowledge about and attitudes toward mental disorders. *Journal of Community Psychology*, 41, 931–943.
- Kuhnigk, O., Schreiner, J., Reimer, J., Emami, R., Naber, D. & Harendza, S. (2012). Cinemeducation in psychiatry: A seminar in undergraduate medical education combining a movie, lecture, and patient interview. *Academic Psychiatry*, 36, 205–210.
- Lampropoulos, G.K., Kasantzis, N. & Deane, F.P. (2004). Psychologists' use of motion pictures in clinical practice. *Professional Psychology: Research and Practice*, 35, 535–541.
- Lawson, A. & Fouts, G. (2004). Mental illness in Disney animated films. *Canadian Journal of Psychiatry*, 49, 310–314.
- LeFrancois, B., Menzies, R. & Reaume, G. (Eds) (2014). *Mad Matters: A Critical Reader in Canadian Mad Studies*. Toronto: Canadian Scholars Press.
- Magos, T. (2009). The Lacemaker: Helping clinicians identify the depression-prone profile. *International Review of Psychiatry*, 21, 278–280.

- McDonald, A. & Walter, G. (2009). Hollywood and ECT. *International Review of Psychiatry*, 21, 200–206.
- McKeown, M. & Clancy, B. (1995). Images of madness: Media influence on societal perceptions of mental illness. *Mental Health Nursing*, 15, 2, 10–12.
- McKeown, M., Hogarth, R., Jones, F., Edwards, M., Holt, K., Traill, S., Cameron, F., Priestley, J., Watkins, G., Hellowell, M., Lunt, J. & Malihi-Shoja, L. (2012). Movies, Movements and Moving Moments: Connecting Film, User Involvement and Student Learning. In T. Sticklely (Ed.). *Qualitative Research in Arts and Mental Health: Contexts, Meaning and Evidence*. Ross-on-Wye: PCCS Books.
- McKeown, M., Malihi-Shoja, L. & Downe, S. supporting The Comensus Writing Collective (2010). *Service User and Carer Involvement in Education for Health and Social Care*. Oxford: Wiley-Blackwell.
- McKeown, M. & Stowell-Smith, M. (2006). The Comforts of Evil: Dangerous Personalities in High Security Hospitals and the Horror Film. In Mason, T. (Ed) *Forensic Psychiatry: Influences of Evil*. Clifton, NJ: Humana Press.
- MHHE (2009). Experiencing Madness: How the Humanities Can Enhance Understanding of Mental Illness/Distress. Workshop. Keele University, 19 May 2009.
- Mullins, J. (2014). The power of the media to shape perceptions of mental illness. *Mental Health Practice*, 17, 34–35.
- Nettle, M. (2013). Time to Change campaign through the eyes of a service user. Invited commentary on...Evaluation of England's Time to Change programme. *The British Journal of Psychiatry*, 202, s102–s103.
- Niemiec, R.M. & Wedding, D. (2014). *Positive Psychology at the Movies 2: Using Films to Build Character Strengths and Well-Being*. Gottingen: Hogrefe.
- Orchowski, L., Spickard, B. & McNamara, J. (2006) Cinema and the valuing of psychotherapy: Implications for clinical practice. *Professional Psychology: Research and Practice*, 37, 506–514.
- Owen, P.R. (2012). Portrayals of schizophrenia by entertainment media: A content analysis of contemporary movies. *Psychiatric Services*, 63, 655–659.
- Parry, W. (2009) Diagnosing an *American Psycho*. *International Review of Psychiatry*, 21, 281–282.
- Philo, G. (ED.) (1996). *Media and Mental Distress*. London: Longman.
- Powell, L. (2009). Science fiction or reality. *International Review of Psychiatry*, 21, 273–275.
- Psychflix Website: http://www.psychflix.com/title_index.html.
- Quinn, N., Shulman, A., Knifton, L. & Byrne, P. (2011). The impact of a national mental health arts and film festival on stigma and recovery. *Acta Psychiatrica Scandinavica*, 123, 71–81.
- Raingruber, B. (2003). Integrating aesthetics into advanced practice mental health nursing: Commercial film as a suggested modality. *Issues in Mental Health Nursing*, 24, 467–495.
- Robinson, D. (2009). Reel psychiatry. *International Review of Psychiatry*, 21, 245–260.
- Rosenstock, J. (2003). Beyond *A Beautiful Mind*: Film choices for teaching schizophrenia. *Academic Psychiatry*, 27, 117–122.
- Russo, J. & Beresford, P. (2014). Between exclusion and colonisation: Seeking a place for mad people's knowledge in academia. *Disability & Society*, in press.
- Scottish Mental Health Film and Arts Festival (2009). Programme. Available: http://www.mhfestival.com/pdfs/SMHAFF_programme_09.pdf.

- Sierles, F. (2005). Using film as the basis of an American culture course for first year psychiatry residents. *Academic Psychiatry*, 29, 100–104.
- Staricoff, R. (2004). Arts in Health: A Review of the Medical Literature. Research Report 36. London: Arts Council England.
- Torrey, E. (1994). Violent behaviour by individuals with serious mental illness. *Hospital and Community Psychiatry*, 45, 653–662.
- Wahl, O. & Lefkowitz, J. (1989). Impact of a television film on attitudes towards mental illness. *American Journal of Community Psychology*, 17, 521–528.
- Warne, T. & McAndrew, S. (Eds) (2009). *Creative Approaches to Health and Social Care Education*. Basingstoke: Palgrave Macmillan.
- Wedding, D., Boyd, M. & Niemiec, R. (2010). *Movies and Mental Illness: Using Films to Understand Psychopathology* (3rd edition). Cambridge, MA: Hogrefe Publishing.
- Winship, G. (1999) 'Screen Memories': The Role of Film in the Therapeutic Milieu. In D. Waller & J. Mahoney (Eds) *Treatment of Addiction: Current Issues for Arts Therapies* (pp. 106–116). Florence, KY: Routledge.

4

Using Poll Everywhere to Improve the Student Experience: Increasing Confidence and Encouraging Participation

Craig Laverick

As an associate lecturer at the University of Central Lancashire (UCLan), I am what most in the business term an 'early career academic'. Whilst this is true, in my two years working as a lecturer at the Lancashire Law School I have seen myself having to quickly adapt from being a postgraduate student and doctoral researcher to being an effective and innovative 'facilitator of learning' (the new buzzword for lecturers). Having been a university student since 2003, I have witnessed a shift in the teaching methods in higher education towards more modern methods. In an evolving world in which the vast majority of people live in a digital age, in which most people use a laptop, a tablet or a smartphone on a daily basis (if not hourly basis), and in which the answer to any question can be obtained with just a click of a few buttons, education too must evolve to incorporate modern technology into the learning process. Gone are the days of using chalk on blackboards, or even (once considered modern) overhead projectors.

The growing expectation that technology will be incorporated into the classroom is partly due to the increase in student numbers and partly due to a growing need for graduates to emerge from university with transferable skills, such as the ability to deliver presentations, to work independently and within a team, and to use computers and technology to perform a variety of daily tasks (Maier, 1998). It is our responsibility, as facilitators of learning, to meet our students' needs, and to teach these transferable skills (found within the 'Employability Agenda') through the integration of technology into our lessons and by teaching in the way the students have come to expect in this modern Internet age (Hayes, Marshall & Turner, 2007). In this chapter I discuss how using one specific piece of technology/programme has helped improve my students' classroom, as well as my own, by inspiring

confidence and encouraging participation in those lessons where there are a small number of students, such as seminars and workshops. Throughout this chapter I use examples from my own teaching practice and experience to illustrate the benefits of using Poll Everywhere.

Poll Everywhere

I was first introduced to Poll Everywhere during an internal professional practice course (the 'Teaching Toolkit') at UCLan, and was impressed by its features and usefulness from the start. It is an interactive and online audience response system that allows a lecturer to pose questions and create polls, to which students can then respond, with their answers being displayed in real time on the screen. Poll Everywhere is an imaginative programme that helps students engage more in the excitement of learning (Hayes, Marshall & Turner, 2007), and has been by far the most useful piece of technology that I have introduced into my lessons to date. As lecturers we are all expected to use computers on a daily basis, whether we are presenting lecture slides, e-mailing students or conducting online research. Therefore, as a very user-friendly programme, Poll Everywhere should be simple for you to set up and use. All you need to do is create a free account (at www.polleverywhere.com) and, when you create a poll, your students open up your personal response web page in the web browser on their laptop, tablet or smartphone, and submit their answers (or they can text in their answers using the codes provided) – and let the fun begin. If you do struggle either to create an account or to use the programme itself, there are very simple instructions available on the website's opening page to guide you.

Types of polls

Once you have your free account, you can create your first poll (it is always best to create a few practice ones in order to get the hang of things before trying it out for the first time in the classroom, and I briefly discuss Poll Everywhere's 'Testing Panel' below, which may be of some use in doing this). There are four main types of polls that you can create: 'Open Ended', 'Multiple Choice', 'Clickable Image' and 'Discourse' polls. I now consider each of these below.

Open Ended: This type of poll allows the lecturer to ask a question whereby the students can respond with any text they like. There are four options for displaying the responses as they are received from the students: Text Wall; Word Cloud; Cluster; and Ticker. I use the Open Ended type of poll the most in my lessons, especially when asking students to answer detailed seminar questions for which there is a wide-range of possible answers, for example, '*How would you reform the Magistrates' Court system in England and Wales?*'

Multiple Choice: This type of poll allows the lecturer to pose a multiple choice question. The default responses are ‘True’ and ‘False’, but these can be changed to anything you like, with as many available responses as you wish, and you can also upload images instead of using text to serve as the response options. I find this type of poll particularly useful when asking students to vote on a particular topic, for example, *‘If you were serving on the jury, would you have found the defendant guilty or not guilty?’*

Clickable Image: This type of poll allows the lecturer to upload an image, which is then displayed on the students’ device, and the student then touches a particular area of the image in response to the question being asked. As this poll is based on selecting an area of an image, it only allows web voting and not text voting. I have rarely used this option, but an example for which I have done so was when I uploaded a map of the European Union and asked students to select the relevant country in response to particular questions, for example, *‘Where is the European Court of Justice?’*

Discourse Polls: This type of poll allows the students to submit their responses, and then they can anonymously agree or disagree with the other responses that have been submitted by ‘upvoting’ or ‘downvoting’. I have less experience with this type of poll as it was only introduced in 2015. One Discourse poll that I did create asked students *‘Which sources (website, textbook, journal article etc) did you find the most useful when answering the question?’* The students submitted their answers and voted accordingly, and in the end we had a list of sources which the students had placed in a hierarchy. I find these types of research bibliography polls extremely beneficial for both the students and myself. This is because the students are being encouraged to undertake independent research whilst, at the same time, share their sources of information and provide an assessment as to the source’s academic value. This has an overall effect of increasing both the range and quality of research being undertaken.

Displaying your poll

By far the quickest and easiest way to display your results is directly from the web browser. If you enable full screen mode, your browser and the browser buttons will be hidden so that the only thing your students see on screen are their responses. To take your poll live, you need to click on the ‘Start Poll’ button on the screen and then click on the ‘Activate Poll’ button to have it ‘pushed’ to (having it displayed on) the students’ devices (if they have opened your personal response page). If you are using PowerPoint or Keynote slides to deliver your lesson, you may wish to embed your poll as a slide to seamlessly present with your other slides. To do this you must first install the POLLEV Presenter app, and then click on the ‘Download Poll as Slide’ button in the Present tab. There is also an app available in the mobile app store (Apple and Android) called Presenter Remote, which allows you

to control the polls in your PowerPoint slides by connecting your mobile phone to them. Instructions on how to download and use these apps are available on the Poll Everywhere website. A good feature of Poll Everywhere is that you can choose for the responses to be hidden until you decide to show them. You do this by clicking on the 'Hide' button on screen, and then revealing the responses by clicking on the same button again. This can prevent students from being influenced by the answers that are being submitted and displayed by the other students.

Ways to respond

Students can respond to the poll that you have created in a variety of ways, including the following:

Web Voting: This is by far the easiest and quickest option for the students. They use the web browser on their device to visit the personal response web page that you were given when you set up your account (usually <https://www.PollEV.com/yourname>), and then they either click on the appropriate answer (Multiple Choice and Clickable Image polls) or type in the text box and click submit (Open Ended and Discourse polls).

Twitter: Poll Everywhere also integrates Twitter into their polls. If you link your Twitter account to your Poll Everywhere account (in settings), students can either tweet *@yourtwitterhandle* followed by the appropriate option (Multiple Choice polls, e.g. A, B or C) or type their answer (Open Ended polls). If you do not have a Twitter account or if you do not wish to connect it to Poll Everywhere, the students can tweet *@poll* followed by the auto-generated code for each response (Multiple Choice polls), or they can tweet their full answer (Open Ended polls).

SMS Text: The few students who do not have access to a smartphone, laptop or tablet can still participate by sending an old-fashioned text to submit their response. When you create the poll and display it on screen, it will automatically show the texting instructions. The cost of sending this text is that of a standard text message, so if the student has a text messaging plan or bundle, it will come out of that.

It should be noted that the maximum number of responses that can be received per poll is 40 when using a free account. This means that any response submitted after the fortieth will not be displayed or taken into account. However, if there are more than 40 students in your class, you can either use the first 40 responses on which to base your group discussion, or you can clear the results on screen and continue to receive responses until your poll becomes maxed-out once again, or alternatively you can ask students to work together in pairs or small groups. As I only use Poll Everywhere in seminars and workshops with much fewer than 40 students, this has not been a problem for me. If you wish to receive and display more than 40 responses, there are various price plans available which increase

the number of responses that can be received per poll, depending on your individual needs or those of your institution.

Examples of using Poll Everywhere

Example 1: Providing detailed answers to seminar questions

An example of my using Poll Everywhere to ask students to provide detailed answers to seminar questions was during an English Legal System seminar with approximately 15 law students. The students were provided with the following statement on their seminar activity sheet: *'Judges are the product of a class and have the characteristics of that class. Typically coming from middle-class professional families, independent school, Oxford or Cambridge, they spend twenty to twenty-five years in successful practice at the Bar, mostly in London, earning very considerable incomes by the time they reach their forties'* (Griffith, 1996, p. 208). I used the Open Ended Text Wall option to create the following polls:

1. *'To what extent is this an accurate assessment of the Senior Judiciary (High Court and above) currently in post?'*
- and
2. *'If it is accurate, what are the possible implications for the administration of justice?'*

I asked the students to answer the first question individually. This allowed a range of different responses to be displayed on the screen, which provided the students with a variety of opinions and perspectives from their colleagues to consider. The students then proceeded to write down some of the other responses from the screen to add to their original notes. Poll Everywhere can be used to stimulate discussion amongst students, particularly if the students are arranged into small groups and answer the questions as a group, using the same device. In this circumstance the students will engage in academic debate and try to convince their colleagues of the correct answer (Banks, 2006). This was seen when, for the second question above, I instructed the students to form into groups of three to four in order to compile a list of the possible implications, and then submit their list through Poll Everywhere as a group. The students worked together to compare answers, discuss and select the most relevant ones, and then list them in order of relevance. When the responses were submitted, we compared and contrasted the lists to identify common answers and trends in opinion.

The advantage of using this technique was that the students were given the opportunity to contribute to the class discussion and, in doing so, demonstrate their seminar preparation and their understanding of the

subject matter, as well as being able to consider other possible answers not previously contemplated by the student whilst at the same time working with fellow students as part of a team. In this circumstance the students were doing more than just responding to the material. They were also being encouraged to evaluate alternative answers (a higher classification of learning in Bloom's Taxonomy, <http://www.learningandteaching.info/learning/bloomtax.htm>).

Example 2: Short quizzes

I have used Poll Everywhere to compose short informal quizzes to start off seminars in a fun and relaxing way. One example was during a seminar for the module Legal Obligations in Business, which is a law module taught to Accountancy students. This was the first seminar for a group of approximately 20 students, who were coming from a non-law background. They were therefore unfamiliar with the style of answer expected of a legal scholar, and most of them admitted at the start of the lesson to being nervous for their first law seminar. To ease the students into the seminar, I started with a short quiz to put their seminar preparation and research into context, and so that the students were able to check whether they had found the correct answers.

The most efficient way for me to do this was to call the poll 'True or False?' and to verbally ask the individual questions, with the students answering in a voting style. I asked easier questions to begin with so that the students were given time to relax and allow their confidence to overtake their nervousness. The questions got increasingly more difficult as the quiz progressed. An example of one of the easier questions is 'True or false, the highest court in the UK is the Supreme Court?' An example of one of the more difficult questions asked is 'True or false, judicial precedent is a source of law? Provide reasons for your answer'. The feedback that I received from the class was that they found the quiz a useful way to test their knowledge and understanding of the material before moving on to the more in-depth seminar questions on the activity worksheet. Furthermore, the anonymity element was crucial in helping encourage student participation and the sharing of their ideas.

Example 3: Debating

My experience, like that of others, has been that students are often more thoughtful, focused and candid when using audience response systems, like Poll Everywhere, than they are when being asked to answer questions face-to-face in front of everyone (Clyde & Delohery, 2005). In fact one of the primary features of using Poll Everywhere is the anonymity that comes with responding to the questions or polls being asked (a word of caution regarding this is provided below). In one particular seminar for the module Law for Forensic Scientists, which is a law module taught to Forensic

Science students, I found this feature of anonymity extremely useful when discussing questions which related to sensitive issues and personal opinions. One of the seminar questions called on the students to consider the Crown Prosecution Service's decision not to prosecute two parents who had helped arrange their son's assisted suicide. The students were essentially being asked to take into consideration their personal beliefs based on their sense of morality, as well as the legal issues. Using Poll Everywhere in this way allows for students to answer openly and honestly, with answers often proving quite controversial, and which all prompt more in-depth class discussion. As one of my students observed, *'It is interesting to see how many people share your view and other times interesting to see how different your views are from the majority; not making your answer wrong necessarily, but it can prompt debates and discussion'*.

Example 4: Posting answers

I have asked students to share their responses to seminar questions via Poll Everywhere. Incorrect answers can be discussed and good practice praised without individuals being identified (although I often ask if a student would like to admit to submitting a particular answer if it is an example of a good one). In my experience this has meant that students have been given an additional means of checking that their answers are correct and exploring why they are going wrong, which overall has resulted in an improved understanding of the material, and my students appear to agree with this, one stating the following: *'I find using Poll Everywhere quite useful within seminars as it's a quick and effective way of accessing the answers of the whole class. This also allows those students who may feel a bit uneasy to speak within the class to contribute. It also allows students to answer with what they feel is the correct answer without being daunted by the fact that they may be wrong.'*

Poll Everywhere can also be used at the end of seminars and workshops to check whether the students have fully understood the material. We are all familiar with asking the 'any questions?' request at the end of the class, with the hope that the material has been understood fully by all, and most of the time the question goes unanswered. However, whilst we are hopeful that the material has been fully understood, we are also aware that in most cases there will be at least one student who has not understood some aspect of the material, and another who has a question relating to something that had been discussed during the class. These students might not raise their hands to ask the questions, though, because they feel that doing so will give their colleagues the impression that they are struggling. I'm sure too that we have all said, 'If you do have any questions, then please feel free to e-mail me them'. But in reality, how many e-mails do we get from students following up on the seminar material? In my experience, very few.

The anonymity feature of Poll Everywhere allows students to ask these questions there and then. Often at the end of my classes I use Poll Everywhere

to ask ‘any questions?’ rather than asking the students directly. In the vast majority of cases, questions do appear on the screen. When contrasting this with the few questions one tends to get, if any, when asking students directly, Poll Everywhere appears to be a much better way of checking that students have fully understood the material, and providing further guidance and clarification for those who have not.

Example 5: Revision

Leading on from the previous example, I also use Poll Everywhere during revision sessions with students; either for coursework or exams, and the majority of my students tend to prefer revising in this way. I tend to ask the students at the end of the seminar or workshop the week before to start thinking of areas or topics that they would like me to go over once again in class, or questions that they might have in relation to the coursework or exam, in preparation for the revision session. I start my revision sessions by asking the students to load my personal response web page on their electronic devices, and to list the areas or topics that they would like me to go over for revision purposes, or any specific questions that they have. This allows me to identify the most popular areas and issues, and then I can apportion the lesson’s time appropriately. If the revision session relates to a piece of coursework that the students have been asked to write, then the questions are guaranteed to be about this. If the revision session relates to an upcoming exam, then the questions will relate to a broader range of areas and topics, and in the majority of cases there is simply not enough time to cover it all. By using Poll Everywhere, the lecturer can easily identify the areas and topics that the students would like more help on than others, by simply looking for the most popular requests/questions on the screen.

Advantages and words of warning

In this section I have briefly outlined some general comments and observations regarding the use of, and the features of, Poll Everywhere.

Boosting Confidence: We have all come across students who do not ordinarily participate during workshops or seminars because they lack confidence, or perhaps because there are other students in the class who tend to dominate group discussion. It can be difficult to ensure that every student has prepared sufficiently in order to participate in class discussions; get the conversation going (no matter how talented a lecturer we might be); achieve widespread and even participation; and accurately account for participation and contribution (if the students are being assessed on their seminar performance), and it can be frustrating when the class ends just as things seem to be picking up (Clyde & Delohery, 2005). Furthermore, student participation in class tends to diminish as the size of the class increases, as in larger workshops and seminars the lecturer tends to present the material

in a traditional lecture style, and students are more likely to become passive observers than active participants (Banks, 2006).

One way of boosting participation and interaction is to begin seminars and workshops with 15 minutes of group discussion using Poll Everywhere to facilitate the discussion. Shy students are usually more willing to speak up in smaller groups (of around three or four), and the answers or feedback submitted by the group will more often than not provide a starting point for a more in-depth class discussion around the material (Clyde & Delohery, 2005). As one of my students so aptly put it, '*Poll Everywhere is an excellent means of engaging students and encouraging them to speak up by providing them with the little nudge that they need*'. In my experience, like that of others who have used audience response systems, the introduction of Poll Everywhere into my lessons has resulted in the increased engagement and participation of *every* student, regardless of the size of the class (Banks, 2006), and in some cases this has also resulted in increased social engagement and a feeling of a group/class identity amongst the students.

Facilitating Discussion: When I first started discussing with my colleagues my using of Poll Everywhere in lessons, I was met with scepticism and doubt from some. My colleagues had three main concerns with using Poll Everywhere in lessons: (1) the students would engage less with their fellow students because they would be submitting their answers virtually and having little discussion around those answers; (2) the students would soon tire of using this 'new-fangled technology' and (3) it would be virtually impossible to assess the students during assessed seminars. However, in my experience none of these concerns came to fruition. As has been discussed throughout this chapter, student engagement and participation in my seminars and workshops increased dramatically, both individually and in groups. The students' wish to use Poll Everywhere during lessons also increased, and I was often being asked when we would be using it next. When it came to assessing the students, I found that using Poll Everywhere actually improved the level of marks that I was awarding. Asking the students to submit their answers all at the same time, and displaying them in real time, meant that there was more time to actually discuss and debate their answers in greater detail, rather than taking time to go around the room asking every student to give their answer before moving on to the discussion.

Time: Although using Poll Everywhere in class can result in a very productive and interactive lesson, overuse of it can result in the technology's taking over the lesson rather than its supporting the lecturer and the students in their engagement in educational activity (Clough, Olson, & Niederhauser, 2013). I would therefore suggest that using Poll Everywhere in most seminars and workshops is perfectly acceptable, as long as you limit your use of it so that it does not take over the lesson. For example, for a one-hour lesson I tend to use it for the first fifteen minutes or so, and for the last ten minutes. For a two-hour lesson I prefer to use Poll Everywhere to break

up the more traditional, but mundane, methods of discussing the material. When I compared the performance of the same class in those sessions where I used Poll Everywhere with those sessions where I did not, I found that the use of Poll Everywhere was associated with increased concentration and participation.

Anonymity: The advantages of remaining anonymous when submitting answers via Poll Everywhere have been discussed above, but the disadvantage of anonymity must also be mentioned. With the freedom to type and submit anything anonymously comes the possibility of a student's submitting abusive text, and this being displayed on screen in real time. Although recently the developers of Poll Everywhere have created a feature called 'Profanity Filter', this is only for premium account holders. Therefore the free account holders like me need to bear in mind the possibility of abusive text being submitted by students. That being said, my experience has been overwhelmingly positive, and I have been fortunate to have had mature and responsible students who have used the tool appropriately.

Advanced Features

Customising Settings: You can change the visual appearance of the polls that you create by clicking on the paintbrush button. A panel will appear with several options to change the colours, background, font sizes, logo etc. Once you have styled one poll, you can set it as your default template for all your future polls in the settings tab.

The Apps: One brilliant feature of Poll Everywhere is that it is downloadable as an app. For students/participants, the app can be downloaded for both Apple (iPhone and iPad) and Android devices. For the lecturer, the Presenter app can be downloaded for Apple and Android devices, and for Mac and Windows computers. The apps make creating and controlling a poll, or responding to it, a lot easier and quicker than loading your personal response web page in the normal web browser.

Testing Your Polls: You can test your polls from your students' perspective with the built-in testing tool. To do this, when your poll is displayed on screen, click on the 'Test' tab in the menu at the top right. That way you can try out your polls to make sure they are set up and displayed in the way you want them to be.

Conclusion

In conclusion, the introduction of Poll Everywhere into my lessons has been welcomed by the students as an '*excellent teaching aid*' and has resulted in a significant improvement of the student experience. It has not only made lessons more fun and interactive but it has also increased confidence and encouraged the participation of *every* student in class, and this has further

resulted in a marked improvement in performance, both within seminars and workshops, and also in coursework.

References

- Banks, D. (2006). *Audience Response Systems in Higher Education: Applications and Cases*. London: Information Science Publishing.
- Clough, M., Olson, J. & Niederhauser, D. (2013). (Eds) *The Nature of Technology: Implications for Learning and Teaching*. Rotterdam: Sense Publishers.
- Clyde, W. & Delohery, A. (2005). *Using Technology in Teaching*. New Haven: Yale University Press.
- Griffith, J.A.G. (1996). *The Politics of the Judiciary* (5th edition). London: Fontana Press.
- Hayes, D., Marshall, T. & Turner, A. (2007). (Eds). *A Lecturer's Guide to Further Education*. Maidenhead: Open University Press.
- Maier, P., Brunner, D., Barnett, L. & Warren, A. (1998). *Using Technology in Teaching & Learning*. Southampton: Kogan Page Limited.

5

Video-Assisted Feedback

Gayle Brewer

Video and education

Online videos are the most frequently adopted media in education (Moran, Seaman, & Tinti-Kane, 2011), and the use of video has increased substantially in recent years (Kaufmann & Mohan, 2009). These videos can be an effective way in which to convey complex information to students such as explaining how to solve specific problems (Kay & Kletkin, 2012). Indeed many students report that video is more engaging than text (Hedge, Ussem, & Martinez, 2011), suggesting that it can promote student engagement and intellectual stimulation. Video can also be adopted by educators wishing to communicate with students on an emotional level (Marshall, 2002). As stated by Ingmar Bergman, *'Film as dream, film as music. No art passes our conscience in the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls'*. For example, footage of the Nuremberg Rally or of survivors of the Holocaust discussing their personal experience conveys a more engaging and memorable account of these events than a simple fact-based description. Consequently, those instructors integrating videos within their teaching practice report a range of benefits, including enhanced student understanding and motivation.

Although a wide range of specialist resources can be purchased, much of this material is freely available. Hence all educators, regardless of their budget, have access to a large range of teaching resources. In particular, the YouTube website provides access to a number of freely accessible video content. Teacher resource websites are also a valuable source of subject-specific information, with many tutors sharing the content that they have found most useful in their practice. Regardless of subject content, shorter videos may be most effective in teaching sessions to avoid students' losing interest (Ellis & Childs, 1999). This is particularly important for younger children, who have a more restricted attention span. Directing students to other resources that may not be suitable for classroom viewing (such as lengthy documentaries) can enhance student engagement and provide an

additional source of 'further reading'. This may be particularly beneficial for motivated but academically weaker students as these programmes often cater for a range of ages and abilities, thus presenting information in a relatively accessible manner.

The use of video-based materials may be most valuable for practitioners who are geographically isolated or who have limited access to traditional resources. In these circumstances, the use of other innovative teaching techniques (such as taking students off campus and inviting guest speakers) may be difficult or prohibitively expensive for teachers to arrange. Video technology can provide a range of similar experiences, such as collaborative projects with other sites and guest lectures, which enhance the provision of traditional teaching. There are a number of initiatives designed to support educators and provide access to these materials. For example, Skype provides a directory for practitioners wishing to engage with other sites (<http://education.skype.com>), and the BridgeIT program allows teachers to access educational videos for rural classrooms in developing countries (www.iyfnet.org/bridgeit).

Beyond the classroom

The influence of the teacher extends beyond the classroom. Thus educators can employ video to support practice both during and outside the teaching session. These materials provide educators with a considerable degree of flexibility. Material that cannot be covered during lessons can be provided to support learning outside the session. Furthermore, specific material can be provided to engage and challenge the most capable students or to support less advanced learners. Of course, a range of material types exists. Audio-visual material that can be digitally accessed via mobile devices and personal computers is typically referred to as video podcasts. The use of podcasts in education has increased considerably in recent years, in part reflecting increased student access to digital technology such as smartphones (Heilesen, 2010). Podcasts allow students repeatedly to access valuable lecture material, and previous research indicates that watching podcasts can be enjoyable (Winterbottom, 2008), motivating (Hill & Nelson, 2011) and interesting (Fenandez, Simo & Sallan, 2009). Podcasts give students the ability to control when, where and how often they engage with material (Jarvis & Dickie, 2010), and the ability to repeatedly view material may be particularly important for students who are trying to understand complex subjects (Winters, 2001).

Previous research indicates that the use of video podcasts is associated with both subjective and objective positive outcomes. In particular, the majority of students who engage in video podcasts rate them as useful (Kay & Kletskin, 2012), and this viewpoint is consistent with the increased academic achievement (Crippen & Earl, 2004) and self-reflection (Leijen,

Lam, Wildschut, Simons, & Admiraal, 2009) demonstrated by students engaging with this technology. However, it is important to note that podcasts (and other forms of technology) may not be suitable for all students. For example, Kay and Kletskin (2012) demonstrate that whilst approximately two-thirds of students choose to engage in problem-based video podcasts, a substantial minority do not. Therefore, educators should avoid relying on these materials and should not assume that all students are accessing the relevant information. Furthermore, practitioners may be reluctant to provide material in this format. This attitude may reflect a lack of experience with this form of technology or perhaps a concern that varied student access to digital technology creates inequality. Video-related technologies continue to develop, and recent innovation includes the introduction of video-enhanced books, known as vooks, in which videos are displayed next to the text. Weblinks and webcams may also be used in vooks, and these technologies provide interesting future opportunities for educators.

The importance of feedback

The use of video in education extends beyond the delivery of teaching material. Feedback, described by Ken Blanchard as '*the breakfast of champions*', forms an integral part of education and training (Arco, 2008; Biggs, 2003; Gibbs & Simpson, 2004), and can lead to substantial improvements in students' behaviour and performance, particularly when feedback is of high quality and delivered in a timely manner (Irons, 2008). There are, however, a number of problems associated with the provision of student feedback, which has traditionally been given in the form of hand-written comments. These problems include the amount of time required by tutors to prepare the feedback, variation in feedback quality and the extent to which students engage with the feedback provided (Bevan, Badge, Cann, Wilmott, & Scott, 2008; Crook et al., 2012). Thus, whilst educators spend a substantial proportion of their time providing feedback, students may not benefit from the feedback process (Duncan, 2007) or may be dissatisfied with the quality and timing of feedback (Surrige, 2008). As a consequence, feedback may not be as effective as tutors believe it to be (Orsmond & Merry, 2011). To address these issues, a range of academic disciplines, including pharmacy (Ali et al. 2012) and nursing (Bowden, Rowlands, Buckwell, & Abbott, 2012; Grant, Moss, Epps, & Watts, 2010), have employed video as part of the feedback process. Video feedback has been shown to address many of the problems (e.g. student engagement) associated with academic feedback, and compared to traditional approaches it is regarded by both tutors and students as advantageous (Crook et al., 2012). The use of video feedback encompasses a range of activities and most commonly includes either feedback on a videoed performance or the feedback itself in video format.

Videoed performance

Recording behaviour or performance in order to inform feedback is a practice that has been successfully employed with children (Essau et al., 2014), adolescents (Embregts, 2000) and adults (Noordman et al., 2011). Previous research indicates that this technique is viewed as effective and valuable, and that it has improved the use of appropriate behaviour (Noordman et al., 2011; van Vonderen, de Swart, & Didden, 2010; van Vonderen, Didden, & Beeking, 2012). Students who view their recorded presentations are highly engaged (Barry, 2012) and the opportunity to observe their own performance is a valuable learning tool for students (Fry, Ketteridge, & Marshall, 2003; Pulman, Scammell, & Marshall, 2009).

The integration of recorded performance allows both students and tutors repeatedly to view the session, which often reveals information that would have been missed if they observed a single session in person. Bowden et al. (2012, p. 445) note that a student reported, *'I watched it just recently and I saw completely different things which I didn't really expect to see'*, whilst a tutor commented, *'When I've looked over the recordings again, I've spotted lots of additional things...One of the candidates took away the patient's pillows and threw them on the floor and it had registered to me that, great, they've removed the pillows so they could open the airway a lot better. But what I'd missed is (a) they'd thrown them on the floor, which was not terribly good from an infection control point of view, and (b) someone else nearly tripped over them halfway through the scenario...There were two points to bring up about infection control and safety issues'*.

Thus, whilst memories for performance during an assessment are often incomplete, videotaped performances provide a more accurate and durable account of student ability. This form of feedback provides important opportunities for considered reflection (Bowden et al., 2012). As a consequence, tutors have reported that it is easier to provide detailed feedback after viewing a videoed performance rather than immediately after observing a session (Bowden et al., 2012). Recording an interaction or performance in order to provide accurate personalised feedback is particularly suited to disciplines such as health-care or counselling. This process appears to be effective, with over 70 percent of medical students improving their interviewing skills in response to video review (Lane & Gottlieb, 2004). Although sophisticated specialist software is available such as METIVision™, which incorporates video-recorded simulation sessions, logs of relevant information (e.g. physiological data) and tutor feedback, relatively low specification tools are available. Importantly, these recordings also allow educators to reflect on their own involvement in the teaching session or on the task in general. Thus the value of the recordings extends beyond that of enhanced student feedback.

Online feedback

As previously highlighted, feedback is a valuable part of the learning process (Hattie & Timperley, 2007). Hence, (to supplement the traditional written feedback provided) academics in higher education often invite students to discuss their progress in person. This is typically in reference to a particular assignment or issue. Students are often reluctant to meet with their tutors to discuss their work, however, and many students fail to attend feedback meetings (Nurmi, Aunola, Salmela-Aro, & Lindroos, 2003). This behaviour may reflect a range of issues. For example, students may believe that feedback refers to written comments only (Smith, 2007) or feel confident that they understand the written comments and thus no further discussion is required. Previous research indicates that many students lack the core skills required to interpret feedback (Cook, Rushton, & Macintosh, 2006). Hence, without further discussion, the student may misunderstand the written comments or the overall context in which they are provided. For example, students may assume that all comments are equally important and thus address the most easily corrected issues (e.g. spelling and grammatical errors), with little reference to more important issues such as structure and content (Zamel, 1983).

Although feedback meetings are intended to support students and aid progress, students may feel anxious when meeting with tutors, particularly if they have received a low grade for their work. Thus, a lack of attendance may not signal that students do not want further information; rather, it may simply reflect the emotional impact of the meeting. Students may also not arrange meetings or may fail to attend for practical reasons. This is particularly important for students who have work or caring responsibilities and those who do not live on campus. It is also important to note that there is relatively little information available relating to the level and accuracy of information that students retain from these feedback meetings (Pickford & Brown, 2006). In consequence, it has been suggested that video feedback provided via audiofiles (Rotheram, 2009) or podcasts (Ribchester, France, & Wheeler, 2007) may be beneficial. Preliminary studies indicate that audio feedback is useful (Nortcliffe & Middleton, 2008), particularly when it provides complex information and when tone, intonation and voice volume are used to emphasise particular issues (Merry & Orsmond, 2008). Video feedback provides even richer information than audio files (Cann, 2007) and may be especially useful if tutors wish to demonstrate a specific skill or technique that the students should address in future work (Abrahamson, 2010). To investigate the utility of this approach further, my colleagues and I (Robinson, Munoz, Brewer, & Holyoak, *in press*) provided opportunities for students to receive additional video feedback.

The feedback process

Twenty-four students in the final year of their undergraduate psychology program were offered video feedback on a draft of their dissertation, in addition to the traditional face-to-face and written feedback which all students received. Those students (18) who accepted the additional video feedback were provided with a secure web link to a short (ten- to twenty-minute) video prepared using Adobe Connect software. During the feedback session, students were able to view the annotated project draft whilst listening to their supervisor provide audio commentary. Feedback was accessed in the students' own time, and they could review the video feedback as many times as they wished. All students were invited to attend face-to-face meetings regarding their project draft. Students were then asked to complete a series of online questions associated with technological issues, the quality of feedback and so forth, and to provide recommendations for future delivery of video feedback. All students receiving the video feedback completed the questionnaire. Tutors provided the video feedback separately and reflected on the experience and utility of the approach.

Responses to online video feedback

All students reported that the video feedback was easy to access both on campus and at home, and they revealed no technical issues. Over two-thirds of the students stated that the video feedback saved them commuting to campus, highlighting the practical advantages conferred by video feedback. Traditional feedback was available for those wishing to see their tutor, although a number of students found this unnecessary. As explained by one student, *'The video feedback was brilliant! When you said you will be giving video feedback I was sure I would still need to come and see you, but the video told me everything I needed to know'*. With regards to feedback quality, all students commented that the videos provided constructive feedback which was motivational and encouraged them to improve their project. In addition, students endorsed the statement that it was useful to review the comments a number of times. As one student stated, *'Video feedback enabled me to go back and view again on areas I had forgotten what was said. Very helpful for overall understanding'*.

Over 70 percent of students believed that video feedback was clearer than a traditional face-to-face feedback meeting, and a range of advantages were identified. One participant reported, *'Personally I would have been a bit embarrassed getting my feedback in person as there were a lot of amendments. This was much less painful!!'* Similar advantages were observed by tutors: *'Video feedback reduced student anxiety as students knew what the problems were before attending the meeting'*. All participants reported that they would recommend video feedback to their peers. Tutors conducting face-to-face meetings with

students who had received video feedback reported that these meetings were *'more focused'*. Specifically, *'Video feedback allowed individuals to form more meaningful questions regarding feedback and so could come prepared for the meeting'*. Anecdotally, tutors also noted a reduction in additional e-mails from students who were able to view their feedback again online. Hence, the use of video feedback was beneficial to both tutors and students.

Peer feedback

The present chapter focuses on feedback provided to students by tutors. However, peer feedback (i.e. feedback provided by those of a similar status) is also beneficial and provides opportunities for both those giving and receiving feedback to learn (Cho & Cho, 2011). Peer feedback can be provided both offline and online (Guardado & Shi, 2007; Tseng & Tsai, 2007), and has been shown to successfully improve student performance (Topping, Dehkinet, Blanch, Corcelles, & Duran, 2013). Online delivery may be particularly useful, providing opportunities for tutors to effectively monitor the feedback process and providing those supplying feedback with anonymity (Lin, Liu, & Yuan, 2001). It should be noted, however, that peers often find it difficult to objectively assess other students, leading to poor quality or limited feedback (Topping, 2005), although this issue is not limited to feedback provided online. Therefore, additional work investigating the value of digital technology for peer feedback or assessment is required.

References

- Abrahamson, E. (2010). *Assessment through Video Feedback on an Undergraduate Sports Rehabilitation Programme*. Higher Education Academy Case Study. Available: http://www.heacademy.ac.uk/assets/hlst/documents/case_studies/147_abrahamson_video-feedback.pdf.
- Ali, A.M., Chiau, T.P., Paraidathathu, T., Bakry, M.M., Taha, N.A., Sahudin, S., Azmi, N., Kumolosasi, E. & Aziz, S.A.A. (2012). The effectiveness of feedback using video recording as a potential teaching method in communication and counselling among pharmacy students. *Procedia: Social and Behavioral Sciences*, 60, 254–258.
- Arco, L. (2008). Feedback for improving staff training and performance in behavioral treatment programs. *Behavioral Interventions*, 23, 39–64.
- Barry, S. (2012). A video recording and viewing protocol for student group presentations: Assisting self-assessment through a Wiki environment. *Computers & Education*, 59, 855–860.
- Bevan, R., Badge, J., Cann, A., Wilmott, C. & Scott, J. (2008). Seeing eye-to-eye? Staff and student views on feedback. *Bioscience Education*, 12.
- Biggs, J.B. (2003). *Teaching for Quality Learning at University: What the Student Does*. Maidenhead, UK: Society for Research into Higher Education & Open University Press.
- Bowden, T., Rowlands, A., Buckwell, M. & Abbott, S. (2012). Web-based video and feedback in the teaching of cardiopulmonary resuscitation. *Nurse Education Today*, 32, 443–447.

- Cann, A.J. (2007). Podcasting is dead. Long live video! *Bioscience Education*, 10.
- Cho, Y.H. & Cho, K. (2011). Peer reviewers learn from giving comments. *Instructional Science*, 39, 629–643.
- Cook, A., Rushton, B. S. & Macintosh, K. A. (2006). *Supporting Students: Extended Instruction*. Coleraine: University of Ulster Press.
- Crippen, K.J. & Earl, B.L. (2004). Considering the efficacy of web-based worked examples in introductory chemistry. *Journal of Computers in Mathematics and Science Teaching*, 23, 151–167.
- Crook, A., Mauchline, A., Maw, S., Lawson, C., Drinkwater, R., Lundqvist, K., Orsmond, P., Gomez, S. & Park, J. (2012). The use of video technology for providing feedback to students: Can it enhance the feedback experience for staff and students? *Computers & Education*, 58, 386–396.
- Duncan, N. (2007). Feed-forward: Improving students' use of tutors' comments. *Assessment & Evaluation in Higher Education*, 32, 271–283.
- Ellis, R. & Childs, M. (1999). The effectiveness of video as a learning tool in online multimedia modules. *Journal of Educational Media*, 24, 217–223.
- Embregts, P.J.C.M. (2000). Effectiveness of video feedback and self-management on inappropriate social behavior of youth with mild mental retardation. *Research in Developmental Disabilities*, 21, 409–423.
- Essau, C.A., Olaya, B., Sasagawa, S., Pithia, J., Bray, D. & Ollendick, T.H. (2014). Integrating video-feedback and cognitive preparation, social skills training and behavioural activation in a cognitive behavioural therapy in the treatment of childhood anxiety. *Journal of Affective Disorders*, 167, 261–267.
- Fernandez, V., Simo, P. & Sallan, J.M. (2009). Podcasting: A new technological tool to facilitate good practice in higher education. *Computers & Education*, 53, 385–392.
- Fry, H., Ketteridge, S. & Marshall, S. (2003). *A Handbook for Teaching and Learning in Higher Education*. London: Routledge.
- Gibbs, G. & Simpson, C. (2004). Conditions under which assessment supports students' learning. *Learning and Teaching in Higher Education*, 1, 3–31.
- Grant, J.S., Moss, J., Epps, C. & Watts, P. (2010). Using video-facilitated feedback to improve student performance following high-fidelity simulation. *Clinical Simulation in Nursing*, 6, e177–e184.
- Guardado, M. & Shi, L. (2007). ESL students' experiences of online peer feedback. *Computers and Composition*, 24, 443–461.
- Hattie, J. & Timperley, H. (2007). The power of feedback. *Review of Educational Research*, 77, 81–112.
- Hedge, S., Useem, A. & Martinez, S. (2011). *Engaging with Business Learning: The Source and Medium Do Matter*. Whitepaper prepared for Big Think.
- Helesen, S.B. (2010). What is the academic efficacy of podcasting? *Computers & Education*, 55, 1063–1068.
- Hill, J.L. & Nelson, A. (2011). New technology, new pedagogy? Employing video podcasts in learning and teaching about exotic ecosystems. *Environmental Education Research*, 17, 393–408.
- Irons, A. (2008). *Enhancing Learning through Formative Assessment and Feedback: Key Guides for Effective Teaching in Higher Education*. Abingdon, UK: Routledge.
- Jarvis, C. & Dickie, J. (2010). Podcasts in support of experiential field learning. *Journal of Geography in Higher Education*, 34, 173–186.
- Kaufmann, P.B. & Mohan, J. (2009). *Video Use and Higher Education: Options for the Future*. Study funded by Copyright Clearance Center and conducted by Intelligent

- Television in cooperation with New York University. Available: http://library.nyu.edu/about/Video_Use_in_Higher_Education.pdf.
- Kay, R. & Kletschin, I. (2012). Evaluating the use of problem-based video podcasts to teach mathematics in higher education, *Computers & Education*, 59, 619–627.
- Lane, J.L. & Gottlieb, R.P. (2004). Improving the interviewing and self-assessment skills of medical students: Is it time to readopt videotaping as an educational tool? *Ambulatory Pediatrics*, 4, 244–248.
- Leijen, A., Lam, I., Wildschut, L., Simons, P.R.J. & Admiraal, W. (2009). Streaming video to enhance students' reflection in dance education. *Computers & Education*, 52, 169–176.
- Lin, S.S.J., Liu, E.Z.F. & Yuan, S.M. (2001). Web based peer assessment: Feedback for students with various thinking styles. *Journal of Computer Assisted Learning*, 17, 420–432.
- Marshall, J.M. (2002). *Learning with Technology: Evidence that Technology Can and Does Support Learning*. White paper prepared for Cable in the Classroom by Dr James M Marshall, a member of the Department of Educational Technology at San Diego State University.
- Merry, S. & Orsmond, P. (2008). Students' attitudes to and usage of academic feedback provided by audio files. *Bioscience Education*, 11, 3.
- Moran, M., Seaman, J. & Tinti-Kane, H. (2011). *Teaching, Learning, and Sharing: How Today's Higher Education Faculty Use Social Media*. Babson Survey Research Group, Boston, MA. (<http://www.pearsonlearningsolutions.com/educators/pearson-social-media-survey-2011-bw.pdf>)
- Noordman, J., Verhaak, P. & van Dulmen, S. (2011). Web-enabled video-feedback: A method to reflect on the communication skills of experienced physicians. *Patient Education and Counseling*, 82, 335–340.
- Nortcliffe, A. & Middleton, A. (2008). A three year case study of using audio to blend the engineer's learning environment. *Engineering Education*, 3, 45–57.
- Nurmi, J.E., Aunola, K., Salmela-Aro, K. & Lindroos, M. (2003). The role of success expectation and task-avoidance in academic performance and satisfaction: Three studies on antecedents, consequences and correlates. *Contemporary Educational Psychology*, 28, 59–90.
- Orsmond, P. & Merry, S. (2011). Feedback alignment: Effective and ineffective links between tutors' and students' understanding of coursework feedback. *Assessment & Evaluation in Higher Education*, 31, 125–136.
- Pickford, R. & Brown, S. (2006). *Assessing Skills and Practice*. London and New York: Routledge.
- Pulman, A., Scammell, J. & Martin, M. (2009). Enabling interprofessional education: The role of technology to enhance learning. *Nurse Education Today*, 29, 232–239.
- Ribchester, C., France, D. & Wheeler, A. (2007). Podcasting: A tool for enhancing assessment feedback? In *Education in a Changing Environment*. *Informing Science*, 4, 131–139.
- Robinson, S., Munoz, L., Brewer, G. & Holyoak, L. The benefits of delivering formative feedback via video-casts. *University Journal of Pedagogic Research*. In press.
- Rotheram, B. (2009). Sounds good. JISC Final Report. Available: <http://www.jisc.ac.uk/publications/reports/2009/soundgoodfinalreport.aspx>.
- Smith, B. (2007). Is assessment really for learning? *Centre for Bioscience Bulletin*, 22, 11.
- Surridge, P. (2008). *The National Student Survey 2005–2007: Findings and Trends HEFCE Report*. Available: http://www.hefce.ac.uk/pubs/rdreports/2008/rd12_08/rd12_08.pdf.

- Topping, K.J. (2005). Trends in peer learning. *Educational Psychology: An International Journal of Experimental Educational Psychology*, 25, 631–645.
- Topping, K.J., Dehkinet, R., Blanch, S., Corcelles, M. & Duran, D. (2013). Paradoxical effects of feedback in international online reciprocal peer tutoring. *Computers & Education*, 61, 225–231.
- Tseng, S.C. & Tsai, C.C. (2007). On-line peer assessment and the role of the peer feedback: A study of high school computer course. *Computers & Education*, 49, 1161–1174.
- van Vonderen, A., de Swart, C. & Didden, R. (2010). Effectiveness of instruction and video feedback on staff's use of prompts and children's adaptive responses during one-to-one training in children with severe to profound intellectual disability. *Reader in Developmental Disabilities*, 31, 829–838.
- van Vonderen, A., Didden, R. & Beeking, F. (2012). Effectiveness of instruction and video feedback on staff's trainer behaviour during one-to-one training with children with severe intellectual disability. *Reader in Developmental Disabilities*, 33, 283–290.
- Winterbottom, S. (2007). Virtual lecturing: Delivering lectures using screencasting and podcasting technology, *Planet*, 18, 6–8.
- Winters, C. (2001). Teaching accounting for love, *BYU Magazine*, Spring.
- Zamel, V. (1983). The composing processes of advanced ESL students: Six case studies. *TESOL Quarterly*, 17, 165–187.

6

Social Media in Education and the Community

Rory McDonald and Nicky Danino

Defining social media networks?

In the modern digital age, most citizens of developed countries will have had some degree of exposure to social media. The dramatic range of forms and functions of these omnipresent technologies makes it difficult to define what social media networks actually are despite the widespread nature of their use. Formally, social media networks can be described as a digital environment where people can gather, critique and share digital media items such as data, information, images and video recordings across established online networks (Kaplan & Haenlein, 2010). Under this definition, social media sites have been described as the very embodiment of Web 2.0 (the current form of the World Wide Web), where ideas can be dynamically shared, mixed, debated and reviewed in a range of meaningful ways (O'Reilly & Battelle, 2009).

The style and form of the user-generated content that fills social media sites are just as diverse as the dramatically different social network platforms themselves. Twitter, for example, allows users to share text, image and video posts with followers, with a predominant focus on text posts of 140 characters or less (Kwak, Lee, Park, & Moon, 2010). Instagram also allows users to share text, images and video content, but unlike Twitter focuses mainly on the sharing of images and video posts whilst encouraging a dialogue through commenting on other users' content (Salomon, 2013). Social media sites are now so eponymous with the Internet that their applications expand beyond personal use into the realms of business, education, law and social studies (Mangold & Faulds, 2009). The strengths of applying these technologies to empower groups of individuals demonstrate the potential benefit for structured communities that can harness these social networks for their common good (Shirky, 2011).

The use of social media

Recent studies show us both the massive popularity and the continued growth of social media networks. As of 2014, 73 percent of adults online used one or more social networks (Duggan & Smith, 2014). Whilst there is a common perception that only young people use online spaces such as these, studies show that social media sites can be similarly popular with older adults. In recent years, Internet use by those over 65 years of age has continued to increase with 70 percent of these individuals accessing the Internet on an average day (Zickuhr & Madden, 2012). Whilst some evidence suggests that men and women use social media for slightly different means (Hargittai, 2007), generally speaking both genders use social media networks in meaningful and habitual ways (Lenhart, Purcell, Smith, & Zickur, 2010). Again and again researchers are finding that social media use is a reoccurring staple of modern life. Whilst individual patterns of use may vary in differing age and gender groups, all parties can be observed interacting with social networks in both passive and active ways, reflecting the important role social media plays in modern culture.

The appeal of social media

Arguably, one of the most valuable elements of social media networks is the communal characteristic that governs actions in the shared digital space. The nature of social networks, where many individuals come together to form a connected whole, carries a sense of community which saturates any action with social media. Sharing, following, liking, commenting, re-blogging, posting, subscribing – an experience with a social network always involves some degree of interaction. The process of generating and sharing resources is distinctly community-led, contributing to the wealth of shared information available online. This common characteristic of shared interaction means that these networks are a perfect environment for existing communities to come together in the digital world – in much the same way they may already gather in a physical location.

Large amounts of the resources made available through social media networks are free to access, enabling easy and profound adoptions of these tools for a range of purposes. Other services offer premium access for a price, leading to the development of an economic force that drives the ongoing evolution of online services, behaviours, products and expectations (Glaeser, Laibson, & Sacerdote, 2002). The diversity and vitality of these communal online spaces encourages users to adopt their own style and pattern of use that lacks uniformity and enables specific problems to be solved by groups of individuals. This offers some insight into the varied creative applications that have been developed for specific settings such as education and organised community development, as outlined below.

Social media in education

Social media networks provide a fascinating opportunity for educators and students to enhance their educational practice (Alvino, Bocconi, Boytchev, Earp, & Sarti, 2009). More than 80 percent of teenagers are now engaged with social media in their own personal lives. This figure is higher still for university students, with more than 85 percent of undergraduate and postgraduate students connected to social media networks (Smith, Rainie, & Zickuhr, 2011). This native presence offers an opportunity to reach students in new and creative ways to enrich their education, in a way with which they already feel comfortable, using a set of pre-existing tools built into the social networks themselves. The inherent characteristics of social media networks and the significant investment made by their many users offer opportunities to modern educators willing to explore the creative potential of social media.

Bridging the learning environment

Despite many advances within educational practice over the last century, learning environments have remained relatively stagnant, so much so, in fact, that most people picture very similar images when asked to imagine what the stereotypical learning environment is like. Try it yourself. In your mind what does a learning environment look like? Now, we can almost guarantee that your mental imagine is in line with what many others would picture. Most picture a learning environment where many students sit in a classroom whilst a single, formally certified, educator delivers a packaged, direct learning session on a single subject. The educator directs the attention of the students to the front of the room, where materials are outlined or directed. The walls of this imagined room may be lined with visual stimuli relating to the subject matter. Certain social rules are observed: students sit in silence, watching the educator work. The physical location remains a constant, shared environment for learning. Social media can offer the same benefits as this traditional environment – the same visual stimuli, social rules and shared learning space. The only difference is that when social media is used, this space is digital, not physical. Whilst this approach may seem unconventional, a very similar arrangement has already been in place for decades, well before the invention of social media networks, in the form of distance learning. Pre-Internet distance learning could take many forms, involving correspondence, audio tape delivery and audio-visual video sources. The advent of the Internet, and particularly social media, has taken this established method of study to new heights (Samans, n.d.).

Changing the educational constant of a physical environment elicits changes to the very dynamic of educational practice (Aarts & Dijksterhuis,

2003). By creatively modifying the arranged learning environment to include a digital element, proximity no longer plays an active role in restricting educator practice. This means that large groups of individuals from varied physical locations, cultures and practices can come together in a common digital environment to share the social process of education. The need for temporal proximity is also reduced. Educational resources and experiences distributed through social media no longer need to be attended to immediately; social media offers a record of activity that opens up educational opportunities to students who cannot follow traditional educational working hours. By shifting the social fabric of educational practice educators can use online spaces to enrich the experiences of students and elicit improved attitudinal and academic attainment (Garrison & Kanuka, 2004).

The real beauty of using social networks in educational settings is that educators can still maintain a steady guiding influence as to how the digital environment is utilised (Yen & Lee, 2011). Educators can play an important role in governing and populating the digital learning environment, but at the same time relinquish some control to the students. This approach allows the advantages of using digital environments naturally to develop through exploration, necessity and practice (Singh, 2003). The shift from a wholly physical to a physical-digital hybrid learning environment does not need to be complete. Some educators will only feel comfortable using digital environments sparingly, whilst others may be willing to deliver their entire syllabus using these online spaces. There is certainly evidence that either approach can be of benefit to students (Garrison & Kanuka, 2004; Kop, Fournier, & Mak, 2011). Regardless of the individual strategies adopted or the level of participation organised, the fact remains that digital learning environments can offer a similar dynamic to traditional practices, whilst also supplying further opportunities and benefits exclusive to a digital environment. All educators need to do is approach the possibility of using digital learning environments with an open and creative, but healthily sceptical, mindset (Stricker, Weibel, & Wissmath, 2011).

Enriching educational materials

Resource accessibility

In traditional physical environments, institutions must have adequate resources to locate and acquire teaching materials, which may be influenced by resource accessibility. Financial restrictions will often shape the way in which an educational experience is conceived and delivered (Weller, 2011). This means that these educational experiences may fail to meet their full potential if resources cannot be acquired, which is a disservice to both students and educators. By instructors' using social media in education, resources can be acquired and shared online for a dramatically reduced cost

in comparison with physical alternatives, thereby alleviating the effects of socioeconomic scarcity (Banister, Reinhart, & Ross, 2014). Often only an initial cost, if any, is needed to acquire a resource, and will not need to be repeated for individual copies of a resource. For example, e-books can be used in conjunction with already present technological assets to reduce the need for physical textbooks – which often become outdated soon after purchase. Many online services offer free materials for educators, which may dramatically reduce costs given the comparatively high cost of physical materials.

Preparation of resources

Similarly, digital educational environments can ease the process of preparing educational materials. In traditional physical teaching arrangements, the educator is responsible for sourcing academic materials to support the delivery of the syllabus. In these arrangements students are unlikely to have a similar level of access to potentially beneficial materials. This means that the educator carries the burden of locating and acquiring relevant and high-quality materials for delivering and enriching the educational experience, whilst students can offer very little. However, social media implementation can greatly reduce the time required by educators to locate resources. Online searches for digital resources are easier to explore than for their physical counterparts. Modern educators likely already utilise the Internet, and perhaps even social media, in this way. Furthermore, if educators are able to get their students excited about social media use in education, then these students are likely to spend time locating and sharing resources online themselves. By enabling students to share resources in a digital learning environment mediated through social media networks, educators are effectively deputising their students and increasing the overall total effort expended in finding beneficial educational materials. Educators will still need to spend time examining the value of these resources, but the educational experience may overall benefit from having multiple individuals locating worthwhile resources. Social media networks can provide a digital environment where students and educators can exchange and engage with a diverse range of creative materials to enrich the educational experience. This culture of sharing is at the heart of what social media networks are, and can be manipulated by educators to encourage an educational advantage.

Physical restrictions and exceptional materials

The digital nature of educational materials shared through social networks means that physical restrictions such as storage and assembly space are removed. In traditional educational practices, existing materials restrict the likelihood of acquiring more in the future as space and financial resources are limited commodities. Online social media materials lack this physicality,

instead trading physical storage for digital storage. Innovations to the field of digital storage mean that educational institutions will need to allocate significantly less funding and physical space for storing digital resources compared to physical counterparts. Developments in cloud storage technology have similarly eased the manner in which digital resources can be stored, accessed and shared. Arguably, one of the most unique benefits to using social media in education is the ability to use these networks to share rare and exceptional resources to which educators would not have otherwise had access. One recent example is the massive online presence of Chris Hadfield, commander of the International Space Station, whose frequent social media contact with Earth and subsequent online interactions with students and educators provided access to unique learning materials. Through Commander Hadfield, students and educators gained an intimate insight into the life and work of an active astronaut, complete with interviews and pictures that have greatly added depth to their educational awareness in the fields of science and engineering.

Other exceptional resources, not limited to a specific setting as outlined in the example above, can also be found and developed through social media network sharing. The interconnected nature of social media in education means that educators can employ a wider range of resources from across (or in the case of Hadfield, above) the Earth to advance their educational practice. The resources gained through social media use can aid educators in producing exceptional educational experiences for students. Educators are no longer bound to local resources and efforts as the wide reach of social media can be utilised to expand the horizons of modern students. Whilst these benefits are enticing, we are not suggesting that educators abandon physical resources and teaching practices entirely. Social media use in education is just another set of tools that can be brought to bear to benefit students by enriching and informing creative approaches to education. If an institution cannot fund a piece of science equipment, for example, a Van der Graff generator, then digital resources can fill this gap by giving students access to visual and audio materials depicting such a piece of equipment. These resources may in turn link to other rarer resources, or discussion boards, that can further inform students. As with so much in creative teaching practices, social media networks should be primarily seen as an accompaniment and not a dramatic alternative. With so many students and educators already engaging with social media networks, and so many unique high-quality resources available in digital spaces, social media use in education should at least be considered as a possible route to creative educational practice.

Using social media at the University of Central Lancashire

In our own practice we believe that it is important to get students to ‘join the conversation’. One of our own pedagogical goals is to try and expose

students to an expanded dialogue, and to help them claim ownership of their learning and understanding. We feel that this is an important mindset to establish, not only for their time in higher education but also for future experiences of employment. Social media has become our tool of choice for achieving exactly this. Facebook groups have been created for each year group of cohorts, which are moderated with only a very light hand. This has allowed students, who are generally apt at engaging socially in both physical and digital spaces, to stay freely connected with one another and their learning outside of the classroom environment. We have found that students are eager to embrace this practice, and now communicate with each other and with us more keenly than through previous methods of communication (IM messengers, e-mails). The common Facebook environment has been particularly successful in facilitating bonding and support for first-year students joining our institution.

We have similarly implemented the use of Twitter with students, although to achieve a somewhat different purpose. Whilst Facebook is a more social platform, Twitter has been instrumental in achieving instant responses from communicating parties. The fast-paced format on Twitter has allowed rapid dialogue and discussions of a more specific nature. We have found success using Twitter both in, and outside, the traditional physical classroom environment, particularly when effort is expended to formally integrate the social media tool with the structured learning experience. By delivering a particular message to students that their contributions must carry relevance, focus and respect, our cohorts have developed experience engaging in personally, professionally and academically meaningful ways. Overall, our attempts at integrating social media into educational practice have been positive and informative in relation to the continuing development of these novel approaches.

Social media in the community

Social media networks hold just as much potential in community settings as they do in educational environments. These networks can be utilised to develop engagement within and between communities based in both physical and digital spaces. The benefits of using social media in communities are just as potent in local environments as they are in international, or even global, settings. The scale of a community is not a distinguishing factor in discerning how well a specific message can be conveyed, due to equal access of all members mediated through social networks. On a global scale, social media played a key role in showing the international community the dramatic events of the Arab Spring in 2010, which overturned autocratic rulers and instilled some hope for the development of human rights (Eltantawy & Wiest, 2011). Twitter in particular operated to illuminate the unfolding of events, which in turn allowed international support for the collective movement to rise (Moussa, 2013). The social media presence

during this time offered an intimate insight into a series of events which affected millions of people to billions of observers worldwide.

These very same social networks can be utilised just as effectively on a smaller scale with a local focus increasing engagement and communication within communities (Taylor, Wells, Howell, & Raphael, 2012). The audience may not be as large, but the same processes that allowed the global community an intimate and detailed insight into the Arab Spring can be just as simply invoked for local issues too through social media networking. In an increasingly digital world, social media offers an alternative to more traditional methods of community engagement and development. Social media networks can act as a facilitator of greater communication between community members and interested third parties, remove restrictions such as distance and time on community involvement, and enable access to a greater wealth of resources online.

Communication

Working within a community requires a developed ability to communicate and organise, something with which social media is inherently ready to assist. Non-digital community work, if such a thing truly exists in the modern age, relies on physical media and presence to make progress towards a given goal. A community group may meet in a town hall or produce physical media such as newsletters and posters to disseminate in the local physical area. Social media can produce similar effects, without experiencing some of the drawbacks that may limit the scope of community goal achievement. Communities can use digital environments as a common destination to 'meet', and can use digital packages to produce high-quality digital materials such as newsletters and posters. These digital materials can also be printed to produce accompanying physical materials for local dissemination, ensuring a community is served with a full range of resources. These digital materials and spaces on social media networks can be used to communicate a message through many different channels and many different formats to most optimally benefit a community.

Existing community members can also optimise services such as Facebook or Twitter as a method of direct communication. Despite not sharing a common physical presence, social media can be used in much the same way as telephones to facilitate social interactions between group members. Skype and other online conferencing products can be used by members to 'attend' community events without being in the local area. The diversity of social media services on offer means that community groups can easily accommodate their work in this medium. Furthermore, the near-universal adoption of social media by individuals in the modern day means that very little effort is needed to create these shared community communication platforms. In these ways communities can better interact and strengthen their social bonds through social network communication (Burke, Marlow, & Lento, 2010).

The use of such services can also aid in growing a community, as a public-facing social media presence can act as an entry point for like-minded individuals to join an existing community. Individuals may be aware of a community group, but be unsure of how to join. By engaging with non-community members through social media, a community can attract new members, thereby expanding the group's potential and resources. This is especially pertinent for groups that depend on increasing awareness to facilitate their goals, such as raising funds for a local project. In this way not only do social networks enable existing group members to communicate but they also act as a recruitment tool. Many community groups and projects suffer from low attendance due to people's conflicting schedules in today's busy modern society. Social media networks can allow group members to remain active within a community despite the difficulties entailed in attending formal meetings or gatherings. The informal and constant presence of group members in digital spaces can breathe life into struggling formal and physically bound communities. The ready access for members, old and new, to widely available Internet and mobile technology makes social networks fertile ground for the growth and development of communities.

Boundaries and distance

In much the same way that globalisation of industry opened the world to international culture, social media networks have opened the world to international collaboration, communication and community. The interactions of individuals and groups can now take place with greater communicative detail and over longer periods of time due to the growing presence of social networking in today's world. Distance is an insignificant factor when considering social media communications in communities. In the digital world, it is just as easy to like, follow, comment, view or post to a next-door neighbour as it is to a fellow community member on another continent. Social media networking lacks the physicality of more traditional approaches to community engagement, depending instead on a common digital environment which users can share. This greatly increases the potential for audience size, awareness and accessibility to community-led practices.

This capacity for removing boundaries and easing access is a major boon for communities open to developing a social media presence. Rather than needing a local physical presence, ample shared free time and an ability to travel, all that social network users require is Internet access. This is particularly salient for communities with specialised goals which centre on a single topic, such as support communities for cancer survivors. Studies indicate that for specialised groups such as these, which are uncommon and less likely to be locally available in a physical location, social networking can offer a profound opportunity to community development and personal well-being (Bender, Jimenez-Marroquin, & Jadad, 2011). In this example, an

individual may not feel comfortable or capable of presenting a physical presence in community-led activities (should these even be available). Online communities, mediated through social networks, offer an entryway to beneficial community-led practices in a manner with which individuals may be more comfortable (McLaughlin, Nam, Gould, Pade, Meeske, Ruccione, & Fulk, 2012).

Greater functionality

Social network services are now readily available to ease the functions and processes required in community-led projects. Tasks such as raising awareness, collecting donated funds and enabling members freely to allocate time to group efforts can all be moderated and implemented through community uses of social media. The rising popularity of crowd funding – the act of financing large projects by collecting many small donations, usually online – has lent respectability to the practice of organising community works online (Belleflamme, Lambert, & Schwienbacher, 2013). The use of crowdfunding on social media networks to support communities has now grown to such a degree that dedicated services have been developed to target this demand. Spacetime is one such service. Launched in the United Kingdom in 2012, the crowdfunding service is reportedly the first to be dedicated exclusively to civic and community projects. Within two years the service has raised over £1.8 million pounds for community projects (Prime Minister's Office, 2014), including a £792, 000 community centre in South Wales (Hollow, 2013). By establishing a system where social networks can gather small donations from communities, which in turn attract government- and charity-led grant schemes, Spacetime has enabled individuals and communities of any size a greater input into how community projects are pursued and developed. The service is free to use, heavily integrated with many social networks and can operate as a central platform for community projects awareness building and fundraising. Through links to Facebook and Twitter the service can facilitate a greater connection between a community and the progress of its projects. Using services such as Spacetime allows a community to consolidate and empower its practice in a creative and digitally driven way.

The future of social media in the community

Social media networks offer a range of advantages for modern community work. These digital spaces can ease access and communication for group members, whilst removing limitations on participation and the burden on finite resources. Whilst this chapter is positive about the effect social media networking can have on communities, we are not suggesting that traditional community practices should be abandoned. Instead we suggest that communities need to keep up with modern practices and ways of living, and that

social media use can do this whilst providing access to a new digital toolbox that can better serve projects and empower communities. Through social media a whole swathe of creative community practices are possible through services in digital spaces, aided by social networking. Traditional community practices can inform the development of these new digital methods, and by considering new digital methods, groups are likely to discover better ways to interact and achieve their community goals.

References

- Aarts, H. & Dijksterhuis, A. (2003). The silence of the library: Environment, situational norm, and social behavior. *Journal of Personality and Social Psychology*, *84*, 18–28.
- Alvino, S., Bocconi, St., Boytchev, P., Earp, J., Sarti, L. (2009). Sharing Digital Resources in Teacher Education: an Ontology-based Approach, *Proceedings of International Conference on Software, Services & Semantic Technologies*, October 28–29, 2009, Sofia, Bulgaria, ISBN 978–954–9526–62–2.
- Banister, S., Reinhart, R. & Ross, C. (2014). Using digital resources to support personalized learning experiences in K–12 classrooms: The evolution of mobile devices as innovations in schools in Northwest Ohio. *Society for Information Technology & Teacher Education International Conference*, *1*, 2715–2721.
- Belleflamme, P., Lambert, T. & Schwienbacher, A. (2013). Crowdfunding: Tapping the right crowd. *Journal of Business Venturing*, *29*, 585–609.
- Ben Moussa, M. (2013). From Arab Street to social movements: Re-theorizing collective action and the role of social media in the Arab Spring. *Westminster Papers in Communication and Culture*, *9*, 47–70.
- Bender, J.L., Jimenez-Marroquin, M.C. & Jadad, A.R. (2011). Seeking support on Facebook: A content analysis of breast cancer groups. *Journal of Medical Internet Research*, *13*, e16.
- Burke, M., Marlow, C. & Lento, T. (2010). Social network activity and social well-being. *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*, 1909–1912, New York: ACM.
- Duggan, M. & Smith, A. (2014). Social Media Update 2013. *Pew Internet and American Life Project*. Retrieved 20/04/2015 from <http://www.pewinternet.org/2013/12/30/social-media-update-2013/>
- Eltantawy, N. & Wiest, J.B. (2011). The Arab Spring. Social media in the Egyptian revolution: Reconsidering resource mobilization theory. *International Journal of Communication*, *5*, 1207–1224.
- Garrison, D.R. & Kanuka, H. (2004). Blended learning: Uncovering its transformative potential in higher education. *The Internet and Higher Education*, *7*, 95–105.
- Glaeser, E.L., Laibson, D. & Sacerdote, B. (2002). An economic approach to social capital. *The Economic Journal*, *112*, 437–458.
- Hargittai, E. (2007). Whose space? Differences among users and non-users of social network sites. *Journal of Computer-Mediated Communication*, *13*, 276–297.
- Hollow, M. (2013). Crowdfunding and civic society in Europe: A profitable partnership? *Open Citizenship*, *4*, 68–73.
- Kaplan, A.M. & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of social media. *Business Horizons*, *53*, 59–68.

- Kop, R., Fournier, H. & Mak, J.S.F. (2011). A pedagogy of abundance or a pedagogy to support human beings? Participant support on massive open online courses. *The International Review of Research in Open and Distance Learning*, 12, 74–93.
- Kwak, H., Lee, C., Park, H. & Moon, S. (2010). What is Twitter, a social network or a news media? In *Proceedings of the 19th International conference on World Wide Web*, 591–600, New York: ACM.
- Lenhart, A., Purcell, K., Smith, A. & Zickuhr, K. (2010). Social media and young adults. *Pew Internet & American Life Project*, 3.
- Mangold, W.G. & Faulds, D.J. (2009). Social media: The new hybrid element of the promotion mix. *Business Horizons*, 52, 357–365.
- McLaughlin, M., Nam, Y., Gould, J., Pade, C., Meeske, K.A., Ruccione, K.S. & Fulk, J. (2012). A videosharing social networking intervention for young adult cancer survivors. *Computers in Human Behavior*, 28, 631–641.
- O'Reilly, T. & Battelle, J. (2009). *Web squared: Web 2.0 five years on*. Retrieved on 20/04/2015 from http://assets.en.oreilly.com/1/event/28/web2009_websquared-whitepaper.pdf.
- Prime Minister's Office (2014). *Prime Minister hails the rise of 'civic crowdfunding'*. Available: <https://www.gov.uk/government/news/prime-minister-hails-the-rise-of-civic-crowdfunding>.
- Salomon, D. (2013). Moving on from Facebook: Using Instagram to connect with undergraduates and engage in teaching and learning. *College & Research Libraries News*, 74, 408–412.
- Samans, J. (n.d.). *The Impact of Web-Based Technology on Distance Education in the United States*. Available: <http://www.nyu.edu/classes/keefe/waoe/samans.html>.
- Shirky, C. (2011). Political power of social media: Technology, the public sphere, and political change. *Foreign Affairs*, 90, 28–29.
- Singh, H. (2003). Building effective blended learning programs. *Educational Technology*, 43, 51–54.
- Smith, A., Rainie, L. & Zickuhr, K. (2011). *College Students and Technology*. Available: <http://www.pewInternet.org/2011/07/19/college-students-and-technology/>.
- Stricker, D., Weibel, D. & Wissmath, B. (2011). Efficient learning using a virtual learning environment in a university class. *Computers & Education*, 56, 495–504.
- Taylor, M., Wells, G., Howell, G. & Raphael, B. (2012). The role of social media as psychological first aid as a support to community resilience building: A Facebook study from 'Cyclone Yasi Update'. *Australian Journal of Emergency Management*, 27, 20–26.
- Weller, M. (2011). A pedagogy of abundance. *Spanish Journal of Pedagogy*, 249, 223–236.
- Yen, J.C. & Lee, C.Y. (2011). Exploring problem solving patterns and their impact on learning achievement in a blended learning environment. *Computers & Education*, 56, 138–145.
- Zickuhr, K. & Madden, M. (2012). Older Adults and Internet Use. *Pew Internet & American Life Project*. Retrieved on 20/04/2015 from <http://www.pewinternet.org/2012/06/06/older-adults-and-internet-use/>

7

Learning in Virtual Worlds

Russell Gurbutt and Dawne Gurbutt

In this chapter we will briefly examine aspects of computer-based learning and its impact on the opportunities available to students and practitioners in education. Attention will then move on to consider two examples of online learning that involve service users in different ways. These are provided to inspire creative thinking about how virtual worlds could be used to achieve learning outcomes. Finally, a game-based scenario is discussed to show that the opportunities for interactive learning that engages thinking and representation of a range of participants in health-care issues can be achieved with student groups in a classroom. First, however, the term ‘service user’ will be discussed in relation to its relevance in health-care education.

Service user versus patient: Why it is important in virtual worlds

Traditional approaches to teaching and learning involving service users have tended to be professional centric and even patriarchal. In these situations the service user is the subject of professionals’ attention and an object to which care and treatment is provided. This is well documented, and notions of respective roles have given rise to the ‘patient role’ where passive compliance is the norm, and challenging or vetoing proposed interventions is discouraged. Stewart (2013, p. 9) summarised this relatively recently, concurring that *‘Much of the literature seems to agree that the paternalistic model, one in which the doctor acts as an authoritative guardian and the patient is relegated to a passive object, is, in most cases, the wrong approach’*. Changes in social expectations of health services that have emerged through political attempts to create a health-care market have given rise to patients as customers. Moreover, initiatives such as the patient charter articulated a series of rights, along with promotion of individual choice (league tables to compare which service performs well serves informed decision-making). Individual responsibility for personal health choices further developed the consumerist approach, and services have become something that an

individual does not enter and gratefully receive, but opts to use and benefit from in some way. It is in this developing context that the label 'service user' sits more comfortably with the idea of a person's accessing different types of service, but not necessarily on an ill-health basis, and can include health improvement services such as well-being centres and advice shops. As with all labels, it remains merely that, a method of categorising a person within a group, but within that realm it is a label which highlights individual uniqueness, choices, context and preferences. The implication of such a change in the perceived role identity of individuals translates into approaches to professional education. Education can be one platform for engendering cultural change within services through the adoption of a person-centred service model rather than a professional-centred one. Next, the vehicle to help deliver education in a participative, engaging and informative way has to be chosen in order to serve the purposes of the learning outcomes. Simulated learning has a role to play in meeting those requirements.

Simulation and learning

Simulated learning is nothing new, and examples can be seen in medieval jousting training where a rider would strike a quintain, and if his action was too slow, it would rotate and hit the rider from behind. Indeed, simulation has an enduring role in military training including war games, field exercises and the re-creation of full-scale mock-ups of real scenarios. Some examples include the DRU, which is a section of a warship mounted on a hinged mechanism so that the whole structure can list or roll from side to side. The purpose of the simulation is to place trainees in a controlled environment where action damage causes a range of threats to survival – namely through flooding. The trainees are tasked with undertaking drills to contain the flooding and restore power and install pumps to stabilise the situation. The whole exercise is timed, and potentially can reach a crisis point at which actions have not controlled the situation. The advantage of this type of scenario is that trainees can experience the real-world environment, with real threats but in relative safety as the situation is controlled and can be stopped at any time. Other physical simulations include underwater escape from helicopter fuselage in a swimming pool or from a submarine control room in a mock hull section.

The next step enabled by developments in electronic technology was to replicate the physical real world in a virtual world. This has become popular in military, aviation, oil industry and health and safety training. The common thread in all of these scenario examples is to provide controlled environments for structured training so that a complex scenario can be manipulated through the control of a range of variables, much as a laboratory-based study controls variable factors. Those readers who are familiar with electronic games will be familiar with one- and two-dimensional

games, typically where a screen has an image and text boxes offer choices. The next step beyond this was a three-dimensional environment where the player could move around. Popular computer games such as SIMS (<http://www.thesims.com/>) represent a virtual world. A SIM hospital, such as Theme Hospital, is an environment that has a number of variables in which the real-time player has to make decisions and manipulate the environment (such as employ more staff). The computer programme adjusts its response accordingly, and so the game moves on. Games remain popular both as forms of entertainment and as educational tools. Modern console-based games (such as Sony PlayStation, Nintendo Wii, and the handheld 3DS game platform) allow players to adopt and adapt a character and navigate through two- or three-dimensional scenes, encounter challenges and problem solve to achieve a goal. Some have very clear decision algorithms and clearly follow a decision tree as the player moves towards a destination point.

Simulation Example: Theme Hospital (http://en.wikipedia.org/wiki/Theme_Hospital)
In this game the user builds rooms, hires staff, makes decisions and watches their impact in relation to business measures such as profitability and effectiveness. That gives information for further decision-making aimed at reaching certain goals and gaining rewards. The game also has humour elements.

Myron Krueger (1997) has been credited with coining the term ‘artificial reality’ in 1973 to describe the ultimate expression of this concept of full-body participation in a computer-created environment. One account of how virtual worlds have been developed is represented in a timeline and emphasises the game dimension in development trajectory and ideas from science fiction, effectively becoming science fact (Annie OK, 2008). One 3D world that has been used by educators is Second Life, but a recent paper by Angie Lee and Berge (2011) made the point that whilst virtual worlds constitute a valuable supplemental tool to learning, the environments need to be more realistic for students. Another perspective (apart from a game-playing emphasis) is to consider a pedagogical approach where classroom-based teaching strategies incrementally accommodated different technologies as they became available, such as blackboards, board games, acetate slides, video and audio recording, PowerPoint slides, virtual learning environments and telecommunication software packages, social networking and immersive learning. In this way, simulation could be depicted as a continuum ranging from full-scale replications of physical environments to small-scale replications and virtual representations (small-scale via a PC screen, or full-scale immersive where the participant stands in a room wearing a headset and manipulates virtual objects).

Educators have made this transition, and a case example is seen at Algonquin College, Ottawa, where a full-scale simulated environment consisting of buildings in a warehouse has been replicated in an online world, and participants can meet, communicate, move and carry out a range of tasks in the virtual space. (Illustrations of this and similar projects are available from 3Dvirtual-crafting, 2014). When it comes to professional education and focusing care around service users, this type of simulation offers many learning opportunities. Individuals can walk around the virtual environment and communicate with each other. This is done as a virtual person (an object called an avatar that looks like a person and is controlled in real time by an operator) and can interact with other avatars and virtual objects (such as sitting in a chair or climbing into an ambulance). It follows that the avatars could be clinical staff interacting with service users. The challenge is how to make the scenario realistic in terms of look and feel, as well as the authenticity of the participants. This point of realism or fidelity has two dimensions, one concerning the technical quality of the environment, such as the clarity of graphics, objects, operability and interactiveness between participants. The second is the complexity of real-world representation that is possible within the environment. It is this second point that we will develop next through two examples to illustrate how this might be addressed involving service user stories in nurses' decision-making about their needs.

A public health game (<http://www.mclph.umn.edu/watersedge/>)

The University of Minnesota's (2004) 'Outbreak at Watersedge' is a free online game aimed at developing inter-professional insights into solving a public health problem. The purpose is to introduce students to the field of public health work. The professionals involved include an epidemiologist, an environmental health specialist, a health educator, a microbiologist, a public health nurse, a public health information officer and a health planner.

The goals of this game are to

- introduce the player to various professional roles within the field of public health;
- expose the player to basic epidemiological principles and methods of investigation, data gathering, data interpretation and point source contamination; and
- provide the player with resources to further explore the field of public health.

The value of such games is that they allow the stories of different participants to be embedded into the game so that they can be accessed when

certain steps have been taken. In this way, as an issue unfolds chronologically, different information becomes available to inform the decision-making process. Choice screens allow the user to formulate different views about what is occurring, and options can be selected. Depending on which one is selected, a different embedded feedback answer is made available to feed into ongoing decision-making, which might entail seeking additional information. The end of the game provides a full debrief and highlights the key information that was required to solve the public health problem. Such games promote an information-processing approach and deliberative thinking about the problem, and the finding of information, thinking about it and deciding what options are available before selecting an action. The embedding of that information in a real-world scene (in this case a park and a lake in a town) brings the 'story' alive to some degree and enhances the relevance of urgency in solving the problem. Inter-professional learning is logistically a challenge to facilitate in a university setting, and so online collation of different views captured at different times and on video can be a way of allowing students to access these that is not constrained by work schedules, room size and operational responsibilities of potential participants. The stories are set scripts as recorded, and do not have scope for further elaboration or questioning. In contrast, hearing the stories of service users (and other professionals) can be possible in an immersive 3D world where students 'meet' the service user and have a real-time discussion. This is discussed next.



Figure 7.1 Virtual world learning

Decision-making with service users in a virtual world

The aim of collaboration between Leeds University and Algonquin College Ottawa, and 3D Virtual Crafting (a virtual world development company) was to develop a health-care application based on decision-making in a virtual world (See Figure 7.1). It drew upon existing learning from simulations undertaken in police scenarios where students had to manage a murder investigation. Pre-registration student nurses have to learn how to make decisions, and this is a feature of registered practice. However, quite often in education new technology can lead to technology-driven instruction rather than pedagogically designed instruction that harnesses appropriate technology to serve its purposes.

Design specification

The specification was to facilitate assessment decision-making through conversation with service users, their relatives and other participants in their life. The conversation had to be dynamic and not an information-seeking exercise such as ‘talking a history’, but rather the service user disclosing aspects of his or her life, health and how he or she understood it according to the direction of the conversation. The simulation also needed to incorporate the social conventions of visiting a home, being invited in, being a guest in the home, taking turns in conversation and drawing conversation to a close to signal the end of the visit.

Service focus

As health-care professional nurses it was also important to champion the priorities of professional work with service users, namely ensuring that they are at the centre of care and associated decision-making which supports a culture of ‘no decision about me without me’. In having to be stated in such bold terms, this suggests that service users’ voices are not always heard and that vicarious decision-making occurs in face-to-face practice, let alone remote or virtual practice. Indeed, failings in health-care provision, such as detailed in the Francis Report (2013), make a compelling case for the need to undertake activities that bring the service user back into focus. This is one such initiative. Learning about decision-making with service users could be (and has been) undertaken in a classroom setting, with a service user being part of a discussion group. Indeed, this has been an option in education, and can allow for enquiry about the lived experience of ill-health and to gain feedback (such as when the service user is examined as part of a clinical assessment tasks in a skills lab). However, a one-to-many scenario lacked the authenticity required where a nurse undertakes an assessment visit to determine what issues exist and how they might be negotiated and

addressed with the service user and their relative(s). Another advantage of a virtual experience is that participants can get beyond feeling that they are being observed and thus settle into a relaxed, more natural interaction than if a tutor were physically present observing.

Topic choice

The topic chosen to represent a real-world issue in the virtual world scenario was that of a person who had recently been diagnosed as having early-stage onset Alzheimer's disease. In both the United Kingdom and Canada, this is a major issue for health planners and will place increasing demands on resources as the percentage of the adult population experiencing dementia will continue to rise. It is important to help students understand (beyond statistics and economics) the lived experiences of individuals and what that could mean in terms of decisions around physical and social needs, choice and dignity, care in the home and institutional care.

Authenticity

The authenticity of the topic choice has to be relevant to the professional representing the reality of service user experiences. The experience of illness varies even when service users have the same nominal diagnostic label, and so one single service user cannot represent a whole category. To address this, the design involved the creation of narratives based on discussion with service users and carers, and also video diaries in the public domain via health and health charity websites. It was decided to synthesise a series of stories that depicted some changes that occur at different points in individuals' lives. A script was developed that captured some salient features of what it was like to experience early-stage dementia, a stage where twenty-four hour care was required and a stage where the individual had lost the capacity to make decisions him- or herself. It is essential as a nurse working with service users to know this information and used to be called 'knowing' the patient, and was a descriptor for knowing about him or her as an individual in a social context experiencing a particular health issue. It was more holistic than a medical model-based perspective.

Theory

An understanding of how something occurs is typically provided in theoretical terms. Therefore, a theoretical approach (information processing theory) was adopted to inform the design of the environment and interactions around decision-making. The approach informed the design in so much as in everyday life people read an array of information (visual, aural, touch and smell) and make sense of it through mental processing. That sense

making or interpretation is in the context of what is already known, and a point is reached where whatever the situation is, it can be labelled, even if that label is *'I don't understand what this is, or it could be one of several things, or it is clearly that'*. We also wanted to replicate the practice context where learners can develop a rapport with their supervisors and other clinical staff to tap into their knowledge and experience, as well as with service users. This is a move towards developing what exists in real-world practice in the virtual interactions, a joint enterprise where understanding is continually negotiated by participants, through mutual engagement, and produces a shared repertoire of community resources (see Lave & Wenger, 2003).

Technology

A scene was built by the 3D virtual crafting team with a bungalow in a civic setting. There were parks, a range of buildings and a hospital. Students were met near the bungalow by a community nurse and given a written brief to undertake an assessment visit at the service user's home. Once they completed this, they had to draw the assessment to a close and return to meet the community nurse and undertake a debrief discussion where they reviewed what they thought the issues were and what advice and actions they considered were necessary and had proposed with the service user. Planning a virtual experience is no different from planning a classroom or skills lab session. It required people to act as nurses, service users, relatives and friends, and all participated at different times in the scenario. Pre-learning about using the scenario was necessary, and support was provided to help orient participants to how the controls worked and the actions to take when they encountered problems (such as network interruption requiring a fresh log in).

Learning about service users in the scene

What was particularly good about the experience was that the service user and his or her relative got into character (based on a written brief and pre-task discussion) so that the students' interaction was not a series of questions and answers but a conversation that could veer off course depending on how the focus of the discussion ranged. The service user was able to expand on areas of his or her experience if he or she chose to disclose it. This, as in real-world practice, had implications for the identification of issues and what was a priority to nurses and to the service user or his or her relative. The richer the story disclosed, the greater the opportunity for the students to develop a corresponding richer and holistic knowledge of the service user. It could be argued that communication skills cannot be adequately assessed as avatars because non-verbal expression cannot be used (however, modern commercial games do have lifelike facial expressions and fidelity

of movement). Turn taking, subconversations, listening and questioning could all be undertaken, as well as the verbal skill of summarising back to the service user the substance of what was heard to verify its accuracy. Turn taking also let the service user tell his or her story. The fact that the avatars were not writing a document as they spoke (such as might occur in a real visit) or referring to an electronic device such as mobile phone or tablet) could be seen as enhancing the importance of focusing on conversation and presence in the room. A range of physical interactions did replicate real-life, such as the social conventions of waiting to be asked to take a seat or taking a cue to follow the service user into another room. Observation was also possible with physical cues being placed in the rooms, such as furniture, a television, food and a fridge, spilt drinks and a smoking cigarette.

Added value

An unanticipated learning experience was the students' expression of the emotion that they felt when listening to and assimilating the service user's and the relative's stories. This was seen as an important feature of authentic interaction with the service user, and brought decision-making into the social realm rather than being regarded as a purely information-seeking process on a transactional basis. It left the students with a residual 'knowing' of the service user that they added to their existing learning about dementia and the experiences of service users and professionals in decision-making. A further option, but one not used in the scenario, is to activate video function so that the avatar has a video view of the operator's face (this was not used to preserve user anonymity, but could be an option depending on the agreement about using the learning space).

Future developments

Virtual world learning, whilst requiring careful planning and logistical support, could be a place where service users can join in from their own home (which might be preferable to attending a university campus for those who experience mobility problems and transport difficulties) and can 'be themselves' in the decision-making scene. Different scenarios could draw upon the contribution of other types of service user, different ages, and different types of issues with which they are contending. In this way a broader community of networked participants could play a more direct part in education development. Naturally, technical support would be required to facilitate involvement as part of the contracted arrangements with the education provider. It is not beyond possibility that some assessment tasks could be undertaken online with real service users, as recording is possible as well as analytics to generate feedback on how long students were on task and on which part of the scenario their time was spent.

Summary

Technology offers fresh opportunities to rethink ways of delivery, providing more effective and inclusive education. When considering decision-making development amongst nursing students, games and immersive environments offer ways of collating stories from multiple participants into one space. It also allows for truly interactive real-time learning through hearing the stories of service users, to different extents according to the communication skills employed. Furthermore, it potentially allows a networked community of service users to play a greater part in education without the limitations of mobility and geography being barriers. If health-care development is really to champion service users' presence at the centre of decision-making, then using technology in a relevant and thoughtful way could facilitate steps in the process of effecting a cultural change away from former patterns of service expression.

References

- Annie OK, (2008). Timeline of Virtual Worlds. Available: <http://www.annieok.com/Projects/TimelineOfVirtualWorlds>.
- Francis, R. (2013). Report of the Mid Staffordshire NHS Foundation Trust Public Inquiry. Available from: <http://www.midstaffspublicinquiry.com/report>.
- Krueger, M. (1997). Toward the expansion of media art. *The Interaction*, 97.
- Lave, J. & Wenger, E. (2003). In Smith, M.K. (2003, 2009) *Communities of Practice: The Encyclopedia of Informal Education*. Available: www.infed.org/biblio/communities_of_practice.htm.
- Lee, A. & Berge, Z.L. (2011). Second Life in healthcare education: Virtual environment's potential to improve patient safety. *Knowledge Management & E-Learning: An International Journal*, 3(1), 17–23.
- Stewart, C.M. (2013). *I'm a Patient, Not a Problem: An Exploration into the Roles Assigned in the Doctor-Patient Relationship*. Honours Thesis. University of New Hampshire, USA.
- 3DVirtualCrafting, (2014). *Virtual Patient Analysis – Dementia Demo*. Available: <https://www.youtube.com/user/3DVirtualCrafting>.

8

Sockwashing, Service Use and Making Movies

Hannah Chamberlain

I am a service-user practitioner, working in the areas of film and mental health. I have my own experience of mental health and use this in my work. This chapter addresses how these two areas are related and the principles under which I conduct my work. This practice has included making films for blue-chip corporates, screening my own work at a Cannes fringe festival and other international festivals and interviewing a wide range of people from CEOs to forensic mental health service users. In mental health, I use film as an educative tool in three main ways: to reduce stigma and discrimination, to provide feedback on services and represent the voice of the service user, and finally as a tool for self-reflection and personal development. I shall address these in this order, and then describe a case study of one of my films, *Makers of Modern Asylum*, which exemplifies all of these areas. However, first I want to explore the link between mental health and film-making, which was not one I sought, but is an aspect of my practice that I now relish for its challenge and the practical benefit of the change that can be effected through it.

Background

I currently run my own business, Barrage Media, but I started working in mental health and film-making in 1997, through making a film on the closure of the asylums, *The Great Psychiatric White Elephant*. We gained access to two major asylums, Friern Barnet in Barnet, North London, and Claybury in Woodford Bridge, Essex, which were in the process of being converted into luxury flats. Claybury was closed and was on the market looking for a developer, while Friern Barnett, with the longest corridor in Europe, was a building site, in the process of conversion. However, in the interests of presenting to potential buyers, the mortuary had been finished and had become the show home. It was the location for our interview with the developer. In the brick dust on the dispensing table were the marks of two hobnailed boots, and someone had written with their finger '*Swaney*

came back and he wants his drugs'. It was a striking and sometimes disturbing experience, and I was supported through the process by Mental Health Media, the leading video production company on mental health at the time. After I graduated and showed them the final film, they invited me to freelance with them as a 'service-user film-maker'. As far as I was concerned, my service use was incidental to my film-making, and I had just been pursuing my interests in making the film. I told them so, saying, '*You might as well call me a service-user sockwasher, the two have got nothing to do with each other.*' The comment was relayed around their office, and David Crepaz-Keay, senior manager in the organisation, sent me a pair of (clean) socks in the post. I laughed when I got them, but I didn't realise that I was on the start of a journey.

In all my work for Mental Health Media, and in my work ever since, I told the people I was interviewing that I was a service-user film-maker. This was in the 1990s, and although things had come a long way, mental health was still largely uncovered on film and was much more stigmatised than it is today. We still have a long way to go, but we have come a long way since the 1990s. Back then, mental health was a relatively closed world. As a service-user film-maker, I had an 'in' with my subjects that I wouldn't have had otherwise, and there was also a role modelling element to my being a service-user professional. It is this link that I have continued to pursue to this day, the possible interactions and relationships between the public act of film-making and the private world of mental health. Along the way I have also become interested in the relationship of film to individuals and to groups, the benefits of therapeutic film-making, the framing of experience which creates an opportunity for the audience to 'hear the unheard' and the way in which the introduction of a camera changes and affects outcomes. I shall attempt to draw out these different strands in the course of discussing the three ways in which I use film, below.

Reducing stigma and discrimination

'They are the documented, they're all written down ...' This is the opening line from *The Great Psychiatric White Elephant*, my first mental health film on the asylums, which I introduced with a piece to camera explaining why it was so important that mental health service users have a chance to tell their own story. In the history of mental health, it is a long tradition that service users have been seen as the 'other'. In his book *A Social History of Madness*, Roy Porter talks about the role of staff in asylums as spectator, and that of the inmates as the observed. Spectacle has been attached to mental health since the start of its treatment, with well-documented society visits to Bethlem Hospital. Victorian archives are full of photographs of the asylum inmates, and now digitised archives of people in crisis occupy NHS servers throughout the land. At no point is the service user invited to hold

the pen. So what impact can film have on stigma and discrimination? It is as a means of contact, and of putting a face to mental health, that it can make an impact. The Power of Contact report by *Like Minds Like Mine* (a New Zealand campaign), found that education, contact and protest are all effective strategies for reducing stigma and discrimination.

When I started in film-making and mental health, the issue of confidentiality was very much in the minds of video producers and directors. Film is able to conceal identity, but it does not favour individuals to do so, making them seem as if they have something to hide. But in my first few films I encountered participants who wanted their identity concealed because they were afraid of their faces being associated with their story. However, due to campaigning work by any number of local organisations in the last 20 plus years and the establishment in 2009 of the *Time to Change* campaign (<http://www.time-to-change.org.uk/>), public attitudes are slowly shifting. There has been a sea change in the last few years. Last year (2014), Mind launched 'Mental Health Selfies' in which service users uploaded video footage of themselves doing pieces to camera giving advice and information to other service users. The Twitter storm in October 2013 over the ill-judged Halloween costumes of 'psychos' that Asda and other supermarkets released, culminated in people adding selfies of themselves going about their ordinary days with the hash tag #mentalhealthpatient. It was an extraordinary unveiling to the public of the everyday face of mental health in the United Kingdom. Equally, there are blog campaigns by Time to Change, and by Mark Brown, ex-editor of *One in Four*, who is establishing a campaign to tell everyday stories of mental health around the country by a team of bloggers who blog on a set date, whatever is happening to them that day.

So media coverage is increasing, and there have been some groundbreaking portrayals in the mainstream. What is the theory behind this, and how does it affect the practice of a service-user film-maker? Film breaks preconceptions. It is an effective way of increasing familiarity and encourages personal contact as defined by the *Like Minds* report. By putting a face to the service users, it creates a platform for their voice and enables them to be heard. It is a time-based medium, so it creates an experience and a journey for the viewer. Films I have worked on have explored preconceptions of service users. For example, back in the '90s I contributed to *Electric Apple* by Mental Health Media, making films showing service users engaged in art, music and biodynamic body massage. In 2006, I made a film called *Makers of Modern Asylum* for the British Library, celebrating the tenth anniversary of Mental Health Media's *Testimony* project.

My film put service users in the driving seat by having them interrogate an architect of modern asylums about his process and practice. It was an experiential journey for the service users involved, and it explored and questioned the ideas of status, power and expertise. Film's role in breaking down stigma can lead to effective action. In 2007, I was involved in the making

of a film titled *Doing It for Ourselves*, a conference film which put faces and voices to a campaign to establish a national network of service users. This film made a major contribution to the consequent fundraising drive which led to the successful establishment of the National Service User Network (NSUN), with significant funding and commitment from Comic Relief. It is the empathetic reaction in the viewer that film is capable of creating which leads to the breaking down of stigma. In terms of my identification as a service-user film-maker, it is the process of making film that is as important as the product. Film, like history, is traditionally 'written' by those in power. The democratisation of the medium through recent years reflects openness to new voices by the traditional media, which is being compelled through the tide of online material to open up. By allowing underprivileged voices to come to the fore and to tell their story, we reveal a previously unseen world.

Feeding back on services

The introduction of a camera into an environment is not a neutral act. It changes things. In the case of enabling service users to provide feedback on services, it acts as a conduit via which previously unacceptable views are made palatable and are enabled to be heard. By literally reframing the relationship, putting the service user into the frame and casting the service provider in the role of audience, it foregrounds views that would otherwise remain unheard.

Case study: Research project for the King's Fund and Mental Health Media

Over the period 2001 to 2003, I developed in conjunction with Mental Health Media the concept of a 'videobox', a tool to evaluate mental health services. I was instrumental in the development of the videobox as a free platform on which service users were encouraged to share their views to camera with me as a service-user interviewer. I encouraged the interviewees to share their views, uninterrupted, and made minimal interventions. I also shared that I was a service user, and used techniques to make them feel comfortable in front of the camera. In 2002, Mental Health Media was awarded a development grant by the King's Fund to conduct a pilot project to assess the effectiveness of the methodology they had developed to produce videobox, and I was commissioned to take part in the research. In this I got to see first-hand the impact that the introduction of a camera can make.

The aim of the research project was to evaluate different ways in which service users fed back on services when encouraged to do so via a paper questionnaire compared to how they responded when invited to do so

by video. The research report was in 2003, and since then there is even greater openness to being on film and identified as a service user among the service-user community. Then we found that a small minority of people were uncomfortable with being filmed. I suspect that were we to repeat the report today, that proportion of people would be significantly less. In order to study the effectiveness of this videobox methodology as an evaluative tool, three London-based services were recruited to the pilot project as study sites: New Directions Camden; Enfield Mental Health Services; and the Revolving Doors Agency.

The project report, authored by Nicola Vick of the King's Fund, listed a number of advantages of video as an evaluation tool. In particular, it mentioned that an advantage from the point of view of a service user was that it gave the opportunity to be more expansive and honest, to say things in one's own words and in one's own time, without having personal opinions filtered through the closed questions of paper-based methods of evaluation, and a very real sense of being listened to by being videoed. From the perspective of the service manager viewing the video reports, there were two particular advantages that video had as a evaluation tool: the additional information that video reports provided, including body language and facial expressions, and the way in which video reports made the user's views of the services so memorable that managers felt impelled to act upon them.

As an interviewer for and an editor of the video reports, I found that I was often put in the position of mediator between the service and the recipient of the service provision. For example, in the instance of Enfield Mental Health Services, the specific focus of the questions was around the service-user experience of their Care Plan Approach (CPA). For several of the interviewees, who were unaware of the fact that they might have a CPA or what it was, I found myself intervening to explain what the initials stood for and the kind of things they were supposed to have as a CPA. Likewise, I found myself intervening in the selection of the clips that made the final edit for the service managers. Video does not favour repetition, so strength of opinion, rather than weight of numbers of people thinking the same thing, tended to dictate which clips were picked for the final edit. In this, video is a high-contrast feedback device, in which extremes of opinion carry more weight than a more nuanced evaluation. In some respects, this favours some groups of mental health service users, who might be more inclined to use expressive language or gestures than the general population.

Self-reflection and personal development

While the work that I have done on mental health and film-making has been largely project based, what I am about to describe also encapsulates a new departure for Barrage Media, the use of film in training and attitudinal

change. We are about to run workshop courses aimed at encouraging participants on a journey of recovery from self-stigma, and in that we are going to use film, video diaries and filmed role play exercises to develop and explore attitudes, and to document change. These workshops will be run in conjunction with Mind in Bexley, and we hope to publish the results of our findings at the end of 2015. In devising the course programme, we are drawing on the powerful experiences of being document to which people have testified, to have the opportunity to tell their own story, to wield the pen of their own journal, and to add their own perspective to the documentary trail that experts and health professionals build up on every service user, by recording their own story. In this, we are following a line of thought that was established with my first documentary, *The Great Psychiatric White Elephant*, as described above. In that film, the participants testified personally to me as director how therapeutic they found the experience of telling their own story to a camera, and in particular to a camera operated by a service user.

This element of self-reflection and personal development is present in every film that I make, and reflects my belief that the process of film-making is as important as the end product. In making film, I am conscious that all the participants are on a journey and that in the process of creating the film I hope to facilitate a transformation for them. This is most obvious in the following case study, which draws together all three strands of my practice: addressing stigma, feeding back to service providers and encouraging personal development whether for others or myself. I refer to *Makers of Modern Asylum*, a film I made for the British Library archive to celebrate the ten-year anniversary of Mental Health Media's Testimony project. Testimony is an archive of video recordings featuring interviews with the survivors and users of the Victorian asylums, who were re-homed in the 1990s. This ambitious project, hosted by Mental Health Media, created interviews with the inhabitants of the old asylums, many of whom were in their final years. The ambition was to create an oral and video history, in which the interviews were conducted by service-user interviewees. In the ten years since it had been created, much had changed, and in being commissioned to make a film to celebrate this achievement, I wanted to reflect a dynamic relationship between service user and provider, and to challenge the old order of passive recipient and active provider. In taking on this challenge, I gave myself a vast task, which evolved in the edit into a more streamlined final film. In describing *Makers of Modern Asylum*, I will describe the process, the original vision and the final version.

Case study: *Makers of Modern Asylum*

Makers of Modern Asylum started with the premise that in the same way that the institution of the asylums had contained the stories of their inhabitants,

now that oral history was housed in the British Library, another institution. In order to liberate the stories of the individuals in *Testimony*, we chose three very different service users, all of whom exemplified some element of mental health service use, and took them on a journey. Our mental health service users were Frank, an ex-soldier with experience of post-traumatic stress disorder (PTSD); Alsaint, a black female mental health professional working for Mind; and Clive, a musician and young black man who had a number of years experience of mental health. All of them had experience of staying in the old Victorian asylums. None of them had been involved in the process of designing new units or had stayed in a new hospital environment. We met outside the British Library and explained the concept, that we were liberating *Testimony* and that they were going to be the experts and the interviewers to help us explore the themes contained inside it.

As director, I was very conscious of the risk of manipulation and reality of status for the 'actors' within the project. The three participants were both experts by experience, and also were being tested by interviewing three very important people who were in some respects authority figures. In the final edit, we simplified the film so that only one of these experts appears, and we focused on architecture, with an interview with Mungo Smith, founding director of Medical Architecture and Arts Projects (MAAP, now Medical Architecture), a leading architect of new mental health asylums. In the original plan, we filmed three interviews, with Mungo representing MAAP; with Casper Below representing the *Testimony* project; and with Mark Sutherland, the spiritual director of South London and Maudsley Hospital. We then returned to the British Library for a final reflection on the process and experience.

The project started at the British Library, and we then travelled to Barrage Media's offices, where we arranged a screening of an edit of the *Testimony* footage. We then designed questions for all three interviewees, and as director, I was on screen, facilitating a workshop of question design and formulation. I was particularly conscious at this point of increasing the participants' sense of anticipation, and of emphasising the status and importance of the people they were going to interview. I wanted them to feel that they had authority as a group and that they were equipped to perform, although perhaps slightly nervous at the prospect of an interview with an authority figure. These people to my mind would be like 'straw men', and Frank, Alsaint and Clive would find that they were people, just like them, and they would find their own sense of their own personal authority at the end of it. That was in my mind as we started the journey. The next day we met and travelled around London, interviewing the various participants. Each time we interviewed them, I travelled in the car and recorded their feedback on the interviews. Each time the comments were that the interviewee had confounded their expectations and they were impressed with the receptiveness of the interviewee. The overall sense I had as director

was that the participants experienced a feeling of mutual respect with their interviewee, and that this was contrary to their expectations.

As the interview that made the final cut, I shall concentrate on telling the story of the interview with Mungo Smith of MAAP. We interviewed him in a hotel where he was at a Department of Health conference, so we hired a room and interviewed him in the lunch break. There were two telling exchanges during the interview. Clive asked Mungo about seclusion rooms, and explained that he had been kept in seclusion in a Victorian asylum and found the process to be very disturbing. He asked if there were still rooms like that in new units, and when Mungo admitted that sometimes there were, he asked if this was not just a modern take on a Victorian system. Mungo had no recourse but to agree, and Clive's expression showed some satisfaction. The other was that Mungo admitted that although he has friends who have mental health diagnoses, it is rare for him to meet service users and discuss his work outside of a briefing-type situation, and that he found the experience valuable. The service users went on a journey of self-discovery in the process of doing the interview, but I feel that Mungo had his own journey that was also part of the process of status exchange that went on in the production of the film.

In terms of addressing stigma and discrimination, the film employed the service users as role models with whom the audience made contact, as we have said. In the edit, we thought about the name strap that we put to each service user, and concluded that it showed best practice, and was most addressing of stigma, to give them titles other than service user. Thus we had Frank, ex-soldier; Alsaint, mental health professional; and Clive, musician. The final reflections of the film were in the taxi following the interview with Mungo, in which, as the service users summed up their journey, the last words went to Alsaint: *'The voice of the service user is critical in designing services'*. And that demonstrates the power of film as a way of feeding back on services. There are two main types of documentary, one that documents what is taking place in front of the camera regardless of whether or not the camera is there, reportage style. The other uses the camera as a way of precipitating events which would not have happened if the camera was not there. *Makers of Modern Asylum* fits into this bracket. Everything that happened in it resulted from the opportunities that were created by the introduction of a camera. And likewise, when it comes to feeding back on services, the camera creates opportunities to reach the audience of service providers that would not otherwise exist. The voice of the service user can be heard through the power of film.

Conclusion

Status transactions, redressing the balance of power, the authenticating and empowering process of self-documentation and the opportunity for

excluded voices to be heard, these are the areas of interest that I continue to explore in my work on mental health and film. And in this I conclude that they are related, that my film-making is constantly and permanently informed by my experience of service use. I would rather make a film that makes a difference and impacts upon real lives than one that lights up a sitting room on an evening and makes moving wallpaper on television. The impact of the films in which I have been involved and the principles behind them continue to inspire me. I hope that I continue to make films in this vein and that the films I make continue to make a difference. I am glad that I embarked on a career as a sock-washing, service-using, mental health film-maker.

References

- Porter, R. (1989). *A Social History of Madness: The World through the Eyes of the Insane*. New York: Dutton.
- The Power of Contact (2005). Like Minds, Like Mine. Available: <http://www.like-minds.org.nz/assets/National-Plans/1power-of-contact.pdf>.
- Time to Change*. Available at: <http://www.time-to-change.org.uk/>.

9

From the Horse's Mouth: Working as a Digital Artist on Research Projects

Steve Pool

Franz Kafka (1925) writes in his novel *The Trial*, '*The painter observed the effect his explanation had had on K. and then, with a certain unease, said, 'Does it not occur to you that the way I'm speaking is almost like a lawyer? It's the incessant contact with the gentlemen of the court that has that influence on me. I gain a lot by it, of course, but I lose a lot, artistically speaking'* (p. 101). To paraphrase Titorelli, the artist in Kafka's *The Trial* (who helps Joseph K navigate the absurdity of the courts), I find that my incessant contact with people of the academe influences the way I speak, and although I gain a lot from it, I will choose to speak here with my own voice and ignore the protocols of academic writing in which I tend to 'lose a lot, artistically speaking'. I present this chapter as a personal insight and travel notes, an encounter in the field as a practitioner. Many of the ideas and insights here are begged, borrowed and stolen from teachers, academics, children and things I have read. I claim no ownership, but hope they are useful to other people working with creative digital methods. Like most teachers, artists can be compared to magpies. We find things that look interesting and build them into our nests, and they become part of our everyday practices. It is often difficult to pin down when and where they originated. In this chapter, I will talk about working as a digital artist on two research projects supported through the Arts & Humanities Research Council (AHRC) Connected Communities (CC) programme. This cross-council initiative explores the changing nature of communities in their historical and cultural contexts. The research programme has offered many opportunities for developing my thinking.

Working as a freelance artist within university research teams has offered spaces to reflect deeply on my work and its impact, and to situate ideas in a broader historical and social context. I hope that this insight will support educators in developing their practice and encourage other artists to collaborate with those in academia. Specifically, I will draw on two projects to illustrate thinking emerging from the use of creative digital media within co-produced community-based research and discuss the changing nature of our relationship to digital media and how this impacts on approaches to

its use. Within each project I will explore the relationship between process and product, some limitations of using digital formats, the importance of focussing on meaning-making and the complex nature of young peoples' digital literacies. These projects are *Portals to the Past* and *A Study of the Uses of Fishing in Youth Work*.

Brief personal history

Since graduating in Fine Art: Sculpture in 1989, I have worked as a freelance artist in many settings, including gallery education, regeneration, schools, higher education and youth work. Alongside traditional object-based sculpture and installation, I now use digital film, photography and sound recording as tools to work with people and explore ideas. I have worked extensively in schools for the Creative Partnerships Arts in Education programme, developing classroom activities in close partnership with teachers and young people. I call myself a journeyman artist as I get paid by the day and have to travel to work. I have developed a reputation as an artist who uses his practise to ask difficult questions and 'stirs things up'. I try and bring a fresh pair of eyes and a creative perspective. I am keen to disrupt the forms in which knowledge is presented and where it resides.

Portals to the Past

Working as part of a research team that included members of Sheffield University's departments of Archaeology and Education and songwriter Ray Hearne, the *Portals to the Past* project was one of eight heritage lottery-supported projects within the 'All Our Stories' funding strand. Over ten months we worked with schools, libraries and youth services in Rotherham to explore the heritage of Rawmarsh through literary texts, archaeology, drama, poetry and visual art. Specifically, the team were interested in the role of the imagination in heritage; we wanted to explore the possibility of time travel and whether this would connect young people to the local histories of their area. We were interested in running a heritage project that was not connected to a specific heritage site.

I will discuss the use of digital video production as an integrated part of the project. Video was used as a way for young people to carefully construct meaning and share a message with an audience. I will discuss how young peoples' relationship to technology through the consumption and production of digital media is in a state of constant change. Access to cheap equipment and new, easy-to-use technology offers massive potential for using creative digital approaches within educational and research projects. It is important, however, to take into account the changing context of people's relationship to technology and how this impacts on the way we use digital technology within learning. For many young people, screen-based

technology has become part of the everyday, and sharing and recording digital images and video is improvised and natural. In this project we attempt to redefine video production as a distinct creative art form. We do not do this to professionalise, make technical or rarefy; rather, it is more a way to create a space of production, sharing and reflection rather than allowing digital to become fully integrated into the day-to-day.

The project was interested in imagining the past and creatively exploring history. After talking to the groups involved, we felt that the project would benefit from a shared starting point. We were interested in the role of imagination in constructing heritage, and were keen to put young people's ideas at the centre of the work. I was commissioned as a visual artist to work across the project, which included developing ideas with the project team; designing and fabricating props; and delivering a number of workshops involving hands-on and digital techniques. I presented myself to the class as an eccentric inventor of a time-travelling portal. The week grew from a commitment to suspending disbelief. The idea built on my arts practice, in which I had become interested in the nature of possibilities and the imagination in constructing personal historical truths. This led to exploring how individuals can apply a utopian or dystopian lens to history as well as to the future. We drew from science fiction that was familiar to participants, including the television series *Stargate*, *Dr Who* and the popular Philip Pulham novel *Northern Lights*. To illustrate how we approached film-making, I will describe in detail a week-long project in a primary school working with a year six class, which involved groups of young people making short films.

When introducing a film-making project it is important to be clear about the aims and objectives and expected learning outcomes. For example, there are a number of key skills and techniques that require some level of practical introduction. These include using editing software, image manipulation and simple camera settings, framing and recording sound. There are also different approaches to using video. Some projects use cameras to document activities or to record video dairies, and some researchers use video as a way to collect data to reflect on later. Within the *Portals to the Past* project we were interested in using film as a medium for young people to tell stories, build their own narratives and create new meaning; we saw film as a way of group sharing and reflecting. We hoped the process of film-making would allow for collaboration, reflection, refinement and the independent exploration of new ideas. We were clear that film and video was not to be used as a tool simply to record activity or collect data.

Structure of the project in the classroom

The film-making was part of a week that included a number of inputs. Pupils had the opportunity to work with performer and poet Ray Hearn; to

participate in an archaeological dig within the school grounds; and explore the Anglo-Saxons and the local 19th-century mining industry through engaging with university PhD students. Early on the first day, the class was broken down into groups of four and given a brief for their film project. In my experience, regulations recognise the practical problems when working on whole-class film projects. I do not see this as restrictive and take inspiration from Dogma approaches to film production. [*These are rules to create film-making based on the traditional values of story, acting and theme, and excluding the use of elaborate special effects or technology in the hope that the industry will give the power back to the artist*]. On many creative projects it can be constructive to start with a limited palette. The young people were given the following brief:

1. Make a film of no more than three minutes.
2. The story must be agreed by the group.
3. The film must start with a person stepping through the portal and entering a point in history.
4. The film must all be edited in-camera.
5. The film must be entertaining.

We did not suggest that the film should be historically accurate. All films needed to be ready for a sharing on the final day of the project. Students were not given set periods of time to work on the project. The work ran parallel with other activities. Each group was given a small handheld digital camera and access to a range of materials to make props and scenery. We started with a short introduction to the equipment, which involved shooting some footage and watching it back on the camera. It is important to experiment with the basics, because many young people used cameras sideways as you would a camera on a phone. However, footage taken like this is unusable, and it is surprisingly difficult to rotate. I find it much easier to explain practical issues to people of any age through encouraging hands-on experience. They can then see the results of mistakes for themselves. As soon as you give a young person a camera, he or she is desperate to get stuck in and start using it.

The first session involved developing ideas for a film, which included preparing a film pitch to their groups. The film pitch is a valuable way of extending and developing an idea. It requires saying things persuasively in a clear and concise manner, and also encourages questions and interrogation. Within an hour, every group had decided on a period of history and a rough outline story for their film. At this point many filmmakers would suggest developing a storyboard, which is a series of drawings that illustrate the film's structure and set up the order of scenes and how they will be shot. If you are not experienced in making a film, it is very difficult to imagine a storyboard because it abstracts the idea from the mode of production. With

young people, I prefer to get stuck in and start shooting. A storyboard can be helpful in explaining issues and positions to a large group of people, yet novice video makers seem to learn a lot more from trying things out and overcoming problems as they arise.

By editing in-camera, students get into the habit of ordering sequences. It also encourages them to reflect and review instantly. If you are not editing post-production, you have to film in the correct sequence and make sure you are happy with each sequence before moving on to the next. In the reality of a busy classroom, it is very difficult to work in this way. It has both advantages and disadvantages. Young people have to compromise; they also have to concentrate on the simple and essential aspects of building a story and structuring a narrative. It is a good way to encourage young people to be less precious about their work. It is inevitable that along the way, people will delete the wrong bit or on occasion the whole film. The realisation that starting from scratch is not always such a bad thing is a valuable lesson for a young film-maker.

The eight groups made films focussing on different historical periods. One film took the form of a 1970s news documentary to explore the miners' strike and its impact on the local community; another rewrote recent history and showed England beating Germany on penalties in the World Cup. Two films were set in the Second World War and involved lots of shooting, tanks and singing, and drew on work recently covered within history lessons in class. We had intended that the portal would transport people in time rather than space, and so were a little surprised that the poisoning of an Egyptian Pharaoh was the theme of one of the films. When we watched this film as a group at the final sharing, it sparked interesting conversations about what was happening in Rotherham 5,000 years ago at the time of the Pharaohs. The film project offered a way for young people to connect at a tangent to the conventional chronological and distinctly bounded historical periods of curriculum history.

The key lesson to take from the pedagogic use of film within the portal project is that it is important not to focus on technical learning only. It is easy to value practical and skills learning that can be quantified and tested over young people's creative responses to the challenge of meaning-making, for example, the ability to use technical terms such as pan and tilt or a professional standard editing suit over the ability to work within a team to tell a story or to ask a difficult question. Essentially film is both a technical and a creative process, and the two aspects are usually at play within any project. It is possible to borrow useful approaches from professional worlds of media production, such as our use of the idea of the 'film pitch' to lift the use of film out of the everyday. Restricting the palette can encourage innovation and the direction of learning. Tight restrictions on the final product can encourage young people to work within a set of limitations and so avoid many of the pitfalls and distractions that emerge from trying

to work with more open briefs. An important thing to keep in mind when working with film and young people is the sophistication of their visual literacies and their familiarity with video as a medium. They are already experts as consumers, and this expertise can be readily tapped into as we encourage them to produce.

Fishing as Wisdom

This was a joint project with the School of English at Sheffield University and Johan Siebers from the University of Central Lancashire, which grew from a strong set of established relationships with the key partners. Academic Kate Pahl and I had delivered a number of projects with Marcus Hurcomb and Rotherham Youth services. We were interested in exploring the ideas of communities of practice, how people come together to do an activity, how this defines them as a community and the potential this could offer for cross-generational connections. Earlier projects that had explored ideas of the knowledge co-production tended to frame the knowledge generated within an academic form, the journal article, the book chapter or the policy document. We felt that a spatially situated project working with a very specific community knowledge base, built on lived experience, stories, histories, skills and friendships, could provide opportunities for different forms of knowledge to surface.

Initial conversations around types of baits, poles and rigs highlighted the use of subject specific language and knowledge. We were interested in working in a field in which academic knowledge would not equate to expertise. The work was underpinned by the concept of wisdom, described by Johan Siebers, a philosopher working on the project, in the following way: 'We distinguished wisdom from skill, instrumental knowledge or know how, cleverness, factual knowledge, analytical ability but rather looked at wisdom as the ability to distinguish what is important from what is not important and to bring one's life, actions and thoughts in accordance with it' (Connected Communities Final Report).

Youth services had been taking young people fishing for a number of years as a way of bringing young people together and promoting community cohesion. The coaches at the Phoenix Angling Club (mainly retired steel workers) offered eight weeks of coaching at their pond on the site of their former foundry. The club were interested in extending their membership and creating 'fishermen for life'. Youth services were interested in how fishing provided opportunities for young people to succeed on their own terms. Some of the participants were coping with difficulties at school and home, and saw fishing as a place to calm down, to escape and to feel comfortable. My role on the project was to help to produce a film that would document the process and challenge the way that knowledge was presented.

We were interested in how the use of digital methods would allow us to share and develop our collective thinking. The film was one of multiple outcomes from the project that included a blog exploring the philosophy of fishing, a translation of a philosophical text by Ernst Bloch (1953) and a hypertext interpretation of Isaak Walton's *The Compleat Angler* (1953). From the outset it was clear that there were many types of currency and motivations for being involved in the project. The Universities involved would potentially receive considerable financial gain, funded staff time and a research profile. Youth services could potentially have their work showcased at a national level, and the fishing club would receive some money towards resources and promotion and content for their website. As the artist- filmmaker on the project I would potentially get a fee and the opportunity to make some new work. We were all brought together for a very different set of reasons and following a different set of drivers. The young people initially just wanted an opportunity to go fishing and were not that concerned about making a film or being involved in research. As the project got underway, we used sound, video and large-scale projections. The young people produced films, I made my own film, and we incorporated ethnographic field notes and transcriptions into an installation within an exhibition. Finally, we made a digital hypertext (a method of storing data through a computer programme that allows a user to create and link fields of information at will and to retrieve the data non-sequentially), and built a website (<http://spsheff.wix.com/fishingaswisdom>) to hold and catalogue all these outputs in one digital space or archive. Multiple digital methods were a fully integral part of the project. It became apparent that the digital did not work separately here either in terms of process or product. The digital space was very much an everyday and normal aspect of the project.

I soon realised that I was not going to be able to produce a single video artwork that would meet the needs of all participants. Initially I ambitiously, or perhaps arrogantly, thought an artwork would bring the different aspects of the project together. Art or the film would provide a new space for everyone to share ideas and say something as a collective; it would provide an open space for discovery and enlightenment, a point at which ideas and people could coalesce. Kate Pahl, an ethnographer on the project, looked to the field and notes and their interpretation as a space for discovery and enlightenment. Johan Siebers, the principal investigator and philosopher on the project, looked to the words of Bloch, specifically his writing about the nature of wisdom as a space for discovery and enlightenment. The fishermen, the young people and youth services were focussed on the fishing, the sitting by the side of the ponds and, as one young person says in the project film, to '*just catch fish*' as a space for discovery and enlightenment.

We had considered the different experiences and expectations at play. The project team were aware of potential risks, yet trusted that something interesting would emerge. What was difficult was imagining even the start of

what this would look like. Digital methods were helpful in providing points of interchange, in attempting to build a landscape in which different ways of knowing could be valued and could surface. People would watch a short film or read a blog post or listen to an audio recording of a fishing coach telling a story or watch a film of a grass snake swimming across a pond, and we would all make our connections to it. At points these captured digital moments became islands on which our paths crossed. It felt like we were navigating an archipelago and that the digital records were our maps.

I had wanted to produce a work of art in which the work would be autonomous in the sense that its meaning would remain robust beyond the context of its making; it would say something in its own right to any audience who encountered it. As the project unfolded, the expectations and experiences of the project partners were too diverse to capture or present them within a single short film. It was also clear that for some young people involved in the project, the real focus was fishing and the opportunity to learn from the coaches. Thus the recording and research had the potential to interfere with this. In the context of co-produced research, it was important that the research and creative production respected everybody's needs and aspirations. In the end I produced four films for the wisdom of fishing project, and each was made for a general audience with the requirements of and expectations of different project partners in mind:

1. a film for the project to be hosted on the AHRC website and support project evaluation (<https://www.youtube.com/watch?v=dJ4ewPmbGEc>)
2. a re-edit of this film for the angling club that included more coaching and fewer images of fish being disgorged (https://www.youtube.com/watch?v=3pDNx_Znbhk)
3. a film shot and edited with young people on the project (<https://www.youtube.com/watch?v=wmQu0Kuwh7Q>)
4. a film I made with sound and images after the completion of the project that partially realised my original idea of including philosophical ideas, strong images and reflections captured through audio recordings from the field (<https://www.youtube.com/watch?v=FoPBdgjCi9U>)

The fact I eventually made four films could be seen as a compromise in the context of my original aspiration for the project to produce a single outcome. As the project progressed, I realised that it was more of a compromise to look for apparent consensus, to try and produce something that would suit everybody. It was a realisation that one size does not actually fit many people properly. To illustrate this, I will describe issues that arose through the project. The academic team were interested in the philosophical nature of fishing; we talked at length about the visceral nature of the hobby, the pulling of the fish from the depths of their world into ours. In terms of the young people, we talked of the responsibility for the life of the

fish, the many ways in which the experience of fishing encourages mindfulness, awareness and a sense of responsibility.

In the first edit of the film I included footage of one of the young people disgorging a fish. After a short period, one of the coaches takes charge and removes the hook, carefully explaining what he is doing while also making sure the fish does not suffer. The fishing club asked me to remove this short sequence from the film as they felt it would reflect badly on angling. They already felt under threat from people who feel that fishing for pleasure is unethical. They were happy for images of fish that had been caught to remain, but were keen to demonstrate that the fish were treated with respect and humanity; they did not want the film to show suffering. As a compromise I shortened the time the clip was onscreen for the club's edit. As I began to make a film that reflected my experience of the fishing as wisdom project, I reinstated the disgorging and slowed it down to half speed. I did not do this for dramatic effect or to show the fish suffering or to portray angling as a cruel sport. The scene captures something essential about the process of fishing that is difficult to pin down with words (see Figure 9.1). The integrity of the film as a piece of art relies on an internal personal logic that does not compromise easily or mould to the needs of the project's constitute groups.

Young people involved in the project produced films with my support. Their footage, although handheld and often awkwardly framed, captures aspects and insights that I was unable to record with my bulkier and more difficult to use professional equipment. The young people were also much better at encouraging the coaches to speak on camera; they were able to collect lots of footage and were present with cameras at points that would



Figure 9.1 Removal of the fishing hook

later become significant. The group, with my support, edited a short film. Although they were not happy with the quality, the project team were interested in the authenticity and rawness of the results. In breaking some of the conventions of video production, the film felt more emergent and situated. The film's narrative was not linear, and the messages held within it were not straightforward. Making this film was an important part of engaging the young people in reflection and drawing their ideas into the broader field of research. Watching long clips of video and collectively choosing sections to build into a film allowed the young people to reflect on and discuss the project in finer detail.

Conclusions

As part of the AHRC Connected Communities programme, both projects described above are interested in how research can be co-produced with communities. Co-production can be seen as doing research *with* people rather than *on* them. As a research approach it breaks down hierarchies and questions where knowledge is and who controls it. Co-production of research is presented as empowering and emancipatory. Within both projects the teams began to speak of a zone of co-production. This term was used to acknowledge that co-production was not about finding consensus or the shared understanding of specific issues but rather was more the production of a space in which shared enquiry could take shape.

Creative digital methods were used extensively on both projects. Within the portal project we looked to video making as a place in which pupils could work independently, develop their own lines of thinking, refine ideas and share outcomes with the rest of the class. Film-making was used as a means of constructing meaning and building shared narratives. We were interested in how film could help people imagine and construct ideas about the past. We simplified the process and avoided becoming over-technical or over-reliant on technology. By providing a tight brief and restricting the students to working completely 'in-camera' with a clear end point and identified audience, we were in control of the parameters of the project and were able to weave the film-making through the week's programme. Video was not simply an add-on or a fun, additional activity; rather, it was one of a number of approaches to encourage discussion, reflection and learning.

The fishing project was more complex. Digital methods provided a platform for exchange and discussion, and were fully incorporated into every aspect of the project. Through the fishing project we explored the idea of the zone of co-production and recognised the possibility of multiple outcomes. I acknowledged that it was not necessary to produce a single digital outcome if this did not meet the multiple needs of the project participants. I discussed the idea of co-produced research working as an open system and the potential of the website as a place that can simultaneously hold many different

views and perceptions. Within the fishing project we explored the digital as the everyday, fully embedded, a way of sharing and exchanging experiences and ideas. Finally, I briefly discussed ideas of authorship and the role of experts or practitioners within the co-production process.

My role as the artist within this zone of co-production was to bring an understanding of creative and technical processes. At times this would be by facilitating group activities or demonstrating what is possible within the limits of time and material. It is important, however, not to conflate co-production with facilitation or the enabling of others to make works of art. For me the strengths of the approach can be summed up by a question I ask myself at the start of each new project. I take a step away and consider the people who have come together. I look for the potential of a project and ask myself, 'What can we build here, together?'

References

- Bloch, E. (1953). *Der Begriff Weisheit (The Concept of Wisdom)*. in *Philosophische Aufsätze zur Objektiven Phantasie*, Frankfurt: Suhrkamp Verlag 1969, pp. 377–412.
- Kafka, (1925). *The Trial*. (Publisher: Die Schmiede) New York: Schocken Books, 1968.
- Walton, I. (1953). *The Compleat Angler*. Harrisburg, PA: Stackpole.

Part II

Narrative

10

Introduction to Narratives

Gayle Brewer

Narratives form a valuable part of teacher education, both during training and whilst in service (Mitton-Kukner, Nelson, & Desrochers, 2010), and allow practitioners to develop a greater understanding of both the teacher and the student experience (Connelly & Clandinin, 1994). It is widely accepted therefore that narratives enable teachers to expand their own understanding and should form an important part of continued professional development (Jalango, Isenberg, & Gerbracht, 1995). Consequently, the use of stories and narratives in teacher education has increased in recent years (Carter, 1993). Narratives can also enhance the student experience, in contrast to teacher training; however, there has been a reluctance to incorporate narratives into standard teaching practice, with the exception of specific subject areas, for example, English Literature, History or issues, such as Ethics or Culture (Florio-Ruane, 2001; Tappan & Brown, 1989). Both the process of writing and reading narratives can be beneficial and may be adapted to a range of subjects, such as science, in order to involve and motivate students (Stinner, 1995). Further demonstrating the flexibility of this approach, stories can be employed within both formal education and informal teaching (Savage, 2001), and although commonly associated with younger students, stories are just as valuable to older students (Rossiter, 2002).

The importance of writing

According to Maya Angelou, 'There is no greater agony than bearing an untold story inside you'. This opinion is supported by research evidence. Anxiety, stress and the suppression of emotion can cause or worsen physical and mental ill-health (e.g. Gillanders, Wild, Deighan, & Gillanders, 2008; Kubzansky & Kawachi, 2000). In contrast, the expression of emotion and expressive writing in particular appear to be beneficial (Pennebaker, 1997). Expressive writing typically involves writing about an event using both descriptive and emotional terms. Whilst engaging in expressive writing, the writer no longer needs to actively suppress their thoughts and feelings;

furthermore, they can express these without fear of reprisal or upsetting other people. It is also argued that the writing process allows people to assimilate information (typically relating to a distressing event) and find some degree of meaning in it. Hence, whilst writing about personal experiences can be a stressful experience, it forms a valuable coping technique (Soper & Bergen, 2001) and can transform perceptions of the self or relationships with others (Piana et al., 2010). It is this use of emotional terms that appears to be most beneficial, as finding meaning is critical for people coping with a traumatic life event (Smyth & Helm, 2003).

Both physical and psychological improvements are associated with expressive writing, although it appears to be most effective in relation to physical health (Frisina, Borod, & Lepore, 2004). Outcomes observed include improved psychological well-being (Park & Blumberg, 2002), a reduction in physician (King, & Miner, 2000) and hospital (Norman, Lumley, Dooley, & Diamond, 2004) visits, and enhanced immune function (Petrie, Fontanilla, Thomas, Booth, & Pennebaker, 2004). The benefits of expressive writing have been demonstrated across a wide number of populations (Lepore & Smyth, 2002), although men (Smyth, 1998) and those that find it difficult to identify or describe emotions (Solanao, Donati, Pecci, Persichetti, & Colaci, 2003) have demonstrated the greatest improvement in physical and psychological well-being. Furthermore, improvements are greatest when the participant creates a narrative rather than writing in a more disjointed style (Pennebaker & Seagal, 1999). In an educational context, this form of autobiographical writing increases the author's understanding of the learning project and specific learning goals (Butler & Bentley, 1996). Whilst the writing process itself is of clear benefit, if shared, the use of narrative may allow individuals not only to understand their own feelings but to reveal these to others. Presenting information in this manner may be less distressing than open discussion, and thus encourage people to reveal their thoughts and feelings to others, creating additional opportunities for shared understanding (Charon, 2001).

Enhancing understanding

Stories are fundamentally engaging (Common, 1987), and their ability to teach, motivate and inspire is not restricted by age, ability or culture. When framed as a narrative, information that may appear lifeless is transformed into content that is entertaining and memorable, and often develops personal meaning for the student (Neuhauser, 1993). These narratives may be conveyed by case studies, role play or critical incidents (Taylor, Marienau, & Fiddler, 2000), and are suitable for a range of academic disciplines. For health-care practitioners in particular narratives have become an increasingly popular teaching tool, used to convey the complexity of human experience and to promote empathy (Bleakley, 2005). A range of narrative types

(e.g. short stories, plays, novels) has been incorporated into nursing education (Stowe & Igo, 1996) and encourages a personalised approach characterised as working 'with' not 'on' people (Bleakley, 2005). Traditional teaching methods may lead to reframing the patient experience into a list of symptoms or other diagnostic criteria (Hunter, 1991), whereas stories provide an insight into emotional, social and practical elements of an experience. Hence, stories may be used to teach complex subjects, for example, geriatric nursing, in order to develop both knowledge and values (Kirkpatrick & Brown, 2004).

Narratives can be used to promote inclusion and assist students requiring additional support. For example, shared reading can enhance communication in those with severe disabilities or language impairments (Browder, Mims, Spooner, Ahlgrim-Delzell, & Lee, 2008; Crowe, Norris, & Hoffman, 2004), who are often excluded or neglected when other initiatives intended to improve literacy are introduced (Katims, 2000). Similarly, the use of illustrations and narrative text increases comprehension amongst those with a lower level of ability (Michielutte, Bahnson, Dignan, & Schroeder, 1992). Furthermore, the value of narratives is not limited to those who are most able to empathise with others, and social stories have successfully been used to teach autistic children (Barry & Burlew, 2004) and those with autism spectrum disorders (Quilty, 2007). Hence students who are often marginalised by traditional teaching methods may obtain the greatest benefit from innovative forms of teaching such as narratives.

References

- Barry, L.M. & Burlew, S.B. (2004). Using social stories to teach choice and play skills to children with autism. *Focus on Autism and Other Developmental Disabilities*, 19, 45–51.
- Bleakley, A. (2005). Stories as data, data as stories: Making sense of narrative inquiry in clinical education. *Medical Education*, 39, 534–540.
- Browder, D.M., Mims, P.J., Spooner, F., Ahlgrim-Delzell, L. & Lee, A. (2008). Teaching elementary students with multiple disabilities to participate in shared stories. *Research & Practice for Persons with Severe Disabilities*, 33, 3–12.
- Butler, S. & Bentley, R. (1996). *Lifewriting: Learning through Personal Narrative*. Scarborough, Ontario: Pippin Publishing.
- Carter, K. (1993). The place of story in the study of teaching and teacher education. *Educational Researcher*, 22, 5–12.
- Charon, R. (2001). Narrative medicine: A model for empathy, reflection, profession, and trust. *Journal of the American Medical Association*, 286, 1897–1902.
- Common, D.L. (1987). Stories, teaching, and the social studies curriculum. *Theory & Research in Social Education*, 15, 33–44.
- Connelly, F.M. & Clandinin, D.J. (1995). Narrative and education. *Teachers and Teaching: Theory and Practice*, 1, 73–85.
- Crowe, L.K., Norris, J.A. & Hoffman, P.R. (2004). Training caregivers to facilitate communication participation of pre-school children with language impairment during storybook reading. *Journal of Communication Disorders*, 37, 177–196.

- Florio-Ruane, S. (2001). *Teacher Education and the Cultural Imagination: Autobiography, Conversation, and Narrative*. Mahwah, NJ: Routledge.
- Frisina, P.G., Borod, J.C. & Lepore, S.J. (2004). A meta-analysis of the effects of written emotional disclosure on the health outcomes of clinical populations. *The Journal of Nervous and Mental Disease*, 192, 629–634.
- Gillanders, S., Wild, M., Deighan, C. & Gillanders, D. (2008). Emotion regulation, affect, psychosocial functioning, and well-being in hemodialysis patients. *American Journal of Kidney Diseases*, 51, 651–662.
- Hunter, K.M. (1991). *Doctor's Stories: The Narrative Structure of Medical Knowledge*. Princeton, NJ: Princeton University Press.
- Jalongo, M.R., Isenberg, J.P. & Gerbracht, G. (1995). *Teachers' Stories: From Personal Narrative to Professional Insight*. San Francisco, CA: Jossey-Bass.
- Katims, D.S. (2000). Literacy instruction for people with mental retardation: Historical highlights and contemporary analysis. *Education and Training in Mental Retardation and Developmental Disabilities*, 35, 3–15.
- King, L.A. & Miner, K.N. (2000). Writing about the perceived benefits of traumatic events: Implications for physical health. *Personality and Social Psychology Bulletin*, 26, 220–230.
- Kirkpatrick, M.K. & Brown, S. (2004). Narrative pedagogy: Teaching geriatric content with stories and the 'Make a Difference' Project (MADP). *Nursing Education Perspectives*, 25, 183–187.
- Kubzansky, L.D. & Kawachi, I. (2000). Going to the heart of the matter: Do negative emotions cause coronary heart disease? *Journal of Psychosomatic Research*, 48, 323–337.
- Lepore, S.J. & Smyth, J.M. (2002). *The writing cure: How expressive writing promotes health and emotional well-being*. Washington DC: American Psychological Association.
- Michielutte, R., Bahnson, J., Dignan, M.B. & Schroeder, E.M. (1992). The use of illustrations and narrative text style to improve readability of a health education brochure. *Journal of Cancer Education*, 7, 251–260.
- Mitton-Kukner, J., Nelson, C. & Desrochers, C. (2010). Narrative inquiry in service learning contexts: Possibilities for learning about diversity in teacher education. *Teaching and Teacher Education*, 26, 1162–1169.
- Neuhauser, P.C. (1993). *Corporate Legends and Love: The Power of Storytelling as a Management Tool*. New York: McGraw-Hill.
- Norman, S.A., Lumley, M.A., Dooley, J.A. & Diamond, M.P. (2004). For whom does it work? Moderators of the effects of written emotional disclosure in a randomized trial among women with chronic pelvic pain. *Psychosomatic Medicine*, 66, 174–183.
- Park, C.L. & Blumberg, C.J. (2002). Disclosing trauma through writing: Testing the meaning making hypothesis. *Cognitive Therapy and Research*, 26, 597–616.
- Pennebaker, J.W. (1997). *Opening Up: The Healing Power of Emotional Expression*. New York: Guilford.
- Pennebaker, J.W. & Seagal, J.D. (1999). Forming a story: The health benefits of narrative. *Journal of Clinical Psychology*, 55, 1243–1254.
- Petrie, K.J., Fontanilla, I., Thomas, M.G., Booth, R.J. & Pennebaker, J.W. (2004). Effect of written emotional expression on immune function in patients with Human Immunodeficiency Virus infection: A randomized trial. *Psychosomatic Medicine*, 66, 272–275.
- Piana, N., Maldonato, A., Bloise, D., Carboni, L., Careddu, G., Fraticelli, E., Mereu, L. & Romani, G. (2010). The narrative-autobiographical approach in the group

- education of adolescents with diabetes: A qualitative research on its effects. *Patient Education and Counseling*, 80, 56–63.
- Quilty, K.M. (2007). Teaching paraprofessionals how to write and implement social stories for students with autism spectrum disorders. *Remedial and Special Education*, 28, 182–189.
- Rossiter, M. (2002). *Narrative Stories in Adult Teaching and Learning*. ERIC Clearinghouse on Adult Career and Vocational Education.
- Savage, J.S. (2001). Birth stories: A way of knowing in childbirth education. *The Journal of Perinatal Education*, 10, 3–7.
- Smyth, J.M. (1998). Written emotional expression: Effect sizes, outcome types, and moderating variables. *Journal of Consulting and Clinical Psychology*, 66, 174–184.
- Smyth, J.M. & Helm, R. (2003). Focused expressive writing as self-help for stress and trauma. *Journal of Clinical Psychology*, 59, 227–235.
- Solano, L., Donati, V., Pecci, F., Persichetti, S. & Colaci, A. (2003). Postoperative course after papilloma reaction: Effects of written disclosure of the experience in subjects with different alexithymia levels. *Psychosomatic Medicine*, 65, 477–484.
- Soper, B. & Bergen, C.V. (2001). Employment counselling and life stressors: Coping through expressive writing. *Journal of Employment Counseling*, 38, 150–160.
- Stinner, A. (1995). Contextual settings, science stories, and large contextual problems: Toward a more humanistic science education. *Science Education*, 79, 555–581.
- Stowe, A.C. & Igo, L.C. (1996). Learning from literature: Novels, plays, short stories, and poems in nursing education. *Nurse Educator*, 21, 16–19.
- Tappan, M.B. & Brown, L.M. (1989). Stories told and lessons learned: Toward a narrative approach to moral development and moral education. *Harvard Educational Review*, 59, 182–206.
- Taylor, K., Marienau, C. & Fiddler, M. (2000). *Developing Adult Learners*. San Francisco, CA: Jossey-Bass.

11

Reading the World: Developing Communities through Arts and Asset-Based Education

Lynn Shorter

Project overview

In mid-January in 2012, 32 people took their first collective steps as writers in a pilot project funded by the Safer Lancashire Board. The project emerged from a partnership between the University of Central Lancashire (UCLan) International Centre for Arts and Asset-based Practice and Reading the World (RTW), a new community education programme. Four groups of six to twelve people volunteered: two from the substance misuse recovery community; one from the Lesbian Gay Bisexual and Transgender (LGB&T) community; and a fourth composed of service users with physical and mental disabilities and carers. Each person volunteered to participate in the 16-week pilot, and in the 17th week in a staged performance of his or her work 'A Night of Strong Coffee at the Blue Dahlia' that filled the house at St. Peter's Performing Arts Centre in Preston (UK). The performance was attended by 160 people, and a DVD of the evening was made by Keith Byers and Paul Seddon, who generously volunteered to film the event.

In addition to the 32 participants, eight student co-facilitators from the BA (Hons) Care, Community and Citizenship, currently known as Community and Social Care: Policy and Practice, participated in the programme. The students undertook a ten-hour creative writing and co-facilitation training session prior to January when, in dyads, they began to work with the lead facilitator and programme director, Joan Behar. For 12 of the 16 weeks, RTW writers concentrated on writing. During the last four weeks of the pilot, they worked with student volunteers from the School of Art, Design and Performance at UCLan and volunteer members from the Lancashire theatrical community, Lizzie Hare and Melanie Ash, who helped them shape their work into the final staged performance. Most of the people who participated in RTW had not written before, nor had they thought of themselves as writers. For all involved, the development arc of this programme, which

carried people from silence to voice to performance, was unprecedented in their lives.

During the first 12 weeks of the pilot, RTW writers received and learned how to give strengths-based feedback. The focus of feedback was, What is strong in the writing? What do you remember? What stays with you? What do you want to know more about? What insight have you gained into the writer's world? This RTW orientation to creative writing has nothing whatsoever in common with programmes that critique and pick apart writing or try to fix or make it better. Group members also learned specific writing techniques and read snippets of literature by well-known authors that illustrated the same techniques that they were studying and practicing. The emphasis in the group sessions was on the writer's voice and the craft of writing, evidence of which can be found in a published book of RTW written work writing also titled *A Night of Strong Coffee at the Blue Dahlia* (Behar, 2012).

The pilot began with 32 participants and ended with 27 receiving certificates of completion. Four participants who dropped out of the programme did so for reasons related to health, housing or work conflicts. A 5th person left the programme after 12 weeks when the focus shifted from writing to performance. Over the course of the pilot, RTW writers were asked to provide written responses to three pilot evaluation questionnaires. In June, a month after the performance, at a showing of the DVD, participants were asked to respond to a 4th questionnaire. We formalised this process through a system of consent forms, which were also explained to RTW members.

Reading the World's arts and asset-based approach to community practice

RTW is founded on four basic principles:

- creativeness as a core human attribute (Maslow, 1970)
- individual gifts, skills and capacities as a norm (Kretzmann & McKnight, 1993)
- relationships at the centre of human growth and development (Miller & Stiver, 1970; Rogers, 1990)
- the radiating effect (Rapp & Goscha, 2006)

For RTW to achieve its aims of

- acquainting people with their gifts, skills and capacities (or assets) and with those of others (Kretzmann & McKnight, 1993);
- offering people a safe, supportive and non-judgmental environment in which they take can creative risks to explore their own ways of seeing and knowing (Rogers, 1990);

- dismantling the power hierarchy embedded in professional helper/client relationships (Rapp & Goscha, 2012);
- connecting people with tools and resources that they can use to consolidate new identities grounded in their individual and collective strengths (Saleebey, 2009);
- educating students to interact from a base of mutual empathy (Jordan, Walker, & Hartling, 2004) with community members as equal partners in co-creating new forms of community practice.

RTW is located within Banks's (2011) Community Development Framework, as indicated below in Table 11.1 in her approaches to community work.

RTW was conceived as an alternative to social work practices that are regulatory (Beresford & Croft, 2004) and bureaucratically bound (Dominelli, 2004), and to community development processes that get bogged down in having to negotiate the '*dilemmic space*' at the points at which civil society meets the state (Hoggett, Mayo, & Miller, 2009, p.15). In an environment where community workers are forced to engage less frequently

Table 11.1 Banks's (2011) approaches to community work

	Community service and planning	Community development	Community action/ Community organising
Aims	Developing community-oriented policies, services and organisations	Promoting community self-help and citizen participation	Campaigning for community interests and policies
Participants	Organisations and service users/residents as partners	Residents and group members defining and meeting their own needs	Structurally oppressed groups organising for power
Methods	Maximising resident/service user involvement, inter-agency links and partnerships	Creative and cooperative processes	Campaign tactics on concrete issues
Key Roles	Organiser, planner	Enabler, educator	Activist, leader
Possible Ideological Underpinnings	Liberal reformist; or even conservative; consensus seeking	Participatory democracy; liberal democratic; or communitarian; or even conservative; consensus seeking	Marxist; anti-oppressive; or other structural theories of social problems; conflict theory

Source: Banks's (2011) Community Development Framework.

on a grass-roots level (Henderson, 2007), RTW finds its purchase on a grass-roots level in civil space. Distinct from social work approaches that offer a *'non-reciprocal monitoring gaze'* (Parton, 1999, p.108), RTW embraces person-centred and relational practice values that emphasise authenticity and unconditional positive regard (Rogers, 1990), and mutual empathy and mutual empowerment (Jordan, 2010).

Through its strengths and asset-based approaches to writing, RTW invites participants to move from being clients, and therefore away from the risk of being defined by a problem or, worse, viewed *as* the problem (Rapp & Goscha, 2012) to being whole persons tapping naturally and effortlessly into the core attribute of their creativeness (Maslow, 1970). By focusing on strengths, RTW connects people with experiences lived outside of marginalising and stigmatising discourses, and enables them to use language in ways that give powerful expression to what they have lived and what they know. RTW writers, by virtue of writing and performing, challenge dominant discourses that have been written about them and contribute to the *'insurrection of subjugated knowledge'* (Foucault, 1980, p. 81). Facilitators' attunement to participant gifts, skills and capacities, which Kretzmann and McKnight (1993) take as a starting point for community work, draws people away from the position of being consumers to ones in which they are producers of art.

Project outcomes

Feedback from programme participants was used to assess the extent to which the radiating effect (Rapp & Goscha, 2012), that starts with a single strength – creativeness – was indeed moving outward to produce a shared sense of meaning and purpose for all participants. As a community education and student training programme, RTW seeks to bridge the divide between the university and local communities. Emphasis is given to participatory learning in the community as described by Blake (2009) in her discussion of adult learning and an engaged university. Through community-based experiential learning, participants and students come to see the world with *'fresh eyes'* (Barone & Eisner, 2012, p. 16). RTW's arts and asset-based approach achieves the same effect of people *'extraordinarily re-experiencing the ordinary'* that Shor (1992, p. 122) argues is one of the primary objectives of critical education. In RTW, the latter is achieved through the nuanced and deliberate actions of a lead facilitator and trained student co-facilitators who provide strengths-based feedback on verbal and non-verbal levels.

To the question, 'What discoveries, if any, have you made about yourself or others since you've been participating in Reading the World?' RTW writers responded

'I'm learning to read more and I'm looking more at the world in a different way'

'I have noticed how others look at things in a different way'

'I'm more honest and look deeper into myself. I think and feel more. I see more in the world around me new'

'[We can] learn from each other's stories. Focus on positives. See the world differently'

'[I'm] more aware about [the] beautiful world we live in. [I'm] noticing things in life, sights, sounds, textures I had ignored before. It makes me feel good'

'[I now have] a true belief in the importance of individual contributions to widen experience and knowledge'

It is the facilitators' responsibility to point to strengths in the writing and to articulate these clearly, particularly at the very early stages of the writing process when group members, new to writing and unused to having strengths reflected back at them, may be unable to identify these themselves (Rapp & Goscha, 2012). Very quickly, however, participants become givers and receivers of strengths-based feedback, and they begin to observe and experience the radiating effect at work. In investigating this radiating effect through questionnaires, it was important to understand whether participants and students, through their involvement in RTW, had begun to realise that what they had to say was important. In particular, that their words had a noticeable impact on others and that their creativeness, linked as it was with an ability to delve into emotions and concerns that are often discredited, dismissed or ignored by society (Rapp & Goscha, 2012; Saleebey, 2009), was an invaluable part of their identity.

Responding to questions posed on the questionnaires, RTW writers said,

'I realised that what I see, hear, think, and feel really matters'

'It's awoken a creative deep side in me and given me a voice that has been suppressed for a very long time'

'This group has helped me immeasurably in learning how to deal with and express my emotions in front of other people. It has proved to me that writing is an invaluable tool in being able to objectify and evaluate emotions that have been long suppressed. I have used the writing to uncover conflicting emotions and actively deal with them. The group has discovered something within me that I never would have thought was there'

RTW is not a therapeutic programme, but a programme focusing on the craft of writing that has therapeutic benefits. The strengths-based focus on voice and craft encouraged RTW writers to take ownership of the word, and from a Freirean point of view, to write about subjects that had significance

for them and originated from them and not the people teaching them (Freire & Macedo, 1987).

On this point three RTW writers had this to say:

'I am taking away a new confidence to write without feeling that I am inadequate. A determination to tell people, through my writing, about the subjects I feel passionate about'

'What I have realised is the sheer pleasure of finding the germ of an idea and expanding it'

'Writing about things you care deeply about – these words were like a green light for me. I couldn't stop writing – I wasn't stuck for words as I would normally be. I didn't try to write well or in a clever way, I just wrote ...from the heart... and didn't care who judged me'

As is typical of a strengths-based approach (Rapp & Goscha, 2012), self-esteem, self-worth and a sense of competence took root in participants and radiated outward:

'[I'm taking away] self-belief and the feeling that I am not alone in the way I think. [I now have] a bigger social network. I will miss the group. I think we formed our own subculture. I would like to do more writing in a group setting'

'[It's important to] to believe in yourself and all your hidden talents as well as those of others and bring them out to the forefront'

'I can apply myself to whatever I put my mind to'

'The confidence and sense of community in the weekly groups built every week [and] made me aware of my own creativity and allowed me to express myself'

'It has helped my confidence and self-esteem and has helped me deal with things in my life I never have before'

'I had not done anything like this before. It really helped me tremendously with my confidence, which was at an all time low. It will stay with me forever, what I learnt. It was a great course and I would love to do it again'

'I take medication ... and have had a lot of therapy (CBT, counselling, psychotherapy, etc.), but RTW is the best therapy I could have now. It has lifted my soul and brought deep joy into my life. It isn't just art for art's sake – it is art which gives self-worth and restores self-belief'

'I was surprised how much people with no experience could do'

In RTW, the lead facilitator, student co-facilitators and participants form growth-producing relationships that are suffused with a mutual appreciation of individual and collective strengths. Growth-producing relationships, as Miller and Stiver (1970) have shown, are those in which feelings of mutuality can be shared and acted upon.

Within the RTW workshop, feelings of being connected to people through writing permeated the group experience:

'I am taking with me a sense of the value of working with a team of people'

'I am taking away a feeling of belonging to a wonderful community of people who have felt on the outside too. But we belong and we matter'

'The camaraderie in the group and the friends I made was brilliant'

'Brought about a great sense of team/community spirit. The best feeling ever of equality in disability [and] shared humanity'

From a RTW viewpoint, creativity is an innate and indispensable strength and an asset. Asset-based researchers Mathie and Cunningham (2008, p. 3) characterise assets as *'a source of identity'* and *'linked to agency'*. They also state that the two *'mutually reinforce each other'* (p. 3) In the RTW questionnaires, the programme leads were interested in learning about the links between participants' experience of their own creativity as both a strength and an asset, and any changes they experienced in terms of identity and agency.

Asked to write about any changes in their perceptions of themselves as writers and as individuals, RTW writers said,

'I didn't know I could write. I now feel confident and have more underpinning knowledge'

'I feel better as a person'

'I now write with more freedom'

'I didn't think I was a writer before. Now I think I could be'

'I feel like I am actually tapping into me now, instead of trying to write well or correctly. I am writing from the heart, not trying to write with heart'

'Every week I learn new techniques on how to write, different styles. It helps me release my thoughts and gives me peace of mind'

'[I have a] real sense of doing something proper. Never would have dreamt of going on stage even 7–8 months earlier. Glad I did it; I feel a lot more confident'

'RTW gave my life meaning and also a focus on the creative side. My emotions can be controlled; my voices are not the end of the world; life is for living not [for] drowning in sorrow; conversations are not something to be frightened of. [And I have discovered] the actual style of my writer's voice'

'[You're] learning to express yourself in a way that benefits society'

'I would, yes [go out into the community to share my writing], to teach people to gain confidence in themselves and be able to express themselves'

After the pilot project ended in May 2012, funding was secured to support outreach activities and to run four more groups in 2013 and in 2014. As part

of the programme's initial outreach initiatives, 18 RTW graduates volunteered to perform their work in the autumn of 2012 in various venues in Preston and to talk with audience members about their RTW experiences. During RTW's first year, graduates from the pilot course performed at the Lancashire User Forum (LUF) in Kirkham Prison, and they have given two performances on World Mental Health Day at UCLan's 53 Degrees venue. Six participants were interviewed by Preston FM on World Mental Health Day, and their interviews were aired the next day. Preston FM also invited RTW writers to record their work for the station. Several writers accepted the invitation, and their work was featured for three weeks in late October through mid-November on one of their morning programmes. In addition, four RTW members have been interviewed for a film about recovery funded by Lancashire Drug and Alcohol Action Team (LDAAT), and one of the four's written work was featured in the film. Eight RTW writers performed at the UCLan Equality and Diversity Conference held in November 2012.

The radiating effect that led to participants' taking greater and greater personal and creative risks throughout the writing workshops and up to the performance continues its momentum as RTW writers move from strength to strength in each outreach activity for which they have volunteered to participate. This growth is evident in the comment following comment: *'The outreach activities, and RTW in general, have taught me that people aren't nearly as scary and judgemental as I thought they were and it has been an extremely positive experience for me to discover acceptance in a public way. RTW was pretty much the only place in Preston that I felt I could be uncensored and because of that I found the writing, and now the outreach activities, truly liberating'*.

Outreach activities also allow RTW participants to change stigmatising perceptions and challenge stereotypes. For groups that have felt marginalised and silenced by society, this can have quite a powerful effect: *'I felt deeply empowered not only by all the readings but the sense of commonality (I think that's the correct word!) in the replies following audience questions. I was greatly encouraged by other members of the group and felt a very strong bond of support from the whole group'*. A second course, RTW 2, for all writers who completed RTW 1, began in January 2013, and RTW ran two groups for people new to the programme. In its third year, RTW ran two new groups and two groups of writers who elected to continue with the programme. As was true in the first year, a film was made of each subsequent year's performance, and a book of participant writing was also published. Both the film and the book are available through the UCLan School of Social Work International Centre for Arts and Asset-based Community Practice.

Towards new forms of community practice

Within Lancashire and beyond, there has been a growing interest in asset-based community development (or ABCD). At the UCLan School of

Social Work, non-social work Further Education and BA students on the Community and Social Care: Policy and Practice programmes are being offered modules in ABCD. For the Foundation Entry students, the module is a requirement, while for the BA students it is an option. Similar to the bulk of community development work which takes place on a *'neighbourhood and group level'* (Banks, 2003, p. 10), asset-based approaches emphasise working with local residents and resources (McKnight & Block, 2012), but once ABCD is combined with strengths perspectives, as is the case with RTW, students are required to make radical shifts in their attitudes towards marginalised and stigmatised groups, as all genuine strengths practitioners must (Rapp & Goscha, 2012). One student co-facilitator said, *'I'm taking with me the possibility that anyone can do anything'*.

This sense of possibility, shared by other students, arose from service users' exceeding students' expectations of their gifts, skills and capacities. Through the close interplay with RTW writers, students begin to grow into their roles as strengths practitioners and learn the importance of instilling hope, a core strengths-based skill (Rapp & Goscha, 2012), in RTW members. One participant wrote, *'Even if you are struggling, everybody is great at helping you'*. When the UCLan students began their training, everyone was not *'great at helping'*. Students were afraid of embarrassing themselves, of letting service users down, of being wrong, of making mistakes, of not being correct, of being judged and of having a mental block when giving strengths-based feedback. It took time for them to feel the effects of being in a strengths-based environment before they were able to trust their own competence and creativeness. One student said, *'People have such a rich creative side that has made me feel closer to the human race'*.

However, another student found the role challenging: *'I found giving feedback really hard, listening and articulating strengths back'*. The majority of the students fed back that they would have preferred a longer training, and all of the students said that they saw the personal and professional value of learning a strengths-based approach to creative writing. On a pragmatic level, one student wrote of a strengths approach, *'It helps you find out more about a person's character and what they have been through in order to understand them better'*. If research indicates that deficit and pathological approaches to working with people undermine their ability to act from strengths (Rapp & Goscha, 2012), and a failure to attend to personal connections results in a phenomenon that McKnight and Block (2012) refer to as *'incompetent communities'* (p. 55), then professional training programmes, rife with problem-focused case studies and approaches are lagging behind in implementing research-informed practice while workplaces which demand that social workers spend 85 percent of the workday not seeing service users (McGregor, 2012) may be adding to community incompetence by reducing the pool of people who could help foster personal connections. Asset-based

practitioners (McKnight & Block, 2012) have made a strong case for the power of personal connections to engender a sense of competence among individuals and groups.

RTW adopts as a key tenet person-centred approaches (Rogers, 1989) and has built into its new 2012 training programme weekly group supervisions in which student trainees are asked to reflect upon how well they are drawing upon person-centred, relational-cultural (Miller & Stiver, 1970; Rogers, 1990) and strengths perspectives (Rapp & Goscha, 2012; Saleebey, 2009). The supervisions are interdisciplinary, focusing on heightening student awareness of strengths approaches to language and craft, as well as on facilitating conditions that support growth-producing relationships. They have been co-led by the RTW Programme Director and Lead Writing Facilitator, Joan Behar, and the International Centre for Arts and Asset-based Community Practice Lead, Lynn Shorter, who is a senior lecturer and clinical social worker at UCLan.

Norms for an inclusive future

- Strengths, person-centred, relational-cultural and asset approaches are used in all aspects of the programme.
- Creativity is at the centre of training and practice.
- Student assessment is conducted by service users, peers and supervisors.
- Participatory methods are used for project evaluation and research.
- RTW writers undertake training to be creative writing co-facilitators.
- Employment opportunities within RTW are to be made available to participants.
- Audiences' perspectives are actively sought in post-performance reflective dialogue.
- Routes are expanded to further and higher education through arts and asset-based community education programmes.

Since participating in RTW, some writers have pursued further and higher education. One writer enrolled in a master's programme. Another used newly developed writing skills to communicate with children after a ten-year period of minimal contact. And still another reconciled with family members after a long period of not speaking to them, and was able to accept a disability through the process of becoming a writer. Remarking on changes that other people had noticed in them, RTW members wrote,

'I don't make excuses, my mum finds that strange'

'Partner comments on my writing, can't believe I've wrote it'

'I write more. I find it easier to say no or object'

'An ability to open up and express how and what I am feeling'
 'More communicative, more direction in my future'

RTW would like to learn more from participants about how the programme has helped them feel 'uncensored', 'passionate' and 'free'. The programme leads intend to have more in-depth conversations with participants and have invited them to help with the student trainings, which last for eight weeks and include a weekly two-hour co-facilitation session and a one-hour weekly group supervision. To achieve greater mutuality and parity between students and service-user groups, RTW will begin running a mixed service-user and UCLan student group in 2015. In this way Reading the World would like to join ranks with Peter Beresford and Sarah Carr (2012) in thinking through new models of service-user participation, and meaningfully align itself with the RTW writer who said, 'We all see the world differently and we all have something to contribute'.

References

- Banks, S. (2003). The Concept of Community Practice. In S. Banks, H. Butcher, P. Henderson & J. Robertson (Eds), *Managing Community Practice: Principles, Policies and Programmes*. Bristol: The Policy Press.
- Banks, S. (2011). Re-gilding the Ghetto: Community Work and Community Development in 21st Century Britain. In M. Lavalette (Ed.) *Radical Social Work Today: Social Work at the Crossroads*. Bristol: The Policy Press.
- Barone, T. & Eisner, E.W. (2012). *Arts Based Research*. London: Sage Publications.
- Behar, J. (Ed.) (2012). *A Night of Strong Coffee at the Blue Dahlia*, Preston: UCLan Print.
- Beresford, P. & Carr, S. (Eds) (2012). *Social Care, Service Users and User Involvement*. London: Jessica Kingsley Publishing.
- Beresford, P. & Croft, S. (2004). Service users and practitioners reunited: The key component for social work reform. *British Journal of Social Work*, 34, 53–68.
- Blake, J. (2009). Sustainable communities and social work practice learning: Reflections on emergent, learning partnerships, *The Journal of Practice Teaching and Learning*, 9, 93–114.
- Dominelli, L. (2004). *Social Work: Theory and Practice for a Changing Profession*. Cambridge: Polity.
- Foucault, M. (1980). Two Lectures. In C. Gordon (Ed.) *Power/Knowledge: Selected Interviews and Other Writing, 1972–1977*, New York: Pantheon Books.
- Freire, P. & Macedo, D. (1987) *Reading the World and the Word*: London: Routledge.
- Henderson, P. (2007) Introduction. In H. Butcher, S. Banks, P. Henderson & J. Robertson, (Eds). *Critical Community Practice*, Bristol: The Policy Press.
- Hoggett, P. Mayo, M. & Miller, C. (2009) *The Dilemmas of Development Work: Ethical Challenges in Regeneration*, Bristol: The Policy Press.
- Jordan, J. (2010). *Relational-Cultural Therapy*, Washington DC: American Psychological Association.
- Jordan, J.V., Walker, M. & Hartling, M. (Eds) (2004) *The Complexity of Connection: Writings from the Stone Centre's Jean Baker Miller Training Institute*. New York: The Guilford Press.

- Kretzmann, J. & McKnight, J. (1993) *Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets*. Skokie, IL: ACTA Publications.
- Maslow, A.H. (1970). *Motivation and Personality* (3rd edition). New York: Longman.
- Mathie, A. & Cunningham, G. (2008) *From Clients to Citizens: Communities Changing the Course of their Own Development*, Burton on Dunsmore: Practical Action Publishing.
- McGregor, K. (2012) *Social Workers Are Working Longer Hours, Still Bugged Down by Admin*, Community Care. Available:
<http://www.communitycare.co.uk/Articles/26/09/2012/118547/Social-workers-are-working-longer-hours-still-bugged-down-by.html>.
- McKnight, J. & Block, P. (2012) *The Abundant Community: Awakening the Power of Families and Neighbourhoods*. San Francisco: Berrett-Koehler Publishers.
- Miller, J.B. & Stiver, I.P. (1970) *The Healing Connection: How Women Form Relationships in Therapy and in Life*, Boston: Beacon Press.
- Parton, N. (1999). Reconfiguring Child Welfare Practices: Risk, Advanced Liberalism and the Government of Freedom. In A. Chambon, A. Irving, & L. Epstein (Eds) *Reading Foucault for Social Work*, New York: Columbia University Press
- Rapp, C.A. & Goscha, R.J. (2006). *The Strengths Model Case: Case Management with People with Psychiatric Disabilities* (2nd edition). New York: Oxford University Press.
- Rapp, C.A. & Goscha, R.J. (2012). *The Strengths Model: A Recovery Oriented Approach to Mental Health Services* (3rd edition). New York: Oxford University Press.
- Rogers, C. (1990). The Necessary and Sufficient Conditions of Therapeutic Personality Change. In H. Kirschenbaum & V. L. Henderson (Eds) *The Carl Rogers Reader*. London: Constable.
- Saleebey, D. (2009). *The Strengths Perspective in Social Work*, Boston: Pearson Education.
- Shor, I. (1992). *Empowering Education: Critical Teaching for Social Change*, Chicago: University of Chicago Press.

12

Somerstown Stories: Can Exploring a Narrative Change a Community?

Sharon Court

This chapter aims to explore whether a narrative can change a community, using the Heritage Lottery-funded project *Somerstown Stories* as a case study. We will look at the various factors which brought the project into being, the activities which took place and the planning and conversations behind the scenes that helped bring the project to life. We will also consider the legacy of the project and the key lessons learnt, as well as what might happen next.

Background

Stories are a key feature of this project, and this case study is the story of a story...the *Somerstown Stories* project, which began life in late 2009. At that time I had recently started working as a freelance creative practitioner following over 20 years' experience in youth and children's work and with a growing portfolio in community development. In particular, I was working as part of the University of Portsmouth 'Creative Partnerships' project (<http://www.creativitycultureeducation.org/creative-partnerships>), a national programme funded by the Arts Council which sought to develop creative approaches in education, by fostering partnerships between creative practitioners, teachers and pupils. Around that time, I was also in conversation with two Anglican clergy serving in Somerstown, Revd Mark Rodel of St Luke's parish and Revd Dr Alex Hughes of St Peter's parish.

Mark had had an idea for a community event: Somerstown Festival or SomersFest, which he intended that the church should fully fund, so that local people could come and enjoy the activities for free. He wanted it to be a gift to the locality, no strings attached, simply to convey that the church felt that Somerstown 'was worth it'. Mark and Alex wanted to use SomersFest as an opportunity to celebrate the community, rather than judge it. It is worth adding some background and context here: Somerstown is an area in inner-city Portsmouth, a highly densely populated neighbourhood of approximately 12,000 people living mostly in high-rise flats. The

majority of housing is local authority social housing, and much of it was built during the 1970s as part of a post-war redevelopment and slum clearance programme. Many residents in Somerstown have poor education, poor health and low income. Until recently, men living in the area were statistically likely to die ten years earlier than men living elsewhere in Portsmouth. For women, the figure was eight years. Now that prediction has decreased to eight and six years respectively.

There are a lot of agencies working in a targeted way in the area: health, social care, and education agencies all have their agendas and ways in which they want to improve people's lives and choices. And whilst the impetus might be honourable – as well as financially motivated (after all, proactive intervention costs less than reactive work) – there was very much a sense that local people were 'being done to' and 'talked at': addressing their perceived needs rather than felt needs. Also the area has a very poor and undeserved reputation. It is true that there is a higher concentration of needy and vulnerable families in the area, but this is in part due to the high concentration of social housing. Somerstown had earned itself the nickname 'the waiting room for Paulsgrove', a council estate in a different part of the city, but perceived as being nicer with a better quality of life. For these reasons, Mark and Alex were keen not to patronise local people, but to offer them something freely and without constraint.

As it was, St Luke's church council turned down the SomersFest idea, not because of the money involved, but because the follow-on work had not been very well thought out. I had worked with Mark previously, and they had already done some development work on SomersFest. Since the project had been turned down, I agreed to undertake some light-touch research to get a feel for the locality and to discern what provision there currently was in the area and how the church might be able to get involved. At this stage I began to wonder to myself whether Somerstown felt it had anything worth celebrating, and whether SomersFest, albeit with noble aims, was not just another example of well-intended interference.

Learning from other people's stories

During this period a number of key things happened, which were instrumental in shaping the project. One of these was a conversation with my sister-in-law, Sarah Court, who is a leading expert in ancient Roman archaeology and heritage preservation. Sarah and her husband, Christian Biggi, have been working at Herculaneum (<http://www.bsr.ac.uk/research/archaeology/ongoing-projects/herculaneum/hcp-team>), the ancient Roman city along the coast from Pompeii, which was also affected by the eruption of Vesuvius in AD 70. Sarah and Christian had been working with the local community of Via Mare, who live alongside the ancient site. When they first arrived, the site management team were in the process of constructing fences to keep

local people out. Instead, Sarah and Christian proposed a programme of engagement, to teach local people about the significance of the site and to understand and value what was essentially their own heritage.

Sarah recounted an incident when a number of VIPs and senior delegates had come to visit the site. Usually the archaeologists and ‘experts’ would take them on a tour of Herculaneum, but this time, Sarah invited some of the children and young people from Via Mare to lead. She explained how they confidently showed the European Union (EU) officials and high-ranking politicians round the site, and the pride on the faces of their parents as they took photos of their children with these important and influential people. And that was the ‘light bulb’ moment: the moment when I realised that was what I wanted to do in Somerstown – to enable local people to reconnect with their own heritage and perhaps to value it and themselves differently as a result. Shortly after this, I was invited to take part in a visit to the Kaospilots (<http://www.kaospilot.dk/about/story/>), a hybrid business and design school based in Aarhus, Denmark. I took part in a week-long creative leadership programme, and whilst I was there, I discussed the emerging ideas for the Somerstown project. I explained about my conversation with Sarah and the work at Herculaneum.

The project idea had developed now, with a strong heritage flavour, but it lacked a hook to draw people in.

‘I just don’t have a handy ancient Roman site to kick start things off!’ I joked.

‘So what’s your Herculaneum? What do you have in the area that could do the same thing?’

After some thought, I began to realise that it was the stories themselves: local people’s stories and memories of Somerstown, which would create the momentum needed to get the project off the ground.

Taking steps ...

My work with Creative Partnerships at the University of Portsmouth had fostered a wealth of ideas about how a heritage project could be run. I suggested the project to Mark, who in turn introduced me to Jan Fleming, Head teacher at Somers Park Primary School (now ARK Aryton Primary Academy). Jan liked the idea very much and supported me through the next stage of the process. If Jan and the school community had not supported the project in this way, it is unlikely it would have happened at all. I supported the school in submitting a bid to the Heritage Lottery Fund, which was successful. That funding enabled the project to be ambitious in its scope, supporting a number of activities and events, resources and ongoing research, as well as my time.

Phase 1 Somers Park Primary School

The initial phase of work took place in the school, in September 2011. I devised and resourced a scheme of work, in partnership with the school's History and Geography specialist, Esther Ternan. The work introduced children from the area to a Somerstown they had never seen – a Somerstown without the tower blocks, thriving with local businesses and light industry. At one time there had been over 100 independent traders along the length of Somers Road. But the post-war reconstruction had swept much of that away, or relocated it elsewhere in the city and together with many of the local employment opportunities. But most importantly, it enabled the children, and subsequently their parents, to discover the story of the area where they lived. Due to the nature of social housing, many of the local residents do not stay in the area very long, and as a result a lot of the children and their parents did not know anything about Somerstown or its history.

Activities in the school were tailored to the different age groups and included

- a special session led by the Museum Service allowing younger children to explore toys and games from the past;
- guest speakers from the local community;
- an afternoon carousel of activities allowing children to explore archive maps and photographs and to consider the impact of changes in their area;
- a collaborative story-writing process, between the children and Sharon Court, based on three fictional children living in Somerstown in the late 1940s;
- 'Somers Road Study Day' – a jointly-run event, led by Yr 9 History students from City of Portsmouth Girls School;
- 'It's in the bag!', which involved creating gift bags from recycled paper and then putting inside an item of family value which told a story. Items that were shared included Christening Booties, a Bosun's whistle, jewellery worn by Grandma on her wedding day and a teddy bear that had been in the family since 1967. These stories were shared at the 'Somerstown Roadshow'.
- 'Somers Road Day' in which each class recreated a shop or business that used to exist along Somers Road and made items from each shop, which were then sold to raise proceeds on their Harvest Celebration day. Over 150 parents and carers attended the day, and it received good coverage in the local press.

The children at the school were invited to give Somerstown a 'score' between 1 and 10, to indicate how much they liked it. At the beginning, scores were low: around 3–5. However, by the end of the project scores had significantly

improved: around 6–9. When asked why this score had changed, these were some of their comments:

'It's the best topic we've ever done!'

'I know a lot more of Somerstown now'

'My Mum wasn't born from here and we didn't know anything about it'

'Before [the topic] it was 1 but now it's 10, because Mrs F teaches us all about it!'

'In the olden days it was nasty and dusty [referring to photos of bomb damage] but now it's clean and fresh, apart from the rubbish and graffiti'

'Because now you know about it. It makes you want to learn more about it [Somerstown]'

'It's a brand new start for Somerstown. All the buildings were bombed out, but now they're new'

'I liked learning about the shops – they were funny and interesting'

One or two children lowered their scores because they liked the idea of Somerstown from the past better than the present day. They did not like living in tower blocks and there being so many cars.

Phase 2 Wider community activities and events

From January 2012 the work of the project moved out into the wider community. Over 4,000 booklets were delivered to local homes, with details of the events taking place across the area. Somerstown is known to be a 'hard-to-reach' area, and has many of the challenges common in wards with high deprivation. It was decided therefore to hold a range of smaller events in venues across the area, rather than one or two larger events, to which fewer people were likely to come. This decision was made following advice from a variety of community partners, and on the whole proved to be successful. When planning activities and events with community partners, I asked, *'You know your clients best, so what would you like?'* This flexible approach of tailoring activities to suit different groups and audiences meant that local groups felt they could trust me and that the events were generally more successful as a result.

The activities and events included

- a mobile exhibition of archive maps and photographs, which travelled to four different venues;
- a 1940s style Dad's day and Family Fun Day, at the local SureStart Centre;
- archive film screenings, jointly with Portsmouth Film Society and linked to the BBC 'Reel Britain' project'

- a series of activities including a cooking workshop and photography competition at the Brook Club Youth Centre'
- 'Somerstown Roadshow', a one-day event which took place at a 5th venue in the area, inviting people to come and share their stories of the area. The day included special guest Michelle Magorian, author of *Goodnight Mister Tom* and *Just Henry*, which was set in Somerstown in the post-war period.

Engagement with the project varied: in one venue there were no visitors at all, but in others there was much better attendance. Those who had come to previous activities came along to subsequent events and met other people from the area with stories to tell. The number of visitors did not often exceed 30 guests at most events, but the quality of engagement was very high, with people bringing their own photographs from home and being very willing to spend time sitting and talking. A comment from the local Housing Manager adds some helpful context to these attendance figures:

'When we have a residents meeting downstairs in the community room, I go door to door, about half an hour beforehand telling each household that the meeting's on and inviting them to come. Out of 108 flats the most we've ever had is 30 people.'

The wider community work was intended to finish around Easter 2012, but it became apparent that there was an underspend in the budget, so a request was sent to Heritage Lottery Funding to ask for permission to run further activities. This was agreed and the following events took place:

- 'A Ghost of Our Past', a specially devised performance by students from the University of Portsmouth's Creative & Performing Arts course, based on oral histories of the area;
- work with the University of Portsmouth's School of Architecture, to deliver a *charette* for Charter Academy (the local secondary school) looking at the challenges of Winston Churchill Avenue (a dual carriageway which divides Somerstown), and using architectural approaches to try and resolve the issues (The University of Portsmouth students had been focussing on Somerstown during the year.);
- The Museum of Somerstown, an interactive temporary exhibition in an empty shop in the area. Over 200 visitors come through over a 3.5-day period. Some visitors brought photographs, and many were interviewed for the project. A two-page special feature about the project in the local newspaper *The News*, as well as interviews with local radio station Express FM did a lot to raise the profile of this event.
- one final exhibition at the Central Library;
- a book: *Somerstown Stories*. gathering together as many of the photographs, information and stories of the area as possible

Linked to the work with the University School of Architecture, I delivered a series of assemblies to the students at Charter Academy, the majority of whom live in Somerstown. At the beginning of each assembly, students were asked to score Somerstown between 1 and 10, and after the assembly they were asked to score it again, to see if their views had changed. As with the children at Somers Park Primary School, scores started low, but at the end of the presentation 90 percent of respondents had raised their scores.

Legacy and beyond

The legacy of the project continues to unfold, beyond the lifespan of the Heritage Lottery funding. It includes

- the creation of the *Somerstown Archive*, a specifically listed directory of all the historical materials gathered during the project, held by Portsmouth City Records office and open to the general public;
- a book called *Somerstown Stories*, which collates many of the photographs, historic facts and oral histories gathered during the project; and
- a growing engagement with the history of the area from local residents, demonstrated through social media tools such as Twitter and Facebook.

As a result of the interest generated, tentative partnerships are being explored between local groups and the University of Portsmouth, whose campus is located on the boundary of the Somerstown community. Other local groups, including the U3A local history group and Somerstown Adventure Playground, have also approached me about creating opportunities to explore the materials from the project. The publication of the *Somerstown Stories* book has generated a lot of positive feedback. As I have often said, '*It's not my story, it's theirs.*' The book is about the people of Somerstown reflecting on their own history and their part in it, and by doing so it values the people, their experiences and their locality.

Approach

At the beginning of this project, there were three overarching aims:

1. to enable people to *re-connect* with their area through local history
2. to enable people to *appreciate* that everyone makes a contribution to the story of Somerstown
3. to ask the question, *does knowing more about where you live, change how you feel about living there?*

During the course of the project, as I met people and listened to their stories, it transpired that more people have a positive view of Somerstown

than might have originally been believed. The reputation of the area is not always matched by the experience of living and working there, and the views of residents, both young and old, were often changed after they had found out more about the story of Somerstown. All the historical material which has been gathered during this project has been catalogued and will be held by Portsmouth City Records Office as an archive in its own right. The 'Somerstown Archive' will include details of over 100 photographs, 18 oral history interviews and transcripts, as well as other archive documents and information. In addition a growing community of over 100 people through the Facebook page, as well as contacts through Twitter are continuing to share their own unique insight into the area, enabling the stories to be passed on.

Outcomes

The original aims of the project were to help people *reconnect* with their area, *appreciate* their part in its story and *reflect* on whether knowing more about Somerstown might change their view of the area. The project certainly connected with a growing number of people, and they in turn have spoken with warmth and affection for an area which has experienced a phenomenal amount of change in the last 60 years. The hope is that through this process they have been able to appreciate their own part in the story of Somerstown and to see how each life and each story contributes to the telling of other people's stories.

Somerstown is still engaged in a process of change: a new community centre, 'Somerstown Central', has recently been built, which straddles the dual carriageway which divides the area, and it is hoped that this will bring the two localities together again after two generations of separation. The 'Somerstown Stories' project has been very timely, therefore, in enabling local people to reconnect with their area, and it has prompted the local community groups and services to start meeting together to share ideas about how they can work together better (this used to happen in the past, but had lapsed in recent years, and many of the groups to whom I spoke, commented on how pleased they were to have the opportunity to link with other local partners). The construction of Somerstown Central and its proximity to the University's Eldon Building, where the faculty of Creative & Cultural Industries is located almost in entirety, has also prompted a desire for more partnership work on the part of both the University and the management at Somerstown Central. The Somerstown Stories project has provided a natural platform on which to build future projects.

Evaluating the impact of the project effectively is harder, as the changing of someone's attitudes takes place over time. However it is fair to say that engagement with the general public has increased over time, and continues to grow through social media tools. Feedback gathered during the Museum

of Somerstown event and at the Central Library also indicates a positive view of the area as a result of the events and activities taking place, as well as an appreciation from former and current residents for the opportunity to share their stories. Have people's views of Somerstown been changed? In some places, certainly yes. As their understanding and knowledge of the area have grown, so their views about it have changed, which is positive and encouraging. This is indicated through the 'scoring' activities undertaken with the children and young people. Furthermore, there has been a growing interest in the project through social media, even several months after the last public event took place.

The impact of the project is moving slowly and building momentum. I was invited to speak at the University of the Third Age (U3A) Local History group and have also been engaged by the University of Portsmouth as a direct result of this project, working with them in building positive relationships with the community, as the university's Creative & Cultural Industries facilities are situated in Somerstown. The University partnered in an afternoon event which took place at Somerstown Adventure Playground, allowing new groups of residents to engage with the archive material but also to find out more about the University's facilities and to explore ways they could work together. In addition, the University facilitated a tour of their new premises in Somerstown in recognition of the importance of community engagement. The overall impact will be harder to measure in the short term, but as new work is stimulated, it becomes clear that the Somerstown Stories project is likely to have been the catalyst for these new initiatives, alongside the long-standing work of the community groups and organisations who are committed to the area.

What have we learnt and what would we change next time?

As with any project, most of the learning takes place once the project is underway. Somers Park Primary School Primary School, who were the grantholders, had these reflections on the project:

- The scheme of work developed between Esther (History and Geography Coordinator) was really good. It was well resourced, although it would have been helpful to have more duplicates available in school. The staff delivered it well, despite the fact it was a brand new topic to the school. Some staff felt a little unsure about how to approach it, so having Sharon available to advise and support was appreciated.
- The children really enjoyed the project and engaged well with the topic. They became excited about their area, and were reported as giving their parents impromptu history lessons about the area! The Topic Books kept in classes enabled teachers to see that the children were making good progress with their skills and understanding.

- It was felt that there was not much impact afterwards, once the work went out into the community. It would have been nice to have been able to maintain links and keep 'drip-feeding' news and stories back into the school.
- There were real challenges for the school in terms of managing the grant, as many of the suppliers were providing specialist or 'one-off' services that the school would not normally use. This generated a lot of unanticipated extra work for the Finance Officer, who had to create new accounts for each of these suppliers. Being part of the local authority, the school has its own system for managing payments with very specific guidance, with which some suppliers were unable/unwilling to comply. This again created extra work.
- If asked, the school said they would consider applying for a Heritage Lottery Fund grant again, but they would allow a longer lead time in order to plan more fully around the actual work being done and the suppliers who would be used. The school felt that, if asked, they would recommend Heritage Lottery funding as a funder to other schools, but stressed the need for the Bursar to be fully informed of the implications of managing such a budget and the additional work it would create.

Wider community partners were also invited to submit their feedback for the evaluation:

- The mobile exhibition was felt to be very successful. Visitors were reported to have been talking about the maps and photographs for a long time afterwards.
- It would have been nice if the exhibition could have stayed longer in each venue, and if Sharon had been available for longer periods to meet with people and document their stories.
- The manager at Southsea Community Centre specifically said she would be happy to have the exhibition, or a version of it, back at the Centre for a lengthier period of time.
- Although community partners agreed that having a variety of smaller events across the area was more successful, they also suggested that having something mobile and visible (a handcart or even a caravan) might have an even greater impact. Although events took place across the area, sometimes it was hard to catch 'passing trade', as the activities could not be seen from the outside, even though temporary signs had been erected.

And finally, I had these thoughts:

- I am pleased with how the project turned out and the wide range of people, groups and organisations who took part. That in itself, I think, is a considerable achievement. Some of these partnerships were a unique

opportunity (such as with the School of Architecture), and it is unlikely that such an alignment of opportunities would happen again.

- I am also very pleased about the *Somerstown Stories* book that has been produced, as well as the social media network. This means that everything that has happened can continue to grow beyond the life of the project.
- The legacy of the project is especially important as I only had 1.5 days a week to work on it, and it still feels like I have only scratched the surface! There are so many more people to meet, stories to hear and mysteries to uncover, and as these stories are shared, so people become more positive and more engaged with the area, which I am very pleased about.
- It has enabled us to present a much more positive view of an area which has a very poor reputation – unfairly so in my opinion, given all that we have learnt about it.
- Were I to manage such a project again, I would work more closely with the organisation holding the grant so that we could identify suppliers and manage expenditure better, and thereby ease the burden of work with which Somers Park Primary School's Finance Officer had to deal.
- I would also try to engage local press more, and set earlier deadlines for certain tasks, which would probably make managing the project easier.

13

Digital Storytelling: Media That Makes a Difference

Liz Hardwick

Storytelling is an ancient concept. Digital technology is a modern concept. Together they provide a future for stories to live on forever. We share stories to motivate, evaluate and respond to our world, and when the world becomes an increasingly digital place, the stories become easier to tell and share. DigiEnable is a company that has worked with a wide variety of people from different demographic backgrounds, to train and support them, in telling their stories in a digital way. Digital technology (the Internet and the World Wide Web) go hand in hand with understanding and training people in the use of technology, but it also gives people the opportunity to share stories with the world digitally, too. However, it is important to remember that it is not the platform, quality, framing or focus of the shot; rather, it is the character, the real-life human being, the story, the impact to the community that is the focus. After reading this chapter, we urge you to find examples of digital storytelling in your area or sector (there are some useful links in the reference section), and start to create some of your own digital stories. It does not matter what type of media you use to create the story (there are a wide variety to choose from), which means you can also make it really fun and creative.

Digital hurdles

So firstly let us talk about the barriers and potential downsides to digital storytelling. There are not many, but it is worth considering so that when you start a project, you can try to address any problems these may bring, making sure your project is inclusive and achievable. Digital exclusion is still a hot topic in 2015. Nineteen percent of the UK population lacks digital skills, and according to the government's Digital Inclusion Charter (2014), 10 percent of the population will never gain basic online skills. A range of reasons may account for this, including a lack of opportunity or interest in digital technology. However, a lack of access may also be important. Rust (2014) reports that *'According to Office for National Statistics, 17% of households*

in the UK didn't have internet access in 2013. The problem can be lack of skill or the cost of equipment, but there are some who simply aren't interested'.

This percentage also includes access via mobile devices and mobile data connectivity, but does not include the number of people who access online resources via Wi-Fi in public places such as libraries and community hubs. To consider the statistics in another way, 81 percent of the United Kingdom has digital skills, and 84 percent has an Internet connection at home. Thus digital technologies (and digital stories) constitute a valuable opportunity to reach people. That is not, of course, to say that the small percentage of those without digital access should be ignored, and there are a number of projects such as Go On UK, of which we have been part, that are actively trying to help reduce that number. Training projects like the ones DigiEnable run, which include training on digital skills and media production, will not only help grow the number of digitally included communities but also strengthen the communities that are already telling their digital stories to enhance their world. As stated by Cooper and Dancyger (2000, p. 87), *'We need stories to help us make sense of our world. We need to make sense of the past and of the present, so that we can make our way to a future'.*

Community media

Inspirational and pioneering

Zane Ibrahim was one of the great pioneers of community radio. South Africa's first ever community radio station, Bush Radio, has been an inspiration for community radio and other community media organisations around the world. Not only was Zane a source of inspiration but he also had a way of putting things across to people like no one had before. A real 'voice of the people' you could say. *'90 percent community, 10 percent radio'*, and *'don't be popular, be necessary'* are amongst some of his famous sayings, quoted in many newspapers over the years, and used to explain the concepts of community media (and digital storytelling) from the grass roots, up. As stated in one obituary of Zane, *'As someone coming to this sector from "radio" I for one can attest to radio being the easy bit – community is both more difficult and more necessary. If we don't follow Zane's lead we end up being just another juke box'* (Korbel, 2014). Since 1992, Bush Radio has been a platform to access the community and talk about issues such as gender, politics and health education. Along with providing broadcasting, it has also been central to the provision of community projects, scholarships, training and a 'voice for and by the community'.

Pushing boundaries

In the United Kingdom, community media that signs up to the appropriate representative body, the Community Media Association, follows certain

values. Community media presents stories, for and by the community, in digital format, which are both important for the content producer/storyteller and the potential audience it can influence. This is great, as the impact on listeners can then radiate through word of mouth and sharing the stories with others. *'This encourages inclusivity and universal access to opportunity, based on the idea that the production, practice and content of community media, foster greater understanding amongst communities, including those marginalised and support peace, tolerance, democracy and development'* (Light & Millen, 2014, p. 7). Community media has enabled the public to push the boundaries on topics and evoke conversations around previously taboo topics. Mainstream media may overlook or ignore these stories, but that is where community media can prove vital. With community media, you have the ability to reach new audiences and engage new participants in the projects.

The flexibility of content in broadcasting means there can be a wider range of topics that other mainstream media such as the BBC or commercial networks may not have the funding, backing or airtime to cover. As community media is seen as a voice for the people, there is a greater likelihood that members of the community will get involved if they are given the opportunity, and as a pillar of trust, will feel more empowered to share their opinions with the media. Having previously worked as a station manager in community radio, I have personally supported content, debate and discussions on topics such as domestic violence, AIDS, sexual health, community, international projects, disability, human rights, local history, education, heart disease, and many, many more. What is unique about community media, unlike any of the larger platforms, is the ability to give topics lengthy airtime, along with access to the storytellers, who might otherwise not have shared their story with anyone else, ever. Participants in community media usually care deeply about issues close to them and have a powerful drive to tell their stories.

The story is everything

Community media shares the same perspective as digital storytelling (that the story is important), but community media also focuses on the participants and the process. Having worked in community media for over 15 years and been elected onto the Community Media Association council, I strongly support the opportunity for storytellers, where possible, to produce and tell their own stories. There is much more power in a story's being told directly from the person whose story it is, than any document could ever present. Passion for the nuisances cannot show from just text. Community media covers not only broadcasting television and radio channels but also video, online, newspapers and more. As Light and Millen (p. 6) state, *'A distinction can be increasingly made between 'makers' – using the cheaper production and editing tools now available to tell stories and collect perspectives and share them through the commercially available media hosting sites – and the community*

media sector, which comprises broadcasters, such as community radio and TV. The 'makers' referred to here could still be participants on a digital storytelling project, or could be a media producer who just records and collates the participants' stories. Not all projects or individuals will have the capacity, training or interest to produce their own digital stories.

Digital video storytelling

The two main digital media in the wide range of platforms for storytelling are video and audio. Participants see these as the simplest of the media with which to get to grips, without having to be particularly creative or technologically proficient. Only very basic skills are required to get a simple bit of recording kit to work, and then further framing, editing and styling skills can be learnt later if required. Audio is the simplest form of all the media based on the amount of equipment required. With technology so widely available, it is even possible to record audio or video on a smartphone or tablet. Needless to say, the better the equipment and training, the better the final product will be, but giving participants the empowerment to go out instantly and record something, is the initial aim. Once an understanding of how to get the best quality audio recording out of your device is mastered (a good distance from the subject, avoiding any background noise, not talking over your subject etc.), it is fairly easy to translate these skills to working with video.

If you imagine video as audio with pictures, you have got to think about the quality of the audio recording and make sure the image looks good too. There are just a few extra things to consider, like keeping the subject you are filming 'in-frame' so he or she can be recorded (unless you intend not to, for creative reasons), thinking about the lighting and focusing (if there is an option), and then there are just more creative aspects like different styles of shots and movement in-frame. You will find most people will naturally pick up a small handheld video recording device and innately, within a few minutes, figure out the basics. It is just the settings and buttons that might be a little more complicated. As one project participant stated, *'I never knew the day would dawn when I held a video camera in my hand and did something like this I can tell you, they were all interesting too, all the separate films'*. Audio and video have, in DigiEnable's workshops, proven to be accessible to practically anyone. So the digital skills barrier mentioned earlier can be broken down within a few minutes of guided tutorial, before people will feel confident enough to have a go. An example of one of the projects in which this worked really well was a digital storytelling project with Lesbian, Gay, Bisexual and Transgender (LGBT) social groups at The Renaissance Project, as part of Drugline Lancashire in Blackpool, United Kingdom.

Project overview

The aim of the project was initially to capture the stories of the older generation of LGBT communities in and around the Blackpool area. It was illegal

to be a gay man in the United Kingdom until 1967, so a lot of the LGBT history was not documented, or was hidden away and not clearly marked as such. In 2015, we have a large number of gay people who remember the riots, the marches, the bullying, and the prejudice, and have many personal stories that, if we are not capturing now, will disappear forever, undocumented. If we take the example of a man who was 20 years old in the 1950s, he will now, in 2015, be around 85 years old. These individuals are 'story capsules' with the community that need to be unearthed and documented. Most, when asked about their experiences, have multiple stories to tell, some good, but sadly mostly negative, but everyone within this project had a huge drive and passion to make sure these stories were not lost. As stated by one project participant, *'It's nice to think that years after I'm gone folk will be watching me telling my story. They always do say we get our fifteen minutes of fame don't they? I suppose this is all ours isn't it'*. Unlike archive papers or photos, digital storytelling can deliver the emotions, the impact, the faces of the people and the stories straight from their mouths.

Project outcomes

The project was initially set up to produce a handful of short video-based clips which would contain these stories. A series of workshops were organised to train participants in video theory, practical video recording and video editing. Trust was built within the first workshop, and participants started to share their stories with each other, with activities first away from the camera. This was a good way for the participants to get to know each other and not worry about what to do with the equipment. Getting them to share stories around a theme helped them focus their memories and ideas, and was a great way to get the group bouncing ideas around of what the 'best' stories were to record and share on video. Over the subsequent sessions they became more comfortable and familiar with the recording equipment and with each other. Using simple point-and-shoot handheld video cameras and taking basic 'head and shoulder' shots, keeping the style simple, meant the focus could be on telling the stories. Before long, the participants were requesting to borrow the equipment to go out on breaks to record extra footage in specific locations in the local area, so that they linked with the stories.

For the final workshop we planned to work on final edits of the videos; however, the participants still wanted to spend more time recording stories. So rather than spending time on the editing, which could be done later outside of the sessions, the participants took the lead on the session and suggested topics to explore further. This was inspiring to see, as the group felt empowered enough to want to get the most out of their final guided workshop, but also wanted to maximise the number of stories they could share. The editing could be done by anyone later on, but the telling of stories could not. This is a prime example of where the digital storytelling's

story element is most important. The group completed the project with a total of 33 short video clips, all less than three minutes long. The aim for short clips like this was that they could easily be watched, digested and shared online and via digital communications. They were also then shown at a community film screening as a celebration of the end of the project, and the stories were shared. These videos are also planned to be shared with Lancashire Archives, where they will help form part of the LGBT local history. This is a great way to use digital storytelling as a way to educate and inform, in an engaging and interesting way. Indeed, *'By using multimedia to develop and share those stories, we strengthen our understanding of our communities'* (Banaszewski, 2002).

Evaluating community projects

Digital storytelling can also play a key role in evaluating community projects. This can be participant led, or a delivery partner can record and collate the responses and stories about the project and package them up as part of the project reporting. This can be useful in helping share the stories and the impact from the project, directly from the participants. It can become a great digital case study, packaged up with final reports for any stakeholders, and can be a useful tool in sharing best practice. A recent example of this was when DigiEnable partnered in an employability project, in Preston, United Kingdom.

Project overview

Moor Nook is a community in one of the most deprived areas of Preston (on the Index of Multiple Deprivation scale 2007, the area of Ribbleson being within the top 10 percent). In the area, the Mook Nook Estate Management Board has a community venue to run events and training in order to help support the community. The employability project was funded to deliver traditional employability skills such as curriculum vitae writing and interviewing skills, along with horticulture and carpentry skills, combined with digital skills. After 12 weeks of workshops and support, participants were interviewed on camera about their experiences. Recordings were conducted in the same location where the workshops had taken place to help participants feel more relaxed and comfortable, and at any point they could choose not to be interviewed, withdraw from the recording or stop and start where they wanted. Explaining this upfront helps put the storytellers at ease, so they can feel happy and comfortable telling their story. In this evaluation example the participants were asked a series of similar questions by DigiEnable staff, about how the project had made an impact on them and their lives, and how they wanted to progress. The delivery partners in the project were also interviewed, to gain an outsider's

perspective on how the group and individuals had worked together and improved.

Project outcomes

The final digital storytelling video was just under ten minutes long, and included five participants, the project leader and three training deliverers. Stories of how the project had been unique and engaging were captured. One of the DigiEnable staff working on the project remembers, *'It was a really interesting project to be part of, it was just straight employment skills, it was about bringing together digital skills, and employment skills, and practical outdoor skills, and I think by having all those under one project, it meant we really engaged people, in a very different way, but got them excited about being involved'*. The video presented the impact the project had had on the participants' lives, which it would fail to have been captured so well via paper evaluations. There is also the element of capturing stories from those people where they have low levels of communications skills and a lack of confidence. As stated by one participant, *'I wasn't confident, never been confident before in my life. I mean I know I'm really loud and an extravagant speaker, but deep down I've never had the confidence to be part of a group and to be able to speak my mind, speak my feelings, as part of a group. As part of this project I've been able to develop myself, I've found myself from this course'*. This remark could never portray the emotions and personal nuisances from the participant in text alone. The video is available for viewing on YouTube, where you can get a better feel for how digital storytelling can bring a project evaluation alive.

Online campaigns

Campaigns are running across the globe on a variety of issues, permanently. Due to the increase in the number of people being online and the growth of technology, it is even easier than ever for someone to record a story and share it online instantly. Media can go 'viral' and be shared on multiple websites across the globe. Modern journalists now also use community reporters and online content as sources of information. Instant recording and uploading are quickly becoming a way of sharing breaking news, hidden news and ultra-local news we might not otherwise get to know about through mainstream media. Organisations such as Union Solidarity International use digital media to share their stories of campaigning and rights activism, and build solidarity in communities. They argue that *'Faced with relentless austerity, uninspiring electoral politics, and a compliant media that does little to challenge the status quo, people are sharing their stories with each other, and learning that standing up, and standing together, makes a difference. Even in times of austerity, political repression and right wing populism, digitally-enabled solidarity connects people, and allows us to build alternatives. Hearing*

each other's stories gets past media stereotypes: we can find each other and fight back together' (Walton Pantland, Union Solidarity International, 2015). This can also help not only in campaigning and evaluating but in educating and engaging the audience. *'The educational goals for teachers using digital storytelling are to generate interest, attention and motivation for students of the "digital generation"'* (Robin, 2011).

Emerging technologies

With the fast-paced, changing world of technology, there are new opportunities constantly arising with digital storytelling. This could be the technology on which the story is recorded, with which it is edited or from which it is shared globally. An exciting platform we like to use is called Vine (<https://vine.co/>). Launched in 2002, it is labelled as a short-form video hosting service of six-second video clips. Videos are recorded, edited and uploaded via a mobile device app or via the website, and it enables the storyteller to creatively produce a short eye-catching and engaging product, quickly. DigiEnable has trained participants in using Vine to create promotional videos, and some of these have even been key in helping engage new communities.

For example, one Vine video was used to do a virtual tour of a library. This was aimed at those who had not visited a library in a long time (or ever) and had misconceptions of libraries still being stuffy places, where there are dusty books and 'shushy' librarians. The library staff wanted to capture the coffee shop, sofa areas, computer suite, e-book sections and other modern and engaging elements that might be of interest to this audience. They then used their social media platforms to share this Vine video and link to it on their website. Their hope is to educate the audience and show what extras they offer other than those dust-covered books, to interest and engage people enough to visit. There are also other platforms that can be used for Digital Storytelling such as Storify (<https://storify.com/>), Flipboard (<https://about.flipboard.com/>) and Paper.li (<http://paper.li/>), where you can curate other people's content on anything you choose and pull it all into one stream for people to engage with.

Other video apps similar to Vine include Instavid (<http://instavidapp.com/>), Snapchat (<https://www.snapchat.com/>) and Hyperlapse (<http://blog.instagram.com/post/95829278497/hyperlapse-from-instagram>), which have video functions as options, rather than being the main focus of the platform. Digital storytelling for individuals online is also known as 'vlogging' or video blogging. There are platforms such as Present (<https://presentapp.co/>) that are specifically built for vlogging, but you can find video blogs on most other blogging platforms such as Wordpress (<https://wordpress.com/Website>) and YouTube (<https://www.youtube.com/>). The key players in the social media sector for digital storytelling are still YouTube for video hosting

(the second-largest search engine in the world), AudioBoom (<https://audio-boom.com/>) for audio hosting, and Twitter and Facebook, which help share the content with the masses. As technology continues to evolve, there will no doubt be new platforms released that will supersede those mentioned here. The main concept of digital storytelling will, however, always be the stories. We will just have to adapt the technology used to present them.

Recommendations

Another pioneer in digital storytelling, Daniel Meadows, called it '*multimedia sonnets from the people*' where '*the stories told... tell the bigger story of our time, the story that defines who we are*'. The focus should always be the story, and depending on the focus of the project, also the process for the participants. Digital stories can be made about anything. Even something as simple as making a cup of tea could hold an important story. It could be the first time someone with disabilities has even made a cup of tea unaided before. The images alone of a cup and a kettle may not tell the story, but using narrative and images of the storyteller could turn an inanimate object into something very significant. When planning digital storytelling, it is good to have a theme or a question in mind on which you can focus recording. This could be a narrative, a personal story or a reminiscence piece, or any other style you wish. This can be useful to engage with the initial audience, the participants of the project, but also their families and friends they choose to share it with. The final content can then be shared further, via word of mouth or online platforms, to reach a limitless potential audience.

It is also worthwhile, at the planning stage, thinking about which media is most suitable to collect the stories. The most popular easy-to-use media are video and audio, but participants also find photography and graphic-based media exciting platforms for developing their stories. Most graphical, mixed media or more creative mediums require more practical time to be dedicated to the learning process if you are working with beginners. If possible, it is worth gauging the interest and skills levels of participants in these media before starting the digital storytelling process. This process, and the technology used can be an enticing part of a project to engage niche or harder to reach groups. Those with limited or no access to the type of equipment that is used to capture the stories can be a real hook for participants, who may want to have the opportunity to learn new creative and technical skills, as well as get hands-on time with the equipment.

A digital story for anyone

Humans are visual beings and as such engage more with media than text. As technology evolves and plays an even bigger part in our everyday lives, digital storytelling will become easy to produce and instantaneous. The

number of people with digital skills will continue to increase, and therefore the barriers to digital storytelling will decline. Digital storytelling has multiple elements, such as community media, campaigning, educational, archiving and evaluating. In the future we hope that capturing opinions, experiences and stories with digital media in this way becomes preferable to traditional written methods. With these methods there are no boundaries to the topics that can be covered, no restrictions on technical specifications from broadcasters; this is an open, accessible and free medium for anyone to tell his or her story. This will also appeal to the harder to reach and niche groups, such as the LGBT communities and the unemployed communities mentioned in this chapter's example projects. With the focus on the story, this means that digital storytelling can be used for any project or topic, and we hope that it will become commonplace. Digital storytelling is unique in its storytellers and the stories captured, including some that would be otherwise unheard or ignored. It is not about making something look or sound pretty; rather, it is about real-life and media that makes a difference.

References

- Banaszewski, T. (2002) Digital Storytelling Finds Its Place in the Classroom. MultiMedia & Internet @ Schools. Available: <http://www.infotoday.com/mmschools/jan02/banaszewski.htm>.
- Bush Radio (2009). *What Is Bush Radio?* Available: <https://bushradio.wordpress.com/about/>.
- Cooper, P. & Dancyger, K. (2000). *Writing the Short Film* (2nd edition. Boston: Focal Press.
- Jenkinson, D. (2014). DigiEnable for Moor Nook Central hosted on Youtube. www.DigiEnable.co.uk <https://www.youtube.com/watch?v=AOXk5X9emDI>
- Digital Inclusion Charter (2014). Available: <https://www.gov.uk/government/publications/government-digital-inclusion-strategy/uk-digital-inclusion-charter>.
- Korbel, P. (2014) Zane Ibrahim RIP. Community Radio Toolkit. Available: <http://www.communityradiotoolkit.net/news/zane-ibrahim-rip/>.
- Light, A. & Millen, T. (2014) *Making Media with Communities: Guidance for Researchers*. Newcastle: Northumbria University.
- Meadows, D. What Is Digital Storytelling? Available: <http://digitalstorytelling.coe.uh.edu/page.cfm?id=27>.
- Robin, B. (2011). The Educational Uses of Digital Storytelling. Available: <http://faculty.coe.uh.edu/brobin/TLA/pages/03.htm>.
- Rust, E. (2014). (2014) When the UK goes digital by default who will be left behind? *The Guardian*. Available: <http://www.theguardian.com/technology/2014/jun/23/when-the-uk-goes-digital-by-default-who-will-be-left-behind>.

14

Paper, Pictures and Song: Learning Disabilities and Inclusion

Lucille Kennedy

Inclusion issues

Adults with a learning disability represent one of the most vulnerable and marginalised groups in society, with social exclusion indices painting a bleak picture across the globe (Redley, 2009). Andrew Lee (2007/8) provides a vivid description of his own experience: *'I think of life as a person with learning difficulties as being taken to watch a football match where life is that football match and never being allowed to join in'*. This account highlights the feelings aroused by social exclusion and also the consequences – the sense of never being allowed to join in. If we want to avoid losing valuable perspectives and wasting human resources, it is important that issues contributing to the exclusion of this group are confronted and that an environment is provided in which the gifts and talents of those labelled with a learning disability are allowed to flourish. In this chapter, I consider three issues which act against the inclusion of adults with a learning disability in society and then describe a project which attempted to address these issues. The research project explored the use of song, photography and collage to enable four adults with a learning disability to convey important aspects of their lives. Finally, I describe how some of the principles from the project were subsequently incorporated into an art course aimed at adults with a learning disability. The outcomes from the initial research project and the later course clearly demonstrate how using creative arts with this excluded group can provide a means for the individuals concerned to express themselves and be heard by others.

Deficit approaches

An inability to manage one's own life is central to the definition of learning disability currently adopted in much research and legislation, for example, Valuing People (Department of Health, 2001, 2005, 2009). The definition includes a significantly reduced ability to understand new or complex

information, a reduced ability to learn new skills (impaired intelligence) and a reduced ability to cope independently (impaired social functioning). This approach to describing individuals with a learning disability results in a group of people who are defined by what they find difficult and cannot do, which provides a barrier to participation. It is, for example, extremely rare for people with a learning disability in Western cultures to have paid employment (Beyer, Grove, & Schneider, 2004). Klotz (2004) believes that this kind of deficit approach informs the way people are perceived and treated. She suggests that it leads to the devaluing of the lives of those labelled with a learning disability and to an accompanying vulnerability to abuse, hate crime, premature mortality and social exclusion. It would therefore be helpful for any work including adults with a learning disability to address this deficit approach and provide a more positive focus on gifts and skills.

Communication differences

In a society heavily reliant on the spoken and written word, individuals who experience difficulties with these communication skills are often undervalued. They are automatically excluded unless the people around them are prepared to change (Thurman, 2011). Many adults with learning disabilities form part of this group. A survey of day centres and long-stay hospitals revealed that over 60 percent of the survey population experienced communication problems, including 29 percent of individuals who were non-verbal (Blackwell et al., 1989). The effects of communication differences on the lives of these individuals should not be underestimated. Lack of knowledge of the individual was identified by a recent report as one factor contributing to the premature deaths of people with learning disabilities (Department of Health, 2013).

Difficulties in communication have also been identified as increasing an individual's vulnerability to abuse (Royal College of Speech and Language Therapists, 2013). The report written by the Royal College of Speech and Language Therapists in response to the abuse exposed at Winterbourne View recommends using a wide range of tools, techniques and technologies to support communication. Finding innovative ways to enhance communication could make an important contribution to ensuring the voices of adults with a learning disability are heard in society, for example, in research and education.

Power imbalance

Many people with a learning disability are reliant on support workers (Emerson & Hatton, 2008), and a number of studies have revealed the power imbalance present during interactions between people with a learning

disability and those employed to support them (Antaki, Finlay, Sheridan, Jingree, & Walton, 2006; Antaki, Young, & Finlay, 2002; Finlay, Walton, & Antaki, 2008; Jingree, Finlay, & Antaki, 2006). In her extensive inclusive research working alongside researchers with a learning disability, Williams (2011) has shown how subtle interactional dynamics act to disempower those labelled with a learning disability. She has also drawn attention to the way in which larger forms of exclusion are visible on a daily basis in the social practices of everyday life. Williams argues that through our becoming aware of these inequalities there is a possibility of changing them, and she illustrates ways in which power can be redistributed between supporters and individuals with learning disabilities. Therefore, when considering any venture which includes people with a learning disability in research or education, it can be helpful to acknowledge the power imbalance and to adopt a reflective and critical approach towards methodology and planning.

Project overview

These three issues were in the forefront of my mind as I approached four adults with a learning disability to collaborate on a piece of research enabling them to tell their stories (Kennedy & Brewer, in press). The study was a qualitative research project involving Charles, Nick, Becky and Anne (all names have been changed). An inclusive and participatory approach was adopted from the outset, with the aim of creating the space and means for the individuals involved to communicate about their lives. The design and method for the research were based on life story research carried out at the National Institute for Intellectual Disability (NIID) at Trinity College Dublin (Hamilton & Atkinson, 2009; Hughes, & Brennan, 2010), but instead of verbal accounts, which would have been impossible for the individuals involved, the research focused on creative arts, specifically creative arts which Charles, Nick, Becky and Anne were skilled at and interested in – collage, photography and song. This meant that, despite communication differences, a whole wealth of material was produced during the study, which revealed important aspects of Charles's, Nick's, Becky's and Anne's lives and enabled them to communicate this information to others.

Charles

Charles is a man who loves to sing and make music. He has a very good 'ear' for music, particularly for pitch, and is gifted at improvisation. When invited to participate in the project, Charles was very keen to express himself through song. I met with Charles for four sessions and recorded just over two hours of material, which was transferred to CDs and given to Charles. Charles arrived well prepared and very focused for each session, ultimately recording 23 songs. For most of his songs, he began with a complex 'electric

air guitar' solo and continued with a mixture of words he knew and his own lyrics, often moving effortlessly between the two. In later sessions we spent time listening to the recordings together, an activity he enjoyed immensely, and discussed his work. I transcribed all the songs and carried out thematic analysis of the transcripts, coding each line and grouping the codes into themes. This was all checked with Charles for his agreement.

We constructed three main themes from Charles's work: 'Music', 'Travel/Transport' and 'Strong Emotions', all linked by a common subtheme of 'Memories/Nostalgia'. Charles's love of music and identity as a music maker are apparent from the outset and are among the first words he sings, '*I like my music the best in all the time*'. He clearly knows he is a good musician and that others appreciate this. Within this area of competence Charles appears empowered and demonstrates clarity of vision and an ability to express himself which eludes him when speaking. A striking example of this is a song he sings about a bad experience with a bus driver, where in the spoken introduction he appears demoralised and sad. However, this is followed by over a minute of loud 'air guitar' instrumental and song lyrics firmly locating the problem with the driver. He finishes with the rousing protest, '*keep your opinions to yourself*'. Many of Charles's songs are about travel, transport and places, and this theme provides an experience of journey and movement in his work, both in a physical and an emotional sense. He sings of the physical journeys he has made, but also the emotional journeys, revealing an identity of someone who has 'been places'. For example, he ends a song reflecting on the death of his father with the words '*The [surname] dynasty has gone, but the story lives on, on and on*'.

The strong emotions Charles feels are freely expressed in his work, and he often returns to the powerful subject of loss and redemption. He sings about loss and brokenness on 13 occasions throughout his work, and on 11 of these occasions the theme is followed by resolution. Two contrasting examples of this are a poignant song about the loss of his father, revealing wisdom relevant to anyone who has ever experienced grief, and an amusing song about breaking and replacing his wardrobe sung to the tune of the children's television programme *Trumpton*. These three themes all lead to an understanding of Charles's interests and concerns, but also reveal a multi-faceted personality, someone who can be funny, poignant, wise, reflective, empowered and entertaining. When asked what he thought of his work, Charles replied, '*It's lovely, there's more to it than meets the eye*'.

Becky

Becky is a woman with a fine eye for detail, who is constantly attending to a carrier bag containing a variety of paper such as raffle tickets, envelopes or flyers. This paper is very important to Becky, and when invited to take part in the project, she expressed a preference for working creatively

with paper. We met for six sessions, during which Becky was provided with resources such as coloured/textured paper, magazines, scissors, glue, pens, shaped punches, folders and envelopes. Over the sessions, Becky created a scrapbook of work which included various pictures chosen from the magazines, many small pieces of coloured and holographic paper, punched paper shapes, photographs and drawings. The reason she chose a particular image was written next to the relevant picture in her scrapbook. With Becky's agreement, we constructed two main themes: 'Comfort' and 'Attention to Detail', from the work she produced and from reflections on the process. A great number of the images that Becky selected from magazines featured food, soft toys, animals and babies. She associated almost all these images with another person, for example, '*It's what Andrew would like*'. This suggests an interest in comforting objects both for herself and for others. It demonstrates that Becky notices the objects her friends value, and indicates her desire to establish common ground with the people around her.

Becky's attention to detail was apparent in the way in which she produced her work. She used small punches and scissors to cut paper into many tiny pieces, all of which she stored safely and methodically in envelopes and folders. This attention to detail is also apparent in her references to appearance. In her scrapbook, most of the pictures not of food, soft toys or animals, are of women, and all of Becky's comments refer to their appearance, expression or what they are holding. This would indicate that Becky is particularly sensitive to these visual cues in the women around her and that using these cues may help her negotiate the complex issue of personal care. An important expression of Becky's attention to detail can be found in a smaller subtheme of 'Discarded/Valued', and was demonstrated when she used the shaped punches. I noticed that she was extremely reluctant to dispose of the card that the shape was punched from and that it was of considerable value to her. On reflection it may give insight into why she continually carries a bag filled with paper which others would discard. She values what many people would see as waste and wishes to keep it safe. During the sessions, Becky was careful not to miss or lose any tiny bits of paper, noticing any that escaped. This ability to notice what may be discarded, lost or marginalised extends to other areas of Becky's life. It is evident in her scrapbook, where she includes people from her community who could be at risk of marginalisation. The themes in Becky's work, therefore, give insight into some of her immediate concerns and also highlight important skills and abilities: the ability to notice and value things others would discard, and the skills to include those on the margins.

Nick

Nick enjoys taking photographs, and when invited to join the project, he expressed a wish to work with his camera and the photographs he takes.

We met for two sessions over a period of five weeks to look at and discuss the photographs taken during this period, a task he clearly enjoyed. Nick took 45 photographs, and any comments and information he gave were recorded with the relevant photograph. In the final session Nick put all his photos into an album, and his comments were written next to each one. This album was then his to keep. The 45 photographs which Nick shared during the project fell into three categories or themes: 'People', 'Celebrations and Meals', and his own 'Possessions and Interests'. These three themes all contain elements of an overarching theme which Nick appears to explore in his work, that of 'Hidden'.

Half of Nick's photographs were portraits of people, typically at close range. From his reaction to each picture, Nick clearly knew every person photographed, but often struggled to remember their name. These photographs demonstrate how important his friends, family and supporters are to him. It also indicates that he has developed a strategy (using his camera) to overcome memory difficulties. Specifically, he can convey that he remembers someone even if he cannot recall that person's name. Nine of the photographs were of celebrations or meal times, times when people gather together. These are popular times for photographs to be taken, and Nick shares this interest with many other people. Fourteen of Nick's photographs were of himself, his possessions or his interests, and looking at and discussing these gave him particular pleasure. This group of photographs provides a valuable insight into the subjects which capture Nick's interest and how he likes to spend his time, and are therefore an excellent starting point for interactions with Nick. Discussions with Nick revealed that the focus of the picture was often hidden or obscured. A photograph of a computer, which Nick describes as a photo of 'Thomas', for example, on closer scrutiny reveals 'Thomas the Tank Engine' on the screen. This is similarly the case with a photograph he describes as 'my cup', where the cup is placed directly in front of a kettle and can barely be seen, and a photograph of 'Jane', in which only half of Jane is visible and someone else is in the centre of the photograph. There is a strong theme across all Nick's work of looking beyond the surface and revealing what may be hidden.

Anne

Anne is a young woman with many creative skills, who requested to take part in the project. She enjoys singing and like Charles has an ability to improvise. Anne was clear that she wanted to record a CD about her life, and we spent two sessions of about an hour and a half each recording and listening to her songs together. Forty-three songs were recorded, almost all her own improvisations, and the material was transferred to a CD and given to Anne to keep. I transcribed the songs, again coding each line and then grouping the codes into themes, involving Anne in this process as much as

possible. Thirty nine of Anne's songs were dedicated to individual members of her family, friends, work colleagues or pets, and the subject matter can be categorised into two main themes: 'Appreciation' and 'Maintaining Relationships'. Anne was very meditative while producing her work, and the themes are situated within the form of a litany, a long list or catalogue. On many (137) occasions, Anne tells someone she loves them, and on 52 occasions that they are amazing.

The songs about Anne's family, friends, work colleagues and pets are full of appreciation for what they do for her, particularly the positive way they make her feel about herself and the qualities she values in them. She appreciates someone decorating her room; inviting her to watch a programme; washing her hair; and taking her for a nice meal. Anne specifically names the qualities she appreciates about the person to whom the song is dedicated, and the qualities nice, kind, funny and beautiful are frequently included in her work. The qualities she values cross many common social boundaries, such as age, race, status, intelligence and wealth. There are references throughout Anne's songs to the importance of maintaining relationships. She demonstrates a clear understanding of how to achieve this, for example, sharing interests, keeping in touch/in mind and inclusion. She often refers to the interests she shares with others (e.g. watching television, listening to music, jogging, clubbing, holidays and dancing) and choosing to share others' interests with them. She also mentions the importance of keeping in touch, for example, *'I talk to him on Facebook'*. Anne had a clear purpose in her work, to include all the people who were important to her, and she was anxious about forgetting someone or leaving someone out. She demonstrates particular maturity towards people joining her family, such as step-parents and in-laws, revealing an understanding of their need to feel included and a genuine appreciation for these relationships in her life. The themes from Anne's work provide much information about her interests and the depth of appreciation for her relationships. They also give insight into some of her values and particular gifts; an appreciation of, and sensitivity to, what are often overlooked qualities in others; and an ability to maintain diverse relationships.

This project attempted to explore the issues identified at the beginning of the chapter and achieved some success in this. The use of creative media was a useful tool to enable communication across difference and provided a means, not reliant on verbal skills, of hearing the stories of those who participated and learning more about their gifts and qualities. An important part of the methodology was to be attentive to the skills and interests of those involved and not to impose an agenda. This methodology both addressed the deficit approach to learning disabilities and attempted to confront some of the power imbalances present in the relationship between a 'researcher' and participants, particularly individuals

labelled with a learning disability. Also, feedback received from Charles, Becky, Nick, Anne and some of their support workers indicate that working together in this creative way can impact on the relationships between those with a learning disability and those who support them. The process and the pieces of work produced have opened up conversations and have enabled support workers to appreciate each individual's gifts and skills. Nick, Charles and Anne have used PowerPoint to present their work to a group of about 40 supporters and friends, where their voices, and in Nick's case his life perspective, could quite literally be heard or seen in the extracts of work they chose to share. The response was extremely positive. The success of the project in providing a rich picture of each person's life demonstrates the importance of finding and using creative ways to negotiate communication differences. A more creative approach could enable inclusion and lead to a less deficit-based understanding of learning disability.

The course

Soon after completing the project, I was approached by a community artist who often works with excluded and hard-to-reach groups. She had read the research and was interested in combining her expertise in teaching different art techniques with some of the themes from the project. Together we planned a ten-week course called *Express Yourself*, for a group of adults with learning disabilities funded by Lancashire County Council Adult Learning (UK). Delivery was based on experimenting with creative techniques and creative problem-solving, with the aim of assisting learners in developing a voice of their own and increasing confidence levels. Over the ten-week course the learners explored a range of themes using a variety of media as outlined below.

Course Outline

- Week 1. 'Explore your life story' – using 2D techniques, drawing and collage work
- Week 2. 'Putting yourself in the picture' – using photography, collage and mosaic
- Week 3. 'Quiz' and complete 'Putting yourself in the picture' – using digital cameras and collage
- Week 4. 'Your storybook' – using collage materials, paper cutters, embossers, stencils, stamps inks and scrap books
- Week 5. 'Likes and dislikes' – using 3D techniques, air drying clay, clay tools, cutters, rolling pins and wire for armatures
- Week 6. 'Places and people' – using textiles, scissors and bondaweb

- Week 7. 'Communicating with colour' – printmaking using coloured paper/cards, inks, rollers and polystyrene tiles. Also pastels, coloured pens and pencils, metallic pens and pencils and paint
- Week 8. 'Hopes and dreams' – using media chosen by the group based on what they have experienced so far
- Week 9. 'Your storybook' – putting the book together using all artwork produced during the course
- Week 10. 'Sharing our stories' – celebrating everyone's achievement

Twelve adults with learning disabilities enrolled on and regularly attended the course. It was a diverse group, with about half the learners attending with a support worker. The aim of the course was to use different art techniques to enable communication and build confidence. We attempted, therefore, to introduce a wide range of media and techniques, allowing for the diverse skills present in the group. Sessions were carefully planned, with enough flexibility to respond to emerging talents and interests. By the end of the course, learners produced a book, which they had decorated and titled themselves, containing all the artwork from the course. Any 3D work or large items were photographed and included in the book, and learners were supported in writing or putting comments alongside their work. These books contained a rich source of information about each individual, for example, a collage of likes and dislikes or a textile of their favourite place, and enabled communication within the group. In the evaluation, when asked what he would do with his book, one member of the group responded '*show it to my family and staff*'. This indicates that the books could serve a useful purpose beyond the group and the course.

All the individuals attending the course had an interest in expressing themselves through art, and it was a pleasure to see the results of their work. Many support workers present were surprised at the engagement levels and the quality of work produced. Family members also commented on abilities previously unnoticed. A question on the evaluation sheet asked, 'what will you do next?' and a common response was '*do more art*' or '*draw at home*', again suggesting benefits extending beyond the course. The way in which the course was structured addressed the issues of communication difficulties and deficit approaches. The power imbalance in the group was a potentially more difficult issue to address, as we were employed to plan and deliver the course and therefore held considerable power. Nevertheless, we attempted to engage with this issue in a number of different ways. Firstly, we were particularly attentive towards our own interactions with the learners and support workers present on the course, and also the dynamics within the group. Secondly, we planned occasions throughout the course when the learners could 'hold the floor'. An example of this was planned in the first session, where learners were asked to share their collage with the group, and in the final session, where everyone was invited to talk about their

book. On both of these occasions individuals were given the opportunity to be the focus of attention, and it was expected that the rest of the group would listen to what they had to say. Thirdly, activities were planned with the aim of redistributing the power in the group. An example of this was planned in the second session, when learners were shown how to use digital cameras to take photographs from close range, for example, a cotton reel from above, a lock on a cupboard or part of a picture or sign on the wall. These photographs (two or three from each individual) were compiled into a quiz for session three, where the object of the exercise was for the group as a whole to complete the answers together. For the majority of the photographs included, the subject matter was known only to the learner who took the picture. In this way, the knowledge and information required to complete the quiz were distributed more evenly among the group, with course leaders and support workers holding the least information.

Halfway through the course, we were inspected and received a judgement of '*good with outstanding features*'. The features considered outstanding were the clarity of demonstrations and the high level of engagement and participation observed in such a diverse group. Feedback at the end of the course also confirmed high levels of enjoyment and engagement. Subsequently, we decided to deliver the course with a smaller group of individuals who experience much more complex needs. Three learners enrolled, and all attended with a support worker. This provided the flexibility to adapt the course to individuals needs as we progressed, for example, dividing the group to engage in different activities if required. The three learners share a community house, so we arranged for the final session to take part during their 'House Meeting'. The meeting provided an opportunity for the individuals to share their work and their books with other community members and supporters. The books proved a successful means of conveying information at the 'House Meeting', particularly for two individuals who use very little language and who can easily be overlooked in such a setting.

Planning and delivering the two courses provided an opportunity to utilise experience from the research, and also to experiment with putting into practice the positive findings in a more formal educational context and with a larger group of people. Both the research and the course demonstrate the positive impact of using creative media to enable communication and inclusion for adults with a learning disability. The course, however, did not attempt any form of qualitative analysis with the work produced. The thematic analysis conducted with Charles, Becky, Nick and Anne on their work provided another layer of information, the themes revealing a window into some of their values and motivations. It would appear, therefore, that whilst the use of creative media can provide a useful tool for adults with a learning disability to negotiate communication differences, combining creative techniques with some expertise in conducting qualitative methods of analysis could enable expression of deeper motivations. The valuable

perspectives thus provided by individuals may help challenge the deficit-based understanding of learning disability currently in operation and contribute towards inclusion.

References

- Antaki, C., Finlay, W.M.L., Sheridan, E., Jingree, T. & Walton, C. (2006). Producing decisions in service user groups for people with an intellectual disability: Two contrasting facilitator styles. *Mental Retardation*, 44, 322–343.
- Antaki, C., Young, N. & Finlay, M. (2002). Shaping clients' answers: Departures from neutrality in care-staff interviews with people with a learning disability. *Disability and Society*, 17, 435–455.
- Beyer, S., Grove, B. & Schneider, J. (2004). *Working Lives: The Role of Day Centres in Supporting People with Learning Disabilities into Employment*. The Department for Work and Pensions, Report.
- Blackwell, C.L., Hulbert, C.M., Bell, J., Elston, L., Morgan, W., Robertshaw, B.A. & Thomas, C. (1989). A survey of the communication abilities of people with a mental handicap. *British Journal of Mental Subnormality*, 68, 63–71.
- Department of Health (2001). *Valuing People: A New Strategy for Learning Disability for the 21st Century (MS086)*. London: The Stationary Office.
- Department of Health (2005). *Valuing People: The Story So Far* London: Department of Health.
- Department of Health (2009). *Valuing People Now: A New Three Year Strategy for Learning Disability*. London: Department of Health.
- Department of Health (2013). *Confidential Inquiry into the Premature Deaths of People with a Learning Disability*. London: Department of Health. Available: <http://www.bris.ac.uk/cipold/fullfinalreport>.
- Emerson, E. & Hatton, C. (2008). 'CEDR Research Report 2008 (1): People with Learning Disabilities in England.' Lancaster: Lancaster University.
- Finlay, W.M.L., Walton, C. & Antaki, C. (2008). Promoting choice and control in residential services for people with learning disabilities. *Disability and Society*, 23, 349–360.
- Hamilton, C. & Atkinson, D. (2009). 'A Story to Tell': Learning from the life-stories of older people with intellectual disabilities in Ireland. *British Journal of Learning Disabilities*, 37, 316–322.
- House of Lords, House of Commons Joint Committee on Human Rights (2007/8). *A Life Like Any Other? Human Rights of Adults with Learning Disabilities*. Available: <http://www.publications.parliament.uk/pa/jt200708/jtselect/jtrights/40/40i.pdf>.
- Hughes, Z. & Brennan, C. (2010) 'The Wheel Always Turns in Circles': *Accessible Report of the "A Story to Tell" Lifestories Project*. National Institute for Intellectual Disability, Trinity College Dublin. Available www.tcd.ie/niid/life-stories.
- Jingree, T., Finlay, W.M.L. & Antaki, C. (2006). Empowering words, disempowering actions. *Journal of Intellectual Disability Research*, 50, 212–226.
- Kennedy, L. & Brewer, G. (In Press). Creative methodologies to enhance communication. *British Journal of Learning Disabilities*.
- Klotz, J. (2004). Sociocultural study of intellectual disability: Moving beyond labeling and social constructionist perspectives. *British Journal of Learning Disabilities*, 32, 93–104.

- Lee, A. (2007/8). *A Life Like Any Other?* House of Lords, House of Commons Joint Committee on Human Rights. www.publications.uk/pa/jt200708/jtselect/jrights/40/40i.pdf
- Redley, M. (2009). Understanding the social exclusion and stalled welfare of citizens with learning disabilities. *Disability and Society*, 24, 489–501.
- Thurman, S. (2011). *Communicating Effectively with People with a Learning Disability*. Gosport: Ashford Colour Press.
- Williams, V. (2011). *Disability and Discourse: Analysing Inclusive Conversation with People with Intellectual Disabilities*. Chichester: Wiley-Blackwell.

15

Telling Tales: Creating a Space for Stories in Practitioner Education

Dawne Gurbutt and Russell Gurbutt

This chapter will consider the importance of storytelling as a creative medium in teaching and learning about practice. Beginning with an overview of why stories matter, the chapter will consider some elements of storytelling and reasons why this might be a good way to learn about values. It also considers the re-emergence of stories as a teaching and learning tool when values are in the spotlight. Drawing on author experiences of being a discipline lead in the United Kingdom, working with multiple universities and working internationally on using stories in technology-enhanced learning, the chapter will briefly consider some of the ways in which the teaching and learning community creates spaces for stories to be told and heard. It will then consider one particular interdisciplinary programme case study as a way of exploring the work of stories and the importance of stories in promoting connections and interconnections which support and enable learning and sharing examples of the approach used to enable disparate groups to learn together.

Stories are all around us. From early childhood, we are encouraged to tell stories about ourselves and others as a way of understanding the world. Even the smallest of conversational cues: *'How was your day?'* begins the process of unleashing the thoughts within ourselves and the unfolding story of our lives. Stories often begin with the most interesting thing that happened, and experiences are then sorted shaped and moulded into an account which tells of the perspectives and priorities of the teller and listener alike. Good listeners tend to evoke more detailed and nuanced stories. Their body language, vocal cues and comments give room for expansion, sometimes even embellishment. Most people enjoy being in the company of a good listener. It is good to have another person attentively and actively listening to part of your story, it is valuing and life affirming, but we notice it most by its absence, in the cues which are not followed, the opportunities for expression which lie fallow.

In health and social care, the telling and receiving of stories is fundamental to practice. If we do not learn to listen to the stories people tell,

then valuable knowledge is lost to us. Knowledge makes us more effective practitioners, so learning to listen is fundamental to learning to care. The Francis Enquiry (2013) into the events at the Mid Staffordshire Hospital Trust (UK) led to a re-evaluation of the prioritisation of skills and values in the National Health Service (NHS). In an era when people, including students, are surrounded by information, the challenge is to find a way of embedding human values into education programmes. Storytelling is one way in which learners can be encouraged to reflect on their own responses and values, the underpinning issues beyond physiology and disease, to consider the lived experience of the patient and his or her carer, and also the lived experience of the practitioner, who is exposed to the difficulties and challenges experienced by others in a way which may be totally dissimilar to anything they have ever experienced before.

For two years I (Dawne), was privileged to hold a post which enabled me to visit most of the universities in the United Kingdom and to talk to practitioners about their work as educators. I had a plan to follow and particular support to offer, but a pattern emerged which shared some commonality across visits and involved the unscripted sharing of stories. At some point during the visit, either after or between the 'planned' part of my visit, we would find ourselves in some more informal setting over a lunch break or a post-meeting cup of tea, and people would begin to share information about themselves. They would begin to tell me about their journey into teaching or the experiences which had been a catalyst for their development as a teacher. Often they would then foray into stories about practice, stories about the issues and feelings that had propelled them towards teaching. Some were stories of escape from situations they found difficult or stressful, but the majority were about the patients and carers who had impacted on their lives, and the desire to improve outcomes for patients by influencing learners.

Sometimes I would, when prompted, share stories myself about practice, often in response to questions about why I was engaged in supporting teaching and learning, and what had motivated me to accept the role. Over and over again in different settings people became animated when listening to or sharing stories. I noticed that at a time when the image of the caring services was coming under pressure due to the publication of government reports into standards, that one way of coping with this as a member of staff was to reflect on positive elements and experiences of care and to find a way to articulate these. Sometimes such stories were humorous, touching on how it feels to be inexperienced and to need to expose the vulnerability that comes from lack of knowledge in order to learn. I lost count of the times that someone said to me, that students liked the stories about when staff felt vulnerable or even when things did not go according to plan, as they can identify and learn from

the honest accounts of others, finding it easier sometimes to identify with the feelings of inadequacy that come from needing to know lots of new information at once and feeling the vulnerability that comes from worrying that the paucity of one's underpinning knowledge may be easily exposed.

I learned, or rather relearned, sitting in classrooms and staff rooms across the United Kingdom, the importance of finding the space for telling and hearing stories and the importance of the work that storytelling does in education. I reflected on the importance of seeing oneself as a 'teller of stories', someone who recognises the way in which others identify with a good story. Even in popular media the general public identify closely with stories about care. How else could the popularity of programmes based on the narratives of Jennifer Worth (*Call the Midwife*) or James Herriot (*All Creatures Great and Small*) be explained? That such stories capture the imagination is evident at University Open Days, when potential students discuss the influence of these narratives, but the challenge for educators comes in finding a way to translate stories into education and discussion into reflection on values.

So, we begin with the recognition that we all have a story to tell even if this is the first time we have done something like this, that our story is just beginning, and also that we can learn from the stories of others. We can go back to the early culture we shared of making sense of the world through stories and reflecting on the ways events 'hold together'. We can learn about how stories begin, which is the important factor, what becomes the subject or point of the story and why does it matter? We can then consider the art of storytelling – what makes a good story? Whether listening to a practitioner tell of their experiences in practice, or a service user sharing about their lived experience, or a student telling a story about beginning the journey, there is an awareness that there is a way of telling a story which resonates with others.

It seems to me that authenticity rather than storytelling talent is the key, but being able to tell a story with different dimensions, to take the listener with you into that place where the story occurred, is a key skill of storytelling. Primo Levi (1959, p. 175) cites this powerfully in his narratives about his life: *'We must be listened to: above and beyond our personal experience, we have collectively witnessed a fundamental unexpected event, fundamental precisely because unexpected, not foreseen by anyone. It happened, therefore it can happen again: this is the core of what we have to say. It can happen, and it can happen everywhere'*. So learning from stories is not just learning from facts, although that is important, but there is also an element of a story 'well told'. Art Frank (2013, p. xi) states, *'suffering needs stories: to tell one's own story a person needs others stories. We are all, I realized, wounded storytellers'*.

Creating a space for stories

Everyone to some extent is a repository of stories, albeit the stories of their own life and experiences. Some people can paint a picture, and others can paint a picture with words. The key is not really in how a story is told, but that the story is found, amongst others in a repository, and is brought to the fore to be shared and explored collaboratively. Key to telling a story are understanding that there is a story to be told and being aware of one's own skills and knowledge. Confident storytelling is about recognising the point of the story and being confident that the story is worth sharing. Journeying throughout the universities of the United Kingdom, it was clear that there is much evidence of the space for stories to be told and heard. There are many settings for stories and many styles of storytelling, both conventional and alternative. In 2012, the UK Government published a consultation document on decision-making, 'No Decision about Me, without Me'. In many universities this approach reinforced an existing desire to include the patient voice in education for health and social care. Service user engagement is well established in the United Kingdom, in some settings more than others. The different levels of integration have been described as a spiral of service user engagement (see Figure.15.1), which draws on the Ladder of Engagement (Tew, Gell, & Foster et al., 2004), which ranges from little

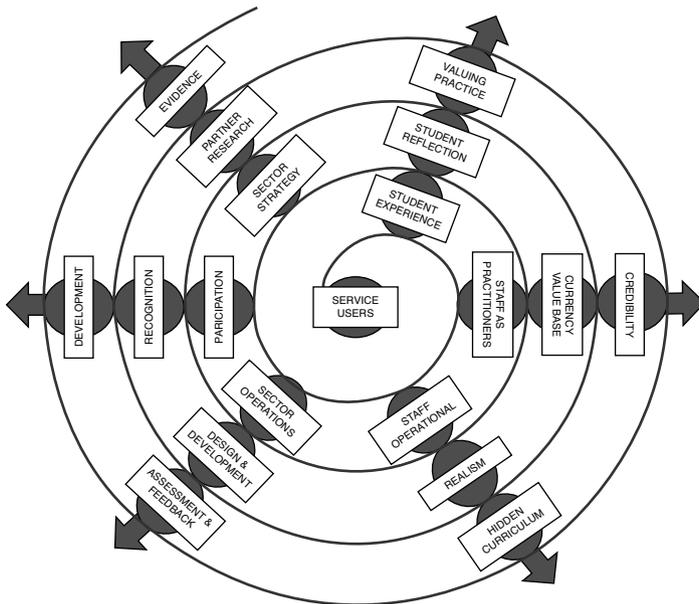


Figure 15.1 Spiral of service user impact

Source: Gurbutt & Gurbutt 2014

involvement to full partnership, to an exploration of the ways in which service users can be involved in education. Stories are a part of this process, and many universities have established service-user and carer communities which work in partnership with academic staff and students to develop, deliver and assess learning, including the use of personal stories and case studies in education.

Service users and carers are engaged in telling their own stories rather than having stories told about them. It is important that people are encouraged to 'speak' rather than be 'spoken for', whether as learners or service users. Face-to-face stories are often shared in classroom settings, where a service user directly addresses a class in a formal or informal way. These stories can take the place of interviews or narratives, small group work or discussions, and are valuable to students, not just in terms of listening but also in terms of finding their own voice, be it asking questions or sharing their own experiences. There are other ways of bringing this experience to learners. Some colleagues in higher education use Skype to engage service users who are living at some distance from the university, or who feel unable to attend a session, or those who find speaking to groups of students in person daunting. Some institutions have 'human libraries' which operate as an ordinary library does, only the 'books' are people with different health experiences, and the borrower checks out a 'book' for 30 minutes to explore a particular pre-arranged theme. There is a set of rules for engagement, and topics are advertised in advance. The 'human libraries' began as a way of addressing stigma with the general public, but have proved a good way of connecting learners with service users and allowing them the space to share and listen to experiences.

Digital stories incorporate a range of words, pictures, narratives and sometimes music to enable a story to be told using digital media. Using digital stories can be a powerful medium, as a product is created which can be accessed multiple times in different settings. Digital stories are not just a collection of words and images. They do have a story line, and participants work on developing an idea or focus and then creating an unfolding plot so that the story has a beginning, ending and a central theme. Using digital stories is a powerful tool for learners, particularly when the stories are formulated in workshops, where they work alongside service users and carers. Digital stories provide a route for expression and engagement, but can lack the interactive element of real-time storytelling.

Online stories can be more interactive. Work with one university involved an online forum in which housebound service users were able to interact with learners and share their stories and experiences. This particular innovation led to other work on blogs, reflective logs and even a petition which gained thousands of signatures to effect a challenge to changes to disability welfare benefits. In this instance an innovation which began as sharing a story led to a much wider impact. Creating a space using technology

where people form a community online can be very challenging, due to technical difficulties and timing, but can also be a very rewarding experience, as it has the potential to bring into one space, people who would not usually meet. A similar project with retired practitioners (which began as a history of nursing project) was also useful in allowing people to share stories which can enable reflection on practice and also the ways in which people cope with change. Online stories also support sharing between different geographical locations and give learners opportunities to listen to stories which may be very different to the ones that they hear around them. A project linking service users and carers from rural areas with those from urban centres underlined to students the differences in provision of services and access to services in different parts of the country. Stories told in this way also allow sharing across national boundaries and working intercontinentally, thereby enabling learners to understand the way in which other health services operate. (Gurbutt et al., 2015)

Participation in different activities can also highlight that the ways in which we tell and receive stories may differ according to learning styles (see Honey & Mumford, 1989) and also confidence in using language (important for learners whose first language is not English). Sessions with service users and learners working on storytelling using images, including comic strips and storyboards, collages, fabrics and patchworks, have all illustrated the benefits of employing shared goals and team activities to convey messages and stories around care experiences. One presentation involved a service user's explaining what it is like being confined to an Intensive Care Unit (ICU) bed. They made use of textiles and materials to demonstrate how fabrics marked the parameters of their world (delivered in an environment dominated by a bright light to simulate the experience of being in the ICU environment and how this heightened other senses).

On another occasion I recall being invited to smell the scents associated with infancy (baby powder and baby soap) as an adjunct to a mother's story of losing her child as a result of Sudden Infant Death Syndrome (SIDS). Other memorable sessions involved the use of photography. One student showed the group images of a client's front room on different days, using photographs only of the windows and the curtains, explaining that the extent to which the curtains were pulled back in the morning either facilitated or limited the view of the bed-bound occupant of the room. A small act such as drawing the curtains back fully meant that they had a full view of the street and anyone standing at their own front door, while partially drawn curtains limited their view until the next carer called. Sometimes a picture is more powerful than many words. The feedback of the group as they left the classroom was that they would *'always look at the curtains now before leaving anyone alone'*.

Research projects also benefit from an understanding of the place of stories, and in particular that stories are sometimes told through silence as well as

words. Working on a research project on SIDS (Gurbutt, 2007) provided a focus on not just the accounts of mothers whose babies had died, and the stories they shared of the event and the days that followed. But the research also illustrated powerfully the other stories that circulate and which people have to navigate – the stories society tells itself about loss and bereavement, the ‘horror stories’ in the press, and the burdens that the stories the media choose to tell, place on others. Hence storytelling can be about the individual or the bigger narratives which circulate in society. Neither is storytelling static. Stories evolve over time, become edited as the listeners show interest in some aspects and not in others, lose some detail and gain other detail as the story is told and retold. Audiences impact on stories, and it is evident from the feedback of service users and carers following contributions to sessions that often no two sessions are at all the same.

A case study of storytelling

The remainder of this chapter focuses on a particular storytelling initiative which was devised to support the development of interprofessional learning at the University of Central Lancashire. Interprofessional education occurs when *‘two or more professions learn with, from and about each other to improve collaboration and the quality of care’* (<http://www.caipe.org.uk>). This forms the basis of the definition used by the Centre for Advancement of Interprofessional Education (CAIPE). Interprofessional or collaborative learning of this kind is a worthwhile endeavour, but it is notoriously difficult to achieve within the confines of departments of health and social care due to the pressure on time and the requirement of professional bodies for placement and work-based learning. The validation of new programmes and the emergence of new provision provided a catalyst for change

The challenge was to bring a group of health professionals together in the first year of their course to share learning and experience, with meaningful learning outcomes for each group of participants, alongside the timetable constrictions with each group’s being engaged in placements and work-based learning and having different fields of knowledge. One group, the medical students, would be comprised completely of overseas students. From initial meetings with colleagues from another department, it was clear that the most accessible way of achieving this was through stories. We began by thinking about the stories we felt needed to be heard and then considered the ways of telling them.

Our first scenario was based on an ‘emergency case study’ following a ‘patient’ on a journey through the Accident and Emergency department. There is obviously the account of the patient, and that is the central story to be told, the focus for the students and their learning about the lived experience of the condition or disease. But there are other stories too, interwoven around the patient, other issues that the students needed to be aware of

and other people who can add perspective and depth, telling different, but contributory stories about the experience. There is the carer, the driver, the paramedic, the receptionist, the triage nurse, the emergency department staff, the doctor, the staff conducting any tests, the relatives at home – each person with a story to tell, each one with a ‘bit of the jigsaw’ to contribute. As one group of students are all from overseas, there were other stories or narratives to be told too. *‘What does the emergency department look like in a UK setting?’ ‘How does the system operate?’ ‘How does someone access it?’ ‘How does the environment impact care?’*

This raises other issues for the story teller(s) too. Putting oneself in the place of the ‘other’ as a storyteller, means that the story must be told in a way which can be understood by the reader or listener. Telling stories about a particular medical setting includes using words which may not be familiar to a speaker of English as a second language – careful use of words is important, so that the story is unambiguous and well told. A glossary might be helpful in identifying words which are new to the hearers. (This can be useful to British students too, when unfamiliar or technical language is employed). Telling such stories can also include images, sounds and collages to represent and convey complexity.

Then there is the context to consider: how to inform learners of the ‘narratives’ which surround the story which is to be told. This could include narratives around policy, how the health-care system operates, changes in the system and the catalyst for change. There is also the narrative around ‘health’ to consider and the challenges facing practitioners in a given area, the socio-economic determinants of health, lifestyle effects and cultural issues.

Unpacking the various components of the story revealed a case study embedded in other stories embedded in a narrative. There was a web of stories, complex and interwoven, and yet each important in the understanding of the key story, in short, a story reflecting life. There are multiple places in which such a collection of stories can begin. The focus of the main story was the ‘service user’ – so this was the central story to be told – told in person by the person themselves. This was selected as the centrepiece – the ‘class based’ story – related to all the students simultaneously, with the opportunity to discuss issues and ask questions, and to be interspersed with group activities (some based on pre-session learning) in order to prompt reflection, a discussion on decision-making or a consideration of ways in which care could be improved. Such an approach necessitates preparatory work with the person telling the story – stories about times of anxiety, pain and uncertainty can affect the teller as they are retold and support is needed in framing and delivering the story, but also in the opportunity to debrief afterwards. Comensus, the service-user engagement group at the university, has developed processes and strategies to offer this support.

The other aspects of the ‘case study’, the other stories, needed to be presented to the learners too. But this need not necessarily be within the confines of the classroom. It was decided to utilise the ‘flipped classroom’. The flipped classroom is a method by which ‘students cannot passively receive material in class, which is one reason some students dislike flipping. Instead they gather the information largely outside of class, by reading, watching recorded lectures or listening to podcasts’. This is described as ‘an inversion of expectations of the traditional college lecture’ (Berret, 2012). Tucker (2012) highlights the importance of the videos and other tools used in flipped classroom situations being controlled, monitored and of sufficiently high quality as learning resources. The imperative for students on the programme was engagement with narratives and stories. A model (see Figure 15.2) was devised to facilitate the flipped classroom but also to enable learners to differentiate between the types of stories being told.

This included three flipped classroom sessions, and each session was scheduled to last for 30 minutes. The first one concerned policy, specifically a timeline of policy in the United Kingdom relating to provision of emergency health-care, an overview of current issues and a brief explanation of how the system currently operates. This was presented with visual elements and a voice-over by a member of the teaching team. The second flipped session was a series of two digital stories. The first was a patient’s-eye view of the journey to the hospital, offering an insight through pictures and images of the surrounding geography and the location, the sense of immediacy of the journey and the images of triage and reception. This was accompanied by another digital story of the ‘other side’ of the desk, including images of the triage board, the number of patients waiting to be seen, the constant arrival of patients and the updating of information, and conveying a sense of the ‘competing priorities’ of the unit. The third flipped classroom session took the form of a series of ‘talking heads’ short video clips from other participants: the carer talking about how it felt to accompany a relative to

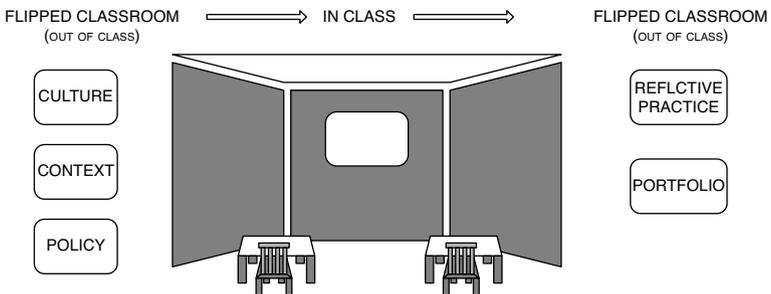


Figure 15.2 A model of the flipped classroom used in storytelling

Source: Gurbutt & Gurbutt 2015

the Emergency Department; a doctor and Emergency Department nurse reflecting on the shift and work in an Emergency Department; and a short clip from other staff (a paramedic, a radiographer in the X-ray department, a lab worker, the plaster room technician and a member of the cleaning staff).

The flipped classroom stories were then utilised within the classroom session, not in their entirety, but as prior learning that the students could draw on in order to contextualise the story related by the service user and to stimulate questions. The desired learning focused on not just the clinical and interprofessional elements of the case study but also on the lived experience of the service user. This approach provided students with the opportunity to access material in their own time, but also to understand the interrelationship between different aspects of the narrative and the context, to understand the lived experience of the service user and also to consider the issues which drive this experience, and the actions which could change the lived experience for the patient. This is brought together in the classroom session – facilitating learners in listening to the accounts of others, contributing aspects of their own accounts and situating these within the wider narratives. The final flipped classroom session is for students to reflect on the session and the complete package of learning, using questions and activities as prompts. They are encouraged to think about their learning and also what they have learned in order to understand the subject further, but also to understand more about how they learn.

Stories and storytelling are very important in health-care. The way in which stories are told matters, as does the language which is used for narrative work. Traditionally health-care practitioners have spoken of ‘taking a medical history’, but this process may be very different to ‘receiving a medical history’. Communication skills are important if the necessary information is to be obtained with the patient feeling that they have been able to tell their story and that the practitioner has listened to their story. In terms of clinical decision-making skills, this is part of ‘knowing the patient’, described in relation to the professional’s approach to care, blending different types of knowing as a person to be understood, a ‘condition’ to be managed and a person needing professional intervention (Gurbutt, 2006). In research undertaken with nurses working with service users in both the United Kingdom and Canada, the way in which they expressed understanding of the service user was dependent on the story, or narrative, that they developed in their minds. These stories integrated a range of information types from different participants in the care situation. Some nurses majored on particular aspects of their role at different times, and this mediated the selected part of their story of knowing the service user that they discussed to serve a particular purpose (such as proposing steps to address an identified issue).

What is important here is the everyday practice of decision-making, of making sense of a situation with another person, and the information that is attended to when listening to a service user, observing them and triangulating that story with others to verify developing impressions and the labelling of emergent issues. If the service user is apart from such decision-making, or their story is dismissed, or for whatever reason their communication is not attended to, then decisions will inevitably migrate towards professional centric perspectives. In such cases there will be a departure from the ideals of shared decision-making and ‘no decision about me without me’. Stories therefore remain central to developing ways of knowing the service user and so must be a part of professionals’ thinking. Stories are important in health-care, whether it be knowing the patient or being able to use accounts to ‘blog for a change’. Practitioners need to learn how to listen to stories and to ‘see the patient’ in a story and not just the condition. They also need to learn how to tell a story – to those who provide resources and to learners who need to understand, and to use words effectively with patients and carers.

Acknowledgements

With thanks to Comensus, Dr Paul Milne and Elaine Gililand of the School of Medicine and Dentistry at UCLan for collaborative work on the IPL learning package.

References

- Berret, D. (2012). How ‘Flipping’ the Classroom Can Improve the Traditional Lecture. *The Chronicle of Higher Education*. Chronicle.com. Available: <http://chronicle.com/article/How-Flipping-the-Classroom/130857/>.
- Department of Health (2012). Liberating the NHS: No decision about me, without me. Further consultation on proposals to secure shared decision-making. Available: http://webarchive.nationalarchives.gov.uk/+/www.dh.gov.uk/en/consultations/liveconsultations/dh_134221.
- Francis, R. (2013). Report of the Mid-Staffordshire NHS Foundation Trust Public Inquiry. London: Stationary Office. Available: <http://www.midstaffpublicinquiry.com/report>
- Frank, A.W. (2013). *The Wounded Storyteller: Body, Illness and Ethics*. Chicago: University of Chicago Press.
- Gurbutt, D.J. (2007). *Sudden Infant Death Syndrome: Learning from Stories about SIDS, Motherhood and Loss*. Oxford: Radcliffe Medical Publishing.
- Gurbutt, D.J. & Gurbutt, R. (2014). Promoting the Patient Voice II: From strategy to student experience and back again. NET Conference, Cambridge, UK .
- Gurbutt, R. (2006). *Nurses’ Clinical Decision Making*. Oxford: Radcliffe Medical Publishing.
- Gurbutt, R., Gurbutt, D., Morris, N., Nowlan, N., Morley, M., Reisen, E. & Ogilvie, S. (2015). *Making Clinical Decisions in a Virtual World*. International Technology, Education and Development Conference, Madrid, Spain.

- Honey, P. & Mumford, A. (1989). *Learning Styles Questionnaire*. Maidenhead: Peter Honey Publications.
- Levi, P. (1959). *If This is a Man*. London: Penguin.
- Tew, J., Gell, C. & Foster, S. (2004). Learning from experience. *Involving Service Users and Carers in Mental Health Education and Training*. Nottingham: Higher Education Academy/National Institute for Mental Health in England/ Trent Workforce Development Confederation.
- Tucker, B. (2012). The flipped classroom: Online instruction at home frees class time for learning. *Education Next*, 12. Available: <http://educationnext.org/the-flipped-classroom/>.

16

Fiction, Book Groups and Social Work Education

Amanda M.L. Taylor

If, as Doris Lessing (1994) explains, *'there is no doubt fiction makes a better job of the truth'* (p. 314), then the use of fiction within a book group format in social work education can, to some degree, be justified and not viewed as unremarkable events, the way they often are within populist contexts (Hyder, 2013). Moon (2010) recognises their uniqueness, describing book groups as *'an unusual example of the use of fiction in higher education'*, acknowledging, however, that *'fiction has been used to introduce topics and ideas'* (p. 149) outside of the study of English, literature or creative writing. Indeed, even if embryonic, informal or sporadically used, book groups (or reading groups as they are sometimes referred to) create learning spaces in which we can consider all sorts of actualities and possibilities, largely from an objective position. The purpose of this chapter is to outline the use of fiction in a book group context within social work education, a multifaceted teaching and learning medium that can contribute to the shaping of the qualifying practitioner's approach. As I have written extensively about the use of fiction within book groups in an academic text and a peer-reviewed journal (Scourfield & Taylor, 2013; Taylor, 2014a), you might wonder why it is being recounted again. Given that we are considering creativity within this book, it is felt appropriate to share some further insights about the method as it unfolds and to offer a template that could be modified in other subject areas across higher education.

Research suggests that people are drawn to the human professions as a consequence of their lived experiences (Hawkins & Shohet, 2012; Parker & Merrylees, 2002; Solas, 1994), that they have a story to tell, a story to expel or a story that they have yet to write. Given the nature of human existence, it would be fair to assume that stories and storytelling tendencies are not solely confined to people who choose a career in human services. Even if our stories are simply a by-product of living, unexceptional in our own minds, they do occur (McAdams, 2006). Consciously or not, as human beings we seek to evolve (Rogers, 1961), and it is within the context of stories that our hopes, dreams and aspirations can be actualised, our

anxieties processed and our fears dispelled. Throughout life, human existence often shifts between certainty and uncertainty, between resolve and indecision, between congruence and indifference; nevertheless. It is within these periods that change can be secured and in which these stories may be most valuable. Of particular relevance here is the emotive work of the distinguished Irish novelist, academic and poet C.S. Lewis (1961) who, when discussing the power of literature to reveal and contain states that a '*literary experience heals the wound, without undermining the privilege of individuality. There are mass emotions which heal the wound; but they destroy the privilege. In them our separate selves are pooled and we sink back into sub-individuality. But in reading great literature I become a thousand men and yet remain myself*' (p. 140).

Fictional works are awash with the sorts of stories that draw readers into places and spaces where commonality can be found, opinions challenged, thoughts reshaped and lessons learned. If de Botton's (2014) suggestion that '*writers open our hearts and minds, and give us maps to our own selves*' is correct, then it is safe to say that the use of fiction within book groups in higher education can provide us with spaces in which we can get closer to lived realities, both our own and those of others. Sanderson (2010) validates de Botton's reflections in his assertion that '*the purpose of a storyteller is not to tell you how to think, but to give you questions to think upon*' (p. 806), a claim that is in keeping with the enquiring nature of educational environments, where we often write and re-write the story of our lives. We do this through learning experiences that provide us with opportunities to reflect upon our existing knowledge base, alongside curriculum content that introduces us to new concepts and theoretical understandings (Moon, 2010). All of which challenge conventional perceptions about the reading of fiction within a book group context, often regarded as a commonplace activity, of little relevance and escapist in nature (Hyder, 2013). When in actuality this could be described, within social work education, as an enlightening process with an educative function.

Social work students are drawn to the profession for various reasons that are both explicit and implicit within their individual stories (Furness, 2007). They seek to 'help' the other at times when that other is in a state of flux (Hawkins & Shoheit, 2012). It is amidst the process of rethinking this notion of helping that a practitioner emerges. Through academic and practice experiences, students begin to unravel their ideas, beliefs and opinions as a part of their development towards that of a professional self (Howe, 2010; Urdang, 2010). This emergence is largely determined by the requirements of regulating bodies which define the capabilities necessary for the effective use of self in social work practice (Kinman & Grant, 2010; The College of Social Work, 2012). The use of fiction in the form of a book group has proved to be beneficial to this development (Taylor, 2014b), given the format of the sessions, the nature of the texts chosen and the manner in

which engagement is facilitated (Scourfield & Taylor, 2013). It is through this experiential learning medium that students engage with narrative in a critical and reflective manner, and as such the '*stories act as an important bridge between art and science*' (Hunter, 2008, p. 4), which fits with Croisdale-Appleby's (2014) vision of the social worker as a '*social scientist*' (p. 15).

The book group's beginnings

The use of fiction within book groups in social work education, as an alternative teaching and learning strategy, came to fruition as a result of trialling a reading group with a first-year undergraduate cohort, studying social work at the University of Central Lancashire (UCLan). The reading group was developed as a consequence of thinking more broadly about student transition, retention, reading habits and overall academic success. The brief for the initial session was that students would attend the group, in a voluntary capacity, having read a preset academic book chapter relating to a module of learning and that they should come prepared to share their reflections relating to the subject matter, linking these to theoretical understandings and practice contexts. The sessions were structured in a manner that afforded each student a space to convey, to the larger group, content from their reading that had particular resonance for them, to share an interesting point or to ask a question about something that they felt unsure or unclear about. Nonetheless, it was made clear at the outset that there was no pressure to share, whilst acknowledging the benefits of contributing to the development of communication skills for use within a professional context. Given the high number of attendees, the quality of the discussion and the feedback from students, it appeared that there was something further to explore on the subject of reading within groups in higher education.

The construct of a reading group sits within 'flipped classroom' pedagogy (Berrett, 2012), spaces where students come to the learning having engaged in advance with the subject matter. There was an obvious, if not slightly surprising, depth to student engagement with the subject matter within this initial reading group, which saw them competently articulate understandings, signifying a sound grasp of the theoretical foundations of the body of knowledge being explored. Notable also was the fact that the student group were able to communicate, alongside these theoretical understandings, specific ideas about how their learning could be applied in the practice setting. It was encouraging to observe the layers of Bloom's revised taxonomy unfolding through this learning activity (Amer, 2006; Anderson et al., 2001). Illustrated in brief by Bransford, Brown, and Cocking (2000), who explain that '*to develop competence in an area of inquiry, students must (a) have a deep foundation of factual knowledge, (b) understand facts and ideas in the context of a conceptual framework, and (c) organize knowledge in ways that facilitate retrieval and application*' (p. 16). Furthermore, it was also interesting

to observe the impact of outlining the learning theory employed (flipped classroom) to the student group, as it was this approach that generated a rich and thought-provoking discussion concerning the role of theory in practice and the benefits of self-directed learning. What is more, academic progress, a marked growth in confidence and an acknowledgement of future learning needs were all features of the session. The value of facilitated reading in groups, environments in which students explore and discuss topics relevant to curriculum content in a less traditional format, was immediately realised through this experiment and consequently developed.

This development took the form of a quarterly book group, one that uses literature in the place of recommended academic texts. The decision to incorporate fiction arose as a result of students' recounting stories within the original reading group, both their own stories and those from fictional texts that they believed were relevant to their studies. A review of the literature relating to the popularist usage of book groups revealed a study which found approximately 50,000 book clubs in existence within the United Kingdom, and around 500,000 in the United States (Hartley, 2002). The study went on to describe an incredible diversity in terms of the location of these groupings, citing them in places such as hospitals, communities, pubs, homes, libraries, schools, parks and schools, prompting further exploration of this phenomenon for use in social work education. Discovering that the demography of popularist book groups correlated with service-user groups, who seek support from social work services, made it viable to acknowledge and contextualise their usage not only as an academic practice but also as a method of intervention in social work practice. The modelling of book groups, within a small group work setting within higher education, for use as a practice method in the field, remains in the early stages of design, but is worthy of consideration across educational programmes that prepare practitioners for employment in human services.

The book group as it evolved

As a result of reflecting on the multidimensional success of the reading group, the idea of using fiction within book groups in social work education emerged. The learning activity that evolved was targeted at students across undergraduate and postgraduate social work programmes. It was built upon a flexible approach, primarily determined by the needs of the student group, with due consideration given to the overarching curriculum content. For example, fiction that raises questions about human development, those stories with a political feature that might impact on service delivery, or those that evoke strong emotions relating to the social work value base, in particular, those which cover all aspects of the social work role which challenge the student to think more broadly about practice implications for them in the field. It was offered as a voluntary learning activity, aimed

at consolidating knowledge from across the curriculum, alongside peers at various stages of the learning trajectory. The content and arrangements for each book group were circulated using e-mail, virtual learning spaces and a designated Twitter feed @SWBookGroup. Through these varied communication mediums, students were made aware of the title of the text, the time, the venue, a live online video link (for those engaging remotely) and the hashtag #swbk. Social science research that correlated with themes within the fiction was also disseminated, to encourage students to engage with a wider body of knowledge and to promote research mindedness (Smith, 2009). To avoid congesting the curriculum, and due to the possibility that some students might have been already been assigned to teaching events, book groups were scheduled quarterly and outside of timetabled hours. The structure and method of engagement were organised, simultaneously, within physical and virtual spaces, one being a teaching room and the other being the digital platform Twitter.

By and large, physical copies of the fiction were used for reading and annotation, but as time went on Kindle devices were also introduced, for those interested, as a means of sharing comments, highlights and significant reflections relating to the text at any and all stages of the reading process. Some students would post comments on the Twitter feed and converse, while others would share and highlight significant learning points with those using the Kindle follow application. Postings before the actual reading group event, in whichever format, were interesting from an academic point of view as they shaped and influenced the aims and objectives of the imminent book group session. Frequent academic involvement with the process and input into this sharing complemented the constructive nature of these online learning spaces. It was this method of capturing opinions about the characters and their circumstances, as the story unfolded, that became pertinent to the application of relevant theory to the fictive content. As described by Amanda Taylor (2014c, cited in Westwood, 2014), 'the annotative process... [can] be viewed as similar to that of the reflective notebook explained by Carter and Gradin (2001, p. 7 cited in Bager-Charleson, 2010, p. 6). This 'dialectic notebook' is described as: 'a tool for rethinking and reformulating ideas' where the reader 'will keep a list of important quotations, ideas, words, themes etc, together with page numbers, on the left hand side of the page' suggesting that the right hand side of the same page can be used as the '*reflective space*' (p. 41). Additionally, embedding the book group discussion within the social work knowledge, values and skills framework (Trevithick, 2005) enabled students to connect the learning with their wider studies and with the subsequent practice approach. Outing the text and the main themes arising in a case study type manner at the outset proved to be useful methods through which to set the scene for the broader discussion. This allowed for a more edifying learning experience, as students were immediately engaged with the story, the 'fictive realities' as constructed and

told by the other, the author (Jones, 2013, p. 10), whilst remaining objective in their analysis of the content, as if it were a practice referral. One such example was that of book group session where we delved into the novel *Disappearing Home*, by Deborah Morgan, indeed with the author in attendance facilitating the discussion. Morgan (2012) set the tone by unpacking her work, fiction that illuminates domestic violence and neglect through the lens of a child. She provided students with a brief overview of the story, outlining the main protagonists, and concluding by asking them how they thought the content could inform social work practice.

Students applied life stage development theory to conceptualise the 11-year-old girl, Robyn, and sociological understandings to consider how parental and economic influences had and could impact upon her actualisation. Furthermore, they linked this clearly to psychosocial theories, outlining the domains of experience as discussed by Froggett (2002) and offering suggestions for intervention based upon research findings that identify the risks for a child living in an environment where domestic violence is prevalent (Stanley, Miller, & Richardson-Foster, 2012). The learning space was not only dynamic and informative but mutually supportive. Students from all years of study across the social work programmes attended to engage with the activity, and as a result deeper levels of learning were achieved. The possible effects of the cross-fertilisation of knowledge and peer support were to a larger degree unimagined, but nonetheless of incredible value within the learning space. This became apparent through student evaluations that recounted the benefits of attendance using descriptors such as 'progressive', 'reassuring', 'accessible', 'relaxed', 'supportive' and 'challenging', and stating that it improved 'reading', 'concentration', 'communication skills', 'engagement with research', 'grades' and 'confidence'. All of these are indicators of the value and place of fiction within a book group structure for learning and development in higher education.

The success of this book group is evident from the high percentage of student engagement, notable in the cited feedback. It is now being developed more specifically within modules of learning across social work education, and taught in small groups as a group work intervention that models book groups as a practice approach. Interestingly, it was trialled as an multi-disciplinary book group event, during student engagement week at UCLan, one which saw authors, screen writers, psychologists, educationalists, social workers, students, librarians, journalists and student liaison officers gather, having read a piece of fiction to discuss it from their respective areas of knowledge. The result of this occurrence has led to further interest in the medium from disciplines across higher education. An electronic account of this book group, charting its progress, can be found at <https://storify.com/AMLTaylor66/the-use-of-book-clubs-in-social-work-education>. This resource provides a useful chronology of the method as it evolved, one that has been

recorded, not only as a repository of information but also as template for teaching and learning across a wide range of subject areas.

So what is required to organise and run a book group?

- A facilitator: This can be an educator, an author, a student or a professor whose specialist area of research relates to the main themes of the fictional text chosen. In higher education it is useful to consider that facilitation in terms of group work theory (Douglas, 1993), as an awareness of group dynamics, alongside small group teaching will be significant to student participation and maximising the potential for knowledge acquisition within the learning space. This is explained eloquently by Hook (1994), from an educationalist position, who states that, *'as a classroom community your capacity to generate excitement is deeply affected by our interest in one another, in hearing one another's voices, in recognising one another's presence – the professor must value genuinely value everyone's presence. There must be ongoing recognition that everyone influences that classroom dynamic and that everyone contributes'* (p. 8). Viewing the group as a dynamic organism that requires attentive management, and applying this understanding to what is occurring will enable the facilitator to draw on and model appropriate communication skills (Doel & Kelly, 2014, pp. 56–58).
- Knowledge of the curriculum: Having an overview of the curriculum provides the book group facilitator with the information necessary to make an informed decision regarding an appropriate fictional text. This decision will be further refined by tailoring the learning space to the particular needs of the student group. Fictional texts are plentiful, and popularist book groups provide a useful source of review material from where the facilitator can draw ideas. There are a number of illusive concepts that are difficult to teach, ones that students find hard to conceptualise or connect with. Fiction, for learning in human professions, provides access, believes Howard (2009), who explains that the *'reading of fiction can help us broaden our awareness of how people from different backgrounds to us live their lives, what motivates them and why they hold certain opinions and beliefs different from ours'* (p. 24).
- A fictional text that will facilitate discussion and consolidate learning: Fiction, as explained earlier, can provide access to worlds and experiences unfamiliar to or unexperienced by the student or indeed the academic. Even though we may be drawn to the human professions as a result of a life or life events, none of us will ever be able to experience the vastness of human existence. Nevertheless, in social work education and practice we are required firstly to understand and secondly to engage with people from a wide range of backgrounds, experiencing life circumstances that we need to be able to conceptualise. Therefore, by utilising fiction, academics can open doors to the lived experiences of others, experiences that can be challenging for students to fully relate to or understand. Fiction affords us

with many possibilities in that it can provide a context for understanding the lived realities of another, particularly those in crisis who are vulnerable or misunderstood. In various disciplines, personal difficulties may not be the focus, and it could be the circumstance that requires theorising or a concept that needs to be understood. For example, policing students may find it useful to read fiction with a law or a crime focus; art students might benefit from reading stories that outline the motivations and struggles of an aspiring artist; students studying sport could find it useful to read a story with a sporting emphasis and so on. There is a wealth of knowledge to be drawn from within fictional works that can provide access to learning, whatever the discipline.

- Clear aims and objectives: The aims and objectives of a book group are to facilitate learning and to ensure that this learning is meaningful and purposeful to academic progress. It is designed as a teaching and learning resource that supports traditional classroom approaches, one that aims to
 - a) provide students with the opportunity to engage with, analyse and critique fiction from a subject specific perspective;
 - b) creatively engage, in a non-evasive manner, with the level and expanse of reading necessary for academic success;
 - c) offer membership to a community of learning;
 - d) generate a learning space in which students can appropriately progress their academic profiles
 - e) illuminate the transferability of knowledge, values and skills relevant to an area of professional practice; and
 - f) raise awareness of the use of technologies in higher education and provide the opportunity to progress digital skill development.
- An actual and or virtual venue: The book group described used both actual and virtual spaces to provide students with flexibility and choice. These spaces can be used simultaneously or separately, but principally the venue should be determined by the needs of the student group.
- A feasible time: As explained previously, group timing is essential to uptake and participation. If the book group is an extracurricular activity, then timing outside of timetabled hours should be considered. If it is to be located within a module of learning, then the event will be scheduled as relevant within allocated teaching hours.
- Students: Student engagement with book groups is motivated by relevance, meaningfulness, accessibility and experience. The feedback from students currently engaged with a book group reflects that *'you have to try it to know how good it is'*, and that *'you need to make time to read and make notes on the book, when you do this you can go back and can see how relevant it is and how much you have learned'*. Author, peer, professor and

academic attendance were all found to be contributing factors to student attendance.

- Relevant research: Sourcing research relevant to the central themes of the chosen fictional works provides incredible potential for learning within this teaching activity. Additionally, an interesting occurrence, which happened twice during the lifetime of the social work book group, was that news stories akin to the fictive story broke at the same time as a reading event. An example of which was whilst reading *Room*, by Emma Donoghue (2010), a story told through the eyes of a child that describes the kidnapping of a young adult, who gave birth to a son as a result of a forced physical relationship with her captor. The Castro case, a bus driver who kidnapped, held captive, raped and mistreated three women in his home, hit the news (McCarthy, 2013) as we read this work, bringing the likelihood of this type of case as a social work referral into particular focus. We were able to consider the fiction, the news story and the related research in one session – quite remarkable learning, if not deeply distressing to think about for all concerned. Book groups that incorporate research not only develop a knowledge base but also promote the need for research mindedness.

Conclusion

The book group in social work education began as an incredibly small-scale project, but as the effects of engagement became known, more broadly across social work education, and largely through social media, it grew exponentially into what is now a national project in social work education. This phased development saw the described module-based reading group remodelled into a programme-wide book group, which now operates as a learning event that sees seven Universities, spread across the four nations of the United Kingdom, and an online following of 1,500 students, academics and practitioners engage in a dynamic and progressive manner. This is a space that views students as '*knowledge makers*' (Featherstone, Morris, & White, 2014, p. 71). Support has come in the form of funding from the Higher Education Academy and author attendance, with a number of the professoriate in Social Work Education facilitating book group 'events' as they now have become. The book group has been replicated in other disciplines (Kan et al., 2014) to great effect and shows no signs of going out of vogue anytime soon.

Exposing students to fiction through a shared group reading experience can provide them with the opportunity to broaden their knowledge, offering them an insight into the world of another, which is as liberating as it gets for practice in human services. There is little more to say other than to reflect and read the words of C.S. Lewis below.

those of us who have been true readers all our life seldom fully realize the enormous extension of our being which we owe to authors. We realize it best when we talk with an unliterary friend. He may be full of goodness and good sense but he inhabits a tiny world. In it, we should be suffocated. The man who is contented to be only himself, and therefore less a self, is in prison. My own eyes are not enough for me, I will see through those of others. (1961, p. 24)

References

- Amer, A. (2006). Reflections on Bloom's revised taxonomy. *Electronic Journal of Research in Educational Psychology*, 4, 213–230.
- Anderson, L., Krathwohl, R., Airasian, P., Cruikshank, K., Mayer, R., Pintrich, P., Raths, J. & Wittrock, M. (Eds) (2001). *Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy*. New York: Longman.
- Bager-Charleson, S. (2010). *Reflective Practice in Counselling and Psychotherapy*. Exeter: Learning Matters.
- Berrett, D. (2012). How 'flipping' the classroom can improve the traditional lecture. *The Chronicle of Higher Education*, 78, 36–41.
- Bransford, J.D., Brown, A.L. & Cocking, R.R. (2000). *How People Learn: Brain, Mind, Experience, and School*. Washington, DC: National Academy Press.
- The College of Social Work (2012). *Professional Capabilities Framework*. TCSW.org.uk. Available <http://www.tcsw.org.uk/pcf.aspx>
- Croisdale-Appleby, D. (2014). Re-Visioning Social Work Education: An Independent Review. *Department of Health*, Available: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/285788/DCA_.
- de Botton, A. (2014). What Is Art for? *YouTube*, Available: <https://www.youtube.com/watch?v=ZVIQOytFCRI>.
- Doel, M. & Kelly, T.B. (2014). *A-Z of Groups and Groupwork*. Hampshire: Palgrave Macmillan.
- Donoghue, E. (2010). *Room*, London: Picador Publishing.
- Douglas, T. (1993). *A Theory of Groupwork Practice*. Houndsmills: Macmillan.
- Featherstone, B., Morris, K. & White, S. (2014). *Reimagining Child Protection: Towards Humane Social Work with Families*, Bristol: Policy Press.
- Froggett, L. (2002). *Love, Hate and Welfare: Psychosocial Approaches to Policy and Practice*. Bristol: Policy Press.
- Furness, S. (2007). An enquiry into students' motivations to train as social workers in England. *Journal of Social Work*, 7, 239–252.
- Hartley, J. (2002). *The Reading Groups Book*. Oxford: Open University Press.
- Hawkins, P. & Shohet, R. (2012). *Supervision in the Helping Professions: Supervision in Context*. Berkshire: Open University Press.
- Hook, B. (1994). *Teaching to Transgress: Education as the Practice of Freedom*. London: Routledge.
- Howard, S. (2009). *Skills in Psychodynamic Counselling & Psychotherapy*. London: Sage.
- Howe, D. (2010). *The Emotionally Intelligent Social Worker*. Hampshire: Palgrave Macmillan.
- Hunter, L. (2008). Stories as integrated patterns of knowing in nursing education. *International Journal of Nursing Education Scholarship*, 5, 1.
- Hyder, E. (2013). *Reading Groups, Libraries and Social Inclusion: Experiences of Blind and Partially Sighted people*. Surrey: Ashgate Publishing.

- Jones, K. (2013). Infusing biography with the personal. *Creative Approaches to Research*, 6(2), 4–21.
- Kan, C., Harrison, S., Robinson, B., Barnes, A., Chisolm, M.S. & Conlan, L. (2014). How we developed a trainee-led book group as a supplementary education tool for psychiatric training in the 21st century. *Medical Teacher*, 10, 1–4.
- Kinman, G. & Grant, L. (2010). Exploring stress resilience in trainee social workers: The role of emotional and social competencies. *British Journal of Social Work*, 41, 261–275.
- Lessing, D. (1994). *Under My Skin: Volume One of My Autobiography, to 1949*. London: Harper.
- Lewis, C.S. (1961). *An Experiment in Criticism*. Cambridge: Cambridge University Press.
- McAdams, D. (2006). The problem of narrative coherence. *Journal of Constructivist Psychology*, 19, 109–125.
- McCarthy, T. (2013). Cleveland kidnappings: Castro kept boy on bus for hours, police records show –as it happened, *The Guardian*, Available: <http://www.theguardian.com/world/2013/may/07/cleveland-missing-women-press-conference>.
- Moon, J. (2010). *Using Story in Higher Education and Professional Development*, Oxon: Routledge.
- Morgan, D. (2012). *Disappearing Home*. Birmingham: Tindal Street Press.
- Parker, J. & Merrylees, S. (2002). Why become a professional? Experiences of care-giving and the decision to enter social work or nursing education. *Learning in Health and Social Care*, 1, 105–114.
- Rogers, C. (1961). *On Becoming a Person*. Boston: Houghton Mifflin.
- Sanderson, B. (2010). *The Way of Kings*. New York: Tor Books.
- Scourfield, J. & Taylor, A. (2013). Using a book group to facilitate student learning about social work. *Social Work Education: The International Journal*, 32, 533–538.
- Smith, R. (2009). *Doing Social Work Research*. Maidenhead: McGraw Hill.
- Solas, J. (1994). Why enter social work? Why on earth do they do it? Recruits' ulterior motives for entering social work. *Issues in Social Work Education*, 14, 51–63.
- Stanley, N., Miller, P. & Richardson-Foster, H. (2012). Engaging with children's and parents' perspectives on domestic violence. *Child and Family Social Work*, 17, 192–201.
- Taylor, A. (2014a). When Actual Meets Virtual: Social Work Book Groups as a Teaching and Learning Medium in Social Work Education. In J. Westwood (Ed.). *Social Media in Social Work Education*. Hertfordshire: Critical Publishing.
- Taylor A. (2014b). The social work book group: Using fiction to support learning, *The Guardian*, Available: <http://www.theguardian.com/social-care-network/social-life-blog/2014/jun/06/social-work-book-group>.
- Taylor, A. (2014c). The use of book groups in social work education. *Storify.com*. Available: <https://storify.com/AMLTaylor66/the-use-of-book-clubs-in-social-work-education>.
- Trevithick, P. (2005). *Social Work Skills: A Practice Handbook* (2nd edition). Berkshire: Open University Press.
- Urdang, E. (2010). Awareness of self: A critical tool. *Social Work Education*, 29, 523–538.
- Westwood, J. (Ed.). (2014). *Social Media in Social Work Education*. Hertfordshire: Critical Publishing.

17

The Power of Storytelling as a Teaching Tool

Rona Barbour

This chapter discusses the revival of the ancient art of storytelling as a teaching tool, showing how it can be used to teach values and to promote learning for teachers and educators with students of all ages and abilities. Stories are better able to illustrate principles and values than other approaches and will therefore have a greater impact on learning. A case study is examined, methodologies are explained and examples of stories the reader can use with students are provided.

Storytelling is currently undergoing a revival as educators everywhere are rediscovering its power as a teaching tool. One of the most creative yet underutilised tools in education is storytelling. Apart from being entertaining, a good story has the capacity to attract and hold our attention as it teaches us important life lessons. Storytelling is particularly relevant in education today as it encourages the development of emotional intelligence, cultural awareness and a better understanding of others and social inclusion. Specifically, it is highly effective in creating a bond between the teller and listener, often an emotional bond. A well-delivered story will cut across age and cultural barriers will hold interest and will captivate its listeners. Thus, stories are remembered long after other orations have been forgotten. Storytelling is a simple teaching tool which costs very little (nothing at all when you can do it yourself) and is enjoyable, entertaining and fun. It is also the perfect tool to use in building trust with your charges. One thing that storytelling does better than any other teaching tool is that it creates that very important (and lasting) feeling of belonging for the listener.

**Let me tell you a short story, one which has real meaning,
but a happy ending? Well that's up to you!**

Once upon a time, children everywhere would awaken to the sounds of their mother's voice. Since it was usually the mother who fulfilled this role, I refer to the principal carer as the mother, although nowadays, it can be a

variety of people who are entrusted with the care of a child. In days gone by, but not so long ago, the day would begin with a discussion of the previous days' events. Over breakfast (with no television to distract them), mother would ask questions about the previous days' events, for example, and the children would reply, ask questions, and mother would reply. Mother would also interpret meanings and explain situations, all the while (sometimes unconsciously) communicating with the children and instilling morals, values and principles as she spoke, just as she had learned from her mother, teaching her children about the dangers of life, about things worth knowing and passing on her knowledge of the world and its events as she saw them. Parents and other adults spoke directly to children in those days when there were few other distractions.

This was how children learned to communicate. They picked up on the appropriate way in which to interact, such as the difference between how the mother spoke to an elder as opposed to a sibling or a child, for instance. Every little nuance of the voice was attended to, and children quickly understood the difference between what was good and what was bad, what was right and what was wrong, and in doing so, mother was a teacher, a teller of stories. Some children were even lucky enough to have bedtime stories told to them, sometimes traditional tales passed down, and this was a bonus. Prior to 24-hour television and electronic games and so forth, people constantly communicated with each other in a direct way. When not otherwise employed, either at work or in the home, almost every waking moment was taken up with communicating with those around you. People would sit around in the evenings talking and telling of their day's events, passing on things they had heard during the day and sometimes, in fact quite often, embellishing the truth for greater effect.

People in general, were tellers of stories, passing on old traditions

Then came technology. Due to the sudden surge in technology and the age of the electronic game, children are now less likely to experience this traditional form of communication. Without the opportunity to develop their speaking and listening skills, children are missing out on learning about their culture, heritage, history and the background of their family. Storytelling can, however, make a comeback in children's lives, and you can play your part in this. You do not have to be a great storyteller. Children will happily listen to you tell about your journey to work that day. They will happily laugh with you as you recall your attempts to make an apple pie just like your mother's. It does not have to be a fantastic adventure story. Not just children but young adults too will absolutely revel in this. I know. I have done this countless times when working with 'disenchanted' teenagers. They just love the closeness that is created between teller and listener.

The very special connection that can occur and the bond that is formed when you tell stories to your charges will motivate and inspire you too.

You do not need to have a 'professional storyteller' come along and tell you how it is done. You may very well have more experience of working with children than they do – so tell stories. You already have the skills, so use them. Think of your charges as your little friends and tell them how it is. Share the goss! They will want to respond by telling you how it is for them, so be prepared to listen, give them their voice because this is where it all starts. Resist the temptation to correct them or rebuke their often unrealistic fantasies. This is perfectly normal while they gauge the responses to their stories. Encourage them, while at the same time letting them know that you are aware that they are being storytellers and that embellishing the truth just a little is okay. We know that becoming a confident adult starts with not being afraid to speak up in front of others, and this is the start of their journey into adulthood and towards becoming good, if not great communicators, giving them the best possible start to being that confident adult and equipped for learning later in life.

How storytelling impacts on the skills required for learning

According to Jean Piaget (the first psychologist to make a systematic study of cognitive development), children are born with a basic mental structure on which all subsequent learning and knowledge is developed (Dasen, 1994). The cognitive skill set includes auditory processing, visual processing, short- and long-term memory and comprehension, as well as logic, reasoning and attention skills. Here we are initially concerned with the speaking and listening skills within these skill sets as these play a specific and significant role and must work together before an individual can learn effectively. Indeed, absent or weakened skills result in a seriously diminished capacity for learning. For decades, research has demonstrated that cognitive skills can be developed and strengthened and that they can also be severely weakened, and we also now know, from experience, that using storytelling as a teaching tool can strengthen weak skills. Using stories that have been specifically developed for this purpose and exercises that specialise in identifying and strengthening weak cognitive skills makes storytelling a valuable tool for developing and strengthening cognitive skills. The importance of cognitive skills cannot be overestimated. When strong cognitive skills are evident, learning is fast, easy, efficient and even fun, whilst when cognitive skills are weak, academic learning will be a struggle. Hence, cognitive skills are the essential tools for effective learning.

In the present era of digital technology, we are exposed to vast quantities of visual and auditory information, often making it difficult to listen, focus and learn. Previous research indicates that when children in particular are watching television, playing electronic games, using computers or

sitting in front of a video screen, they are being entertained primarily by the visual experience and are not listening. It is a case of the old adage of 'in one ear and out the other'. Since we know that oral language is vital to learning and that the little nuances in the voice are what we pick up on, this is an important issue, potentially affecting the child's ability to understand and empathise with what they are witnessing. My experience as a professional storyteller, of over 10,000 hours of storytelling in classrooms across the United Kingdom has shown that telling children stories in the classroom is the best way to start. Listening to stories improves children's speaking and listening skills, their concentration, their imagination and, as a bonus, their behaviour as they learn to empathise with others. With the storytelling approach, teachers have the ideal opportunity to introduce the younger or more reluctant learners to a range of reading materials that will be of interest to them, including fictional and nonfictional texts. The huge variety of works readily available and easily accessible should mean that there is something appropriate for even the most reluctant reader. In addition, a great many resources have been developed for use by educators and specifically for practitioners working with all ages (including whole families).

Storytelling in the classroom. Does it actually work? Is it curriculum friendly?

Storytelling is the oldest art form and the most widely used communication tool in the world even today, preceding the development of literature, education and the media. Before there were schools, there were stories and storytellers in communities everywhere. Of course, adults and other elders in the home were not actually recognised as storytellers per se; however, they performed the same role, just in a different way. Storytellers enjoyed elevated status in many cultures and societies, and were revered as sources of wisdom, morals, values and principles, as well as being great entertainers and the gatekeepers of cultural customs and beliefs. Thus, storytelling has had many functions in our history, from entertaining and amusing people to serving as an important aide to continuing traditional skills and crafts as well as improving communications. In the classroom, storytelling provides both the structure on which to base a lesson plan and effective teaching methods, and these functions are relevant in the classroom at all levels up to and including university. Listening to stories and retelling them also improves language skills. There can be further advantages when dealing with the expressive arts by using stories as a basis for drama, music and art. Stories can also be used to stimulate class discussion around local history and all other curriculum projects. Important points in all kinds of lessons can be reinforced by anecdote and story to demonstrate, illustrate and open up ideas for additional discussion. Hence,

storytelling provides a diverse and flexible method through which educators can enhance their practice.

We know that good teachers down the ages used this approach to great effect and that some still do; however, changes in the national curriculum and heavily targeted education methods have impacted on this practice and there has been nothing to take its place. Perhaps the most basic lessons of all are those of teaching how to teach and learning how to learn. This may sound confusing, but it is relatively simple. Storytelling is unlike any other teaching method. In listening to a story, listeners become more attentive and so absorb more of what they hear. It is also good psychology to teach through story since people do not particularly like to listen to someone moralising, but they will listen to a story and later mull it over in their mind and then work things out for themselves. Oral storytelling is not just teaching and preaching; therefore, it is also fun! Educators may be suspicious of anything that children find enjoyable, but this should not deter them from the use of storytelling within education. The enjoyment that goes with storytelling can be used as a great incentive to engage reluctant learners. Daydreamers and window gazers who are often difficult to connect with in the lesson will be transfixed during a story. Not only will they engage willingly, but they will do a lot more work than they would have done otherwise. During storytelling they will have taken in enough to be able to recall and retell the story they heard without even realising what has happened or that they were learning something, especially about other people and their feelings.

So where are all these stories?

It is often as if people see stories as a kind of buried treasure hidden in secret places. In fact, we are surrounded by stories every day of our lives. The world is full of stories, life is made up of stories, and the people with whom we live and work will happily tell their story. Whilst technology is a major part of our lives (especially the lives of our children) and is a positive influence in many ways, it has also had a negative impact. For example, children often show a stronger preference for being attached to one electronic gadget or another, than for reading books or comics. Further, the current electronic games market is more likely to indulge in war games and horror stories than other subjects, and whilst there is continuing debate on the extent of the effects of media violence on children and young people, and how to investigate these effects, media violence is recognised as a public health concern. Specifically, there is consistent evidence that violent imagery in television, film and video, and computer games has substantial short-term effects on arousal, thoughts and emotions, increasing the likelihood of aggressive or fearful behaviour in younger children, especially in boys. The greater use of storytelling therefore has the ability to change the way people think,

act and behave, and to transform negative thinkers into positive doers. The great revival of storytelling includes organisations such as the Society for Storytelling in England and Wales and the Scottish Centre for Storytelling in Edinburgh. Many of the traditional folk and music festivals across the United Kingdom feature storytellers, and many storytellers are now visiting schools regularly to the delight of staff and pupils alike.

Storytelling training

The following is an example of a storytelling course that was especially designed and tailored to help others to engage with storytelling in a stimulating and interactive environment. The event provided a series of activities that drew attention to the importance of storytelling as a teaching method and ways in which storytelling can be used to engage learners, leading them towards reading for pleasure. I delivered the event as a professional storyteller, who interjected with a range of stories, to inspire and enthuse. Educators were given lesson plans for four lessons and beyond, including copies of stories that can be used and which are accompanied by song, dance and drawing activities, with details on how to access further resources.

The objectives of the training provided to practitioners were to

- develop an appreciation of the importance of stories in education;
- experience first-hand the power of storytelling;
- acquire practical tips on gaining and holding the attention of learners;
- introduce skills to increase rapport;
- develop skills in locating stories with relevant themes;
- develop an appreciation of the value of visiting storytellers and ways of using them effectively;
- develop an understanding of the value of storytelling as an empathetic approach;
- develop an appreciation of using community resources; and
- gain practical advice on how to get support from local libraries, the arts council and the community.

Schools and pupil referral units

As ‘The Storyteller’, my experience of how powerful storytelling is and how it captivates people, particularly vulnerable people and especially children, prompted me to write and implement a programme of stories specifically to work intensively in schools. The expectation was that this intervention would help achieve long-term improvements (e.g. in truancy, exclusion, substance abuse). Stories were told to the young people in order to build up trusting relationships with a view to then telling the children *their* stories, stories they could identify with (without ever realising it was about them).

They would later discuss aspects of the stories, making suggestions about what they would do if the story was about them. The changes were remarkable. Some pupils went on to write their own stories, something many of them would never have attempted. Some wrote poetry, expressing their feelings (which were then better managed) and relationships improved. Pupils learned to build trust and empathise with and create longer lasting bonds with peers.

Rubrics were used to evaluate the success of the programme. Every class project was monitored and judged on its merit. The overwhelming consensus was that storytelling is a very effective method of improving every aspect of a person's life. Listening skills and creative writing improved, behaviour improved and emotional needs were met. Self-esteem rose along with confidence, encouraging the pupils to do more. The effect of the stories on these young people was immediate and astonishing. After the storytelling, referred pupils showed a greater awareness of self-knowledge and of how their own specific behaviours could escalate a conflict. There was a greater frequency of self-reported pro-social acts, and less of a 'blame culture'. There was more of a 'can do' attitude shown. Class work improved with more creative writing skills being displayed, and a vast improvement in listening skills was shown. Simplified rubrics, like the one set out below, were used as the measuring tools before and after each performance to gauge the level of improvement in the listening and recall ability of the pupils. The rubrics were designed for use with short, simple uncomplicated stories chosen with the specific pupils in mind, and were aimed at their level of competence. Rubrics allow the teachers to record their findings after each exercise, and are able to show how the attention given during storytelling and the engagement of the pupils has improved, resulting in their becoming better listeners or whatever the rubric was set up to measure. I have used these frequently to great effect.

Can anyone tell stories?

This is a question that I am repeatedly asked, because there are a lot of misconceptions about storytelling, about how difficult it is and how you need a great memory to tell stories, but none of these things are true. Passing on a story is when you tell that story just as you remember it being told to you, as if it were just another conversation you had heard and we have all done that countless times without even giving it a second thought. When you retell the story, it will not be the same as the original because you will tell it just as you recall it, which is never word for word. There is a saying which claims that when you have told a story three times, you have made it your own, that you have put your stamp on it. Of course, you can only do this with traditional tales or stories by unknown authors. If you tell a story that you heard from someone else or that someone has written, then you

Table 17.1 Listening Rubric

Name:		Teacher:			
Date:		Title of Work:			
Skills	Criteria				Points
	1	2	3	4	
Listener focuses attention on speaker.	<i>None</i> of the time	<i>Some</i> of the time	<i>Most</i> of the time	<i>All</i> of the time	—
Listener responds appropriately to comedic and/or dramatic moments of the storytelling. Demonstrated by body language, laughter, and/or silence.	<i>None</i> of the time	<i>Some</i> of the time	<i>Most</i> of the time	<i>All</i> of the time	—
At the conclusion of the storytelling, the listener is able to:	Answer factual questions such as names of characters, settings within the story and the theme of the story.	Summarise the beginning, middle and end of the story.	Reveal the sequence of event, providing details on dialogue, and motivation of characters.	Retell the entire story with a sense of value that relives the tale for other listeners.	—
Total Points: ____					
Teacher Comments:					

Source: Author's own.

must acknowledge that. You should always ask permission to tell a story that someone else has written. However, there are millions of stories at your disposal, and the Internet is the first place to look for short stories to tell. You will be amazed by what you find.

So where do you start?

I often give three short stories to workshop participants to practice with before they tell their first story to an audience, and I have attached three short stories here (authors unknown) for you to start with.

Story 1. Know Where You Are Going (You Might Already Be There)!

A boat docked in a tiny Mexican fishing village. A tourist complimented the local fishermen on the quality of their fish and asked how long it took him to catch them.

'Not very long', they answered in unison.

'Why didn't you stay out longer and catch more?'

The fishermen explained that their small catches were sufficient to meet their needs and those of their families.

'But what do you do with the rest of your time?'

'We sleep late, fish a little, play with our children, and take siestas with our wives. In the evenings, we go into the village to see our friends, have a few drinks, play the guitar, and sing a few songs. We have a full life'.

The tourist interrupted, *'I have an MBA from Harvard and I can help you! You should start by fishing longer every day.*

You can then sell the extra fish you catch. With the extra revenue, you can buy a bigger boat'.

'And after that?'

'With the extra money the larger boat will bring, you can buy a second one and a third one and so on until you have an entire fleet of trawlers. Instead of selling your fish to a middle man, you can then negotiate directly with the processing plants and maybe even open your own plant. You can then leave this little village and move to Mexico City, Los Angeles, or even New York City! From there you can direct your huge new enterprise'.

'How long would that take?'

'Twenty, perhaps twenty-five years', replied the tourist.

'And after that?'

'Afterwards? Well, my friend, that's when it gets really interesting', answered the tourist, laughing. 'When your business gets really big you can start buying and selling stocks, and make millions!'

'Millions? Really? And after that?' asked the fishermen.

'After that you'll be able to retire, live in a tiny village near the coast, sleep late, play with your children, catch a few fish, take a siesta with your wife and spend your evenings drinking and enjoying your friends.'

'With all due respect, sir, but that's exactly what we are doing now. So what's the point wasting twenty-five years?' asked the Mexicans.

And the moral of this story is

... Know where you're going in life... you may already be there!

Story 2. The Usher (Know Who You Are Talking To)!

Cora, an elderly and rather frail looking old lady arrived at St Michael's church. The friendly new Usher approached her, trying to make a good impression, he was being really nice to everyone. He greeted Cora at the foot of the steps and helped her to the front door of the church.

'Where would you like to sit?' he asked her.

'I'll go right to the front, please', said Cora.

The Usher looked at her in surprise.

'Ah, I get it, you're hard of hearing', he shouted.

'Not at all', said Cora, *'my hearing is perfect. I just want to go to the front.'*

'I wouldn't do that if I were you', said the usher.

'Why not?' said Cora.

'Well, it's the Vicar', said the Usher, *'He is unbelievably dull and very boring. His sermons put everyone to sleep. You really want to get right up to the back where you can't hear him so well, just like everyone else does; otherwise, you'll fall asleep.'*

'I beg your pardon, young man. How dare you speak about the Vicar like that? He's an amazing orator.'

'Oh, I didn't mean to offend you, dear', said the Usher.

'I'm just trying to save you from a fate worse than death. He really is that bad, the worst I've ever heard and I've been an Usher at three churches before this one.'

'I can assure you, young man, the Vicar is a dedicated pastor and works very hard on his sermons, but I take it you have no idea who I am', said Cora

'No', said the Usher, *'I haven't a clue who you are. Who are you?'*

'I am the vicar's mother', said Cora,

'Really', said the Usher.

'Do you know who I am?' he asked Cora.

'No', said Cora, *'I have no idea who you are',* she said.

'Thank goodness for that', said the Usher, and ran off to join church number five!

Story 3. A Classic Fairy Tale (Use Your imagination)

Once upon a time, there was a good old woman who lived in a little house. She had in her garden a bed full of beautiful striped tulips. Her garden was always very quiet, but one night she was awakened by the sound of sweet singing and of babies laughing. She went and looked out of her window. The sounds seemed to be coming from the bed of tulips, but she could see nothing. The next morning, she walked among her flowers, but there was no sign of anything having happened there the night before.

The following night, she was awakened again by the sweet singing and sounds of babies laughing. She rose from her bed, put her cloak over her nightdress and crept out into the night. She tiptoed over to the place where she could hear the sounds coming from the tulip bed, and she couldn't believe what she saw. The moon overhead was shining brightly in the flower bed and the flowers were swaying to and fro, and inside the cup of petals on each flower there was a tiny fairy baby, and by the side of the flower, a fairy mother rocking her child while it cooed and laughed. The old woman tiptoed quietly back to the house, and she never touched the flowers again. She didn't let her neighbours touch the flowers either, although she never told them why.

The tulips grew bigger and brighter in colour, and they gave off a delicious perfume, like that of roses, they began to thrive and to continue to grow right throughout the year, and every night the little fairy mothers would nurse and caress their babies in the flower garden while they sang and the babies giggled and laughed. The old lady would watch and enjoy her wonderful fairy garden from a distance, tending only the surrounding area and never disturbing the bed of tulips.

The day came when the old lady died. The house was sold, and the new owner wasn't interested in the flowers. He didn't even realise that they grew all the year round or that they had the most wonderful perfume, and he pulled them up, paved most of the ground and planted a few vegetables. The vegetables never grew, and no matter how hard he tried, the man couldn't grow a thing in that garden and it never flourished again. However, in the graveyard, where the old lady was buried, there suddenly appeared one night the most amazing display of flowers of all

kinds, which never died and gave off the most incredible scents. They continued to thrive throughout the whole year.

The workshop participants are asked to choose their favourite story, the one which resonates best with them and then to practice their chosen story until they feel comfortable telling it. It has often been said that storytellers have a special gift but this is definitely not the case, storytelling is a skill and like any other skill will improve with practice. The participants initial audience might be an audience of one, or they may tell it to themselves in the mirror, or to the family, however the most important thing is to practice. Practice is what makes a better storyteller. There is no magic other than the sheer delight of the audiences' reaction to a good story well told. The skills acquired as a storyteller, in particular speaking and listening, enhance the ability to communicate much more effectively and good communication is the key to all other skill sets. In other words storytelling, and the skill sets it develops is the key to greater success in all aspects of life.

References

- Dasen, P. (1994). Culture and cognitive development from a Piagetian perspective. In W.J. Lonner & R.S. Malpass (Eds). *Psychology and Culture*. Boston: Allyn and Bacon.
- Piaget, J. (1936). *Origins of Intelligence in the Child*. London: Routledge & Kegan Paul.

Part III

Art, Games and Student Partners

18

Introduction to Art, Games, and Student Partners

Gayle Brewer

Traditional didactic (e.g. lecture-based) teaching provides limited opportunities for student contribution and discussion. An important aspect of creative education is the increased focus on student interactivity and engagement. These are associated with the development of academic skills, problem-solving skills and the acquisition of knowledge (Evans & Gibbons, 2007; Sims, 1997). Indeed, as recognised by John Henrik Clarke 'A good teacher, like a good entertainer first must hold his audience's attention, then he can teach his lesson'. Although the evidence suggests that delivery of innovative interactive education enhances the student learning experience, a clear learning strategy should, of course, be included to further promote student learning (Kombartzky, Ploetzner, Schlag, & Metz, 2010). The current section outlines a range of innovative teaching techniques including games, puppets, creative drama, animation and the greater contribution afforded to students' education. Though each creative technique has clear educational value, it is important to vary the educational techniques employed, as the use of one approach only may become boring, resulting in lower student engagement, efficacy and motivation (Dole, 2000; Turk & Calik, 2008). Previous research indicates that providing a range of different activities and opportunities to be creative increases critical thinking skills (Eow & Baki, 2009). Therefore, teaching which combines a range of innovative techniques may be most beneficial to educators and their students.

Games

The use of games to support traditional education has increased in recent years, and reports encouraging the use of educational games include 'Learning Science through Computer Games and Simulations' (National Research Council, 2011). A considerable number of teachers now employ games within their practice, and an even larger proportion is willing to adopt them (Project Tomorrow, 2008; Williamson, 2009). Games have been used to teach a wide range of subjects (JISC, 2007), including research

methods and statistics (Boyle et al., 2014) and palaeontology (Asbell-Clarke et al., 2012), demonstrating the flexibility of this approach. They have been incorporated into education in a variety of ways, each with their own advantages and disadvantages. For example, the use of quiz-based games may allow teachers to assess whether students have achieved their learning outcomes and identify areas which require more support (Baid & Lambert, 2010). This process allows teachers to provide immediate feedback about the extent of student learning (Glendon & Ulrich, 2006) and help students identify their strengths and weaknesses (Gibson & Douglas, 2013).

Games may be particularly beneficial for practitioners wishing to provide experiences that for financial, ethical and practical reasons are often provided using hypothetical scenarios only. For example, games have been employed to train military, corporate and medical professionals. The situations created by educational games provide a non-threatening environment in which complex information can be conveyed and students can fail without risk to personal safety or financial cost (de Tornyay & Thompson, 1987). The creation of authentic environments also increases the transfer of knowledge and experience to real-life situations. A range of variables can be manipulated; therefore, students can experience numerous unique situations and adopt a range of identities, such as group member or group leader. Additional features of serious educational games may include the opportunity to interact with avatar colleagues or mentors. For example, Annetta et al. (2014) describe the use of STIMULATE (an educational game), which is used to train teachers in the area of laboratory safety. Initial findings suggest that the teachers had a positive learning experience using the game, which increased their understanding. Similar motivations have led to the development of games to simulate the experience of design and construction project management (Veshosky & Egbers, 1991), management of a health centre (Hallenbeck, Gallaher & Warren, 1977) and supply chain management (Anderson & Morrice, 2000).

The use of educational games has a number of clear benefits and, according to Nate Silver, *'By playing games you can artificially speed up your learning curve to develop the right kind of thought processes'*. In particular, games are interesting and engaging to students and increase motivation. Hence, research demonstrates that games have a positive impact on learning (Bogost, 2007). Games enhance skill development (Hainey, Connolly, Stansfield, & Boyle, 2011; Yang, 2012), academic performance (Kim & Chang, 2010) and the retention of information (Skirton & Blakely, 2009). Importantly, games may provide the opportunity to both teach about a subject area and develop a range of skills such as collaboration and communication (Uhles, Weimer-Elder, & Lees, 2008). Games can also enhance emotional, cognitive and social skills (Zavaleta, Costa, Gouvea, & Lima, 2005), such as cooperation (Kaptelin & Cole, 2002). However, whilst the use of games can have important benefits, educational games have been criticised for focusing on entertainment rather

than learning (Royle & Newton, 2007). Furthermore, for some students, the use of games may be a source of anxiety, particularly if they are viewed as promoting competition or identifying weakness (Kuhn, 1995).

Teachers view games as a valuable contribution to education when they provide experiences that are otherwise unavailable to students (Eastwood, & Sadler, 2013). However, practitioners are often concerned about the amount of time required to implement innovative teaching techniques (Eastwood & Sadler, 2013). In particular, teachers may be sceptical about the inclusion of games in education (Baek, 2008) and feel that it is difficult to fully integrate games within traditional teaching (Becker, 2007). A range of factors may influence the willingness to adopt games. These include clear relevance to the curriculum and previous experience, (Bouronjon et al., 2013; De Grove, Bourgonjon, & Van Looy, 2012), ease of use (Davis, 1993), well-defined learning outcomes and easy incorporation into existing delivery (Tsai, Hong, & Ho, 2009). Potentially negative reactions from students and lack of time may discourage teachers from adopting games (Blakely, Skirton, Cooper, Allum, & Nelmes, 2010). Those considering employing games within their practice should consider a range of practical issues. For example, the amount of time required for students to familiarise themselves with the game may reduce the amount of time spent playing. The most effective games typically identify specific learning outcomes, adapt to the player's skill level and allow time for debriefing (Baid & Lambert, 2010; Paraskeva, Mysirlaki, & Papagianni, 2010).

With regard to digital games, the availability of equipment and administrative or technical support may limit the range of games that can be adopted and educators' willingness to implement the techniques (Baek, 2008; Rice, 2007; Turzun, 2007). As described by Sandford, Ulicsak, Facer, and Rudd (2006), *'the main barriers perceived by teachers to the use of games are not those of the curriculum or of assessment, but the technical issues that may need to be overcome'* (p. 18). Therefore, those wishing to adopt digital games should consider the extent to which the academic institution supports this approach, in addition to specific technical issues such as the impact of Internet security protocols (Kolodner, Sadler, Songer, & Quintana, 2011). Of course, teachers who do not feel able to incorporate games within a teaching session may choose to direct students to interactive and engaging activities for independent learning. The framework of the European Schoolnet's Games in Schools Project provides a range of practical advice on the use of games in education (Felicia, 2009).

Puppets

Puppet shows are an innovative and entertaining form of education (Synovitz, 1999) which can be adapted to the specific age group involved. Previous research indicates that puppetry can be more effective than

traditional teaching methods in influencing knowledge, attitudes and behaviour (To, Le, Dao, Magnussen, & Le, 2010), and the technique has been applied to a range of subject areas such as language, mathematics and anthropology (Bonney, 1985; Casey, Kersh, & Young, 2004). This approach may be particularly beneficial when discussing sensitive subjects, and puppets have been used to educate children (Syynovitz, 1999) and generate dialogues about a range of health-care issues (Wright, Soroudi, Wylie-Rosett, Lukoscheck, & Moadel, 2007). In these circumstances the use of puppetry can encourage children to express themselves and to obtain control when feeling disempowered (Pelicand, Gagnayre, Sandrin-Berthon, & Aujoulat, 2006). For example, children may communicate their beliefs and feelings through the puppet rather than in a direct and potentially confrontational or self-conscious manner.

Creative drama

According to Tezer and Aktunc (2010), approximately 40 percent of teachers employ creative drama within their teaching. This technique typically includes elements of role playing and improvisation. Importantly, creative drama encourages students to be active creators of their own understanding rather than passive receivers of factual knowledge (Freeman, Sullivan, & Fulton 2003). The use of creative drama has been associated with a range of positive outcomes, including improved academic performance, retention of information and student attitudes (e.g. Kayhan, 2009). The benefits of creative drama are not limited to academic achievement, however, and the method may also enhance the development of important social skills and self-awareness. Whilst teachers may feel that the technique is only suitable for a limited range of academic disciplines (e.g. literature or history), it has been successfully used to teach a wide range of subjects including business, science and mathematics (Garaventa, 1998; Metcalfe, Abbott, Bray, Exley, & Wisnia, 1984).

Creative drama provides valuable opportunities to cover both objective (i.e. factual) and subjective (e.g. emotional) elements of subject specialist information. For example, the technique has been used to disseminate health information (Mitchell, Nakamanya, Kamali, & Whitworth, 2001) and reduce stigma (Brabcova, Lovasova, Kohout, Zarubova & Komarek, 2013). This approach may be important for subjects such as nursing in which students often find it difficult to combine theoretical and practical aspects of the course. Using drama, the students can consider both emotional and practical aspects of the patient experience (Ekebergh, Lepp, & Dahlberg, 2004). Identifying with a range of roles, situations and issues in this manner provides valuable experience and increases confidence when students encounter similar circumstances with patients. As with other forms of creative education, a number of factors may influence a teacher's willingness

to employ this approach. For example, the inclusion of creative drama is associated with fewer years spent teaching (Tezer & Aktunc, 2010). It is also of interest that drama training received by lecturers increases the quality of their teaching (Murray & Lawrence, 1980).

Animation

Animation has been successfully used to teach a range of subject disciplines and complex content such as surgical procedures (Cingi, 2013; Henderson & Ali, 2007). Animation may address a number of learning objectives (Ainsworth, 1999) at a range of education levels. The dynamic nature of animation may be particularly important as students learn more effectively when exposed to dynamic animation compared to static images (Hoffler & Leutner, 2007). Therefore, the more active the animation, the more likely it is that the learning outcomes will be achieved (Hundhausen, Douglas, & Stasko, 2002). Teachers may promote interaction with the animation by requiring students to identify important elements of the animation or the manner in which they are related (Hegarty, Kriz, & Cate, 2003). The use of animation is associated with a range of positive outcomes. For example, it has been found to influence both the short- and long-term acquisition of knowledge, and retention. However, short-term knowledge acquisition may be dependent on the level of information transmitted. Specifically, the use of animation appears to influence the acquisition of complex but not simple information (Urquiza-Fuentes & Velazquez-Iturbide, 2013).

Animation has been used to teach a range of complex subjects and can enhance understanding of important concepts (Kelly & Jones, 2007; Ozmen, 2011). There are a number of factors which influence a teacher's decision to employ animation. DeCoursey (2012) demonstrates that teachers find animation as a valuable form of education, but one which is difficult and time-consuming to use. In particular, animation has traditionally been a technically challenging form of creative education, and it is difficult for teachers to acquire and maintain an understanding of all developments in the field (Kotrlík & Redmann, 2007). Recent technical developments have however made it easier for teachers to learn and use these approaches, reducing the need for technical knowledge or specialist training.

Student Partners

As stated earlier in the chapter, interactivity and student participation are core components of creative education and are positively associated with a range of academic outcomes such as level of achievement (Webb et al., 2014). Tutors may provide students with numerous opportunities to interact, although activities which focus on collaborative learning with other students, such as the use of peer review (Bradley, 2014; Dewiyanti, Brand-Gruwel, Jochems, & Broers, 2007), are most common. There are

however a range of factors which influence student engagement and interaction. For example, group cohesion and culture may influence satisfaction with collaborative learning activities and achievement of learning outcomes (Dewiyanti, Brand-Gruwel, Jochems, & Broers, 2007; Popov et al., 2014). Therefore, careful planning may be required when developing such initiatives.

In contrast to these more frequently adopted collaborative learning activities, educators provide few opportunities for students to inform the teaching process or overall curriculum. In part this may reflect the traditional view that students are 'customers', a perspective which is overly simplistic and ignores the many roles adopted by both students and tutors, often simultaneously (Brady, 2013). Previous research has identified successful student enhancement of the curriculum. For example, medical students have reviewed problem-based learning tutorial cases, leading to substantial modification of the cases (Shields et al., 2009). During this process, student course evaluations increased, together with tutor confidence and enthusiasm when presenting the material. Similar initiatives in which students adopt a leading role include the use of peer education (Tang, Hernandez, & Adams, 2004) and student-developed modules (Leeper et al., 2007). This form of student-driven teaching can also extend beyond the classroom, as demonstrated by Meierhofer et al. (2013), with the student-led development of a medication reconciliation programme within the community. Thus, creative forms of education may provide students with additional opportunities to contribute to and broaden the roles taken by the student cohort.

References

- Ainsworth, S. (1999). The functions of multiple representations. *Computers & Education*, 33, 131–152.
- Anderson, E.G. & Morrice, D.J. (2000). A simulation game for teaching service-oriented supply chain management: Does information sharing help managers with service capacity decisions? *Production and Operations Management*, 9, 40–55.
- Annetta, L., Lamb, R., Minogue, J., Folta, E., Holmes, S., Vallett, D. & Cheng, R. (2014). Safe science classrooms: Teacher training through serious educational games. *Information Sciences*, 264, 61–74.
- Asbell-Clarke, J., Edwards, T., Rowe, E., Larsen, J., Sylvan, E. & Hewitt, J. (2012). Martian boneyards: Scientific inquiry in an MMO games. *International Journal of Game-Based Learning*, 2, 52–76.
- Baek, Y.K. (2008). What hinders teachers in using computer and video games in the classroom? Exploring factors inhibiting the uptake of computer and video games. *CyberPsychology & Behavior*, 11, 665–671.
- Baid, H. & Lambert, N. (2010). Enjoyable learning: The role of humour, games, and fun activities in nursing and midwifery education. *Nurse Education Today*, 30, 548–552.
- Becker, K. (2007). Digital game based learning once removed: Teaching teachers. *British Journal of Educational Technology*, 38, 478–488.

- Blakely, G., Skirton, H., Cooper, S., Allum, P. & Nelmes, P. (2010). Use of educational games in the health professions: A mixed methods study of educators' perspectives in the UK. *Nursing & Health Sciences*, 12, 27–32.
- Bogost, I. (2007). *Persuasive Games: The Expressive Power of Videogames*. Cambridge, MA: MIT Press.
- Bonney, R.A. (1985). Teaching anthropology through folklore. *Anthropology & Education Quarterly*, 16, 265–270.
- Bourgonjon, J., De Grove, F., De Smet, C., Van Looy, J., Soetaert, R. & Valcke, M. (2013). Acceptance of game-based learning by secondary school teachers. *Computers & Education*, 67, 21–35.
- Boyle, E.A., MacArthur, E.W., Connolly, T.M., Hainey, T., Manea, M., Karki, A. & van Rosmalen, P. (2014). A narrative literature review of games, animations and simulations to teach research methods and statistics. *Computers & Education*, 74, 1–14.
- Brabcova, D., Lovasova, V., Kohout, J., Zarubova, J. & Komarek, V. (2013). Improving the knowledge of epilepsy and reducing epilepsy-related stigma among children using educational video and educational drama: A comparison of the effectiveness of both interventions. *Seizure*, 22, 179–184.
- Brady, M.P. (2013). Multiple roles of student and instructor in university teaching and learning processes. *The International Journal of Management Education*, 11, 93–106.
- Bradley, L. (2014). Peer-reviewing in an intercultural wiki environment: Student interaction and reflections. *Computers and Composition*, 14, 80–95.
- Casey, B., Kersh, J.E. & Young, J.M. (2004). Storytelling sagas: An effective medium for teaching early childhood mathematics. *Early Childhood Research Quarterly*, 19, 167–172.
- Cingi, C.C. (2013). Computer animation in teaching surgical procedures. *Procedia Social and Behavioral Sciences*, 103, 230–237.
- Davis, F.D. (1993). User acceptance of information technology: System characteristics, user perceptions and behavioral impacts. *International Journal of Man-Machine Studies*, 38, 475–487.
- DeCoursey, C.A. (2012). Trialling cartoons: Teachers' attitudes towards animation as an ELT instructional tool. *Computers & Education*, 59, 436–448.
- De Grove, F., Bourgonjon, J. & Van Looy, J. (2012). Digital games in the classroom? A contextual approach to teachers' adoption intention of digital games in formal education. *Computers in Human Behavior*, 28, 2023–2033.
- de Tornyay, R., & Thompson, M. (1987). *Strategies for Teaching Nursing*. New York: Wiley & Sons.
- Dewiyanti, S., Brand-Gruwel, S., Jochems, W. & Broers, N. (2007). Students' experiences with collaborative learning in asynchronous computer-supported collaborative learning environments. *Computers in Human Behavior*, 23, 496–514.
- Dole, J.A. (2000). Readers, texts and conceptual change learning. *Reading & Writing Quarterly*, 16, 99–118.
- Eastwood, J.L. & Sadler, T.D. (2013). Teachers' implementation of a game-based biotechnology curriculum. *Computers & Education*, 66, 11–24.
- Ekebergh, M., Lepp, M. & Dahlberg, K. (2004). Reflective learning with drama in nursing education – a Swedish attempt to overcome the theory praxis gap. *Nurse Education Today*, 24, 622–628.
- Eow, Y.L. & Baki, R. (2009). Form one students' engagement with computer games and its effect on their academic achievement in a Malaysian secondary school. *Computers and Education*, 53, 1082–1091.
- Evans, C. & Gibbons, N.J. (2007). The interactivity effect in multimedia learning. *Computers & Education*, 49, 1147–1160.

- Felicia, P. (2009). *Digital Games in Schools: A Handbook for Teachers*. European Schoolnet. Brussels, Belgium: euN Partnership AiSbl.
- Freeman, G.D., Sullivan, K. & Fulton, C.R. (2003). Effects of creative drama on self-concept, social skills, and problem behavior. *The Journal of Educational Research*, 96, 131–138.
- Garaventa, E. (1998). Drama: A tool for teaching business ethics. *Business Ethics Quarterly*, 8, 535–545.
- Gibson, V. & Douglas, M. (2013). Criticality: The experience of developing an interactive educational tool based on board games. *Nurse Education Today*, 33, 1612–1616.
- Glendon, K. & Ulrich, D. (2005). Using games as a teaching strategy. *Journal of Nursing Education*, 44, 338–339.
- Hainey, T., Connolly, T.M., Stansfield, M. & Boyle, E.A. (2011). Evaluation of a game to teach requirements collection and analysis in software engineering at tertiary education level. *Computers & Education*, 56, 21–35
- Hallenbeck, C.E., Gallaher, R.B. & Warren, J.Q. (1977). The community mental health center management game: Teaching administrative skills by means of computer simulation. *Behavior Research Methods & Instrumentation*, 9, 202–208.
- Hegarty, M., Kriz, S. & Cate, C. (2003). The roles of mental animations and external animations in understanding mechanical systems. *Cognition and Instruction*, 21, 209–249.
- Henderson, B.A. & Ali, R. (2007). Teaching and assessing competence in cataract surgery. *Current Opinion in Ophthalmology*, 18, 27–31.
- Hoffler, T.N. & Leutner, D. (2007). Instructional animation versus static pictures: A meta-analysis. *Learning and Instruction*, 17, 722–738.
- Hundhausen, C.D., Douglas, S.A. & Stasko, J.T. (2002). A meta-study of algorithm visualisation effectiveness. *Journal of Visual Languages and Computing*, 13, 259–290.
- Joint Information Systems Committee JISC (2007). Game-based learning: Briefing paper. Available: <http://www.jisc.ac.uk/media/documents/publications/gaming-reportbp.pdf>.
- Kaptelin, V. & Cole, M. (2002). Individual and Collective Activities in Educational Computer Game Playing. In T. Kosmann, R. Hall, & N. Miyake (Eds). *CSCL 2: Carrying Forward the Conversation* (pp. 303–316). Mahwah, NJ: Erlbaum.
- Kayhan, H.C. (2009). Creative drama in terms of retaining information. *Procedia: Social and Behavioral Sciences*, 1, 737–740.
- Kelly, R.M. & Jones, L.L. (2007). Exploring how different features of animations of sodium chloride dissolution affect students' explanations. *Journal of Science Education and Technology*, 16, 413–429.
- Kim, S. & Chang, M. (2010). Computer games for the math achievement of diverse students. *Educational Technology & Society*, 13, 224–232.
- Kolodner, J., Sadler, T., Songer, N. & Quintana, C. (2011). *The Cyberlearning Research Agenda: A View from NSF*. Symposium. Orlando, FL: NARST.
- Kombartzky, U., Ploetzner, R., Schlag, S. & Metz, B. (2010). Developing and evaluating a strategy for learning from animations. *Learning and Instruction*, 20, 424–433.
- Kotrlík, J.W. & Redmann, D.H. (2007). Analysis of teachers' adoption of technology for use in instruction in seven career and technical education programs. *Career and Technical Education Research*, 34, 47–77.
- Kuhn, M.A. (1995). Gaming: A technique that adds spice to learning. *Journal of Continuing Education in Nursing*, 26, 35–39.
- Leeper, H., Chang, E., Cotter, G., MacIntosh, P., Scott, F., Apantaku, L., Broutman, L. & Lazarus, C. (2007). A student-designed and student-led sexual history taking

- module for second year medical students. *Teaching and Learning in Medicine*, 19, 293–301.
- Meierhofer, J., Baumgartner, L., Howard, K., Lounsbery, J., Reidt, S. & Moon, J. (2013). Facilitating student pharmacist learning through student-led development of a service-learning opportunity. *Currents in Pharmacy Teaching and Learning*, 5, 611–615.
- Metcalf, R.J.A., Abbott, S., Bray, P., Exley, J. & Wisnia, D. (1984). Teaching science through drama: An empirical investigation. *Research in Science & Technological Education*, 2, 77–81.
- Mitchell, K., Nakamanya, S., Kamali, A. & Whitworth, J.A.G. (2001). Community based HIV/AIDS education in rural Uganda: Which channel is most effective? *Health Education Research*, 16, 411–423.
- Murray, H.G. & Lawrence, C. (1980). Speech and drama training for lectures as a means of improving university teaching. *Research in Higher Education*, 13, 73–90.
- National Research Council (2011). *Learning Science Through Computer Games and Simulations*. Washington DC.
- Ozmen, H. (2011). Effect of animation enhanced conceptual change texts on 6th grade students' understanding of the particulate nature of matter and transformation during phase changes. *Computers & Education*, 57, 1114–1126.
- Paraskeva, F., Mysirlaki, S. & Papagianni, A. (2010). Multiplayer online games as educational tools: Facing new challenges in learning. *Computers & Education*, 54, 498–505.
- Pelicand, J., Gagnayre, R., Sandrin-Berthon, B. & Aujoulat, I. (2006). A therapeutic education programme for diabetic children: Recreational, creative methods, and use of puppets. *Patient Education and Counseling*, 60, 152–163.
- Popov, V., Noroozi, O., Barrett, J.B., Biemans, H.J.A., Teasley, S.D., Slob, B. & Mulder, M. (2014). Perceptions and experiences of, and outcomes for, university students in culturally diversified dyads in a computer supported collaborative learning environment. *Computers in Human Behavior*, 32, 186–200.
- Project Tomorrow (2008). *Speak up 2007 for Students, Teachers, Parents & School Leaders: Selected National Findings*. Available: <http://www.tomorrow.org/docs/national%20findings%20speak%20up%202007.pdf>.
- Rice, J.W. (2007). New media resistance: Barriers to implementation of computer video games in the classroom. *Journal of Educational Multimedia and Hypermedia*, 16, 249–261.
- Royce, M.A. & Newton, S.E. (2007). How gaming is used as an innovative strategy for nursing education. *Nursing Education Perspectives*, 28, 263–267.
- Sandford, R., Ulicsak, M., Facer, K. & Rudd, T. (2006). *Teaching with Games: Using Commercial off-the-shelf Computer Games in Formal Education*. Bristol, UK: Futurelab. (<https://www.nfer.ac.uk/publications/FUTL49/FUTL49.pdf>)
- Shields, H.M., Nambudiri, V.E., Leffler, D.A., Akileswaran, C., Gurrola, E.R., Jimenez, R., Saltzman, A., Samuel, P.A., Wong, K., White, A.A., Hafler, J.P., Hayward, J.N., Pelletier, S.R., O'Farrell, R.P., Blanco, P.G., Kappler, S.M. & Llerena-Quinn, R. (2009). Using medical students to enhance curricular integration of cross-cultural content. *Kaohsiung Journal of Medical Sciences*, 25, 493–502.
- Sims, R. (1997). Interactivity: A forgotten art? *Computers in Human Behavior*, 13, 157–180.
- Skirton, H. & Blakely, G. (2009). Learning through play. *Nursing Standard*, 24, 61.
- Synovitz, L.D. (1999). Using puppetry in a coordinated school health program. *Journal of School Health*, 69, 145–147.

- Tang, T.S., Hernandez, E.J. & Adams, B.S. (2004). Learning by teaching: A peer-teaching model for diversity training in medical school. *Teaching and Learning in Medicine*, 16, 60–63.
- Tezer, M. & Aktunc, E. (2010). Teacher opinions in the implementation of the drama method in mathematics teaching. *Procedia: Social and Behavioral Sciences*, 2, 5836–5840.
- To, Q.G., Le, H.K., Dao, T.T.Y., Magnussen, C.G. & Le, Q.T.K. (2010). Effectiveness of a puppet show on iodine knowledge, attitudes and behaviour of elementary students and the indirect effects on their parents and households in Ho Chi Minh City: A pilot study. *Public Health*, 124, 538–541.
- Tsai, C-M., Hong, J-C. & Ho, Y.J. (2009). The learning effectiveness of blended and embodied interactive video game on kindergarten students. *Lecture Notes in Computer Science*, 5670, 456–463.
- Turk, F. & Calik, M. (2008). Using different conceptual change methods embedded within 5E model: A sample teaching of endothermic-exothermic reactions. *Asia-Pacific Forum on Science Learning and Teaching*, 9, 1–10.
- Turzun, H. (2007). Blending video games with learning: Issues and challenges with classroom implementations in the Turkish context. *British Journal of Education Technology*, 38, 465–477
- Uhles, N., Weimer-Elder, B. & Lees, J.G. (2008). Simulation games provides financial management training. *Healthcare Financial Management*, 62, 82–88.
- Urquiza-Fuentes, J. & Velazquez-Iturbide, J.A. (2013). Toward the effective use of educational program animations: The roles of student's engagement and topic complexity. *Computers & Education*, 67, 178–192.
- Veshosky, D. & Egbers, J. H. (1991). Civil engineering project management game: Teaching with simulation. *Journal of Professional Issues in Engineering Education and Practice*, 117, 203–213.
- Webb, N.M., Franke, M.L., Ing, M., Wong, J., Fernandez, C.H., Shin, N. & Turrou, A.C. (2014). Engaging with others' mathematical ideas: Interrelationships among student participation, teachers' instructional practices, and learning. *International Journal of Educational Research*, 63, 79–93.
- Williamson, B. (2009). *Computer Games, Schools, and Young People: A Report for Educators on Using Games for Learning*. Available: http://archive.futurelab.org.uk/resources/documents/project_reports/becta/Games_and_Learning_Educators_report.pdf .
- Wright, N.D., Soroudi, N., Wylie-Rosett, J., Lukoscheck, P., Moadel, A.B. (2007). The school yard kids: A puppet show to promote a healthful lifestyle. *Journal of Nutrition Education and Behavior*, 39, 290–291.
- Yang, Y.T.C. (2012). Building virtual cities, inspiring intelligent citizens: Digital games for developing students' problem solving and learning, motivation. *Computers & Education*, 59, 365–377.
- Zavaleta, J., Costa, M., Gouvea, M.T. & Lima, C. (2005). Computer Games as a Teaching Strategy. In *Proceedings of the Fifth IEEE International Conference on Advanced Learning Technologies* (pp. 257–259). Kaosiung, Taiwan: IEEE Computer Society.

19

Art by Design: Projects in Culture and Identity

David Knight

Colour – The race equality divide?

Prior to joining higher education I had worked as an independent designer and community activist very much outside of the mainstream. My political work had been developed alongside such groups as the All African People's Revolutionary Party and the Pan African Congress Movement. The former is an international party established by Kwame Nkrumah of Ghana and Sékou Touré of Guinea and led at the time by Kwame Touré, formerly known as Stokely Carmichael. The latter was – at the time – one of the largest African people's organisations in the United Kingdom. Whilst based in Bristol undertaking undergraduate studies in fashion design, I joined an organisation called the Black Peoples Movement (BPM). There were a number of black community organisations operating in Bristol at the time, however, whilst most claimed the area of St. Pauls, only the BPM really worked with and knew the African heritage community that lived there.

The other groups were generally occupied in discussions with the local authorities, sitting on official committees, developing academic research or securing funding. An old mentor of mine affectionately known as Brother Koka was a founding member of the Black Consciousness Movement in South Africa. He once relayed a story about how the movement had to learn how to engage with its own community. He told me that the organisation had become frustrated with the people of the townships who appeared blasé about action concerning the government's policies and practices. The movement tried unsuccessfully to engage people from the townships in discussions around government policies and so forth. They eventually realised that the problem was not with the people of the townships but with the movement itself. They had become so focussed on the government and problems with white people that their language, topics for discussion and political demeanour were entirely dominated by this and had become alien to their community. After adjusting their stance, their language and re-focusing their issues, they found the community very responsive and ready

to take action. Whilst I was in Bristol, St. Pauls suffered the first of the inner-city riots that later spread to other areas such as Brixton, Handsworth and Toxteth. It was revealing that when known legal activist Rudi Narayan arrived to help with the defence of people in the community, he approached the BPM to advise and guide him locally.

In 1985, I was invited to apply for a post in the then-Lancashire Polytechnic by its director, the late Eric Robinson. The institution had been successful in an application for section 11 funding to establish a Racial Equality Unit. This was to be the first of its kind in higher education. I accepted the offer, curious to experience work inside the mainstream. Would it be possible to bring some of the lessons learned from independent community activity into more mainstream programmes? The contrast between practice on the inside and practice on the outside of the mainstream was stark. There appeared to be tacit acceptance in mainstream equal opportunities practice that discrimination takes place on the grounds of colour. This led to the belief that an increase in the number of black people or a greater black presence would bring about change.

Working within the so-called black community on issues of identity and consciousness taught me something different. Even when everyone is of the same colour, you still witness racial discrimination and conflict (it is possible to be guilty of unfair discrimination against a particular race even though you may belong to that same race). In addition, colour is neither the issue nor the solution. The world's population consists of a wide range of people of colour (non-white), the majority of whom face racial discrimination but not always in the same manner. Not all share the same history or have experienced the same issues; therefore, not all benefit from the same strategies or solutions. This could be seen from the directions taken by the communities themselves. Whilst one community shouted slogans such as '*Here to stay, here to fight!*', another proclaimed '*Repatriation is a must!*' and '*Back to Africa!*' Whilst one community suffered a generational conflict between young people's adopting British cultural values and older people who believed in conserving their non-British culture. Another community's intergenerational conflict centred on young people's rejecting British culture and trying to find their African roots, whilst older people fought to maintain their belief in the Queen and all things Empire.

The perspective within mainstream thinking was heavily skewed by members of minority communities who had gained access to the mainstream by committing to the dominant culture. In some cases this meant rejecting their historic or natural cultural heritage. This has left the mainstream with a mix of peoples from different ethnic backgrounds and of different colours, but of the same or a very similar cultural perspective. I was invited to an equal opportunities event on Merseyside at which I witnessed a presentation by a prominent equal opportunities practitioner. He made a very aggressive speech about his right to be accepted as British. During

this expressive presentation he held up his British passport as a sign of his passion for all things British. He then took out his Indian passport and with equal passion threw it to the ground. I thought to myself, isn't this a racist act, a British person insulting a symbol of Indian identity whilst proudly holding aloft a symbol of British identity? Does it matter what colour this man was?

On another occasion I was engaged in a discussion with a number of black equal opportunities practitioners about community projects and mentioned a community organisation that had adopted an African name. One of the practitioners mocked the name by saying, *'If I can't pronounce your name, I can't work with you!'* Had this comment been made by a white person, there is no doubt in my mind how it would have been received. Both of the above professionals had been honoured in the Queen's honours list for their services to equal opportunities. My focus in the Racial Equality Unit was developing projects that explored and challenged the values of all community members in relation to minority ethnic cultures in the United Kingdom, including their own. In addition, I was keen to explore opportunities for individuals to progress in terms of careers and personal development without feeling the need to throw away their identity in favour of a more politically acceptable one.

Culture is the key – Values, ideals, notions and beliefs

Community partners

The university has a culture of its own. In part this is a product of its purpose, which defines the way in which it is able to operate. However, the culture of the university is also heavily shaped by the wider cultural context of the society in which it exists. That culture further defines the other institutions, industries and professions with which the university is integrated. As an institution we can tinker with our values, but we cannot make fundamental changes without possibly ceasing to be. Our cultural values define what we believe to be right and wrong, good and bad. They define how we value learning and how we understand our roles in society. Cultural values are not universal; they vary according to environment and experience. It is important both to the institution and to those we recruit to ensure that the culture each party represents can be mutually accommodated and if not, that we are aware of the compromises necessary. This will not happen if we rely on individual students or staff from within the institution. These individuals might not be culturally representative. As mentioned above, cultural representation cannot be identified by colour or even ethnicity. Even if individuals does represent a different cultural position, they might feel isolated within a large organisation that has a direct influence on their careers and future prosperity. This would greatly affect any criticism they may have. It is important to have relationships with larger, more culturally

representative organisations outside of our influence with which we can have exchanges concerning values and ideals. These exchanges have to be more substantial than mere consultation.

As a member of the Racial Equality Unit, my area of academic responsibility was art and design. I was also tasked with developing links with the African heritage community. At the time there were no community organisations with whom we could liaise. It would have been easy to resign to this fact and do nothing. Institutions often feel that it is not their place to become too intricately involved with local community organisations, that is, establishing and participating in the running of groups and/or projects. Being a member of the local community, I had no such qualms. Over a number of years I worked with local people, supporting projects within the African heritage community as well community-based arts projects. These projects formed the basis for building larger organisations, such as Preston Community Arts Project (Prescap); the Nguzo Saba Centre and the Lancashire BME pact.

My post at the university included time that could be spent outside of the university engaged with community activity. This allowed me to take a leading role in the development of these organisations. However, in each case it was important to work with individuals and groups from the community and not push the university agenda. There had to be a real need for these groups and real support. It was also important that university resources did not play a substantial role in the setting up of these groups. Whilst the university agenda could not be used to push the development of these groups, I was more than merely a catalyst. I was an active member of the community and engaged fully in the establishment and development of these groups. I had witnessed the demise of community groups who were driven by external agencies or funding bodies with the lure of money or services either to become established or to change their structures. When the agency or funder changed their policies or staffing and withdrew support, the groups simply crumbled.

Funding for these groups came from a range of sources. All received local authority funding and lotteries funding. Additional funders were the Arts Council, the *European Economic Community* (EEC), a number of trusts and government agencies. Each was constituted as a company limited by guarantee and had charitable status. Each group had a different focus: creativity and the arts; African people's cultural heritage; and community infrastructure. Each developed its own relationships with funders, agencies and local government departments working in its respective area. This meant the development of pools of expertise based in the wider community alongside the university. All of the groups provided infrastructure support to the wider community and were often able to directly support smaller groups or projects, extending the breadth and depth of their relationship with the local community. Each organisation also took on a strategic role within

its area of activity rather than simply running ad hoc projects. This led to their being consulted by a range of agencies which respected their input and advice at a number of levels, including policy development and planning. In many ways these organisations became as respected for their knowledge and expertise as universities.

Prescap

This was a general community or participatory arts company. Its purpose was to engage the wider community in creative practice and through this practice explore and even combat issues that affected its community. For me, it also facilitated the exploration of engagement with creative practice without the higher-level cultural and political contrivances and barriers. The company was formed by a coalition of the local Trades Council, the Regional Arts Board, the local authorities, the then-Youth Service, representatives of community groups and me. The company was eventually established with core funding from the Arts Council, the County Council and the City Council. The company grew from employing two part-time workers in an industrial unit to fifteen core staff and numerous freelance contracts based in its own media centre. Along the way, Prescap became a major player in a region that already celebrated some of the country's leading community and participatory arts companies, and was recognised as a national model of good practice by the Department for Culture, Media and Sport. Whilst growing in size and stature, Prescap was able to keep in touch with its local community by employing a team of arts workers whose focus was on small projects engaging local people. In this way the company also became a strong influence on and powerful forum for community matters, attracting active, creative people from across the region. It established a community radio station, Preston FM, which continues to broadcast today. Prescap provided support for other local community organisations. It helped the local carnival and arts association establish arts workshops to support new bands with little or no costume-making experience. It supported the establishment of lesbian, gay, bisexual and transgendered (LGB&T) groups, providing a base for their activities and worker support.

Prescap engaged on a number of levels with the university's Fine Art degree, providing placements for students and employing graduates. Students gained both experience in community arts and access to the local community via Prescap's activities and networks. Prescap became the largest employer of the university's fine art graduates in the region. Prescap projects introduced many local people to creative practice. Participants who wanted to further their experience of creative practice were supported in applying to the university's Art and Design foundation entry programme. These individuals arrived with a broader understanding of creative practice

and a stronger sense of their own creativity than those who came via more standard routes such as A-Levels or foundation diplomas.

The Nguzo Saba Centre

This was the largest African heritage community organisation in Lancashire. The Nguzo Saba Centre came out of a number of projects in the African heritage community. It became evident that there was a need for a building-based central organisation to support general activity in the wider community. At the time there only existed two sports and social clubs, and an economic development organisation that had all but folded. Working with a number of participants from past projects, a group was formed and approaches were made to the City Council. Funding was agreed and a building secured. The organisation had two main aims: to develop projects exploring issues of identity and culture affecting the African heritage community, and to provide a physical space as well as administrative and financial support to groups and projects in the African heritage community. The centre's activities were very wide in range. They included holistic health, arts and design, a homework centre, young people, sport, carnival, men's health and African people's (Black) history. The organisation worked with the university on numerous projects across most of these areas. It provided support in the recruitment of undergraduates and provided support to undergraduates, particularly African heritage people from outside of the county who had difficulty settling in the local area. The centre also supported local student organisations such as the African Caribbean Society and provided employment for undergraduates and graduates.

Lancashire BME Pact (Lancashire BME Network)

A number of Black and Minority Ethnic (BME) organisations from across the county came together, supported by representatives of the County Council, to establish an infrastructure organisation that could support BME groups across the county. Changes in funding led to small groups' finding it harder to get financial support. There were also demographic changes. New groups forming from the Eastern European communities and the East Asian communities were growing as a result of the university's increased involvement in countries such as China. I was invited to join this group, which eventually led to the formation of the Lancashire BME Pact. With funding from the local authority and eventually the Big Lottery, the organisation helped seed and grow community groups, as well as providing training and project support to existing groups. The BME Pact did not work directly with the university, but did provide support to new communities increasingly being represented in the university. The BME Pact initially focused its support in the East of the county, an area identified by the university as a

priority for recruitment and development. The university established a new campus in Burnley which franchised our Art & Design foundation entry programme and developed a new degree in Eastern Fashion Design.

All of the above organisations had a life and identity of their own. The university's involvement was never such that it would affect the policies or existence of these groups. They each developed an expertise and level of respect in their cultural fields that could never have been achieved by the university, and they engaged in activities broadening equal opportunities and cultural diversity beyond the institution's capabilities and remit. A university tries to develop a community in which students can live. It provides accommodation, shops, entertainment, health-care and facilities for social interaction. These should not be exclusive of what exists in the wider community of which the university and its students and staff are a part. In the early years of this university there was much friction between students and local people. Students were seen to be apart from the community and not generally accepted locally. Much was done by the university to encourage local people to study here. However, without wider community support, we might have alienated these people, encouraging them to move away from their community. The university has done much to engage with the local authorities and agencies. I saw my work as complementing this by making the university an important partner at a community level.

Project activity

Over the years, these organisations have developed literally hundreds of projects exploring equality, diversity, creativity and cultural development, many of them in partnership with the university. In relation to my own work, having community partners broadened the range of research/education activities that could be developed. The range of funding opportunities was considerably greater, and there was greater flexibility regarding the processes and outcomes of project activity. I used these opportunities to develop projects that explored issues more directly related to my own area of teaching and research. Examples are the following.

Designing without drawing

In European culture (this includes North America, Australia and other parts of the world settled and developed by Europeans), drawing is an important part of the design/creative process. Anyone wishing to study art and design in the United Kingdom will have to demonstrate that they understand the use of drawing. Universally, drawing is not part of the design process. In many cultures, craftspeople work directly into the materials, experimenting with form and decoration as they progress and as their pieces evolve through progressive productions. This is especially so in less commercialised or

industrialised societies. I had identified problems with students who had a very different cultural understanding of the design/creative process. Although these students came from minority ethnic backgrounds, this was not the defining factor. Cultural identity was very important. For example, there was a difference between Black British students and non-British black students. This was evident not only in their understanding of cultural practice but also in their ability to adapt. Students who had problems understanding the role and relevance of drawing found projects confusing. They also produced less work and poorer presentations.

Their work in no way reflected the creative potential evident from talking with them individually. Drawing became a barrier to creativity rather than a tool for creative expression. A series of projects was developed exploring ways of helping people design without the use of drawing. All projects introduced drawing to the participants, but this was not seen as core to the creative process. This was in order to help contextualise the use of drawing as part of the process, a useful and powerful tool that could extend their skills. More recent projects have explored the use of digital media in the design process. Participants used packages such as the Corel Draw suite and the Adobe Creative/Master suite with graphics tablets, tablet PCs and digital photography. This has proven to be very successful in engaging people from different cultural backgrounds in the drawing process and helping them develop drawing and design skills transferrable into mainstream practice. A number of participants from these projects progressed to the university to study design. One of these projects focused on sewing machinists from some of Preston's many small garment manufacturers. A number of these added their newly developed design skills to their making skills and knowledge of the garment industry, and went directly into business.

Two projects were developed in this area. The first project was funded by the Heritage Lottery and involved young people from Preston and Liverpool. It explored the ways of encouraging young talent to create new work that is sensitive to the traditional practices and values of their heritage. We wanted to support young people who often feel pressured to distance themselves from their cultural traditions in order to fit into contemporary art and design practice. The project was developed via the Nguzo Saba Centre, in partnership with the Merseyside Dance Initiative (MDI). I was responsible for the design element, and MDI managed the dance/performance elements. The participants produced a fashion and dance showcase staged in one of the newly constructed performance spaces in the university's Media Factory.

Due to the funding source, there was an age restriction on this project, but it attracted interest from a number of older people with similar concerns. We decided to run a second project funded by the university. This project operated within the university and focused on design. We targeted advanced practitioners. These individuals had experience of designing and making garments, some were design graduates or undergraduates. They all

had experienced problems trying to fit their practice into an exclusively European cultural environment. One of the participants went on to complete a BTEC diploma in fashion, gaining a grade of three D*; another completed her degree in textiles, having considered leaving her studies; another went into business with her own designs; and a fourth found employment in design in her home country. All continued to develop work inspired by their cultural heritage. As with other projects, lessons learnt were introduced to the teaching and learning of students via the foundation entry programme. We have introduced digital work across the course, successfully bidding for funds to purchase graphics tablets, mobile tablets and tablet PCs (items of equipment trialled in community projects). These have been used to help students from a variety of backgrounds develop drawing and design skills (see Figure 19.1).

Experience with access courses at the university has shown that simply encouraging people from BME communities into higher education without providing culturally sensitive support or opportunities for people to acclimatise culturally can result in problems. These go beyond academic issues such as learning, assessment and achievement. They may go as far as fractionalising the community, even causing family rifts by encouraging individuals to sacrifice their cultural heritage/identity and leave their community. Working in partnership with community organisations has mutual benefits. A good relationship provides access to support for individuals entering university and a means to support those individuals in remaining a part of their community both during and after completing their course of study. It may also help build a stronger understanding within the wider community of how higher education can be of benefit, encouraging more people from a range of cultural backgrounds to take advantage of the opportunities



Figure 19.1 Work from the young people's project. The dancers performing (artist's illustration)

available. Culture is fundamental to all that we do and the reasons why we do it. It is an extremely complicated area infected by politics, history, need and influence. We cannot apply academic benchmark standards, and we will not find singular solutions to problems in this area. Supporting cultural diversity is something that universities cannot do alone. Our own culture militates against this.

20

Developing a Teddy Bear Clinic: A Framework for Involving Child Service Users in a Nursing Curriculum

Linda Sanderson

The importance of service user and carer involvement in the organisation of 'health-care' has been articulated in policy for many years (Department of Health, 2006). The involvement of service users has been mirrored in the education of nurses to varying degrees around the United Kingdom (Repper & Breeze, 2007), and is considered a valuable aspect of nurse education (McKeown et al., 2012). The Nursing and Midwifery Council (NMC) insists that service users are involved in all aspects of the nursing curriculum (NMC, 2010a). When the service users are children, their involvement in the organisation of health-care poses unique challenges (Coyne, 2008; Lewis & Lenehan, 2013; Moore & Kirk, 2010). Similarly, the involvement of children in the curriculum of child field nursing students demands innovative educational approaches (Carter & Brown, 2014; Fenton, 2014). The development of one such innovative approach is presented in this chapter. The Teddy Bear Clinic involves student nurses and children working together in the school environment, with equipment frequently used in hospitals, to care for teddy bears. A framework has been developed which can be adapted for other nursing curricula. Informal evaluation supports the Teddy Bear Clinic as a successful approach to involving children in a nursing curriculum. In this chapter, the rationale behind the development of the Teddy Bear Clinic will be explored, the Teddy Bear Clinic will be described, and the benefits of this approach will be discussed.

Why has the Teddy Bear Clinic been developed?

The Teddy Bear Clinic is incorporated into the BSc Pre-registration Nursing (Children) programme at the University of Central Lancashire (UCLan). The involvement of service users within nursing programmes at this university has been established and well organised for many years (McKeown, Malihi-

Shoja, 2010). The value that service users bring to health education curricula for the student and the service user is discussed in detail by McKeown et al. (2012) and others (Gidman, 2013; Lathlean et al., 2006). Within the team of service users at UCLan are a number of parents who care for children with a range of health and social care needs. These parents bring a unique perspective to the child nursing students; they can tell how it really is to care for a child with complex needs 24 hours a day, and they can explain from that individual perspective what makes the ‘best’ children’s nurse. The parents are involved at all levels of the child nursing programme: recruitment, curriculum design, teaching and assessment. Children’s nurses need to work closely with the child’s family in practice, so this experience with the parents in the ‘classroom’ is considered valuable and desirable (NMC standard 5.1.2, 2010a). However, the NMC (2010a) also expects children’s nurses to directly work with, and listen to, children of all ages to ensure the needs of the child are addressed. It is, therefore also appropriate to involve children as ‘service users’ in the education of children’s nurses.

The desire to work directly with children and encourage their participation in decisions which affect them derives from Article 12 of the United Nations Convention on the Rights of the Child (UN, 1989). Carter and Brown (2014) have highlighted policies that support this doctrine, but others have acknowledged the challenges that need to be addressed in order

Table 20.1 Example activities involving children in the nursing curriculum

Activity	Resources
Use of child patient stories from the Internet during classroom sessions	e.g. http://healthtalkonline.org/young-peoples-experiences
Children invited into the clinical skills laboratory to enable the student nurses to practice their communication and practical skills, e.g. taking observations on children of different ages.	Clinical skills laboratories Relevant equipment Clinical scenarios and appropriate make up to support the scenario, e.g. falling from a tree (Developed by Rachel Byatt, Martin Earley & Karen Blake)
Storyboard assessment This innovative approach to assessment has enabled and encouraged the student nurses to really listen to the story of one of the children they have cared for. This valuable information has then been used as a basis for the assessment of the module ‘Complex Care for Children and Young People’.	Assessment clearly embedded in the module handbook and assignment guidelines. (Developed by Arijia Parker)

Source: Compiled from author’s every day work in the School of Health within the Division of Children’s nursing.

to involve children in a meaningful way in health policy (Coyne, 2008; Lewis & Lenehan, 2013; Moore & Kirk, 2010) and nurse education specifically (Fenton, 2014). Despite these challenges, there are a number of strategies that have been used to involve children in the nursing curriculum (see Table 20.1). The Teddy Bear Clinic complements strategies already in place to involve children in the curriculum. However, the approach is significantly different because the student nurses move into the child's environment, that is, the school, to work with children. The opportunity to work with six- and seven-year-olds in the school setting is appropriate for the skill set expected of the student nurses (NMC 2010a, Royal College of Nursing, 2012), and the Teddy Bear Clinic is also beneficial to the children.

What is a Teddy Bear Clinic?

The Teddy Bear Clinic offers an opportunity for children to meet staff and handle equipment they will see if admitted to hospital with the aim of reducing the associated anxiety and stress that a hospital admission can provoke in young children. The Teddy Bear Clinic takes place in a local primary school. It is a hectic event at which year 2 pupils (aged six and seven years) interact with second-year student nurses (child field) to care for teddy bears using real equipment. A first impression may be one of noise and chaos, but a closer look at the detail of the Teddy Bear Clinic reveals the planning and organisation which make this a successful and valuable experience for the children and student nurses involved. Contact is made between the university and the head teacher of the primary school. Permission for the Teddy Bear Clinic is gained, and a convenient date decided upon. A letter is sent to the children's parents/carers with information regarding the Teddy Bear Clinic. Permission is requested for the child to bring a teddy bear to school. The equipment is ordered from the UCLan clinical skills technicians. Student nurses are notified, and volunteers to run the Teddy Bear Clinic are sought.

At the Teddy Bear Clinic, six 'stations' are set up incorporating a scenario related to a teddy bear, appropriate equipment, and several student nurses. The scenarios and associated equipment used at each station are summarised in Table 20.2. Approximately eight children, with their teddy bear, join a station. The student nurses (two or three at each station) explain the brief scenario and demonstrate the equipment. The children use the equipment to care for their teddy bear, their friends, or the student nurses. After ten minutes, the children and the student nurses move to the next station. All of the children visit each station and have the opportunity to handle and use all of the equipment, to talk to the student nurses and ask questions. Throughout the Teddy Bear Clinic, there are the class teachers present and the lecturer from UCLan to assist where required and to ensure the smooth transition of the children to each station in a timely manner. Finally, in a

Table 20.2 Scenario and equipment used at each Teddy Bear Clinic station

Scenario	Activity	Equipment
1 Teddy bear has a cough. How can we listen to the teddy's cough?	Children shown how to use stethoscopes to listen to teddy's chest. Children shown how to listen to their heart beat and feel their pulse. Children may do star jumps with the student nurses to feel increase in heart rate.	Stethoscopes and alcohol wipes.
2 Teddy bear has a temperature. How can we check how hot the bear is?	Tympanic, axilla, and temporal thermometers used to check children and teddy's temperature.	Tympanic, axilla, and temporal thermometers. Disposable earpieces and alcohol wipes.
3 How can we check how hard the teddy bear's heart is pumping?	Blood pressure machine demonstrated on student nurse. Children can put on blood pressure cuff if they wish to see how their arm is squeezed, or they can put the cuff onto the teddy bear.	Manual sphygmomanometers
4 Teddy bear has hurt the muscles in his leg. How can we make teddy more comfortable?	Children have opportunity to bandage the teddy bear's leg/arm/head. Many children want to bandage the student nurses or have their own hand bandaged.	Bandages and tape.
5 Teddy bear has a sore throat and sore tummy. How can we check what is wrong?	It is explained to children that in hospital a doctor or nurse would need to look at and touch the sore part of the body. Nurses will then demonstrate on each other, or a teacher, how to look in a throat and feel tummy (no clothing to be removed, but explain that at hospital, jumper would be raised to feel tummy). Children to then examine teddy bears.	Tongue depressors, pen torches, anatomical teddy bear available for the children to explore.
6 Teddy bear has got a very bad cough and needs some oxygen to help him feel better.	It is explained to the children that oxygen is sometimes used in hospitals. Children sometimes need a 'nebuliser' so they can breathe in medicine to help their cough/breathing. Children can then use the masks and nebulisers on their teddy bear.	Oxygen masks, nebulisers, inhalers. Alcohol wipes to clean mask if children put on their faces.

Source: Created by author based on the actual scenarios used at the teddy bear clinics.



Figure 20.1 Bandaged Teddy Bear

big group, the children are invited to pose questions to the student nurses. The children then move to their classes with their teddy bears and bandaged hands (see Figure 20.1) and continue with their day.

Factors to consider when developing a Teddy Bear Clinic

To maximise the potential benefit of the Teddy Bear Clinic for children and student nurses consideration should be given to a variety of issues: liaison with schools, appropriate age of the children, appropriate stage of the student nurse programme, and safety of all involved in the Teddy Bear Clinic. The head teacher is the key gatekeeper for access to primary schools. Time must be taken to meet and discuss the Teddy Bear Clinic with the head teacher. A clear rationale for running the Teddy Bear Clinic needs to be provided, the framework for running the Teddy Bear Clinic explained and the potential relevance for the children and nurses discussed. The head teacher will be a useful resource when considering the age of the children to be involved in the Teddy Bear Clinic. In particular, those wishing to introduce a Teddy Bear Clinic could explain that young children can find contact with hospitals daunting and frightening (Salmela, Aronen, & Salanterä, 2011). Often they will attend the health-care arena when they are unwell or injured, which may add to their distress. The aim of the Teddy

Bear Clinic is to provide the children with factual information about what they may see in hospital in the hope that this will reduce anxiety. It is, of course, essential to consider the age at which the introduction of the Teddy Bear Clinic will be most beneficial. Gordon et al. (2011) found that children aged six to ten years have many questions prior to a hospital admission about the procedures, pain, presence of parents, the equipment and hospital staff. When the child's questions are adequately answered, he or she feels less anxious about a hospital admission. The optimum timing for this intervention is thus in Key stage 1 (UK) when the children are aged six and seven years.

The national curriculum in primary schools contains opportunities for non-statutory aspects (Department for Education, 2013). Personal, Social, Health and Economic education (PSHE) is an aspect of the curriculum which can be flexible to the local needs of children. 'People who help us' are included in the PSHE aspect of the curriculum of the participating schools. This encourages children to learn about their community and talk to those members who may help them at some point, for example, nurses, police, and fire officers. The Teddy Bear Clinic is consistent with this aspect of the children's curriculum, and the 'play' approach is an effective way for children to learn. Play is a key approach used in key stage 1 to help children contextualise their learning (Council for the Curriculum, Examinations and Assessment, 2008). Using real nurses and real equipment in the structured play of Teddy Bear Clinic helps children understand what they may experience if admitted to hospital.

The Teddy Bear Clinic is not currently embedded in the student nurse curriculum. It is an 'added extra', and students are asked to volunteer to participate. The Teddy Bear Clinic requires the student nurse to quickly establish a rapport with children, confidently demonstrate the equipment and then assist young children in using the equipment safely on their teddy bears, themselves, another child or a student nurse. Although it is 'good fun', there is no doubt that some of the students find the experience a little stressful, although there is always a lecturer to assist the student when necessary. Year 2 students are most suited to participation in the Teddy Bear Clinic in order to develop their communication skills in line with the standards expected by the NMC at the second progression point (2010b). Another important issue to consider before beginning the Teddy Bear Clinic is safety – of the children and student nurses. Prior to entering schools, all student nurses and lecturers wear a 'visitor' badge and sign a visitor book. The Teddy Bear Clinic takes place in the presence of school-teachers, teaching assistants and the lecturer. All of the equipment is to the standard used by student nurses during simulation in the clinical skills laboratories. The lecturer and students consider the potential risks of the children using the equipment and discuss strategies to minimise those risks.

Evaluation of the Teddy Bear Clinic

After each Teddy Bear Clinic the student nurses are asked to complete a simple evaluation form (Box 20.1).

Box 20.1 Post-Teddy Bear Clinic evaluation questions

What did you enjoy about the Teddy Bear Clinic?
 What was not so good about the Teddy bear Clinic?
 Could the organisation of the day be different? If so what are your suggestions?
 What did you learn from the day?
 Would you recommend this to other student nurses (Child Field)?
 If so, for which year would you recommend it?
 Can you give reasons for this?
 Any other suggestions for if this event is organised again?

This evaluation has given valuable insight into what the students have learned, and useful suggestions have been made to develop subsequent Teddy Bear Clinics. To date, approximately 100 students have participated in a Teddy Bear Clinic, 35 evaluation forms have been returned, and informal discussion and evaluation have also taken place. The overwhelming response from the students has been positive; they have enjoyed the experience, particularly working with the children in the school setting. The students who completed the questionnaire would all recommend the Teddy Bear Clinic to other students. They agree that year 2 is the correct timing for the Teddy Bear Clinic, and some students said they would have been more stressed participating in the clinic during year 1. All of the students who completed the questionnaire felt that they had learned something at the Teddy Bear Clinic, for example, confidence in talking to children, the understanding that children aged six or seven years have about their bodies (many students were surprised that the children had a reasonable understanding of where major organs are). A couple of students were surprised by the questions the children asked, but enjoyed being able to respond to them, for example, *'Does everyone who goes into hospital come out?'* *'Why don't we get malaria in the UK?'* Here are some excerpts from the student evaluation forms.

'It is an important part of our role as student nurses to prepare children for hospital – in a way that is fun and age appropriate'.

'We still had to think about how to answer some of the questions we were asked, therefore it was reinforcing our knowledge base and developing our learning'.

'I enjoyed listening to the children's stories of their time in hospital'.

'A brilliant, hectic hour and a half!'

Students have contributed to the further development of the clinic and made a number of useful suggestions. For example, students suggested that an additional 'station' be added to decrease the number of children in each group. One student also made the suggestion that the nurses stay with one

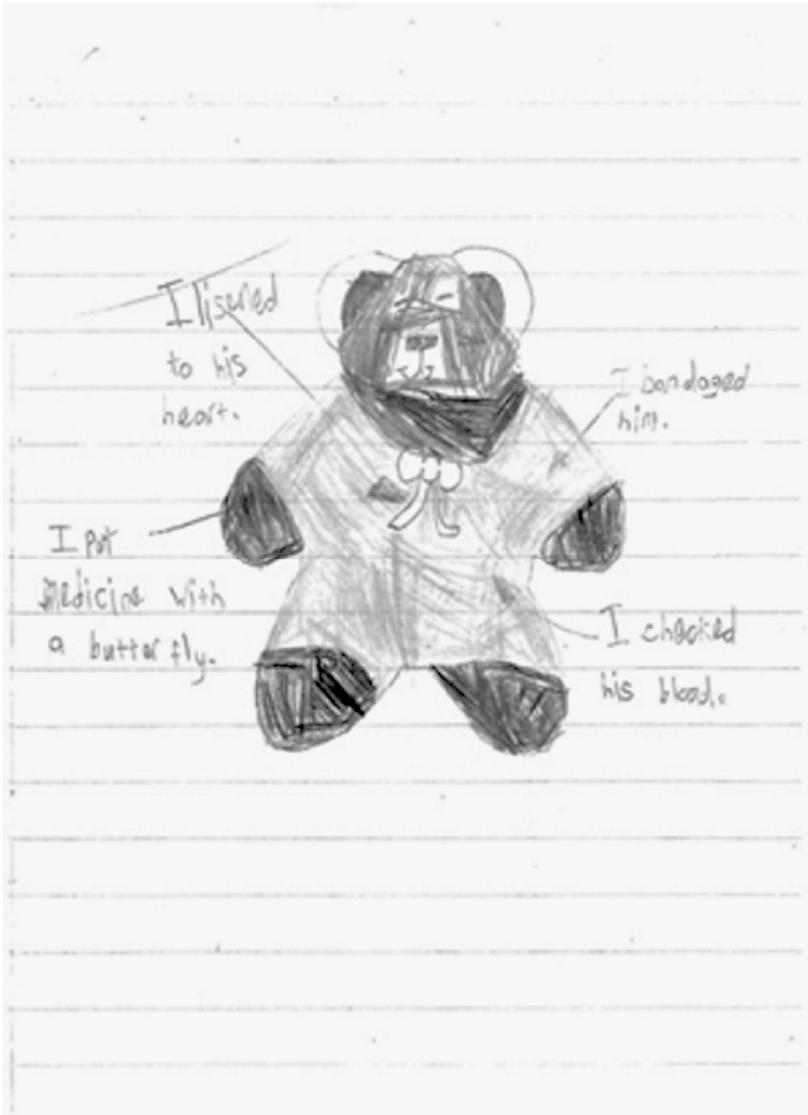


Figure 20.2 Child's drawing of the Teddy Bear Clinic

group of children and move around the stations with them. This has been a very positive move, and the children and student nurses appear to have a good relationship at the end of the Teddy Bear Clinic. Prior to this the student nurses stayed at one station and the children moved, which meant there were a lot of 'hellos' to make. The evaluation from the children has not been collected in a systematic way, but the children seem very enthusiastic throughout the Teddy Bear Clinic and ask many questions of the student nurses. Teachers report that the children talk about their experience for a long time after the Teddy Bear Clinic and enjoy writing about their experience and drawing pictures (see Figure 20.2). Teachers also report that several children have highlighted the Teddy Bear Clinic as 'something they will remember' as they leave the school in year 6.

Previously, the Teddy Bear Clinic has coincided with professional review by the Nursing and Midwifery Council (NMC) and Office for Standards in Education, Children's Services and Skills (Ofsted). In 2010, following an annual monitoring visit of the NMC, the Associate Head of School at UCLan wrote to the head teacher of the involved primary school to say, '*We feel our student nurses are benefitting greatly from the experience and opportunity of interacting with the children within the school environment. The Reviewers also felt that this was an excellent initiative and highlighted it as good practice*'. In 2009, the Ofsted inspectors were in the school at the time of the Teddy Bear Clinic and they highlighted the initiative in their report, stating, '*Local health workers led a "teddy bears clinic" to raise Year 2 pupils' awareness of health matters* (Queen's drive Primary school OFSTED report)'.

A teacher's perspective: kindly contributed by Dianne Hogarth

For 35 years, I taught children between the ages of four to thirteen years in a number of British schools, including those in Bradford, London and Preston. In 2009, I was working at Queens Drive Primary School in Preston. There were two parallel Year 2 classes, taught by Miss Barrowcliffe (now Mrs Snape) and I. In the Spring term of 2009, both classes were learning about the life and work of Florence Nightingale. Primarily this was a History topic, although it also linked well with Personal, Social, Health Education (PHSE) and Science. For example, we were able to link the success of her work in the Crimean War with the need for cleanliness and personal care in the children's own daily lives, and to explore how a lack of these would be detrimental to their health.

As part of the study of the events of the Crimean War and the limited knowledge and resources of hospitals in 1854, it seemed relevant to compare nursing practice now and 150 years ago. In this way, the children could better understand the impact of the changes that Florence Nightingale had made. With most children, practical, hands-on learning is always preferred,

but this is where it became difficult. For many reasons, it was not practical for 60 children to visit a hospital in the same way that they might visit a museum or a zoo. My husband, Russell, had successfully delivered some creative teaching to my primary school children on previous occasions, so I asked if he could come up with a creative solution to my problem. His (Russell Hogarth) area of special interest is creative education.

He came up with the idea of the 'Teddy Bear Clinic'. It seemed a simple process: schoolchildren bringing in teddy bears on the day of the lesson for the teachers to carry out some practical demonstrations on teddy! The only problem with the idea was that we were teachers and not medical clinicians. Russell's next suggestion seemed to 'tick all the boxes' ... what about getting a group of nursing students from the university to come along to the school on the day of the teddy bear clinic? UCLan already had a large School of Health and ran a successful nursing degree programme, and Russell, at the time, was a guest lecturer in the School of Health. Some months after the initial concept of the Teddy Bear Clinic, Russell approached a principal lecturer at UCLan, in child branch (School of Health), named Linda Sanderson. He met with Linda on a number of occasions and discussed his idea to link nursing in a creative and innovative way to the community. This idea became the start of the 'Teddy Bear Clinic', and Linda embraced the idea enthusiastically.

After initial introductions, Linda came into school to talk to the Year 2 children and answer any questions they had, and to talk about any hospital visits or procedures that they had previously experienced. From this meeting, we began to organise a Teddy Bear Clinic day. The children were really excited to be bringing their learning alive in this way. Linda organised student nurses to help out and also organised the equipment that would be needed on the day – no easy task as this was a whole morning's activities for more than 60 children. The children were briefed to bring their teddies on that day and all preparations seemed to be going smoothly.

A few days before the Teddy Bear Clinic was to take place, the school received notification that Ofsted were to visit and that their visit would coincide with the day of the Clinic. With teachers reeling from the shock of this, it was decided that the Clinic would go ahead, as it was an integral part of the children's study for the term and it would illustrate the importance of creative learning. On the day of the Clinic (and Ofsted inspection), the teachers and other staff were understandably nervous. But we need not have worried. Everything went very smoothly. The children had been divided into groups and were to rotate around 'stations' which would represent hospital procedures that the children might encounter on a visit to a modern hospital. Having the teddy bears with them gave them the opportunity either to try a procedure such as having blood pressure taken or, if they were at all reticent or shy, then the teddy could have his blood pressure taken instead.

A perfect solution: children could become familiar with hospital procedures without being under pressure to experience them first-hand. The equipment provided was excellent. The children had opportunities to bandage teddies who had sore limbs, examine teddies who had stomach ache and take teddy's temperature. The university provided a specially made teddy for them to look inside, to see where different organs could be located. They were amazed and delighted with the whole experience. UCLan student nurses proved to be very capable of dealing with each group of children, showing them the procedures and answering their questions. The questions were many and varied, and some quite challenging, involving sad experiences that children had lived through, for example, the illness of a grandparent from which the grandparent had not recovered. I believe this part of the clinic was as beneficial for the student nurses as it was for the children, as the reality of serious illness cannot be avoided, and can sometimes be confusing and scary for children.

The student nurses dealt sensitively and carefully with delicate issues, and I am sure this will have been a valuable learning curve for them also. We were all so busy and involved with the Clinic that we didn't even notice the Ofsted Inspectors had been observing with interest. All too soon the children had visited all the stations and it was time to bring the clinic to a close. The student nurses gathered at the front of the Hall, and the children were given the opportunity to ask any final questions and say a big 'thank you' to the university student nursing team. The children spent the afternoon writing and drawing about what they had seen, done and learned. Some of the work was so impressive that we copied and forwarded it to the university so that the student nurses had rewarding and valuable feedback for all their hard work.

The Teddy Bear Clinic had been an amazing success. It brought the curriculum very much to life and made the study of Florence Nightingale very relevant. It also helped the children understand some of the 'mysteries' of hospital procedures in a friendly and unthreatening way, so that should they need to visit hospital in the future, it might not be as daunting. An additional valuable lesson that was also of great experience for the students was learning to communicate in a relaxed atmosphere with younger children. Finally, we received the Ofsted report and to our delight the Teddy Bear Clinic was mentioned as a great collaboration between the university and a primary school. In 2010, I was invited by Linda to present the joint benefits of the 'Teddy Bear Clinic' at a conference at UCLan to a group of students and academics. Not only was this an opportunity to thank Linda again for her hard work but it was also a chance to promote the success and benefits of our joint enterprise. It was a rewarding experience all round for children, teachers and nurses, and favourable remarks from Ofsted, as a bonus.

Future developments

The framework of the Teddy Bear Clinic has been used on many occasions, and the limited evaluation and anecdotal evidence suggest that this is an activity which is enjoyable and useful for student nurses and children. However, there are ways in which the Teddy Bear Clinic can be developed and the following recommendations are made:

- Undertake systematic evaluation of the effectiveness of the Teddy Bear Clinic for student learning and the reduction of a child's anxiety if admitted to hospital. The current evaluation of the Teddy Bear Clinic has been useful, but would be considered as 'low-level' evidence. A robust research project would be able to elicit how the Teddy Bear Clinic had added to the educational experience of the student nurses. It would also be fascinating to talk to the children after the Teddy Bear Clinic to see what they had gained from the experience. It would be a challenge to find out whether the Teddy Bear Clinic had had any benefit if the children were then to come into contact with the health-care system. This would involve contact with the children and their family for some time after the Teddy Bear Clinic.
- Adapt the framework for use with children of different ages, for example, in nurseries and secondary schools. The framework has been used at a nursery on two occasions very successfully. The same equipment was used, but the ratio of student nurses to children increased to ensure close supervision when using the equipment, that is, four children to two student nurses. The length of time that young children can concentrate is reduced, so the time at each activity was reduced to five minutes.
- Work with a broader range of schools to include more children with disabilities or learning difficulties.

Conclusion

Involving children, as service users, in a nursing curriculum demands creativity, innovation and a constant regard for the child's safety. When involving children, the experience should be beneficial to the child as well as to the students. The Teddy Bear Clinic is a successful approach to engaging children in a nursing curriculum. As the students develop their communication skills and experience the child's environment, that is, school, the children have the opportunity to learn about and handle equipment that they are likely to experience if they ever go into hospital. Liaison between UCLan and a local primary school has facilitated the development of an effective framework to organise the Teddy Bear Clinic which takes into account the student and child learning needs and relevant safety issues. The Teddy Bear Clinic is an approach which could be developed and adapted to meet the needs

of different children and different student groups. Informal evaluation has been positive from the perspective of the children and the students, and this has been supported by relevant professional bodies. A systematic evaluation would be valuable to provide an evidence base to support the continued use of the Teddy Bear Clinic framework as an approach to involving children in the education of those nurses who may one day care for them.

Please note that an article containing similar information is currently being considered for publication in a research journal.

References

- Carter, C. & Brown, K. (2014). Service user input in pre-registration children's nursing education. *Nursing Children & Young People*, 26, 4, 28–31.
- Council for the Curriculum, Examinations and Assessment (CCEA, 2008). *Learning Through Play at Key Stage 1: A Resource Book*. Belfast, Northern Ireland: CCEA.
- Coyne, I. (2008). Children's participation in consultations and decision-making at health service level: A review of the literature. *International Journal of Nursing Studies*, 45, 1682–1689.
- Department for Education (2013). *Personal, Social, Health and Economic (PSHE) Education*. Available from <https://www.gov.uk/government/publications/personal-social-health-and-economic-education-pshe/personal-social-health-and-economic-pshe-education>.
- Department of Health (2006). *Our Health, Our Care, Our Say: A New Direction for Community Services*. London: The Stationary Office.
- Fenton, G. (2014). Involving a young person in the development of a digital resource in nurse education. *Nurse Education in Practice*, 14, 49–54.
- Gidman, J. (2013). Listening to stories: Valuing knowledge from patient experience. *Nurse Education in Practice*, 13, 192–196.
- Gordon, B.K., Jaaniste, T., Bartlett, K., Perrin, M., Jackson, A., Sandstrom, A., Charleston, R. & Sheehan, S. (2011). Child and parental surveys about pre-hospitalization information provision. *Child: Care, Health & Development*, 37, 727–733.
- Lathlean, J., Burgess, A., Coldham, T., Gibson, C., Herbert, L., Levett-Jones, T., Simons, L. & Tee, S. (2006). Experiences of service user and carer participation in health care education. *Nurse Education in Practice*, 6, 424–429.
- Lewis, I. & Lenehan, C. (2013). *Report of the Children and Young People's Health Outcomes Forum*. London: DH publishers.
- McKeown, M., Malihi-Shoja, L. & Downe, S. (2010). *Supporting the Comensus Writing Collective: Service User & Carer Involvement in Education for Health & Social Care*. Oxford, UK: Wiley-Blackwell.
- McKeown, M., Malihi-Shoja, L., Hogarth, R., Jones, F., Holt, K., Sullivan, P., Lunt, J., Vella, J., Hough, G., Rawcliffe, L. & Mather, M. (2012). The value of involvement from the perspective of service users and carers engaged in practitioner education: Not just a cash nexus. *Nurse Education Today*, 32, 178–184.
- Moore, L. & Kirk, S. (2010). A literature review of children's and young people's participation in decisions relating to health care. *Journal of Clinical Nursing*, 19, 2215–2225.
- Nursing and Midwifery Council (2010a). *Standards for Pre-Registration Nurse Education*. London: NMC Publishers.

- Nursing and Midwifery Council. (2010b). *Standards for Pre-Registration Nurse Education. Progression Criteria-Annex 2*. London: NMC Publishers.
- Repper, J. & Breeze, J. (2007). User and carer involvement in the training and education of health professionals: A review of the literature. *International Journal of Nursing Studies*, 44, 511–519.
- Royal College of Nursing. (2012). *Core Competencies for Nursing Children and Young People*. London: Royal College of Nursing publishers.
- Salmela, M., Aronen, E.T. & Salanterä, S. (2011). The experience of hospital-related fears of 4- to 6-year-old children. *Child Care, Health and Development*, 37, 719–726.
- United Nations (1989). *Convention on the Rights of the Child*. Geneva, Switzerland: United Nations.

21

Telling Lives: The Drama of Asylum Archives

Eric Northey

Throughout Britain, in the bowels of many County Record Offices and public libraries, one will find whatever remains of the Victorian bureaucratic practices, which went along with the building and development of a national network of mental health asylums in the 19th century. One could be forgiven for thinking that these are likely to be the dry-as-dust detritus of over-tidy minds. But they are not. They are extraordinary resources for all kinds of cross-curricular teaching and learning, which would interest students and staff in history, literature, creative writing, photography, architecture, nursing, medicine, psychology, sociology – and, for me, drama. I was introduced to asylum records, serendipitously, in 2009, when looking for Victorian photographs of old Manchester mills for a potential student project. A leather-bound book, the size and weight of a paving slab, was brought out and placed before me. It was a seminal moment; it changed my final year as a teacher and opened up a new career as a playwright.

The Archive of Prestwich Hospital, the successor to the Asylum, is now held by Manchester Libraries, Information and Archives service in Manchester's newly restored Central Library (<http://www.archivesplus.org/about-archives/>). It has been given a reference number, GB124.A.Pres. It is very extensive and consists of Patient Casebooks, Death Books, Relatives' addresses, Registers of Removals, Discharge Registers, Escape Books, Attendants' Obligations Books, Wages records and so forth. Its contents start from the 1850s and go up to the early 1970s. They are not complete, of course, and one can only research the medical records of patients who died over 100 years ago. But the archive offers a very substantial resource to creative teachers in many disciplines and deserves to be much more widely known amongst scholars. I have researched only a comparatively small part of the Prestwich Archive, as well as parts of the archives for Whittingham and Lancaster Moor asylums, which are housed with Lancashire County Council's Archive Service, in Preston. Yet there is still a sense of wonder at their creative potential each time I return to them.

Archive staff are always very generous with their expertise and enthusiastic in response to enquiries. In relation to the Prestwich Archives, Manchester Library Service has also developed an excellent CD-ROM and a teacher's pack, *Safety in Numbers* (ref: GB124.A.PRES), which gives a good short introduction to asylum life, with useful timelines, lesson plans, interesting case notes, student exercises and an Excel sheet sample of 100 cases, from which all kinds of statistical information can be extracted across disciplines. It was originally aimed at Key Stage 3 pupils, but I have used it with degree-level students in nursing, health care, media studies, photography, history and drama. Even a cursory inspection would reveal its relevance to sociology, psychology, public administration and social policy. *Safety in Numbers* is a very useful starting document, downloadable from the net at: http://www.manchester.gov.uk/info/448/archives_and_local_history/504/working_with_schools/3.

The image of the Victorian asylum in the popular imagination is of a place of Gothic horror and Dickensian squalor. This goes back at least to William Hogarth's depiction of Bedlam in *The Rake's Progress* (1735), where a naked Tom Rakewell is seen on the floor, having his legs shackled, surrounded by threatening lunatics. The private asylums of the 18th and the 19th century were indeed notorious institutions of abuse which functioned as profitable and ungoverned enterprises in the trade and marketing of madness. However, in the early 1800s the 'moral treatment' regimes of Philippe Pinel in France and William Tuke in England gradually began to shift public expectation and behaviour. In 1845, two mutually dependant parliamentary acts – the Lunacy Act and the County Asylums Act – made compulsory the building and management of publicly owned asylums, for each county in the United Kingdom, and established the Commissioners in Lunacy to oversee its implementation. However, despite these very real improvements in provision, a darker view of the asylums as vast, overcrowded warehouses for the mentally ill persisted right until the 21st century, reinforced from time to time by new scandals of abuse and maltreatment of patients.

This was the initial picture I expected to see when I opened the first admission book from Prestwich County Asylum. I anticipated an endless series of horror stories, but was surprised to find plenty of examples of thoughtfulness, consideration, kindness and good practice. The buildings themselves were set in beautiful rural areas, built to very high specifications, with interiors that superficially, at least, resembled elements of the gentlemen's club or the English public school. The self-taught poet Philip Connell found inspiration even in the mere architectural drawings of the plans for Prestwich:

*This calm Asylum, where the wounded mind
The scoffs off an unpitying world can shun,
And suffer (if it must) unseen, unknown –*

*Mid scenes domestic, peaceful, humble plain,
The dreary maniac feels at home again,
And hears once more the soothing Sabbath bell –
The same sweet sounds his childhood loved so well,
And views the church and parsonage close by
Recalling former scenes of heartfelt joy
And who can tell what peace of mind is there,
For wounded spirits met in mutual prayer.*

(Connell 1865, p. 17)

Asylum archive data

The Prestwich archives also contain discipline reports, where people are sacked for rough treatment of patients; contracts which detail quite precisely the behaviour expected of staff, from Superintendent down to attendants, and of the inspection regimes which were in place to ensure that a culture of respect and hoped for cure, was maintained. This was not the internalised image that I had formed of asylum life. To some extent, a counter-intuitive view is borne out by the photographic records, which show sports days, airing courts, field days, concert nights, summer fairs and public events, at which staff, patients and the public clearly mixed. Most asylums found meaningful work for capable patients on farms, in the varied workshops, or with the maintenance of extensive gardens and helping with domestic duties. Many asylums had excellent sports facilities and teams. Music often played a large part in asylum life, with bands and orchestras playing for patient entertainments. The doyen of English music, Sir Edward Elgar, gained much of his early compositional and conducting experience from working with the staff orchestra at the Powick Asylum near Malvern.

The admission books in particular, offer a range of interesting facts which have cross-disciplinary relevance. We know in detail what jobs patients did before confinement, their religious beliefs, the size of their families, whether people were brought in from the workhouse, or the streets, or were time-expired convicts. The brief medical case notes give an impression of some of the family pressures that patients were under, as well as what diseases and bruises they brought with them, what their weight was on admission or discharge (often showing significant gains) and, sometimes, very movingly, they portray how patients spent their last few hours on earth. I was surprised to find that the death of each patient, if expected, appears to have been attended by a nurse. In Prestwich this was often William Stubbins. He recorded the time of death on a hand-drawn graph and signed off an account of the deceased's last few hours, giving the patient's morning and evening temperature and whether he or she had been offered whiskey or beef tea. One such graph illustrated the temperature record of B.G Barton, who was admitted on 20 November 1891 and

died of a cerebral tumour on 15 July 1892, having had a temperature of 109°F, following 12 consecutive epileptic fits. It is rare to find such drama in the few straight lines of a graph (see Figure 21.1). These final testaments are very moving, and perhaps mark a clear contrast with the more anonymous, unattended deaths that, in my small experience, often occur in contemporary nursing homes.

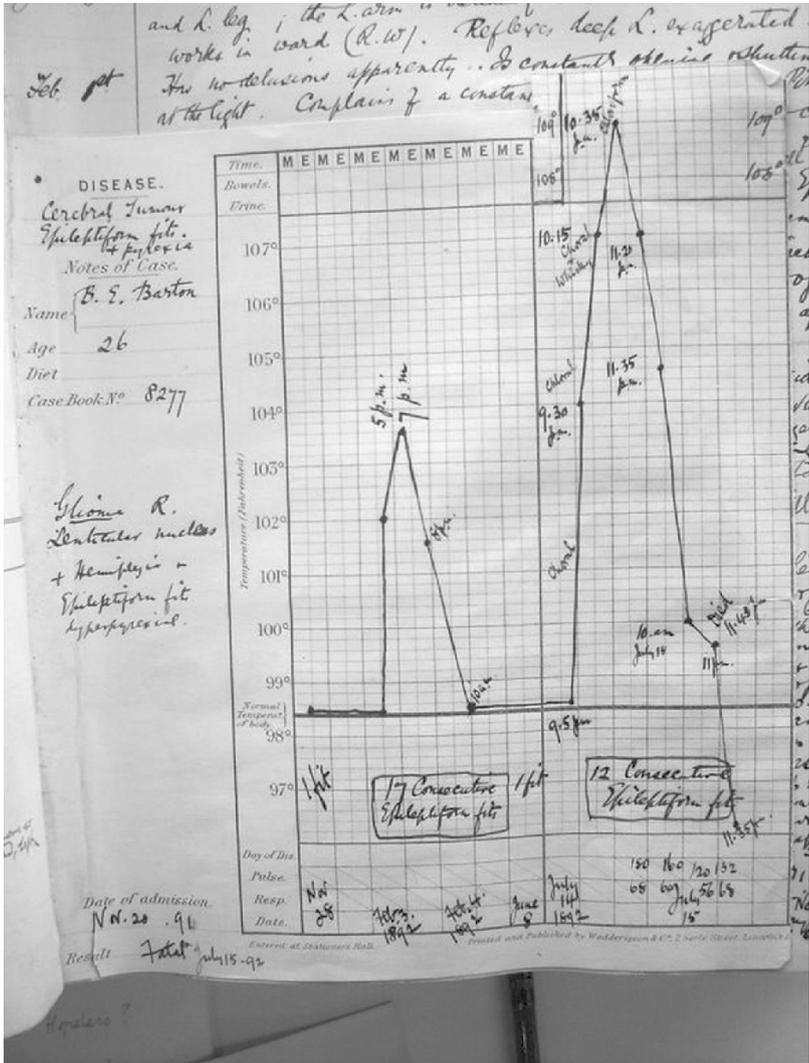


Figure 21.1 Patient fit medical records

The textual pages give details of the main symptoms the patient displayed, the supposed causes of the disease and the likely treatment, with a monthly check-up report being written for each patient. The supposed 'causes' of madness are themselves sometimes unexpected and revealing. Besides the common medical conditions, such as epilepsy, General Paralysis of the Insane (a euphemism for syphilis), or phthisis (TB), social causes such as drink, poverty or injury at work are offered. Then, there are what might be termed narrative causes suggested by labels such as 'Disappointment in Love', 'Business Reasons', 'Death of a Dear Friend'. This use of a more demotic, non-medicalised language seemed to point directly to a backstory in the life history of the patient, rather than any overtly medical condition he or she may have presented with. I sensed that behind so many of these images lay drama, lives of conflicting passion, lived as intense experience with happy or tragic outcomes as luck and pharmacology dictated.

I am a communication studies lecturer by trade, having mainly taught semiology across a range of disciplines from film studies to social care. I am intrigued by how meaning is generated and transferred by different media. It was something about the way the human experience of asylum life was revealed in the records that drew me to them. Here were subtexts of all kinds: ideological assumptions about class, power, health, behaviour and so on, which warranted further investigation. They also seemed to present source material for a range of creative projects and arts activities, across all kinds of disciplines, both in and outside formal education.

Photography

Initially, it was the photography that caught my attention. Each page offered 'official' images of Victorian working-class people from over 100 years ago. One suspects that for many of the sitters, this may have been their first recorded personal image. Asylum reception books across the country contain many thousands of such photographs, taken on entry, in a variety of photographic styles. Some ape the Victorian studio portrait and are vignettted, or they are taken against a 'natural' background outdoors. Others, particularly those from Lancaster Moor, employ the tropes of police photography, with patients shot both full faced and in profile, by the use of angled mirrors (see Figure 21.2). Some patients look relaxed, some bewildered, and others are clearly reluctant to be photographed, as the disembodied hand of an attendant appears in shot. This may be simply because the *delirium tremens* of an alcoholic patient prevented the rather slower Victorian film stock from recording a clear image, since the exposure would have been longer than we are now used to. Or, of course, it could be a sign of compulsion.

Some patients pose quite formally for their image, as if sitting in a Victorian photographer's studio, except, of course, subjects are never dressed in their own clothes, in the Sunday best that they might have donned for a studio



Figure 21.2 Example portrait

portrait for use as a family image. Here, they are usually in the fustian jackets, coarse blouses and starched pinnies of the Asylum uniform. There are exceptions. The Lancaster Moor female patients appear to wear their own, hand-made shawls, which are often very beautiful and clearly crafted with skill, perhaps requiring pattern-reading abilities. Their intricacy, as craft objects, may be of value to textile students in art and design departments, and it would be useful to see some of them re-created for display.



Figure 21.3 Portrait of Lily Handley

Occasionally, asylum sitters stare directly down the camera lens in what French film critics call ‘the castrating gaze’. It is a look of power which makes direct eye contact with the spectator, sometimes in a sympathetic appeal, sometimes in a direct confrontational form of resistance. One particular image intrigued me greatly. This was of Lily Handley (see Figure 21.3). Her photograph shows a strikingly beautiful woman whose gaze down the camera lens makes immediate and direct contact with the viewer. But it is not a look of resentment or defiance, but more of a wistful longing. Her smile is as ambiguous and beguiling as La Gioconda’s. She was admitted to the County Asylum Prestwich on 26 September 1900, aged 23. She had had a baby out of wedlock, and had developed puerperal melancholia (‘baby blues’). The text tells us that she had been brought up by an aunt and uncle in a temperance hotel in Manchester and that she had been ‘indulged’, whatever that might mean. After some treatment, better nutrition and supported work in the asylum, she was released back into the community. Clearly, she did not cope well. The word “Re-admitted” closes her entry in the case book. We know nothing as to what happened to her baby, whether she ever saw her child again, or whether she was ever visited by anyone whilst in the asylum. I kept returning to Lily’s image and the few spare facts of her life.

A second photograph of Lily was later discovered, taken three years after the first. She still has that intense gaze of appeal, aimed directly at the viewer, but the ravages of her illness can clearly be seen in the deterioration of her features (see Figure 21.4). She was in Prestwich when the 1911 census was taken, but after that I could find no record of her. Eventually, I consulted the burial lists of the asylum church, St Mary's Prestwich. These show that a Lily Handley, aged 43, was buried, in an unmarked mass grave, on 14 April 1920, alongside 5,000 other 'pauper lunatics'. I felt a strong desire to write something about Lily, to tell something of her life. A few poems and a short story were drafted, but put aside. Then, in 2010, I saw that Manchester's 24/7 Theatre Festival was looking for scripts, and this seemed to be an avenue worth pursuing, since a play could carry many strands of debate and incorporate many different voices. So, after retirement, I started to write the play that became *Telling Lives*.

The initial tasks were to devise a form, choose some characters, put them in conflictual situations and see how they might resolve – being careful to ensure that no full resolution is ever made. I am a Brechtian by temperament – so that made the form relatively easy to decide on. In his diary, Bertolt Brecht states that he wanted his dramatic work to be '*more of a chronicle play, epic in character, with swift scene changes, discontinuity and movement*'



Figure 21.4 Second portrait of Lily Handley

(Brecht, 1993, p319). That seemed to be an appropriate form for a play about people living with enduring mental ill-health, housed in circumstances not of their own choosing. So, it seemed that *Telling Lives* had at least struggled over its first hurdle. It was to be a non-naturalistic play, episodic in structure, with music, songs and dance, and so forth, so that, if ever performed, it could incorporate as many different theatrical and academic disciplines as possible.

I also wanted to use the play to break down barriers – between audience and performer, teacher and learner, writer and actor, doctor and patient, the mad and the sane. This seemed particularly important, as I had always felt that mental illness was not a condition that some people just ‘had’ and others did not. Mental health, or ill-health, is not a discrete, easily delimited condition. Sadly, it is much more amorphous, protean, shifting, skipping up and down a continuum in all of us, that sometimes disables individuals to a greater or lesser degree. So, opting for an episodic form of drama, requiring a continuous doubling and tripling of roles by the actors, seemed perfectly suitable. It was to be one in which the audience rarely had a settled position from which to view the events before them – much like life. I wanted also, however obliquely, to write a play that was relevant to the times we are living through. So, perhaps unconsciously, I was always looking out for circumstances in the archive records, which reflected issues in contemporary society. I set it in 1914, on the eve of the First World War, since that centenary was fast approaching, and we ourselves seemed to be living in a period of continuous ‘war on terror’ in various parts of the world.

As I started to research more, it became obvious that the First World War itself irreparably damaged the whole of the asylum system. The best doctors and nurses immediately went to the front. Some never returned, while others came back as patients with terrible wounds of mind and body. There was as little appropriate care available for returning servicemen then, as discharged soldiers find today when they return from Iraq or Afghanistan. As I read further through the case notes of individual patients, the parallels between the early 1900s and ourselves became ever more obvious. For the best of reasons, some women today have their babies taken from them from time to time; religious fervour still makes people behave in strange and dangerous ways, sometimes blowing up themselves and others; men, and women, when under stress can kill their children; our prisons, like theirs, are full of the mentally ill; and, ideologically, we still have great faith that science and our capacity for accurate measurement will, eventually, help us comprehend the workings of the brain and its relationship to the mind. The great economic issues of public health policy – how much society is willing to pay for good mental health – were as vigorously debated in Victorian times as they are today. Workhouse commissioners complained that money was being siphoned off from their budgets to fund the higher building standards of the asylums. The balance between pathology and social conditions

(i.e. poverty) as the driver of increases in mental ill-health was a live issue, as was the debate that mental illness was merely inappropriate behaviour – violence, swearing, begging, different sexual practices and so forth – which deviated from accepted bourgeois norms. My initial trawl through the asylum records and basic research texts quickly showed that there was, in fact, very little which separated us from the Victorians, except perhaps for pharmacology. We are very much better at reducing distressing symptoms of mental illness by using drugs intelligently. That option was often simply not available to the pioneers of the asylum hospitals.

Developing drama

If the form and the substance were relatively easy to settle, the play still required characters. There were obviously good contenders in the archives themselves – the intelligent and kindly medical Superintendent Dr Frank Perceval; the humane nurse William Stubbins, who attended to so many of the death vigils; and, of course, Lily Handley, the woman who had lost everything, simply because she had had a baby out of wedlock. There were three potentially strong characters around whom one might be able to create a play.

I started with Lily. Her case notes say:

'She cannot answer questions and sits with her eyes shut – playing with her fingers as though she were playing the piano. She cannot say how long she has been from her place of business (she was a housemaid at a temperance hotel.) She gesticulates wildly.'

That habit of unconsciously playing five-finger exercises is one that many pianists have, and it seemed an ideal behavioural tic on which an actor could build a character. It also suggested potential lines of narrative as well, where the play could flash back to Lily's pre-asylum days. Were piano lessons the 'indulgence' that the asylum interviewer had felt her aunt and uncle offered? Could the piano be the locus for her seduction by the unknown father of her baby? Could music be composed in which that seduction could be sung, rather than spoken? These possibilities became more realistic the more I read and researched. Indeed, almost every patient's case notes implied some dramatic element or subtext, which could push the narrative along and link the late Victorian era with the early 21st century.

The potential of real patients to be transformed into living, embodied beings who hold an audience in thrall, can, of course, never be realised until they speak. It is their interior life that we need to need to see, hear and engage with, if theatre is to be anything more than visual spectacle. And, as most playwrights will tell you, writing dialogue is the hardest part of any play to get to ring true. For *Telling Lives*, the research and the archive

notes themselves were a great help, since almost every line in them carries the stamp of lived experience. For instance, in my initial library research, I consulted Leonard Smith's (1999) *Cure, Comfort and Safe Custody*, in which he quotes a report from Norfolk Asylum in 1823, where 'Sarah Fenton's third suicide attempt was by "cutting (sic) her Tongue in two places with an old pair of scissors"' (p. 123). Few writers can match such a phrase for intensity, so it was duly incorporated into the play as a reference to Lily Handley's self-harming. Similarly, 'your vacant beds will very soon be filled' (p. 38), I found in an account of overcrowding in Canadian asylums, in Shortt's (1986) remarkable story of the life of the Canadian psychiatric pioneer Richard Brucke. The phrase then was put into the mouth of a completely fictitious character, Dr Whewell, who acts as reference point for a humane but conservative attitude towards change in psychiatric care.

When perusing the admission book for 1891, I came across Effie Calder, a 16-year-old girl transferred from Haydock Lodge Asylum. She was diagnosed with St. Vitus Dance (Sydenham's chorea), a condition which can result from a childhood infection of rheumatic fever. It causes uncontrollable spasmodic movements of the face, hands and feet, is very distressing, and in Victorian times had a very poor prognosis. Effie's case notes say that 'her memory and intellect are very feeble'. Sadly, there was also in the pages of the register, a letter from her father, which lamented that 'before this illness she was a very bright intelligent girl, a capital scholar'. That must have made the onset of such a cruel disease even harder to bear (see Figure 21.5). From these little cues, a poignant scene was fashioned where the father sings his farewell to Effie before she is taken away to spend the rest of her life in Prestwich.

One of the most complex characters I encountered in the archives was John McGarrigal, a bookbinder, transferred from Newcastle Asylum on 16 April 1891. His case notes say that he 'Makes long rambling irrational statements, thinks sometimes he is Caminada, sometimes Jack the Ripper, and says he is the mouthpiece through which they speak'.

The reference to Caminada at first proved troublesome. Eventually the archivists tracked it down to Jerome Caminada, a famous Manchester detective, and self-publicist, who had gained some celebrity status in the 1880s, before publishing his autobiography in 1895. There seemed to be no immediate quotation which could be converted to dialogue, but a possible scene was suggested by the line 'he is the mouthpiece through which they speak'. Living with two such competing voices in your head – a detective and a murderer – seemed quite a feat, and I wondered how that might be portrayed on stage. I drafted some verses, and then working with the cast in rehearsal, transformed it into a song and dance routine, with McGarrigal singing the verses in his alternating personae, whilst the full assembled cast acted as a chorus. This scene was then brilliantly set to music by the composer Christopher Cotton, and the actors donned half-masks, borrowed from Commedia dell'Arte tradition, to illustrate the dual nature of McGarrigal's condition.



Figure 21.5 Photograph of Effie Calder

JOHN MAGARRIGAL (SUNG)

When daylight's here, I slink away.
The shadows are my place.
I stand against the wall and watch.
Caminada's on the case.

CHORUS

He stands against the wall to watch
Caminada's on the case.

*I know you all – Liz, Mary, Kate –
who stand beneath the light
to ply your filthy trade. Beware,
Jack's got you in his sights.*

CHORUS

*You ply your filthy trade. Beware
Jack's got you in his sights.*

I'm fast, that's why I'm so renowned.

I use my steady pace
To seek out the specks of human gore.
Caminada's on the case.

CHORUS

He seeks out specks of human gore
Caminada's on the case.

*I sneer when papers say I'm cruel.
They've got me bang to rights.
You lift your skirts. I disembowel.
Jack's got you in his sights.*

CHORUS

*They lift their skirts. He disembowels.
Jack's got them in his sights.*

These whispering voices spin me round,
like faces on a coin,
with Caminada in my brain,
but the Ripper at my groin!

CHORUS

He's got Caminada in his brain,
But the Ripper's at his groin.
The Ripper's at his groin!

Perhaps the most striking borrowing from research sources came from Richard Krafft-Ebbing's book, *Psychopathia Sexualis*, in his chapter 'Congenital Sexual Inversion in Woman' ['inverts' was the 19th-century term for homosexuals]. This was a classic work of the period, and I had used this particular extract in teaching, to help students think more deeply into texts by looking for implications, in language, of power and consent. The extract also illustrates

the Victorian idea that it is the ever-increasing skill in scientific measurement that is the key to human progress. Krafft-Ebbing (1877) is quoting from the examination of a young woman by what appears to be a panel of ‘experts’:

Circumference of the head 52 centimetres; occipital half circumference, 24 centimetres. Line from ear to ear over vertex, 23 centimetres; anterior half-circumference 28.5 centimetres... Upper jaw strikingly projecting, its alveolar process projecting beyond the under jaw about 0.5 centimetres. Position of the teeth not fully normal; right upper canine not developed. Mouth remarkably small... Hard palate narrow and high; voice rough and deep; mammae fairly developed, soft and without secretion. Mons veneris covered with thick dark hair. Genitals completely feminine, without trace of hermaphroditic appearance, but at the stage of development of a ten year old girl. The labia majora touching each other almost completely; labia minora having a cock’s-comb-like form and projecting under the labia majora. Clitoris small and very sensitive. Frenulum delicate; perineum very narrow; introitus vaginae narrow; mucous membrane normal. Hymen wanting (probably congenitally), likewise the carunculae myrtyles... insertion membrum virilae would be impossible... Uterus felt, through the rectum, to be about the size of a walnut. (p. 437)

This extract shows how easily prose can slip from facts to value judgments, and then on to something much more invasive and deeply personal. I am sure that the doctors involved felt they were doing their best by their patient, but almost unconsciously, the passage displays the power of males over females in Victorian medicine and in society generally. It shifts seamlessly from the cooler scientific discourse of measurement, to the raw language of power. In the play, the Krafft-Ebbing is edited and converted to imperial measurement. It is intercut with the off-stage voice of Lily’s ghostly lover, who sings verses from the Song of Solomon, which contrasts the biblical and scientific discourses as they refer to different parts of the woman’s body.

DR PERCEVAL OPENS HER BLOUSE MORE AND, STEPPING BACK, EXAMINES HER BREASTS.

DR PERCEVAL

Mammae fairly developed. Soft, and without secretion. Abdomen, normal. Distance from umbilicus to anterior superior spine, 10 inches.

HE STANDS A YARD FURTHER BACK AND EXAMINES HER WHOLE FRAME.

DR PERCEVAL

Pelvis narrow. Thighs not convergent

ASHWORTH (SUNG)

Thy two breasts are like two young roes that are twins, which feed among the lilies.

Thy belly is like a heap of wheat set about with lilies. The joints of thy thighs are like jewels.

DR PERCEVAL GESTURES TOWARDS THE COUCH

DR PERCEVAL

Lie down please

LILY LIES ON THE WOODEN COUCH. THE WARDRESS CASTS A SHEET OVER HER LEGS AND LIFTS HER GREY ASYLUM SKIRT. DR PERCEVAL PUTS ON HIS GLASSES, TAKES A SMALL SPATULA AND CONTINUES HIS EXAMINATION

DR PERCEVAL

Mons veneris covered with thick dark hair. Genitals completely feminine. Labia majora almost touching. Labia minora... projecting with a cock's-comb-like form. Clitoris small and sensitive. Introitus vaginae narrow. Some stitching. Insertion membrum virile...difficult

ASHWORTH (SUNG)

A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed. Awake O north wind and come thou south, blow upon the garden that the spices thereof may flow out

DR PERCEVAL

Turn over please

LILY OBEYS

DR PERCEVAL

Raise your buttocks

HE GESTURES TO THE WARDRESS TO RAISE LILY'S SKIRT, THEN COMPLETES ANOTHER PART OF THE EXAMINATION.

DR PERCEVAL

You may get down now

PAINFULLY, LILY CLIMBS DOWN FROM THE COUCH AND STANDS, ALMOST TRANSFIXED, IN THE CENTRE OF THE ROOM.

ASHWORTH (SUNG)

Whither is thy beloved. O thou fairest among women. Whither is thy beloved turned aside. For love is as strong as death, jealousy as cruel as the grave. The coals thereof are coals of fire, which hath a most vehement flame

DR PERCEVAL (TO THE ATTENDANT)

Take her away please

LILY IS LED FROM THE EXAMINATION ROOM.

DR PERCEVAL

(TO THE CLERK)

Uterus, felt through rectum. About the size of a walnut. Type that up please. Head it, 'Melancholia Amongst Women'

TYPIST

Yes sir

It is a powerful scene – perhaps the most powerful in the play – and each of the four directors who have recently produced the play, has kept the emotional impact of the scene very tight by screening the examination, making the audience imagine the indignity and humiliation that Lily endures. That too is properly Brechtian, in that it offers us no comfortable position to view the drama and compels us to think. *Telling Lives* was a completely unexpected success. Between 2011 and 2013 it was performed over 20 times, at the Buxton and Manchester festivals, in public libraries, art galleries, churches, community centres, to cross-faculty audiences at the universities of Salford, Liverpool, UCLan and Lancaster, at conferences in Oxford and Lancaster, at the Working Class Movement Library, Moston Miners' Club and the Casa in Liverpool. Most recently, it had a wonderful performance from young students of Preston College, who came into the Lancashire County Archives building in Preston, cleared away the tables, and performed *en promenade*, amidst the texts and resources that had actually generated the play. An introduction to *Telling Lives* can be found on <https://www.youtube.com/watch?v=7jKdX1nNZIO>.

References

- Brecht, B. (1993). *Die Gedichte von Brecht in einem Band*. Edition 3. Frankfurt am Main: Suhrkamp.
- Connell, P. (1865). *Poaching on Parnassus: A Collection of Original Poems*. Manchester: John Heywood.
- Krafft-Ebbing, R. (1877) *Psychopathia Sexualis*. New York: Rebman Co.
- Shortt, S.E.D. (1986). *Victorian Lunacy: Richard M. Bucke and the Practice of Late Nineteenth-Century Psychiatry*. Cambridge: Cambridge University Press.
- Smith, L.D. (1999). *Cure, Comfort and Safe Custody, Public Lunatic Asylums in Early Nineteenth Century England*. London and New York: Leicester University Press.

22

The Game as a Talking Tool: Using a Board Game for Creative Consultation, Engagement and Inclusion

Bev Lamey and Carol Bristow

The 'Discuss This!' game was devised by Carol Bristow from Lancashire Care NHS Trust with support from Bev Lamey and other academics in the University of Central Lancashire (UCLan) School of Art, Design and Performance. It was initially developed as part of a Supportive Environments Encouraging Development (SEED) project in a Low Secure Mental Health Unit. The game was used as a quick, informal and homemade method of involving mental health service users in the design of their hospital environment. The advantage of the board game format is that it is familiar and unthreatening. There is a prize for the winner (an enticement to join in), and most importantly everyone takes a turn to answer a question and thereby contribute to the information gathered.

Working with academics from UCLan, it became clear that the game could also be utilised with other user groups to achieve a range of outcomes. Indeed, there was a lot of interest from other people and organisations that wanted to use the game. Funding was obtained by NESTA (<https://www.nesta.org.uk>) to make it into a viable product that could be easily used by other people – with a set of instructions, board, counters, dice, and question and answer sheets that could be photocopied. The game (published by Speechmark Publishing Ltd) is recommended for use in a variety of situations, such as schools, workplaces, care homes, hospitals and universities to encourage debate, generate ideas, consider options, clarify thinking and gather information. This chapter will cover the background and the development of the game; the research underpinning the process; the value and benefits of playing games; and the use of games in education, mental health-care and community contexts, including examples of how the game has been used for a range of outcomes.

Development of the game

The game was developed as a discussion tool to facilitate conversation and to empower service users to describe what a new environment may look like, feel like and how it would function. It involved social interaction, which is often difficult for people suffering from mental illness. The game also promoted improved functional abilities, such as maintaining interest, give and take in discussion, listening skills and appropriate ways of addressing each other. Initially called the 'Project Planner Game', it was designed to help the group to look at their surroundings in an informal way and to encourage discussion about the kind of environment that they found most helpful towards their recovery. It was a creative and fun approach to a serious issue. The board game was conceived as a platform for making choices and for exploring possibilities relating to how secure services could design better hospitals and environments for future builds. The 'Discuss This!' board game worked as a tool for learning, sharing and information gathering, and has developed into a flexible means to engage and motivate players in different contexts for a range of outcomes.

The emphasis at the early stage of the SEED project was on awareness raising amongst the service users, who were not used to being asked about the design of their hospital environment, and did not have the language and knowledge to contribute in conventional ways. In particular, some service users are not comfortable with questionnaires or discussion groups. One player said of the game that it '*Gives a say in what we do. It's an icebreaker. Otherwise people sat there not knowing what to say. It opened my mind – opened doors. It gave me ideas about design*'. Even so, some players still found the activity '*a bit threatening*' – answering challenging questions is hard even as part of a game. The second adaptation of the game was developed with the service users from the SEED project, who planned, made and painted the board themselves. This version was made to be more adaptable, in that the questions could be changed to reflect the needs and themes of a range of consultation needs and stages of the process. It was successfully used to facilitate a number of discussions with a changing group of service users, to obtain feedback on a number of developments within the unit, for example, the transition from smoking to non-smoking in the hospital, and the provision of seclusion (or extra care) on the unit.

The value of a board game

It was identified early on in the project that the main consultation tool on a secure ward would have to be a board game due to limitations regarding restrictive items, that is, technology and equipment. Secure Services for Mental Health in England and Wales class technology, that is, computers, mobile phones, cameras and the Internet as restricted items. The Fallon

Report (1999) addressed all aspects of security in the three high secure hospitals in England, which were Rampton, Broadmoor and Ashworth. This led the Department of Health (DoH) to introduce restrictions on accessing technology/equipment for all secure environments. Since 1999 and the Fallon Report, technology has advanced, and the focus on security regarding technology and equipment has been intensified even further. Access to the Internet, digital and video games is not permitted in Secure Hospitals in England and Wales.

This is unfortunate since many computer games offer excellent ways to counter the debilitating side effects of mental illness, such as problem-solving skills, memory and concentration. There are good examples of recreational computer games that do this, such as Tetris, but companies like MindHabits create specially designed computer games aimed at improving mental health, such as depression (www.mindhabs.com). Games manufacturer PopCap Games funded research into whether video games can have a measurable effect on depression. Their hypothesis is based on the idea that depression and stress involve systematic patterns of thought and self-doubt, and that games can distract people and put them in a different mental zone (Vendantum, 2009). In the United States and Canada there are examples of online therapeutic interventions, which include game play. A number of studies have been undertaken exploring the potential of computer games both to diagnose and treat mental health – even personality and psychotic disorders. However, they do also highlight the problems encountered with low computer literacy, problems with technical support and limited time for therapists to develop applications and software (Wilkinson, Ang, & Goh, 2008). Yet even if computer games were available, they would not be appropriate in this context, which depends on real human interaction for its success.

Examples exist of games that are used in similar contexts and with comparable aims and objectives. Universal Board Games (www.universal-boardgames.co.uk) is a partnership based in London that uses board games as a tool to work with children and young people to enable them to express themselves in fun, creative and innovative ways. One of their past projects, called *Transition Rollercoaster*, worked with young people moving from primary education to secondary education to explore the emotional turmoil of fears and worries they experience in the change of schools. In game design workshops, they work with the children to develop their ideas into a game that can be used with other children who are going through the same experience. In 2005, Universal Board Games also used board game-playing as a tool to help the Arsenal football team consult with young people about the future of the Emirates Stadium podium and Eden Groves public spaces. The work that Universal Board Games undertakes is inventive, creative and innovative. It uses the activity of playing games to engage with a difficult target group and then utilizes the results to develop new games that facilitate

communication with other groups, for example, to feed back views to other stakeholders, such as local government and board members.

In each of these examples, the game is used to facilitate communication and consultation between disparate groups, often where the power relationship is imbalanced, such as between a doctor and a patient, or a planner and a resident. The 'Discuss This!' game facilitated a dialogue between service users, health-care staff, designers, researchers, academics and other external consultants. The mixture of skills and backgrounds in the SEED project made for a unique combination of designers, health-care workers and service users. This is an unprecedented approach within mental health-care, which enables the collaborators to engage with each other on a different level where position and status are immaterial.

Games: a serious business

Through the success of play and the quality of information gathered, the 'Discuss This!' board game was recognised as a serious game that involved creating a context that was non-threatening and that could accomplish goals that made changes. The concept of serious games is to train, to investigate and to improve or change a situation or process. The phrase 'serious games' was used before the introduction of computer games. Clark Abt discussed the idea and used the term in his 1970 book *Serious Games*. In his book, his references were primarily to the use of board and card games. Abt gave a useful general definition, which is still appropriate for today's games whether board, or computer: *'Reduced to its formal essence, a game is an activity among two or more independent decision-makers seeking to achieve their objectives in some limiting context. A more conventional definition say a game is a context with rules among adversaries trying to win objectives. We are concerned with serious games in the sense that these games have an explicit and carefully thought-out educational purpose and are not intended to be played primarily for amusement'*. (Abt, 1970, p. 5)

In the 1960s, a team from Shell Oil developed a serious board game that included scenario planning, a strategic method game for making flexible long-term plans. By imagining different possible future events, Shell was able to 'play out' a range of alternative future stories for its business. The implications of these different possible futures – positive and negative – could then be considered, learned from and planned for. In 2008, the Royal Institution of British Architects (RIBA) designed a serious board-game-based on the Shell Oil concept to engage with stakeholders on the subject of city planning, to consider long-term goal planning to future proofing our cities. In 1983, a design team from Anna Mental Health and Development Centre, and Southern Illinois University at Carbondale actioned a study to develop and evaluate dually diagnosed individuals on six skill areas: compliments; social interaction; politeness; criticism; social confrontation; and questions/

answers. The method used a commercially available table game called 'Sorry' and a specially designed set of cards.

Fox, Martin, McMorro, and Scholes (1983) developed a programme responding to feedback, self-monitoring, individualisation reinforcements and individualisation performance measure levels. They concluded that the game contingencies increased social skills in all target areas. It is now well established that therapeutic board games can be used in healthcare to stimulate memory, life difficulties and experiences. Skinner (2000) conducted a pilot study with five members of nursing staff who played the 'Sexual Dysfunction Trivia Game'. Each nurse completed a pre-test before playing the game and a post-test after playing the game. After playing the board game, the nursing team were more knowledgeable, demonstrating that board games are an effective teaching tool and an avenue to learn or validate knowledge.

The game format and features

The SEED Project has used the game as an interactive stimulus to facilitate the sharing of experiences, knowledge and preferences to promote change. The information gathered and the interaction between members using the 'Discuss This!' game has changed the dynamics of the group or setting. Within secure units traditional board games are encouraged to interact and develop a community spirit in very difficult circumstances. The only common ground that people have on wards is that they have a mental illness. SEED identified early on in the project that board games could also play an important part in bringing a community group together that may not have any common ground to which to relate or respond. Traditional games can help people interact, and this inspired the format of the 'Discuss This!' board game. Specifically, it was designed with a cooperative board game structure. Even though the players are independent players, they can take on a supportive role with their peers. On many occasions playing the game has led to an open discussion, and debate of very difficult issues regarding mental health issues and experiences. This has generated and created, on some occasions, a peer support group that has gone on to work together on other projects.

One of the most common and popular game formats is the 'race' game – that employs a single track which all players follow. Most board games have a number of features in common. In particular, games are usually played by two or more people or by two opposing teams of two or more players. Once the order of play is established and the opening round of moves concluded, the players then take it in turns to move until a winner emerges. The winner is usually the first to achieve a given aim. The 'Discuss This!' board game's method of play is to move round the board and answer nine different questions and one middle question to win the game. Each person rolls two dice

at a time and moves depending on what the person has rolled. If the person lands on the same number, then the next person takes the dice. This is where it becomes competitive. The game lasts about 60 minutes. In the early days the game lasted two hours or more, but people continued to play. There can be a prize at the end, which makes it more fun.

The game includes board, questions which are generic in tone; middle questions, which are more subjective, personal or descriptive in format; and answer sheets, which contribute to the game process of gathering information. The involvement generates a sense of ownership and a voice for a patient-centred approach that reflects the needs of the inpatient group. All outcomes of the game are recorded in a written format and fed back into the group, which can develop further discussion and debate. The suitability of the game is due to its flexibility to address, monitor and evaluate services that inform and make changes. The process is dependent on listening, discussing, reflecting and compromise among the participants.

Involvement and inclusion

The game has helped Secure Services meet Service User Involvement objectives. It has offered the service the opportunity to have formal, recordable evidence of meaningful service user consultation, and the 'Discuss This!' board game has acted as a training tool for staff as well as service users. Through the game process, stakeholders reported that involvement has been constructive and that service users have contributed through the project timescale. The process has even been part of the post-evaluation of a new facility to look at comfort, function and design. The game session titled 'Post-Evaluation of the New Facility' has highlighted both strengths and weaknesses in a newly designed building. The information gathered through the game process was part of the Lessons Learnt Report for the next phase of building. The game established a new ethos for Secure Services consulting with service users about a variety of issues, which can include serious complex themes for individuals and groups.

The game process includes the service user in a very natural, unassuming way. Adult learners like to feel they have control over their own learning. Therefore, adults find the active problem-solving structure of games very appealing. Games are an interactive process that involves the application of cognitive, affective and psychomotor knowledge and skills (Lewis, Sayddak, Mierzwa, & Robinson, 1989). Everyone enjoys playing games, so they are a fun way to learn, and to introduce difficult subjects, not only to children but also to adults, particularly challenging adults. Playing a game can offer a structured experience that can be focussed on specific issues and scenarios. Learning by direct personal experience has far more impact than being told what to think. This makes it easier to absorb whatever has been learnt from the game and apply it to other situations.

The advantages of games as a tool for consultation are many. The association of 'games' with enjoyment and relaxation makes the introduction of a topic less threatening or challenging. Games provide a safe environment for voicing an opinion and an atmosphere of fun, which keeps anxiety levels low. Most importantly, games can encourage involvement and participation by patients who find it difficult to interact or engage with other people. Typically everyone takes part or has a turn to contribute. Invariably the activity will lead to further discussions that can provide valuable additional information to a consultation (Bond, 1986). Games are a useful tool for encouraging social interactions and stimulating discussions and creative exchanges within groups. Participants can share responsibility for the outcome of the game with the facilitator, which is in itself a positive and empowering experience. Board or group games can build on the energy of informal interactions, and therefore every time the same game is played, there will be opportunity for new learning and understanding.

Evaluation and review

Numerous advantages and disadvantages exist when using games as an educational tool. The length of time and effort required to create a game through testing what is appropriate learning for end users can be frustrating. The 'Discuss This!' board game was designed over a number of years and through a number of different entities. The board layout changed from questions to numbers. The board pathway changed from one middle question to three, as the game was time consuming and participants were getting bored. It can also be frustrating for the creator when the process fails and people are critical. Yet research has shown that games offer an exciting way to convey information (Bastable, 2008). As a teaching strategy, games add innovation, diversity and opportunity for immediate feedback (Bastable, 2008). Board games encourage interaction with groups which may never have interacted before. In the SEED project, the 'Discuss This!' board game has increased levels of motivation and has enhanced the participation for people to learn new skills and gain opportunities they would never have dreamt about – like designing a building.

Games are being used throughout the National Health Service (NHS). Schmitz, Maclean and Shidler (1991, cited in Bastable, 2008) describe an emergency pursuit game, a method for teaching emergency decision-making skills. In this game, two teams of four nurses compete for points by answering questions concerning emergency medications and cardiac and emergency policies and procedures. After 30 minutes, the team with the most points wins the match. Saethang and Kee (1998, cited in Bastable, 2008) designed 'Mind Your Meds' (The Spinning Wheel), which is used to teach non-critical care nurses how to safely administer medication. This board game consists of a wheel that is divided into six brightly coloured

wedges with an arrow in the centre. Each wedge represents categories such as drug dosage, action of drug, nursing implications, drug classification, side effects and generic name. Two teams of five nurses each play the game. As a team, the nurses take turns spinning the arrow and answering the questions. Each question is assigned a predetermined number of points, and the team with the highest number of points at the end of the game wins.

Working with game designers from UCLan, the SEED project team reviewed the game as it had been originally developed. The academics asked questions such as *'What was the ultimate aim of the game?'* *'Is there a way of winning?'* *'How does one record comments or questions?'* and *'Is there a formal summarising at the end?'* It was recognised from the start that the visual appearance was fundamental to the success of the game. The shape and layout of the game were discussed through testing, and service users got involved. It was assumed by the designers that a circular design board would be more holistic and inclusive to the players, but the service users were happier with the more traditional design for the shape of the board. As part of the process, the SEED project set up a number of game-playing workshops, to experience the game method and mechanics and to research and play other serious board games.

The process was not just about determining the design of the board or the layout, but designing questions that are meaningful and making sure the information gathered through playing the game is appropriate and useful. It was agreed that the facilitator needs the knowledge and skills to facilitate a well-planned session and that person needs to be confident with the group. Through the testing process, facilitators struggled with the question structure, that is, not to ask to repeat a question simply by rephrasing it; to make the questions open, not closed (particularly to encourage detailed answers rather than simple 'yes' or 'no' answers); and to ensure the questions gather as much information as possible. One player commented that some questions that seem lighthearted are in fact quite challenging. For example, in a game session about moving on from mental illness, the player was asked whom she would invite to dinner, and her answer would have been 'nobody', but there were options including famous people, which she felt made it less threatening. Even though the current game has a very traditional format, the questions used and the conversation it provokes lead to its appropriateness for promoting useful design solutions and discussions.

The game was played in different contexts and with different players and types of service users to test out some of the ideas and assumptions established by the game design team. Feedback from these sessions was formative, both in reinforcing previous findings and in presenting unexpected information. A Mental Health Service Advocate played the game with a group of service users and observed, *'Only two players were ready to play. However, it was great that other players could come in and out so easily. In the end five patients*

contributed to the session...I felt the momentum of the game dip after about 40 minutes'. The facilitator observed that she felt there was a natural excitement building up towards the end of the game, despite the fact that some people had come and gone. She said, 'The answers were fascinating and the game kept the issues focused'.

One facilitator said that it was hard work to play, encourage, question and record answers, and suggested that there should be two facilitators for the game. Draft guidelines were drawn up which aim to clearly set out the focus for any facilitation role. Primarily the guidelines emphasise that the aim of the game is to collect information, so the facilitators should be clear about what they are trying to achieve from the game process. They need to understand their players/audience and what results they are trying to achieve. One of the most important sections refers to 'interaction'. Facilitators were advised to promote the game session before the event; introduce the game concept by publishing information, that is, posters or leaflets, and so on; make the event special; identify roles and responsibilities for the participants; use quality materials; let the group have ownership of the game; ensure the game subject is relevant to the participants' needs; provide opportunities to learn new skills; provide opportunities to be heard and valued; and provide opportunities to share their unique experiences and expertise. The guidelines stress the importance of the player's perspective. The facilitator is an enabler who encourages the participants to find their own solutions and ideas.

Conclusions

The SEED project over the years has recognised that the best way to influence positive change is to empower people to want to do it. Games can be a powerful tool to motivate and learn, and more institutions are introducing the serious game method. Serious games are increasingly being used in today's business and training initiatives to engage and motivate people to learn in a fun and unassuming way. Many business problems have been solved through the serious game concept, but still many organisations see it as quite a new approach for development and training even though Shell Oil was using the serious game process back in the 1960s. The main attribute of the 'Discuss This!' board game is its flexibility and versatility. The game can be used individually or as part of a group. The board has been designed to allow different subjects to be discussed, from the built environment to awareness training on equality and diversity. The game has changed substantially since it was first developed and played. Without the rigorous testing by the SEED project and the support by UCLan, Lancashire Care NHS Foundation Trust and NESTA, the game would not have been rolled out and groups would not have had the opportunity to gain quality information for services to develop and transform.

In typical board games, the joy of participation and achievement are generally sufficient in engaging players. The game in itself does not need any greater meaning or outcome. In the development of this game, it became apparent from the play testing that, as well as these familiar aspects to any game, it was very important that the overall achievement of the discussion and, for example, a clearer view of the design issues to which the game is eliciting responses, needed to be made manifest to the participants. This gave the game value as a tool and also underlined the value of the client's contribution to the larger design development exercise. The 'Discuss This!' board game allows service users to express their emotions in a non-threatening way by reducing the power imbalance that exists between service users and health professionals. It allows service users to communicate how they feel and what they think, which is then recorded. It allows and encourages views to be shared between users and builds up confidence to discuss and talk openly and share knowledge with one another through the game process. It has demonstrated that the non-threatening format of a board game has the power to stimulate positive debate amongst service users in relation to their treatment and surroundings when residing in a secure environment. Its sociability is a vehicle for the engagement of vulnerable groups who find it challenging to talk about very difficult issues.

Recognition of the importance of the role of serious games has increased since the 'Discuss This!' board game was first trialled in 2002. Evidence has shown that board games are a tool for learning, sharing and gathering information to change future work practices in mental health and other challenging contexts. In all of the development considerations of the game, the most important aspect of the design was that it should promote insightful discussion and input from the players in a manner that could be recorded and used by the facilitator. Even though the current game has a very traditional format, the questions used and the conversation it provokes lie at the heart of its suitability for promoting useful discussion amongst marginalised user groups.

References

- Abt, C. (1970). *Serious Games*. New York: Viking Press.
- Bastable, S.B. (2008). (Ed.) *Nurse as Educator: Principles of Teaching and Learning for Nursing Practice*. Sudbury, MA: Jones and Bartlett.
- Bond, T. (1986). *Games for Social and Life Skills*. New York: Nicholls Publishing.
- Fallon, P. (1999). *Report of the Committee of Inquiry into the Personality Disorder Unit, Ashworth Special Hospital*. London: Stationary Office.
- Foxx, R.M, McMorro, M.J. & Scholes, C. (1983). Stacking the deck: Teaching social skills to retarded adults with a modified table game. *Journal of Applied Behaviour Analysis*, 16, 157-170.
- Lewis, D.J., Sayddak, S.J., Mierzwa, I.P. & Robinson, J.A. (1989). Gaming: A teaching strategy for adult learners. *Journal of Continuing Education in Nursing* 20, 80-84.

- RIBA. (2008) Building Futures Instruction Book London. Royal Institution of British Architects. Available: <http://www.buildingfutures.org.uk/projects/building-futures/the-building-futures-game>.
- Skinner, K.D. (2000). Creating a game for sexuality and aging: The sexual dysfunction trivia game. *Journal of Continuing Education in Nursing*, 31, 185–189.
- Vendantum, S. (2009). Researchers explore mental health benefits of video games. *Washington Post*. Tuesday 18 August 2009 <http://www.washingtonpost.com/wp-dyn/content/article/2009/08/17/AR2009081702114.html>
- Wilkinson, N., Ang, R. & Goh, D.H. (2008). Online video game therapy for mental health concerns: A review. *International Journal of Social Psychiatry*, 54, 370–382.

23

What Did the Romans Ever Do For Us! The Role of Comedy in Learning, Development and Education

Jim Thomas

This chapter explores how comedy and comedic approaches can support different methods, models and styles of learning, development and education. It sets out why comedy has a role in developing people's knowledge and skills, explores comedy as a learning, development and education tool, explores types of comedic learning delivery, suggests how to develop a script, looks at the importance of rehearsal and considers what to do when it all goes wrong. It explores what comedy can bring to learning, development and education, and proposes a set of comedic learning, development and education principles for which the author is quite happy to be knocked over, get up again, hit in the face with a custard pie and generally make himself look silly explaining.

Introduction

Comedy is subjective and complex. It comes in a multitude of styles, genres and methods of delivery. Comedy can also be challenging, light and dark, instant and slow burn. It can be frustrating, rewarding, slapstick, cutting, clever, arrogant and just plain weird. Comedy can provide an escape route from the day-to-day world, and can teach people many things about themselves and the world in which we live. Two people in the same audience can find a comedian offensive, inoffensive, funny and unfunny at the same time. Written comedy can appear to have been drafted swiftly and intuitively with an astounding simplicity of vision and purpose, whilst live comedy can appear to be spontaneous and unplanned.

Learning, development and education are also subjective. The teacher/trainer/presenter/lecturer's own nuanced understanding and passion for the material they are sharing impacts on the learner's experience of the materials and the value that the learner places on what is being taught. The

style of learning, the genre and the method of delivery all contribute to how effectively the learning outcomes are met. Learning, development and education can be (just as comedy can be) a place to explore the impossible, feel safe from the day-to-day world, challenge convention and innovate. Live learning, development and education can appear spontaneous and unplanned, even when there are clear learning objectives. Two learners can experience the same learning in different ways, taking different aspects of the learning and internalising that learning differently. Written learning, development and education can appear sharp, fast-paced and full of twists and turns. The author of written, recorded oral and visual learning can never be quite sure what reaction their material will get. They can anticipate the 'eureka' moments, but never be quite sure where the 'laughs' will be.

It is likely that the comedy people see performed – watch on television, their tablet computer or in the cinema, read at home or when travelling – will have been meticulously planned, agonised over for months and tested, revised and refreshed many times before it comes to light. It is likely that the learning and development and education that we experience will have been meticulously planned, agonised over, tested, revised and refreshed many times as well. Learning, development and education are an entertainment form, a creative pursuit, a way to stretch our imaginations and escape from our existing understanding of our world. Learning, development and education that entertain are more likely to be remembered. Comedy as an entertainment medium has much to offer learning, development and education as a way of preparing and delivering new skills and knowledge. After all, if a comedian is only as good as their last laugh, is that not also case for those involved in entertaining an audience with a learning, development and education outcome in mind?

Comedy as a learning, developmental and educational tool

When people learn, they need to see the value of learning for themselves. There has to be a reason for investing time and energy into the learning on offer. Usually people will have a clear goal in mind that the learning will help them achieve. This could be as specific as the knowledge required to pass an examination, develop a new work skill or to challenge a personal way of thinking and doing. This could be as nefarious as the knowledge that will make them more appealing to, or open access to, a particular person or group of persons. Most of the time the learning in which people are involved, needs to have a practical application in the learner's everyday life. If a person cannot see how the knowledge or skill they have acquired can be applied practically, they are less likely to remember or use that learning in the medium term. Learning languages is a good example of the need for practical application of an individual's new knowledge and skills. How many people learn a language and then find they have forgotten most of it

when they need to use it due to a lack of day-to-day practical use? In comedy, people need to see the value of the comedy on offer and have a clear reason for investing time in the comedy. A comedic performer has to continuously practically apply their knowledge and skills, or they will soon lose their comic timing and subsequently not be quite as 'funny' as they used to be. A learning, development and education performer must do the same.

The more people can revisit and use a piece of learning in their everyday lives, the more likely they are to develop a level of transferable expertise in the subject. However, practical expertise in a particular subject area should not be confused with the ability to teach that subject to others. After all, how many of us have knowledge of great jokes, but absolutely no ability to deliver those jokes with any measure of comedic timing or flair? A great comedic writer (whether their material is presented as text, oral or visual performance) will not necessarily have the skill to deliver their material to a live audience. The same applies to people delivering learning – being a great writer of learning materials is no guarantee that you will be a great live performer. Everyone learns in different ways and at different paces. No two people have exactly the same learning preferences and pace at which they learn. Whether an individual learns best visually, or by listening, reading, exploring, thinking through, or through their emotional experience of the material, effective learning and development solutions need to be able to appeal to many people's different learning preferences at the same time. How learning is paced is important and needs to take account of the different speeds at which each of us assimilates new knowledge and skills. Initial learning may take longer than ongoing learning of the same subject. The learning practitioner and the learner often need patience until that initial knowledge and skill has become a natural part of learner's being.

Each of us has a type of comedy that is more likely to entertain us and make us laugh, just as we have a preferred learning style and pace at which we learn. If the learning we are undertaking is not enjoyable, we won't necessarily learn it, remember it or be able to apply it practically to help us solve problems in our everyday lives. If the comedy we are experiencing is not enjoyable to us individually, it is likely to be quickly forgotten and unlikely to be shared with others. If the pace at which the comedy is delivered is not right, we are likely to switch off, miss the punch line or just get bored. How we have experienced learning, development and education to date can impact on people's confidence and attitude towards present learning – positively and negatively. At the time, we can often be unaware of the impact that a particular style of learning, development and education is having on us based on our past experiences. On some occasions, it is only after the session has finished that we can understand why the particular learning experience was not what we thought it was going to be. It is essential that the person delivering the learning session understand the impact their model of delivery has and can have on their audience, and know how

to adapt their style mid-session based on the impact they are having on their audience.

Many learners' responses to learning, development and education are moulded by their early school experiences, and many adult learners fall back into 'school-like' patterns of behaviour when experiencing adult learning, development and education. Similarly, how we experience comedy impacts on our confidence and attitudes towards present comedic experiences. Comedy that conflicts with our personal values and life experience will not be enjoyed. Indeed, a negative experience of particular types of comedy may put us off certain genres of comedy or a particular performer or writer forever. A comedic writer or performer has to be aware of the impact that each and every spoken word or written line will have on his or her audience. The tone, breadth, pause situation, pattern and mood of the moment are just some of the considerations that need to be made. These comedic considerations are no different to the considerations that learning, development and education performers and writers need to make. The style and way in which learning, development and education (and comedy) take place can be as important as the content. The audience is more likely to remember the learning or comedic observation that surprises and enralls them, than the one that leaves them checking the time on their smartphone, wondering when they can move on to the next thing.

Learning, development and education occur in many different settings, including daily activities, the observing of others and supervision. Good learning, development and education environments blend these with opportunities for training and qualifications. Comedy also occurs in many settings and can be focused on daily activities, observation of others, and be part of a one-to-one experience and a broader group experience. Comedy can blend styles and the opportunity for comedic experience at many levels. Comedy can also help learning, development and education. Comedy has a long history of making fun of and messing around with historical figures and facts. Comedy can form part of the methodology for learning, both consciously and unconsciously. The comedic performer and the learning, development and education performer have more in common than they may at first recognise. The objective of any comedic performer is to connect with their audience and create a shared experience through comedy using a range of mediums to do so. The objective of any learning, development and education performer is to connect with their learner and create a shared experience through learning, using a range of mediums to do so.

Both performers have to develop a narrative around their subject matter. Both have to draft a script that they then need to test in action. Both create an ebb and flow in their material in order to ensure that it catches the attention of different members of their audience at different points in the delivery – whether the show is in the form of the written word, the recorded oral or visual performance or the live performance. Both get

pre-performance nerves and use props to aid their delivery. Both have to adapt their show in response to audience feedback. Both get instant and delayed gratification from audience approval, depending on how their material has been shared. Laughter indicates rapport, shared learning and a real emotional connection between those involved in learning, development and education and their audience. Rapport may be easier to judge in a live situation; however, it is just as important to develop through written, visual and oral recorded forms of learning as well. Comedic approaches to learning, development and education have a role to play in enhancing the learner's ability to acquire new knowledge and skills. Used wisely, comedy can add an additional element to any learning, development and education medium, helping the performer and their audience relax, challenge their assumptions and acquire a different perspective on their new knowledge and skills.

The principles of comedic learning, development and education

The principles of comedic learning, development and education draw on live and written comedy for their inspiration. They are not intended to be followed slavishly. Nor are they intended as a step-by-step guide to comedic learning and development. They have been developed to aid thinking about how to ensure that those delivering knowledge and skills can harness the power of comedy in their day-to-day live and written programmes.

The principles of comedic learning, development and education are

- understand your audience;
- know your script;
- be prepared to experiment and adapt;
- enjoy yourself;
- continue to learn; and
- harness your humanity.

Understand your audience

The more that you can understand your audience, the more likely you are to successfully enable them to gain new knowledge and learn new skills. There are four main audiences with which you are likely to be working in learning, development, education and comedy. These are the written, listening, screen and live audiences. Each audience has certain common factors. These are those who come to your work because it is you; those who come to your work because of the subject matter; those who come to your work on the recommendation of others; and those who come to your work reluctantly. Begin by asking yourself, whom am I looking to influence with this performance (this includes the written audience) and what do I expect

the audience to get from me? Are you looking to provide your audiences with a light- touch overview that passes them by and influences them at the time of consumption and not beyond that moment? Or are you looking to create deep and meaningful change that impacts on individual members of your audience over a longer period of time?

Delivering for a written audience, a listening audience and a screen audience cannot be done in isolation, and testing your writing on others is an important part of getting your material right. A comedic writer in these mediums will test material with a selected group of confidants and a wider group of people as the work is developed. Advance screenings and continuous feedback are as important to learning, development and education practitioners as they are to comedic practitioners. A live audience will provide instant feedback; however, you must not assume that each audience will be the same and that you can expect the same reaction to your material each time you use it. Be prepared to adapt and continuously adapt even during your live performance. Not every member of your audience will be looking for the same thing from your performance, and your audience will often surprise you as to which parts of your material impact on them most. This is fine – it's okay for your audience to have a difference sense of humour to you and their co-learners. If everyone took new skills and knowledge and used them in exactly the same way, the overall level of laughter (and knowledge and skills) in the world would quickly diminish.

Know your script

Know your script inside out, upside down and back to front. In the written, oral and visual recorded forms you have the opportunity to know your script and ensure that what is written or recorded is exactly how you want it to be before it is published. In the live form you have to give yourself enough time to make sure that you can deliver your script to time, on message, and with the right amount of personal flair and props that don't require you to read your slides as if they were an autocue with your back to your audience. Any comedic learning, development and educational script will need a beginning and middle and end. It will need a simple punch line and a single important message for people to remember.

Your beginning needs to be clear and enticing; it needs to tantalise your audience and get them to want to read, listen and watch more. Your middle needs to expand on your initial idea, take your audience off in different directions, lead them to dead ends, U-turns and uncomfortable realisations. Your end needs to tie up your story and provide a satisfying conclusion and a punch line that leaves your audience thinking, wanting more and feeling full of new knowledge and skills. Your script needs to avoid clichés, needs to be challenged for discrimination (it is easy to discriminate without realising you are discriminating). It is okay to make people feel uncomfortable,

as long you can do so in a way where they feel safe to challenge their own assumptions and prejudices (and yours) – openly and in private as well. You should mark out in your script where you think your laughs (or learning) are going to peak, and then look carefully at how your script reaches that point and what happens once a peak has been reached – how you are going to get to the next one. Occasionally your first script may be your masterpiece. However, it is more likely that once you have your draft script, you must be prepared to change it all and then change it again.

Be prepared to experiment and adapt

Learning is a safe place to experiment. Enable yourself to play with the learning and adapt the learning you are sharing at all times. Your learners will then have more confidence to play with and adapt the learning themselves. Be shameless. Know the boundaries of those around you. Comedy has always been a place for experimentation. Learning, development and education are also safe places in which to experiment and adapt. Being able to play with the knowledge and skills you are sharing and experimenting with the way in which you share it with learners can ensure that the new knowledge and skills you are offering remain fresh and dynamic. Tired learning material in any form leads to tired learners who do not learn. Comedy offers an added dimension to experimenting. Be shameless and never be afraid to look silly. Others will learn from your silliness. The more you can challenge yourself, the more likely your audience will be prepared to challenge themselves. A shameless willingness to parody yourself, acknowledge your fallibility and laugh at yourself can give your learners an opportunity to make mistakes and acknowledge your silliness and their silliness too. The comedic performer is never afraid to be caught with ‘their trousers round their ankles’. A confident learning performer should never be afraid of that ‘trouser’ moment either.

Know the boundaries of those around you. Understand the limits of acceptability and the personal boundaries of those with whom you are working. People’s acceptability limits and personal boundaries vary immensely, and paying close attention to the nuances of your material and your intended audience is an important guide to ensuring that you gauge the acceptability of your material, the limits to which you can push the way in which your material is expressed, and the impact which going to that limit might have on the personal boundaries of those with whom you are working. Comedy and learning, development and education require boundaries to be pushed. Judging when to push, when to step back and when to step over are important skills. It is only by testing your boundaries and putting yourself in the shoes of others when you are rehearsing your material that you can test where you think these boundaries are. Making boundary mistakes is normal – learning from your mistakes is essential.

Enjoy yourself

The more natural your delivery, the more likely it is that your audience will feel entertained and the more people will remember from your performance. The more you have rehearsed your material, the more likely your performance will come across naturally and the more your audience will relax into your material and accept the knowledge and skills you are sharing with them. This applies to all forms of learning, development and education. Finding your natural written voice will make it easier to read your material, and your natural voice for visual and audio-recorded material will be more accessible to learners if people feel that you are talking to them personally. This is also the case for live performance of your material. The more you can connect with each person in the room, the more likely he or she is to react favourably to your material and have the confidence to enjoy your material. Rehearsal is the main tool you need to use to help you develop your natural styles of delivery for different mediums.

Comedy, as part of the routine, can help the presenter and the learner relax into the subject. In particular, comedy can help with the delivery of difficult and challenging material by making that material easier to explore and safer to consider objectively. There are many styles of comedic learning, development and educational styles. They include the observational, challenging, thoughtful and storytelling comedic learning styles. People using the observational comedic learning style take their material and express it through a series of observational lenses, combining practical observation on daily life in the context of the learning objectives and comic charm. Observational comedic learning aims to encourage learning through linking the learning requirements to the perceptible experience of the learner using humour to embellish and accentuate aspects of knowledge and skills.

People using the challenging comedic learning style take their material and express it by challenging the learner's existing perspectives, assuming uncompromising positions that the presenter may or may not agree with him- or herself, using comedic challenge to propose unacceptable points of view, outlandish ideas and wild sweeping generalisations. The learner is pushed to take an opposing position and test out the validity of their views and perspectives, creating new knowledge and skills in the process. People using the thoughtful comedic learning style take their material and create a series of 'moments' in each performance that enable the learner to go beyond the learning on offer and link their own learning into the performance. People using the storytelling comedic learning style take their material and weave the learning into a coherent comedic narrative, using storytelling principles to build tension and pace, building to a clear and specific punch line or a single core learning point. Knowing your preferred comedic learning styles will help you be more natural in your delivery and help your audiences learn from you with confidence. Comedic learning

styles can change over time and are not exclusive. A proficient practitioner may use a number of comedic learning styles within the same piece of learning, switching between styles as necessary.

Continue to learn

You can learn as much from your audience as they can learn from you. As the writer or presenter (or both) of your material, you can learn through creative interaction with your audience. Social media gives those whose primary working models do not include live performance a way to test ideas, interact with their audience and explore ideas globally. An audience can be divided into your committed learner fans, your casual learner fans and your passing fans. Learners are as much fans as comedy fans, and attending to your learner fans will improve your learning. The committed learner fan is likely to know as much about your material as you do, and may have read or experienced other people in your 'learning genre' who have a different take on your expertise. This different take, or perspective on your knowledge and skills can help you continually re-evaluate your material. The casual learner fan may have read, seen or experienced only some of your material and is unlikely to have as full a range of knowledge about your material as the committed fan. However, the casual fan is likely to be able to bring unrelated learning to your attention that adds a broader range of thinking to your own.

The passing learner fan is likely to have spotted or seen a small element of your material. He or she may even be aware of your material and have an opinion of it based on the perspective from a committed or casual learner fan. The passing learner fan is likely to get what he or she needs from you and never be seen again, which is absolutely fine at all times. Continuous learning about your style of delivery is as important as your content. Knowing and understanding your preferred style can help you shape your way of sharing your material and make sure that you deliver it with maximum confidence at all times. Never take another's material and use it as it is. That person's style and your style will not be the same, and your audience will know straightaway. Your performance will not be natural, and your learners will not learn as effectively. Learn from other people's material and shape it to you and your own approach. You cannot take another comedian's routine and make it your own in any form without adapting the routine to your own unique personality.

Harness your humanity

Being a writer or presenter of learning, development and education is a powerful role. It is important that you remember how powerful you are. In whichever medium you as the writer or presenter are working, it is important

to remain humble in relation to the knowledge you have of your subject and the way in which you present it to others. Putting your own ego to one side and thinking through how best to get your messages across to your audience is important. For example, knowing when to push the boundaries and when to take a step back, and using different forms and comedy and learning models to get different results. Knowing when to say, *'I don't know the answer, but I can go and find out'* is just as important as knowing that you will not get everyone to love each and every one of your comedic turns. If you know your own limitations, when it all goes wrong you will find it much easier to get up and do it all over again. Learning, development and education and comedy can, and will, often go wrong. You can misjudge your audience's willingness to learn, listen or understand your point of view. You can offend and alienate people where your experience and personal comedic, learning, development and education preferences and experiences do not match up with the people in your audience or those reading, watching or listening to your material. When it all goes wrong, you have to be prepared to analyse your mistakes and make changes before you use the material again, or be prepared to scrap your material and start fresh. A simple self-test is to ask yourself the following:

Was it just a bad day, and if so, why?

Was the material pitched at the wrong level for the audience?

Was it a case of poor pre-briefing or marketing the material to the wrong crowd?

In whichever way the material has been shared, if it has not gone down well, it is never the case that the audience is at fault for not understanding the message. Learning, development and education are all about communication, and if the audience has not got the message, the knowledge, the new skills or the joke, then you need to understand why and have the honesty to stand up and do it differently next time. Being humble about your own limitations, lack of knowledge and skills and talents will make you more accessible to your audience and help you and your audience learn more from each other. Your written or live persona is a part of you, but not who you are. Never become your written or live persona all of the time – your family and friends would find you unbearable and your audience would get tired of you very quickly.

Conclusion

Some of the author's most remembered and treasured learning comes from those who inspired the author with their humour, their love of their subject matter and the humility with which they were prepared to share

their knowledge and skills. The more the author laughed (and continued to laugh), the more the author learnt (and continues to learn). Educators should consider the value of comedy within their own practice. Comedy comes in many forms and contains many surprises. Learning, development and education are no different. The ability to surprise can turn a slightly tame act or piece of learning into a memorable event. Comedic approaches to learning, development and education have much to offer those engaged in writing, developing and delivering learning, development and education. Comedy is an art form consisting of many parts. Learning, development and education are art forms consisting of many parts as well. Comedy offers a different way of acquiring new knowledge and skills, making it safer to take risks and explore new thinking, values and beliefs. One person's sense of humour is another person's dull nonsense. Learning, development and education are the same. One person's fascination with a particular subject or set of skills is another's disinteresting, meaningless rubbish. Comedy and comedic approaches to learning, development and education can help people learn, remember and enjoy learning in different ways. The key to all knowledge and skill acquisition is the raw pleasure that the teacher and the taught can both get from the personal achievement of new knowledge and new skills.

24

Undergraduate Research Internships: Engaging Students in the Co-Creation of Research

Helen Hewertson

Higher education is currently in a state of flux, with major funding and policy changes in the last few years shifting the funding of universities towards more free market principles. (Pollard et al. 2013), not to mention the considerable expansion over the last few decades where student numbers have jumped dramatically, despite government funding being steadily cut (Greenaway & Haynes, 2003). In 2010, 45 percent of people between the ages of 18 and 30 entered a higher education institution, up from 39 percent a decade before (Browne, 2010). According to the Higher Education Statistics Agency, in 2012/2013 there were 1,803,840 undergraduate students in the United Kingdom, which is a decline of 6.3 percent on the previous year. The trend '*reflects a general decline across the sector in all modes and levels of study which coincides with changes to the tuition fee arrangements*' (HESA, 2014). If students are concerned with the extra costs arising from a current degree, it is understandable that they would have concerns about how well the degree will equip them with the skills and knowledge necessary to compete for jobs in the modern economic climate. It is hoped that the strategies and information outlined in this chapter will help to provide a practical student experience that will enable them to compete in today's challenging job market.

Creative education and research

Research is a creative process consistent with the following definition. '*The creative process is described as consisting of several phases: (a) problem or task identification, (b) preparation (gathering and reactivating relevant information and resources), (c) response generation (seeking and producing potential responses), and (d) response validation and communication (testing the possible response against criteria). A final phase of decision-making about further work is proposed; based on the outcome of response validation and communication, a person may*

either stop because a successful product is achieved, stop due to failure, or return to one or more phases in the process for further work' (Lubart, 2010, p. 297). As you can see, this definition of the creative process has many parallels with research. Good research is a process of creation, from idea to implementation. *'Good research is a thinking person's game. It is a creative and strategic process that involves constantly assessing, reassessing, and making decisions about the best possible means for obtaining trustworthy information, carrying out appropriate analysis, and drawing credible conclusions'* (O'Leary, 2004, p. 1). Research is a creative experience that gives students the opportunity to create new knowledge. First-hand experience can engage students in research in a way it is not possible to do in class.

Undergraduate research

The United States has an established culture of undergraduate research. In the United States, the Boyer commission's report in 1998 stated how important it was for research universities to make research-based learning the standard in higher education. Other US funding agencies also recommended that universities incorporate more research and creative, authentic learning into undergraduate programmes (Hunter et al., 2005). In the United States, undergraduate research is considered a high-impact activity, and there are several high-impact activities that have been shown to create gains for students through specific practices. These high-impact activities, of which undergraduate research is just one, have been evaluated widely and are advantageous to students from many backgrounds. For example, they have been shown to increase student retention and engagement (Kuh, 2008). Undergraduate research also helps with the acquisition of skills and graduate attributes that will be beneficial upon graduation. These research skills *'which incorporate the ability to source relevant data, analyse and evaluate it stands citizens of the future in good stead'* (Partridge & Sandover, 2010, p. 1). The benefits are not all for the student, though. These research experiences can be seen by universities as a way to 'test the waters' for future postgraduate students. The students get a taste of research and are encouraged to pursue further study. This also helps universities pre-screen potential students before admitting them into postgraduate programmes, where often a significant percentage do not complete their studies.

With undergraduate research, *'the goal is to involve students with actively contested questions, empirical observation, cutting-edge technologies, and the sense of excitement that comes from working to answer important questions'* (Kuh, 2008). *'Undergraduate researchers learn tolerance for obstacles faced in the research process, how knowledge is constructed, independence, increased self-confidence, and a readiness for more demanding research. These benefits are an advantage in any career path'* (Lopatto, 2010, p.27). The interest

around undergraduate research seems to have gained momentum outside the United States, becoming an *'international movement'* (Jenkins & Healey, 2010).

Proponents of this model in the United Kingdom and Australia included Brew, who wrote about why we need to bring research and teaching together, and the benefits for education (Brew, 2006), and Jenkins and Healey (2005) with their publication for the Higher Education Academy (HEA) entitled *'Institutional Strategies to Link Teaching and Research'*. Undergraduates at university in the United Kingdom do not always see the whole picture. For some students, the first time they conduct research themselves is for their dissertation or final year project. Some students do not even get this opportunity. There is a rise in the culture of exposing undergraduates to real research, whether that is through the lecturer showing their research to the students or getting the students to undertake their own research. But the kind of pressure present in the United States was not present in the United Kingdom. The main driving force behind undergraduate research here was a report for the HEA by Jenkins, Healey and Zetter (2007), which discussed the teaching-research nexus and developing the links between research in the discipline and student learning.

The follow-on to this report was Healey and Jenkins's (2009) report on developing undergraduate research and inquiry. This report really helped flesh out the nature of undergraduate research and disciplinary practices around this. Healey had previously come up with a model that enabled better visualisation of the research-teaching nexus and was useful for curriculum development. There is now British evidence suggesting that undergraduate research opportunities are beneficial to our students as well. Results from a study by John and Creighton (2011) suggest undergraduate research opportunity programmes *'make a significant contribution to the research capabilities and confidence of participating students, boosting their understanding of both research and their own subjects'* (2011, p. 781). We hope not only to support the research-teaching nexus but to expand it to the research-teaching-employability nexus.

Research internships

Research internships have been a part of the higher education landscape for many years. Undergraduate internships in the United States are popular, with a large majority of universities offering internship-type courses or experiences (JYI, 2013; Sublett & Mattingly, 1995). The Council on Undergraduate Research (CUR) offered bursaries for hundreds of summer research fellowships in Science, Maths and Engineering in the past, but due to funding difficulties had to suspend this in 2005. Most universities tend to fund their own projects or use course credit instead of payment. Funding is one of the biggest challenges for this type of activity.

In American colleges, the summer apprenticeship model is the most common type, and it combines elements of career promotion and educational enhancement. Students work either individually or in small groups with faculty researchers on ongoing projects (Seymour, Hunter, Laursen & DeAntoni, 2004). Support for intensive undergraduate research experiences using research internships over the summer has also been documented recently in Australia. Kain, Hepworth, Bogossian and McTaggart (2013) showed that for nursing and midwifery students it is a valuable learning experience that '*has the capacity to contribute to immediate and longer-term learning and research*' (p.1). They also state that it is very useful for their students to engage with research, as it will help them become savvy users of research if they have a first-hand appreciation of the intricacies behind it. Therefore, rather than just tell our students about research, we should engage them more fully with it and have them learn from practical experience with the guidance of experts. The United Kingdom has been slow to catch up with this practice with our undergraduates. In the United Kingdom, the universities that do run research internships mostly tend to do so primarily in the sciences, with a few running multidisciplinary projects.

The Undergraduate Research Internship Scheme (URIS)

The Centre for Research-informed Teaching at the University of Central Lancashire was heavily influenced by the work of Brew, Healey and Jenkins. We have been running an annual summer paid research internship scheme since 2008, based on the American summer apprenticeship model. This scheme offers a number of research projects across a range of different disciplines, including Arts, Humanities, and Science, and is specifically aimed at current undergraduate students. Academics submit potential projects to the Centre, and we review them based on specific criteria, including the quality of the student experience and projected outcomes of the project. The projects that are accepted are then advertised internally to the students. Students can apply from any year (0–3), and can potentially apply for a project outside their subject area if they fulfil the essential criteria. The scheme is very successful, with hundreds of applications for between 40 to 60 places. The number of places is dependent on internal funding, so it can fluctuate. The students have to apply for the research positions by filling in an online application form specifying which projects they want to work on and how they fit the criteria. They can choose to apply for up to three projects. The student applications are then considered by the project leader, and candidates are shortlisted for interview. There is an official interview process, and the successful candidate is offered the position, and the unsuccessful candidates are offered feedback on their interview. Therefore, even if the student is unsuccessful,

simply applying is a good learning experience. The successful student is then informed of key dates for the project and has to attend an induction. The projects tend to last eight to ten weeks on a full-time basis over the summer.

Students receive the opportunity to work on an authentic research project alongside respected researchers and make a unique contribution to their field. Undergraduate students have contributed to or directly authored academic papers, presented at conferences internally, nationally and internationally, and co-authored reports for many different destinations, including grant applications. Members of staff benefit by having a full-time research assistant for a ten-week period, and this lets them move their research forward at a much greater rate than would be possible on their own. After project completion, all the students present their research at a poster conference, with prizes for the best posters awarded by the Vice Chancellor.

At the end of each summer, the scheme is evaluated and the students are asked to provide qualitative data about their research experience. The movement of these students following graduation has also been recorded (where possible). The Centre now has several years' worth of data to analyse and preliminary results are overwhelmingly positive. Here we include some excerpts from student case studies about their experiences of the scheme, separated into thematic categories. This is only a snapshot of the amount of feedback we have gathered on the scheme over the last seven years, but the points of view represented are shared by most of the student interns.

Research

Student's conceptions of research were challenged and expanded after taking part in URIS.

'My perception of research has changed a lot...it has really struck me that research does not go to plan and that you need to keep going' Chemistry student

'The insights that can be found even in places you would generally not expect to find them can be very interesting, and it has indeed changed my perception of research and the methods involved' Journalism student

Research has become so real for some of these students that they now consider it as a career.

'I have enjoyed taking part in the internship scheme. I believe it has changed my perception of research and I would definitely consider doing a research degree in the future' Geography student

Student perceptions of research, as seen in the quoted remarks, have been altered, and they see research from a more holistic viewpoint now, as they have been able to take part in a more rounded research experience. They come to an understanding that research is not easy and that you need to be persistent in order to be a good researcher and embrace the challenges that arise.

'I would say that my perception of research has changed, it is a more demanding experience than I previously believed, that being said, I still thoroughly enjoyed the experience' Forensic Science student

'I learnt that you must be persistent in your research and focused to seek the information you need' Art student

The students also talked about the benefits of participation in first-hand research.

'The ability to work alongside PhD students and work on novel research is an absolutely fantastic opportunity' Chemistry student

'Seeing the results of your research is a very satisfying experience' Journalism student

'There were multiple benefits of participating in the internship scheme for me. First and foremost, the chance to work closely with the lecturers who are active researchers, getting to experience being a part of a full research study, the chance of being published, [and] attending research conferences' Psychology student

The experience

An overwhelming number of students mentioned the research internship experience in a positive way (see Figure 24.1). Four hundred thirteen students talked about how the experience helped them or changed the way they saw research, as well as how enjoyable it was.

'Not only have I gained a great deal of experience...I have also really enjoyed working on this internship' Psychology student

The most notable aspect was that it was not just work experience but it was also graduate-level work experience, with support in a familiar environment.

'I think it's a great opportunity for work experience that is a strong stepping stone between student life and real working life, it's a huge plus knowing that there are tutors and staff around still to support you if you require it' Journalism student



Figure 24.1 Research interns at work

'I have enjoyed everything about my Intern experience, from data collection to spending time with the people in the office. I have made many new friendships and met many professional contacts whom I know I could call on anytime and ask for help if needed' Equine Science and Physiology student

The learning and development experience that these students have is way more than can be gained from a degree on its own, and they know how much of a valuable and unique experience that is.

'I have had the chance to work in a professional environment on a project that is your own and has been one of the best university experiences I have had' Chemistry student

'The experience of working alongside members of staff in developing research fields is probably the most invaluable aspect of my entire time at UCLan' Astrophysics student

There are issues with any type of research, so despite an overly positive experience, some problems did arise, but even these were considered valuable learning opportunities.

'The experience in general was very good, having worked alongside researchers in the field of astrophysics. There were certainly times at which work became a struggle due to the complexity of the problems faced, so the experience became one of frustration, however the technical issues aside, the experience was positive' Astrophysics student

Employability

The students really appreciated the transferable skills and work experience that URIS gave them.

'I want to continue my work as an artist, and this internship has given me real world experience of how I can do that, which is invaluable' Art student

'I would like to work for the Commonwealth War Graves Commission and this internship takes me one step closer to achieving this' History student

Some students managed to develop key competencies that are sought after in industry.

'I learned a lot about programming and using a development board powered by an ARM processor. This is a good skill to have as ARM processors are being used more and more in industry' Computing student

'I would definitely recommend this scheme to others as it was rewarding both personally and work-related and is a great experience from which I have gained many transferable skills' Psychology student working with Institute of Sign Languages and Deaf Studies.

Some students do not apply for the internships for fear they are not good enough, but an encouraging statement from one student will hopefully inspire more students to apply.

'I never considered myself to be the typical student who would get this sort of job, so I would encourage everybody to just have a go and apply, it is a unique experience and one that will help set you apart from other students upon graduation' Psychology student

Many students get to their final year and realise that they do not have a lot to add to their curriculum vitae, this scheme helps add that *edge* of real work experience.

'10 weeks of hands-on research experience certainly adds to a poorly endowed CV. Moreover, the internship provides ample opportunity to introduce yourself to people who may be important in the near future' Forensic Science student

Confidence

Many students stated the internship had among other things really helped with their confidence and understanding (see Figure 24.2).

'I could feel my confidence growing day by day' Media student

'I now have far greater confidence in this area, having developed an understanding of nineteenth-century print culture' History student



Figure 24.2 Research interns at work

Their confidence was growing not only in their subject but also in other areas, like public speaking and presentations.

'I have gained confidence in presenting the work I have done to my peers and supervisors' Astrophysics student

Some students gained confidence in their ability to pursue their academic aspirations.

'After my studies, this is what I want to do, go into academic research, I'll be starting my Masters in Health Psychology at UCLan so I feel much more prepared for this course in terms of carrying out scientific research' Pharmacy student

Others had a general feeling of improved self-efficacy, which will help them develop key personal skills.

'It enabled my self-confidence to grow and encouraged me to trust my own decisions and ideas more' Psychology student

Skills

Many students remarked on how URIS has enabled them to gain beneficial skills that would have been much harder to do in a classroom. It has also helped them be more independent and think for themselves.

'I have learnt many skills and techniques that can be used in the laboratory while I continue with my degree. I have learnt to become more independent and

I have learnt what “dedication” actually means! I think I have also improved my knowledge in many different ways’ Chemistry student

‘I was enjoying getting to grips with the research project as whole and gaining new skills in communication within the industry as it is great experience’ Media student

There are many transferrable skills as well as skills useful for future research that students were able to really expand on.

‘I have learnt how to write a literature review, researching in new databases and using different research techniques. I also developed my organisational skills in terms of setting up meetings with my supervisors, presenting my ideas on the project and directing tasks to the other intern that also helped in the project. I also enhanced my communications skills, presentation skills and report writing skills throughout the internship’ Pharmacy student

‘I feel it is good preparation for those wanting to do more research in the future as it helps develop the skills necessary for this’ Geography student

‘Within this internship, I have benefitted from using software packages and data reduction methods that will be crucial to further studies’ Astrophysics student

‘The internship has enabled me to learn new research techniques; allowed me to write an article based on my project, in preparation for journal publication; to present at a specialist conference, and to make new friends’ Health student

Conclusions

Overall research internships help with critical thinking, problem-solving, self-confidence and practical research skills, as well as giving students an insight into their area of academic research. Our findings support the ongoing research in this area, and support the following statement by Lopatto (2010 p. 27): *‘Undergraduate researchers learn tolerance for obstacles faced in the research process, how knowledge is constructed, independence, increased self-confidence, and a readiness for more demanding research. These benefits are an advantage in any career path’*. Students are paying more for their degrees than ever before, and it is our responsibility to make sure that we give the best experience possible and increase their chances in a competitive jobs market.

Implementation in other areas

The evidence shows what a beneficial and rewarding activity undergraduate research is. Our undergraduate researchers become part of the wider learning community of researchers in the university and beyond, and come

from many different disciplines. The method we use, research internships, where we pay undergraduates to work with researchers on projects over the summer, is as great way of developing skills confidence and graduate attributes and adding to their employability, as it is a real job over the summer. But we accept that this is not possible for everyone due to costs and other factors. But there is no reason that undergraduate research could not be implemented in the curriculum for course credit, or have students volunteer part-time on research projects during term time. The main take-away message here is that any involvement in this high-impact activity will have added benefits for students and universities as students will gain additional skills and be more likely to apply for further study after experiencing research first-hand.

References

- Boyer Commission on Educating Undergraduates in the Research University (1998). *Reinventing Undergraduate Education: A Blueprint for America's Research Universities*. State University of New York: Stony Brook.
- Brew, A. (2006). *Research and Teaching: Beyond the Divide*. London: Palgrave Macmillan.
- Browne, J. (2010). Securing a Sustainable Future for Higher Education: An Independent Review of Higher Education Funding & Student Finance. Available: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/31999/10-1208-securing-sustainable-higher-education-browne-report.pdf.
- Greenaway, D. & Haynes, M. (2003). Funding Higher Education. *Economic Journal*, 113, 150–166.
- Higher Education Statistics Agency (2014). Student Introduction 2012/13 Available: <https://www.hesa.ac.uk/content/view/3129/#stu>.
- Healey, M. & Jenkins, A. (2009). *Developing Undergraduate Research and Inquiry*. York: Higher Education Academy.
- Hunter, A.B., Laursen, S.L. & Seymour, E. (2005). Becoming a scientist: The role of undergraduate research in students' cognitive, personal, and professional development. *Science Education*, 91, 36–74.
- Jenkins, A. & Healey, M. (2005). *Institutional Strategies to Link Teaching and Research*. York: The Higher Education Academy.
- Jenkins, A. & Healey, M. (2010). Undergraduate research and international initiatives to link teaching and research. *Council on Undergraduate Research Quarterly*, 30, 36–42.
- Jenkins, A., Healey, M. & Zetter, R. (2007). *Linking Teaching and Research in Departments and Disciplines*. York: The Higher Education Academy. Available: www.heacademy.ac.uk/rtnexus.htm
- John, J. & Creighton, J. (2011). Researcher development: The impact of undergraduate research opportunity programmes on students in the UK. *Studies in Higher Education*, 36, 781–797.
- Journal of Young Investigators. (2013). Undergraduate Research. Available <http://www.jyi.org/summer-research-programs/> Accessed July 2014.
- Kain, V. J., Hepworth, J., Bogossian, F. & McTaggart, L. (2013). Inside the research incubator: A case study of an intensive undergraduate research experience for nursing & midwifery students. *Collegian*, 21, 217–223.

- Kuh, G.D. (2008). *High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*. Washington, DC: AAC&U. Available: <http://www.aacu.org/leap/hip.cfm>
- Lopatto, D. (2010). Undergraduate research as a high-impact student experience. *Peer Review* 12, 27–30.
- Lubart, T.I. (2001). Models of the creative process: Past, present and future. *Creativity Research Journal*, 13, 295–308.
- O’Leary, Z. (2004). *The Essential Guide to Doing Research*. London: Sage Publications.
- Pollard, E., Williams, M., Williams, J., Bertram, C., Buzzeo, J., Drever, E., Griggs, J. & Coutinho, S. (2013). *How Should We Measure Higher Education? A Fundamental Review of the Performance Indicators. Part One: The Synthesis Report*. Available: http://www.hefce.ac.uk/media/hefce/content/pubs/indirreports/2013/fundamentalreviewoftheukpis/2013_ukpireview1.pdf.
- Seymour, E., Hunter, A.B., Laursen, S.L. & DeAntoni, T. (2004). Establishing the benefits of research experiences for undergraduates in the sciences: First findings from a three-year study. *Science Education*, 88, 493–534.
- Sublett, M.D. & Mattingly, P.F. (1995). Undergraduate geography internships in the United States: National survey and case study. *Journal of Geography in Higher Education*, 19, 240–249.

25

Inspired Students, Inspiring Students: The Value of Peer-Assisted Learning

Vikki Cook and Christy Evans

A bright young man sat outside a small teaching room waiting patiently, whilst one interview candidate was invited into the room. That interview over, the project staff said goodbye to the candidate they'd just seen and closed the door to discuss how they felt the interview went. When they opened the door to the next candidate, the bright young man was still sitting there and showed no indication that he knew the student who had just left the room. They invited the new candidate to go in and set up, and asked the young man waiting who he was...

Lee Mac had turned up for his interview for a Peer Assisted Learning Supporters (PALS) job on time, but a whole day early. We made light of the situation, explaining that we understood it was an easy mistake to make when you're perhaps nervous about an interview situation, and invited him back to his original interview slot the next morning. The next day arrived, and so did Lee, on time, and looking just a little embarrassed. We invited him in and began the interview. He gave a very dynamic presentation, putting forward some very bold ideas about what could enhance the student experience at the University of Central Lancashire (UCLan). The presentation was organised in a very unusual way and had several typos and spelling mistakes, which might usually put the panel off employing someone, if the errors were thought of as showing that the candidate had not tried hard enough to proof read his work.

During the question phase of the interview, Lee was equally engaging, although he seemed unsure about dates and times for the post, and when we checked with him about the standard of his academic work, he was going to only just scrape through our stringent criteria. He'd also struggled with managing his money and was locked out of his student account due to debt. We decided to quiz him a little further. *'Had he ever considered that he might be dyslexic?'* Not surprisingly, he seemed a little taken aback. I think he felt we'd put him in an awkward position, implying that he'd got a disability, that made him less than the perfect student and not the best candidate for the job. Far from it, we explained. We were simply saying that

perhaps he should consider taking a test, as often people who are dyslexic struggle with numbers, dates, organising their thoughts, managing money and scheduling their workload. They also, we told him, are amongst some of the world's most creative thinkers and are often very enterprising and entrepreneurial. Although being dyslexic can be a struggle, the creativity and lateral thinking that lies within it can often be a huge advantage. We gave him details of some support he could get through the university to find out if he had this disorder.

Once the interview was over, we discussed how it had gone and felt that Lee should go in the 'potential' pile. In the final shortlisting, after all the interviews were over, despite several challenges to his succeeding, Lee's application and interview got him through. This young man had survived so many life challenges, having been taken into care at an early age, run into bad company and attracted lots of attention from the police. Rather than letting this set him back in life, he allowed it to help him thrive. He had become very involved at his local youth club, trained as a volunteer and made full use of his natural talent for leadership. His background had meant that he hadn't attended school as much as he should do, had always struggled with money, and had also affected his self-belief to some extent, but despite this, he triumphed, securing a place at university and working hard to keep it once there. We didn't want to let this one go. His strength of character was so evident and his resilience so admirable that we weren't going to let money matters and a lack of organisational skills mean we'd let him slip through the net. We offered him the job.

Lee used his wages to clear his university arrears and pay for a dyslexia test, finding out that indeed he was, and therefore was entitled to support that he hadn't realised was out there. His grades improved. His self-esteem grew beyond belief, and his organisational skills came to the fore. After a summer of working for us, he took a year out to work for the Student Union and, after completing his degree, became president there for 2014/15. What an excellent achievement. The story above, in part, shows something of the way in which the Flying Start scheme believes in embracing diversity, using creative team building methods and ensuring people feel at home in their work here so that they can develop confidence and start to build learning communities, based on mutual respect, trust and a desire to support each other.

Creative team building the Flying Start way

The Flying Start project at the UCLan is open to all full-time, UK, first-year undergraduate students planning to study at Preston Campus, with a firm offer of a place (conditional or unconditional), and who have confirmed the UCLan as their first choice institution for study. We find that the project particularly appeals to those students coming from a widening

participation background or those facing more challenges around transition to higher education such as those with special educational needs or a disability. We send out fliers, inviting students to come and be guided through their transition, led by our team of expert second- and third-year students, who have many helpful experiences they can share. In order to deliver the project, we recruit a team of peer educators who have an equally diverse background. We hold a full human resources recruitment process for the jobs, and usually recruit around ten new PALS to work with an existing team of around fourteen to twenty existing PALS. The qualities we look for, which lead us to choose who joins the team, are not about who are the most natural leaders, but about finding people with widest breadth of understanding. We deliberately seek out an understanding and experience of diversity. In building the team, we try to reflect the diversity we see in the student population within the university. This can, of course, be very challenging.

Within training, we try to use as many different teaching and learning styles as possible so that it appeals to everyone, but also so that it opens up their minds to responding more freely. We aim to create a safe space in which they can be themselves, both PALS and new student applicants. Appealing to all learning styles makes everyone feel equally included and empowered, which then means that they are much more open about all aspects of themselves and their own learning and experience. We are keen to value everyone's life experiences and contribution. This ensures that everyone's contribution feels worthwhile. This means that what happens in the training space gives them the emotional/non-judgemental/open-mindedness to take forward into practice. Mel Silberman (2007, p. 35) says, *'By grounding these ideas within Kolb's experiential learning cycle (Kolb, 1984), we suggest that the principled and creative use of story within simulation can scaffold thinking, thus supporting both reflective observation and abstract conceptualisation. Second, we suggest that well-designed simulations that encourage active experimentation and supply concrete experience support the "doing" that is foundational to the experiential learning process.'*

The four-day training programme enables people to gain a broad understanding of different experiences/abilities/values and validates these in a way that leads them to want to experience working with these people for themselves. The Flying Start team create experiential learning opportunities by using scenarios as the basis for group work discussions, allowing group members to feed in their personal experiences as a contribution to how the whole group can learn to manage challenging situations. We use icebreakers to help PALS get to know each other. Specifically, we select icebreakers that allow people to choose to give personal experiences as answers so that the team learn a lot about each other, thereby building trust, but also learning to respect different backgrounds and experiences. The team of PALS work together, towards the end of the training week, to select which icebreakers

they feel are most appropriate for particular seminar sessions or certain situations that may arise, looking at how best to use icebreaker-type activities to alter or create an atmosphere in the classroom.

Based on a scaffolding learning approach, those who come into the classroom have various tiers of experience, and this experience is used to help teach the newcomers. The newcomers may have less experience in the field of peer education, but are closer to the Fresher's experience, and therefore have very valid recent learning experience that can serve as a reminder to the returning PALS about how to approach their teaching. Those more experienced PALS who are returning to work with us for a second or third time guide the new intake of PALS throughout the training and the events, acting as mentors who encourage, support, and challenge the new PALS. Towards the end of the summer, the new PALS personal development has increased to the point where they feel able to take a leading role in delivering the workshops and seminars.

Tallie Bright, Third Year, BSc Honours Forensic and Criminal Investigation, talking about her experience of coming back for a third year of working with the project, said, *'I really enjoyed the training week this year. I think the diversity of the group was fantastic, and loved that fact that everyone brought something different to the group but at the same time there was enough in common for us to feel like a really tight team right from the start of the events. Initially I was a little nervous before training, as I knew that this year the other returners and I would have to take the lead to some extent and help the new PALS in the same way our mentors had helped us the year before. However these nerves disappeared almost as quickly as they came as the first training day went on. I did find that I became aware of making sure I spoke to and engaged with everyone within the group, to make them feel welcome and comfortable around me. I enjoyed being able to share experience from the previous year's events with the new PALS to both reassure them and show how we had utilised, in some instances instinctively, the skills and techniques we had learned in training'*.

We use evaluation and reflection to help the PALS look at the work and how they have performed, employing peer review at the end of each day, during training and the events, with the project staff inviting feedback from the PALS on how the day has gone. The PALS are also given some self-assessment and reflective practice tools in order that they can record how they feel the day has been for them, how they dealt with various exercises and group work opportunities, and how they feel about their input to the team as a whole. These reflections form the basis for the evaluation they write at the end of the summer, reflecting on their work with the project, and are then used to underpin the one-on-one review meetings we complete with each of them. During these reviews we invite feedback on ideas about how to better the project, along with talking to the student about how they felt their contribution to the project went, and how they found working with project staff and the other PALS as colleagues.

The Flying Start approach

Barnett, Parry and Coate (2001) talk about a curriculum's needing to embrace three domains: knowledge, action and self. They explain that the challenge in designing a curriculum is not only to ensure that these three elements are represented but that they are integrated. Within Flying Start, we aim always to do this, having long realised that we work with a diverse body of students, whose learning needs can vary widely and whose previous learning experiences may have been very different from the traditional university lecture, many of whom bring with them a huge amount of useful and relevant knowledge. Not only this, but it is very important to us that the learning these students do whilst with Flying Start will be useful to them and that they will take away techniques that they can use to build their own toolkit with which to manage their work or studies. The essence of our work is about peers learning from one another. Wenger (1999 p. 10) talks about this very successful system: *'What does look promising are inventive ways of engaging students in meaningful practices, of providing access to resources that enhance their participation, of opening their horizons so they can put themselves on learning trajectories that they can identify with, and involving them in actions, discussions and reflections that make a difference to the communities that they value'*.

Each Peer Assisted Learning Supporter learns about his/her self and has a chance to develop in a safe environment, knowing that his/her personality and the way they deal with issues are valued, and that as a team they work together to support the incoming students. They come to recognise and acknowledge who will have the best skill set, life experience or approach to work through any situations that arise on our residential events. We value the wealth of experience brought to the classroom by the students and use this to help build a learning community, wherein we use a scaffolded learning approach, facilitated by peers. Biggs (2011, pp. 279–323) describes the importance of this type of learning when he talks about critical alignment. He looks at the differences between declarative knowledge, likening it to 'learning by rote' and functioning knowledge, where students have been provided opportunities to put the knowledge they have learned into practice. He describes the usefulness of functioning knowledge as enabling students to see aspects of the world differently and therefore behaving differently towards them.

Flying Start aims to equip both its PALS and the new undergraduate students who undertake any Flying Start programme, with a functioning knowledge. For the PALS, this is about how to deliver very engaging seminars, manage difficult students, or sensitively deal with crisis situations that occur on campus during the events. They also learn to manage themselves in order to get the best balance between being a peer, a great role model and an exemplary student. On completing the Flying Start PALS training,

they are then ready to deliver seminars and workshops within the Flying Start events, introducing the new intake of prospective students to university life at UCLan, and supporting them through their transition to higher education. Our summer schools involve lectures, alongside which we use many different teaching methods, including class discussion in large and small groups, presentations, debates, small-group task-oriented work, storytelling/role playing, the drawing of pictures to portray principles or facts, and problem -solving/case studies. We encourage students to learn from shared experiences, learn from each other, and learn by doing, hearing and seeing. Ukens (2007, p. 136) mentions the use of these creative approaches to teaching when she says *'Hands-on, active learning experiences help keep participants active and productive. Experiential games stimulate discussion and learning, and help illustrate, emphasise or summarise concepts in a very effective way'*.

Throughout the events, PALS explain the need to develop the skills used to live independently and become an independent learner. Tensions may lie in the idea that these fairly basic study and life skills ought to be embedded within the degree course itself. Many courses at UCLan cover these skills briefly inside of Induction week, give supplementary information about them in course materials or signpost students towards support with them if needed. There has long been an onus on the new undergraduate to operate as, or swiftly to become, an independent learner, but in more recent times, with more students entering universities through a widening participation agenda, the client group often do not have these inherent skills. The summer schools led by Flying Start have always been popular with lecturing staff because of their ability to bridge this gap, producing 'study ready' students who are able to meet these traditional expectations more rapidly. With an annual intake of around 4,000 students, and only around 400 places available on the summer schools, there has been an increasing drive towards incorporating some of the work Flying Start does into the curriculum in recent years. This has largely happened through sessions delivered during Induction Week.

Building learning communities

Within the project there is an emphasis on innovation and creativity. We are always looking for ways to improve and develop the work that we do. We use informal ways of gathering feedback, and this feeds into influencing the work we do, which in turn gives the students ownership, meaning that they truly are working as partners. Again, here we use a scaffold learning approach. Welcoming the learning experiences that the PALS have had so far, we look closely at them, through sharing exercises, and build on them by incorporating them into the group's learning. We use this approach to help integrate students who may not traditionally seem to fit in, such as

Asperger's students or students from a widening participation background, whose learning experiences differ from their peers. We use debating games such as 'Yes, No, Maybe' and icebreakers such as the 'Toilet Roll Game', where participants are encouraged to talk openly about who they are and what they think. There is a chance to divulge as much or as little as one feels safe to do. In 'Yes, No, Maybe', people are given the opportunity to air their views, one person at a time, to open a debate where everyone's opinion is valid, and everyone can comment. It is a useful game, as you can use it to gel a group by choosing a question that will engage people in very light-hearted discussion, or to divide a group, perhaps for reasons as simple as wanting to make smaller groups or in order to seek views from different perspectives on a subject. The game can also be used to challenge preconceptions. It allows people to talk about real-life experiences that underpin their opinions. It is often the case that you will see participants changing from one of the bases, Yes, No, or Maybe, to another, having heard more about a subject and had to review their own thinking.

During training, we often use role play to develop awareness of diversity. We also use creative games, based around model-making, using clay, foil and string, playing cards and so forth to build scenarios for people to discuss. These games, played in small teams, give the students the opportunity to discuss their thoughts, feelings and practical reactions to situations they may encounter whilst 'on the job'. Working in this way allows the students to learn from each other, listening to the experiences of the people within the group and considering different approaches to dealing with different situations that may occur. This type of work also enables the students to use their personal experiences as examples, and in sharing these narratives and stories, they form a stronger bond with the group. We also employ creative methods as a way of gathering feedback, that is, the model-making games, to see how people have learnt through our sessions. This encourages alternative approaches to learning and encompasses many different learning styles.

Olivia Perks, Third Year, BA Honours Textile Design, explained how this opportunity enabled her to show what she had learned during training for a PALS job at Flying Start: *'Coming from an Art and Design background I've always found working with colour and manipulating 3D objects very therapeutic. It's a way of expressing my feelings and emotions in a way that makes me feel comfortable when under certain pressures of being in a new environment. An example of when this practice has come in good use was in a group work scenario, towards the end of training for a Flying Start PALS position. In the group we were asked to produce a Play-Doh scene of UCLan Welcome Week (induction for new students). Together we were to create scenes showing what we had learned about the services and support on offer at UCLan: Financial Support, Wellbeing, Accommodation Services and Enrolment etc. This exercise instantly put me at ease as I felt completely in my comfort zone; it enabled me to confidently complete the*

task at hand. I think exercises like this are extremely valuable as they give less confident people the opportunity to shine, allowing them a creative opportunity to show what they have learned. It's also an excellent way of working together as you are able to thrive off one another for ideas and inspiration'.

In this way, the PALS are encouraged to create learning spaces that have an informal feeling. The use of icebreakers and team-building games helps us to enquire about opinions, in turn allowing students to get to know themselves better and to see 'where they fit' within the group. The learning space is managed by our Peer Assisted Learning Supporters, who find ways to make it clear that racism, bad language, disrespectful behaviour and so on are all unwelcome, but that an open and frank debating style is encouraged. This feeds directly into building a learning community where people feel safe and respected. Flying Start has not usually explicitly targeted specific groups of students when promoting the transition events. This has been due to our belief that services are better accessed through a self-referral system. We consistently find that our percentage of students who have a disability, special educational needs or are non-traditional entry is higher than the percentage entering university that year. These numbers demonstrate that these students are attracted to the idea of coming to our events and accessing a helping hand from their peers.

Students as partners

More recently we have begun to work closely with students as partners, building two pilot programmes, one for international students within the School of Sport, Tourism and the Outdoors, and one for social work students, many of whom have come from a widening participation background. The PALS worked alongside Flying Start staff and other academic colleagues from UCLan to design a programme and look at innovative ways of delivering the sessions, using the experience they had gained over the summer. They had the chance to work directly with academics and support staff, facilitating their sessions and at times 'team teaching' within the class. The experience was fabulous in terms of personal development for the PALS, and those involved grew in confidence and planning and problem-solving skills. Discussions with the PALS during the evaluation of this work demonstrate how much they valued the experience: *'I absolutely loved working alongside Caroline [Senior Information Officer]. She was extremely friendly and was eager to get myself and Sam involved with the session even though we were not leading it... After the first session she offered us to take a section of the presentation in the next session. I honestly felt honoured and proud that someone had faith in me, and enough to actually allow me to present'* Lauren Shrewsbury, Second Year, BA Honours, Sports Studies.

The student group with which we worked on a pilot scheme in September 2014, fit well into the description of a widening participation client group.

Their ages ranged between around 20 to 50 years, and their educational backgrounds varied considerably. Many of them were coming from a professional background, having left work to study or to return to study, often feeling the burden of the fees even more acutely, especially having given up a wage to be there (this can lead to a very resentful set of expectations around what the course should be, or do, for them). Some were on their first degree course, having come through an accredited prior (experiential) learning route. Their expectations of higher education varied considerably, too, and consequently, their ability to engage with it. It is often the case with students in this type of cohort that they do not find it easy to feel ownership of their place in the institution. They find it hard to feel that they have an equal right to be on the course, and often this impairs their ability to join in fully, due to the subconscious worry that they do not belong. Working with a group like this can be challenging, as their learning needs are very different and their ability to gel as a group can be affected, causing rifts to develop, over which students have the most knowledge, ability and confidence. Jenny Moon (2009, p. 27) talks about this concept in her work on academic assertiveness, listing several factors that may affect a group's ability to work together, such as the group cannot sort out leadership or role or decision-making issues, there is disagreement on the task that the group cannot resolve (e.g. opposing ideas), and also an unhelpful competitiveness with other groups.

For this group, therefore, the model of delivery used by Flying Start works well, allowing students to hear from one another what their experiences are, sharing techniques with each other and gaining respect for their fellow students by learning in this way. Giving the students plenty of opportunity to feed in comments individually and in small groups allows them to feel that their knowledge is valued. Working in small groups on practical tasks allows them to learn from each other, and also provides them the opportunity to gauge where they are in comparison to their classmates, without feeling too exposed. It also allows for those who are naturally quiet and find it harder to contribute to have a chance to engage without feeling under pressure to 'speak up'. Using different teaching tools that appeal to different learning styles means that the information which needs to be conveyed will almost certainly get across to everyone in the group. Some people may be disadvantaged by this system if they feel that their knowledge level is higher than that of the level of material being taught, but often when this is the case, they really enjoy sharing their knowledge, and describing what they know helps them through recalling and confirming what they know. At worst, there sometimes can develop a situation where someone with a lot of knowledge takes over a little, in which case some classroom management strategies need to be activated. In this situation, we encourage the PALS to try to utilise that person's expertise, whilst being careful to avoid creating opportunities for them to dominate the situation.

In one particular session, in which that type of situation could have occurred, there were two, more mature, students who already had a lot of practical experience in their field, and who were both very confident in class. However, fortunately neither of them was arrogant or domineering. They were both very helpful and willing to work with other students to share their knowledge. The bigger challenge with this group lay in the fact that there were four or five very underconfident students, who struggled to join in. One of these students seemed quite shy and withdrawn, and another was finding it difficult to understand the concepts being explained in previous sessions that I had observed this particular student. She had little confidence in her own academic ability, but did occasionally seem to work well within a small group. I discussed this with my colleague who was leading the sessions, as he commented on her obvious difficulties and how he could help. It was inspiring to watch how hard he worked to include and encourage her, taking care to praise her when she had understood something and helping her to 'unwrap' a concept when she was struggling. These sessions in particular demonstrate the benefits of having the PALS assist in facilitating the activities. Peer education can work really well in that sort of situation, allowing the PALS to work alongside the students in the groups, teasing the 'answers' out, without making the group members feel intimidated. It's very obvious what a successful system it can be.

Challenges to peer-assisted learning

Where the PALS system can come up against a challenge is when the group is made up largely or almost entirely of mature students. Often these students do not feel much respect towards the younger PALS, and are not willing to believe that they have anything to teach them. This makes the job of the PALS in the situation very difficult, and can be debilitating. There was an element of this in the group I was working with here. What does work well is to take the approach explained by Longfellow, May, Burke and Marks-Maran (2008: 95), in which successful students are 'experts' at being students and so are best placed 'to lead novice students towards becoming expert students'. The Flying Start PALS are expert students, and although the mature students in the class may have far more life experience, it is likely to have been a long time since they have previously been in the educational setting, whereas the PALS have very current knowledge about how the system, and our particular institution, works. It's very important in that situation to introduce the PALS in the right way at the beginning of the session or series of sessions, pointing out that their expertise lies in their being exemplary students and excellent role models, with a great wealth of important knowledge about how to manage studying in the modern institution. There are occasionally some mature students who have studied another course immediately prior to being here at UCLan (most often during work with Third Year Top-ups

from other institutions). In that situation, it works well to steer the approach towards looking at the differences in expectations or techniques that they have been given.

In order to ensure we can deliver work in this way, we look for open-minded individuals who have respect for diversity, as has already been stated, during the selection process for recruitment and interview of potential PALS. In the interviews we offer the candidates the opportunity to think creatively about what they would do to improve the student experience at the university. We allow them to work together in small teams, and look at the ways in which they interact in competitive and non-competitive situations. We use games that require many different skills within a group, in order to complete the task well, therefore giving opportunity for all members to participate in some capacity and for various skills to be used and mutual respect to be built.

The project aims to reflect the university population as a whole. We select people on a number of criteria. Their outlook on life and their ability to accept others without prejudice always takes precedence. We design games to help classmates discover what makes each one of them individual, whilst also highlighting their similarities and drawing on common ground to help them bond as a learning community. We use the sessions that the PALS teach to help integrate students who may traditionally be seen not to fit in easily, for example, those with Asperger's, widening participation and so forth. The wealth of experience and different cultural backgrounds within the team allow people to feel welcome and accepted for who they are. We use debating games such as 'Yes, No, Maybe' and 'The Toilet Roll Game' in order to help people describe themselves, as a way to validate their personal journeys towards higher education.

We encourage openness and allow people their feelings so that the classroom acknowledges the whole person, including the inner-selves of 'teacher' and 'learner', to interact with each other, thus enriching the learning. The teacher often enjoys learning from the class, as well as the other way around. There is a tiered system, where returning PALS work as mentors to the new intake of PALS, and this continues year after year. The way the training is structured ensures that nobody is given higher status, that all are equal and that contributions are valued from both 'newbies' and experienced PALS. The recent experiences of the 'newbies' are often closer to those of the students with whom they are about to work on the residential, whereas the experience gained from working with Flying Start the previous year means that the returning PALS have a lot of knowledge about how to manage situations, that they can give to the 'newbies'. Nobody is ever far from 'remembering how it felt to be ...', and so they are all in the same situation, even if on different sides of the experience.

We allow ownership of the project, ensuring that the PALS feel valued and contribute fully. They teach each other about how to deliver the work and to

manage the workload, using real-life examples of how they have dealt with situations. They work together in pairs and small groups to solve problems and work on projects with the larger project. As a team, with their varying backgrounds, skills and attributes, the PALS put into practice on events the lessons they have learnt during training. Samantha Capon, Second Year, BA Honours, Psychology, described her experience of the first year working with the Flying Start project: *'At the start of training I found it difficult to get involved in group activities like icebreakers even though I would consider myself to be a natural leader, I think this was just because I was nervous and very apprehensive because I wasn't sure how the PALS who had already previously worked on Flying Start would react to the new PALS but I found in fact they were very accommodating and very willing to pass on any handy tips which made me feel much less nervous and much more excited to get on the residential events (especially after hearing a few of their stories!).'*

We foster an attitude of how important it is to value diversity. This leads to creating a team who respect each other's strengths and weaknesses, and support each other in working together for their own and for the incoming students' personal development. This year during training, we heard presentations from two students with disabilities who had attended Flying Start during the summer of 2013. They talked about how the experience was for them, how enabling the attitude of the PALS was, and how the PALS could develop their knowledge and approach in order to become even more inclusive. The PALS who were being trained fed back that they really valued the input from these two students, and found it very helpful and insightful. They also had chance during the training to talk to the two students about what they had learnt from working with them during the events, and how inspiring that had been. It was clearly evident that the PALS welcomed this new aspect of training and that it will become another layer in our integrated approach to building a creative learning community.

As this chapter has shown, the Flying Start team are committed to the promotion of equality and diversity through the Flying Start programme. Project staff continually strive to encourage staff and students to work together to build inclusive learning communities through creative methods. There are many challenges to working in this way, which are not easily overcome, but the results are evident in the achievement of the PALS and the students they work with. It is incredibly satisfying to see inspired students inspiring students to feel part of the university community and to become the best that they can be.

References

- Barnett, R., Parry, G. & Coate, K. (2001). Conceptualising curriculum change. *Teaching in Higher Education*, 6, 435–449.
- Biggs, J. & Tang, C. (2011). *Teaching for Quality Learning at University* (4th edition) Maidenhead: Open University Press.

- Longfellow, E., May, S., Burke, L. & Marks-Maran, D. (2008). 'They had a way of helping that actually helped': A case-study of a peer-assisted learning scheme. *Teaching in Higher Education*, 13, 93–105.
- Moon, J. (2009). *Making Groups Work: Improving Group Work Through the Principles of Academic Assertiveness in Higher Education and Professional Development*. Bristol: ESCalate.
- Silberman, M. (2007). *The Handbook of Experiential Learning*. San Francisco: Pfeiffer.
- Ukens, L. (2007). Learning Games: Hands-On Participant-Centered Activities. In M. Silberman (Ed.). *The Handbook of Experiential Learning* (pp. 124–137). San Francisco: Pfeiffer.
- Wenger, E. (1999). *Communities of Practice: Learning, Meaning and Identity*. Cambridge: Cambridge University Press.

26

Can Arts-Based Education Help Re-Engage Excluded Learners? A Case Study of an Arts-Based Programme Aimed at Enhancing Educational Engagement

Claire Kinsella, Linda K. Kaye and Dave Putwain

Although there are concerns about the number of students who prematurely leave mainstream education, research has shown that these students do not always experience disconnection during their learning encounters. Instead, certain conditions have been found to promote engagement in learning and can enhance attendance, retention and performance (Sinclair, Christenson, Lehr, & Anderson, 2003). Consequently, this chapter discusses an innovation which focuses upon enhancing learning conditions by offering learners who had been excluded from mainstream school an alternative curriculum experience through the medium of visual art. This chapter considers the context of alternative schooling in the United Kingdom for pupils who have been excluded from mainstream schools, and how psychological perspectives can inform the development of curriculum innovations in this context.

Current issues in alternative provision in the United Kingdom

In recent years, the number of students who prematurely leave mainstream schools in the United Kingdom has become a cause for concern. Social scientists typically theorise these events as the culmination of a gradual process of student disengagement and alienation, marked by chronic cycles of absenteeism and depressed levels of academic performance, as well as highly disrupted patterns of schooling either through incurred suspensions or repeated movement between schools (Shernoff, Csikszentmihalyi, Schneider, & Shernoff, 2003). With the increased political pressures to reduce exclusion rates, as well as policy demands to meet attainment and

attendance targets, many schools have begun to seek alternative solutions to the challenging behaviour and circumstances of some of their most vulnerable pupils (Eastman, 2011). However, as Charlton, Panting and Willis (2004) point out, it is only recently that schools have been able to become more imaginative in their attempts to improve provision for pupils in order to reduce exclusion risks. This is because the government has responded to concerns over the relevance over the national curriculum by encouraging schools to offer more choices in Key Stage 4 programme of study and by empowering them to devise alternative curriculum options that are better tailored to meet individual needs (for further details, see Hallam et al., 2007).

Despite the proliferation of initiatives designed to enhance educational engagement (see Cullen, Fletcher-Campbell, Bowen, Osgood, & Kelleher, 2000), Thomson and Russell (2009) have found that the field of alternative education is currently characterised by a lack of coordinated data about which programmes exist, as well as a proliferation of programmes with varying funding sources, costs and entry practices. The authors suggest that this data deficit has arisen from the unregulated nature of alternative provision and from the devolved nature of schools and programmes. Of course, this situation bodes very poorly for the monitoring of programme effectiveness; thus, the authors have suggested that evidence about quality assurance be harmonised across all alternative programmes so that the outcomes of different interventions can be documented for the future development of professional practice.

Whilst policymakers and educational practitioners are beginning to act on the perceived irrelevance of the national curriculum for certain groups of pupils, there are a number of critics who are considerably more sceptical of the assumption that if the curriculum can be made more relevant to the job market, then disaffection amongst pupils will be more unlikely. For example, Solomon and Rogers (2001) argue for the development of carefully sequenced programmes which contain a number of more proximal academic goals as opposed to those which emphasise more distal, vocationally oriented goals. Beyond this, Thompson and Russell (2009) argue that vocational education strategies may not meet the diverse needs and interests of pupils. In addition, they point out that while the devolved and unregulated nature of alternative provisions can create a relatively large volume of alternative programmes, the dominant trend is towards the fostering of work-related and basic life skills rather than programmes which adopt a more academic, therapeutic or recreational approach to educational engagement.

In terms of documenting the specific role of the arts in enhancing educational engagement in alternative educational settings, a small number of reports on arts projects have emerged in recent years. For example, Wilkin, Gulliver and Kinder (2005) conducted 69 interviews with pupils, teachers, artists and other stakeholders from seven arts projects which were based at

3 individual Pupil Referral Unit (PRUs) and four different Learning Support Units (LSUs) across the United Kingdom. Most pupils interviewed reported that projects had given them a sense of satisfaction and achievement, as well as increasing their knowledge skills and techniques in certain art forms. In addition, approximately half of the pupils felt that participating in the arts had improved their communication and listening skills. Teachers interviewed also noticed an improvement in their pupils' ability to interact within groups and reported that increased self-esteem and confidence was often evident as a consequence of achievement and participation in projects. Nevertheless, Wilkin and colleagues also found that pupils did not generally consider that their involvement in the arts projects directly impacted upon their commitment to education nor did they think that it was likely that the positive impact the projects had on their behaviour would be sustained within the day-to-day PRU/LSU environment.

This raises significant questions as regards how arts-based educational interventions are evaluated because an assumption is often made that participation in the arts might have the capacity to engender a more positive perception of schooling and impact upon young people's behaviour in the classroom. However, as the evidence on alternative educational programmes considered thus far has demonstrated, most evaluations do not present a wide range of evidence arising from a variety of data sources, including randomised controlled trials or analyses based upon pre-and post-test measures. Rather they tend to rely solely upon the content of key stakeholders' memories of events as well as their current perceptions of schooling. Whilst the documentation of such memories and perceptions holds considerable value in assessing educational initiatives, such evaluations might be considerably bolstered should a wider range of different types of data become available, since these might allow researchers to track changes in participants' perceptions and behaviours *as* they arise during activities as well as allowing researchers to more effectively make comparisons between the outcomes of different programmes. Consequently, it is with these limitations in mind that the current innovation has been considered and devised.

The psychology of pupil engagement

Despite the increasing interest amongst psychologists in the concept of educational engagement, when the literature comprising this field is considered as a whole, it becomes clear that it has not yet crystallised into an easily definable set of competing theoretical perspectives. Nevertheless, throughout this varied assemblage of writings based upon a wide array of findings from basic, correlational research, lab-based experiments and real-world interventions, it is possible to discern between three core, emerging perspectives in the psychology of engagement. These are the participant-identification

model (Finn, 1989), self-determination theory (Deci & Ryan, 1985) and flow theory (Csikszentmihalyi, 1975, 1997).

Finn's (1989) participation-identification model was one of the first psychological models to explicitly elaborate a number of key variables underlying educational engagement. According to this model, dropping out of school is not an isolated event; rather, it is the manifestation of much longer-term processes of disengagement from school. Therefore, it is argued that how pupils spend their time is important for fostering an interest in school. Within this view, then, the concept of educational engagement is focused upon the interaction between *student behaviour* (in the form of participation in school-related activities such as attending classes, paying attention, following classroom rules, completing assignments, taking initiative and participating in extra-curricular activities) and *student affect* (e.g. feelings of belonging and valuing school). It is argued that, although behavioural engagement is often viewed as the primary driver of student performance, emotion is likely to act as the fuel for the actions and thought processes that lead to high-quality learning (Skinner, Furrer, Marchand, & Kindermann, 2008). Thus, the participation-identification model holds that the likelihood of school completion is maximised when students maintain multiple and expanding forms of participation in school-relevant activities and that failure to participate in such activities may have negative effects on school-related outcomes. Empirical support for this model is provided by a number of research studies, particularly in relation to activity participation and educational attainment (Cooper, Valentine, Nye, & Lindsay, 1999; Dotterer, McHale, & Crouter, 2007; Mahoney, Cairns, & Farmer, 2003) and in the evaluation of educational interventions (Anderson, Christenson, Sinclair, & Lehr, 2004; Christenson & Reschly, 2010; Smithrim & Uptis, 2005).

The participation-identification model, however, has been criticised by Dei, Mazucca, McIsaac and Zine (1997) for failing to adequately specify the psychological processes which lead to students' becoming disengaged. To add to this critique, it is argued here that Finn's model could be accused of failing to account for those students who for various reasons of their own, consciously and actively resist partaking in extracurricular activities and in-school interventions. In addition, according to Dei, Finn's model also fails to account for those students who continue to identify with the school system, but due to the manner in which the external, structural conditions of this system are met with, have become marginalised from mainstream education.

In order to develop a deeper understanding of this process of gradual disengagement from school, other psychologists have attended more closely to the intrapersonal dynamics which underlie specific patterns of engagement. The most prominent theory influencing researchers interested in these dynamics is that of self-determination theory (e.g. Ryan & Deci, 2000,

2002). The basic tenets of this theory are rooted in organismic assumptions about intrinsic motivation which proposes that people are innately curious, possess a natural love of learning and desire to internalise the knowledge, customs and values around them (Niemic & Ryan, 2009). The core idea is that humans come with basic needs, and when these needs are met by social contexts or activities, people will engage constructively with them. However, when these needs are thwarted, people become disaffected and may withdraw, escape or resist participating.

The most prominent model of educational engagement which draws upon the basic tenets of this theory is a self-system model of motivational development. This model posits three fundamental psychological needs which are based in physiology and are evolutionary adaptive. These are the needs for relatedness, for competence, and for autonomy. Whilst relatedness refers to the need to experience oneself as connected to other people, competence refers to the need to experience oneself as effective in one's interactions with the physical and social environment, and autonomy refers to the need to express one's authentic self and to experience the self as the source of one's own actions. According to the self-system model, school contexts influence engagement by either supporting or undermining these needs (Connell & Wellborn, 1991). From these experiences, children cumulatively construct views of themselves, which in turn shape their perceptions of school and guide their future actions (Finn & Zimmer, 2012; Reeve, Ryan, Deci, & Jang, 2007).

Researchers interested in testing the self-system model of motivational development have tended to study the impact of teacher and parent support on self-system engagement. In particular, findings have indicated its utility in exploring the role of teachers' relatedness support, and parental involvement in fostering greater levels of school engagement (Fall & Roberts, 2011). Moreover, this link was mediated by sense of control and identification with school, in which these energising internal mechanisms motivated students to be academically and behaviourally engaged in school activities. Research evaluating interventions for educational engagement has also provided empirical support for this model (Hänze & Berger, 2007; Hickman, 2006).

In relation to interventions which are specifically arts-based, Hickman's (2006) case study observed that by involving two young people, who had previously been identified as being disengaged with school, through teaching art to their peers they developed an increased sense of confidence and self-worth, as well as being more positively disposed towards learning. The authors concluded that this was due to their development of a greater sense of empathy for the challenges facing their teachers. Therefore, although it was observed that this peer-teaching intervention failed to make any lasting impact on the pupils' behaviour once they had returned to classes which adopted a more traditional instructional format, it was nevertheless found

that this intervention had succeeded in making positive gains in more general attitudes towards education.

Whilst the participation-identification and self-system models of motivation conceptualise educational engagement as a relatively enduring predisposition towards school which is the result of an on going, dynamic interaction between a person and his or her social and physical environment, both sets of researchers, nevertheless, retain a strong empirical separation between the various emotional, behavioural and cognitive elements underlying the engagement processes. Whilst such conceptual separations may be necessary in order to operationalise and examine rather complex scientific models, other researchers, however, have argued that, in practice, such distinctions may be rather artificial. As a result, other researchers have sought to examine educational engagement *as it emerges* during concrete interactions between a person and his or her educational environment (Hidi, Renninger, & Krapp, 2004). This particular focus on the phenomenological aspect of learning, it is argued, more adequately captures the continuous interaction between the various psychosocial processes at play during any educational encounter.

Adopting these key principles, but working more directly from the basic tenets of flow theory, Shernoff and colleagues (2003) focused on the phenomenological aspects of high involvement in classrooms whereby educational engagement is conceptualised as a state of deep absorption in an activity and represents a culmination of concentrated attention, intense interest and high enjoyment, as opposed to apathy and lack of interest with instruction. Operating from these principles, they developed an 'experience sampling method' whereby, in response to a signal from an electronic pager at eight random moments in school time over the course of a week, participants' reported on their location, activity, affective and cognitive experiences. Analysis of this data revealed that amongst the students sampled, the vast majority of their time was spent in individual learning or passive instruction. In fact, only 14 percent of their time was spent engaging in interactive learning activities. Nevertheless, students reported higher levels of interest in interactive and individual activities, as opposed to passively attending to information in lessons. Interestingly, when Shernoff and colleagues compared levels of engagement by subject, art received the highest composite score. In fact, students reported that, although art was not experienced as academically intense, participation in this subject increased their mood and motivation.

Given this, the key practical aim guiding the current innovation was to create a learning context that supports the development of educational engagement amongst a group of young people at risk of becoming disaffected with school. To this end, a variety of challenging and fun learning activities which encouraged young people to discover and follow their own interests and goals was offered over a period of approximately seven months to participating pupils.

Methodological approach

In order to offer the most comprehensive range of information about the dynamics present over the course of the arts-based programme, a single-case study design was chosen as the most suitable methodological framework. The educational intervention was underpinned by a multilevel research design, whereby multiple sources of evidence were employed in order to add breadth and depth to the data. The research design aimed to capture the complexity of teaching and learning by incorporating both micro-level and a macro-level data and analytical procedures. Thus, the proposed multi-level analysis not only allowed the research to focus on the individual level units of analysis as they manifest themselves amongst the participants in the proposed arts-based programme, but it also permitted a consideration of the wider contextual factors that can be regarded as either enhancing or impeding upon the overall efficacy of the programme as well as its social and ecological validity (Nastasi & Schensul, 2005). Within this, an integration of the three main psychological theories of engagement was included to provide a multidimensional account of the learning process.

A visual arts educational programme was developed and implemented over the 2013–2014 school year, with activities specifically designed in order to tap into the various cognitive, affective and behavioural aspects of engagement as outlined in the previous section. The curriculum for the programme was developed by introducing learners to key pieces of contemporary art and exploring themes around perception them. The curriculum and activities for the current educational intervention were devised in line with Bartholomew, Parcel and Kok's (1998) intervention mapping framework. Thus, the planning process included a needs assessment in which the researcher collaborated with school management and teaching staff in order to conduct a preliminary assessment of the educational background and primary needs of the participant group, as well as to identify the educational resources at the group's disposal. Following this, a set of programme objectives was specified. Materials which were used during the programme (e.g. lesson plans, student handouts) were developed, and if necessary, revised, in order to ensure that the delivery of the programme was at acceptable levels of completeness and fidelity. In addition, a series of evaluation questions were developed in order to continuously monitor and reflect upon the implementation and delivery of the programme.

Sampling strategy

A group of eight pupils were recruited for participation using a purposive sampling technique. It should be noted that maximising the chances of a positive programme outcome in the context of alternative provision is not as simple as selecting the key demographic characteristics of a population

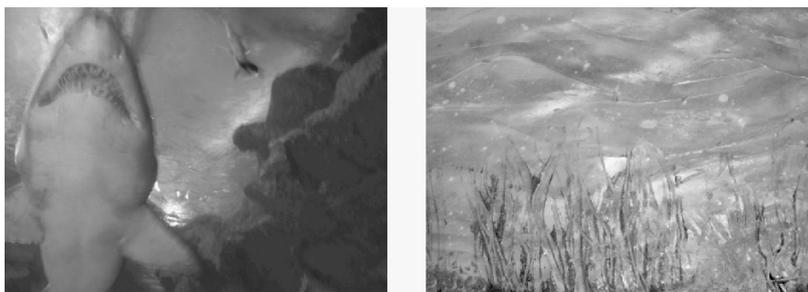


Figure 26.1 Photographic exploration of aquarium and associated arts-based activities

(e.g. age, sex, race, socio-economic status) and recruiting participants purely upon this basis. Rather, the recruitment of participants for the proposed research was primarily based upon an emergent negotiation process between the researcher and various practitioners working with young people in a PRU based in the North-West of England. A key consideration in approaching alternative providers in the region was the particular characteristics of the subgroups of pupils which have been identified in policy and the academic literature as representing either *unique cases* in the investigation of disengagement and exclusion from school (e.g. girls), *critical cases* in terms of their developmental stage (e.g. pupils aged 11–12) or more *representative cases* in terms of their demographic probability of becoming excluded from school. These include boys, boys of Afro-Caribbean origin, members of the travelling community, pupils eligible for free school meals and pupils with special educational needs (for details on pupil exclusions in England see DfE, 2014).

In order to facilitate the development of trusting and productive working relations with school staff, a series of initial meetings was held to explain the key aims of the research and to consider the practical ways in which these could be achieved. In addition, advice and suggestions were sought on how participants could be invited to take part in the proposed project. The final core participating group was largely reflective of national trends in school exclusion, whereby the group consisted of only one female but seven male pupils aged between 11 and 13. All resided in a local town where, according to the DfE school statistics (DfE, 2014), the percentage of children eligible for free school meals is up to twice the national average.

Implementation of innovation

A series of art sessions lasting approximately two hours was delivered on a weekly basis. The content and activities comprising these sessions were developed around a number of themes (for example, ‘Climate change’, ‘The

Arctic', 'Underwater worlds', 'Brazil') which aligned with the content of the pupils' ongoing English and Geography lessons. Within these sessions, a variety of different educational activities took place, including viewing and discussing various pieces of contemporary art, experimenting with various art media and techniques, participating in several interactive games and activities, accompanying staff on a number of nature walks in the local area, visiting the local art gallery to view contemporary pieces of craft and working with a local professional illustrator, to create collages. In order to provide activities that would appeal to the pupils' expressed interest in wild-life, the group also took part in an interactive animal handling session with a specialist education officer at a local zoo, where they also embarked upon a photographic exploration of the animals and zoo environment. They also visited a local aquarium and followed this visit with an art project which focused on creating sea creatures using 3D art materials (see Figure 26.1 for an example).

Micro-level data analysis

The first level of analysis brought to the research specifically focuses upon ongoing intra- and inter-personal processes amongst participants taking part in the arts-based educational programme. Various different types of processes were relevant here, including the manifest behaviour of the participants, their communicative patterns and subjective views. As a consequence, multiple research methods were employed so as to generate several datasets, and will include data obtained by interviews, questionnaires, focus groups, experience sampling forms and photographic data. The intention of this approach was to conduct the study with multiple lenses and questions in mind in order to compare, lend support to or refute previous findings.

The participation-identification perspective

To assess and track any changes in the degree to which pupils identified or dis-identified with school, Voelkl's (1996) *Identification with School Questionnaire* was adapted, and a card-sorting version of the original measure was piloted and used with participating pupils at the start of the art programme. The key finding to emerge here was that a strong contrast emerged between the pupils' answers on questions which concerned the more abstract realities of school life (i.e. questions which revolved around the significance of school in one's life or which conceived of school as a place which had some sort of intrinsic value) when compared to the more concrete realities of school life (i.e. questions which revolved around students' relations with their teachers and peers, and the instrumental value of school). Therefore, it is with these key themes in mind that the follow-up interviews were conducted. Like the questionnaires, the original interview schedule was adapted in order to

develop a format which would more actively encourage pupils to communicate their views in a manner that would be less dependent upon an interview style which assumes that verbal communication is the only way in which a person's experience can be represented

The self-determination perspective

In addition to the participation-identification model questionnaire research, the extent to which pupils' psychological needs were being satisfied was assessed through the observation of pupils' and teachers' behaviours, talk and gestures during lessons in accordance with the key tenets of self-determination theory. An observation schedule was devised by assessing key literature in the field, and this was piloted using pre-existing video footage of lessons which were collected as part of the Third International Mathematics and Science Study (TIMSS) 1999 *Video Study Collection*. A series of art lessons and lessons in other subject areas were observed, audio-recorded and coded by the researcher and an assistant researcher at an additional alternative school in the North-West of England in order to obtain sufficient data to validate this research instrument. Once the final version of the coding schedule was completed, it was used to observe pupils in Art, English and Mathematics lessons over the course of a school week.

In addition, pupils were asked to complete a 36-item questionnaire which assessed the extent to which they felt that the teacher met their needs for autonomy, relatedness and competence. Most questionnaire items are taken from existing empirical research papers in the field. However, since the majority of this research tends to focus on one specific need at a time, it was necessary to develop a more comprehensive questionnaire which drew together questions on all three psychological needs. Thus, the questionnaire was designed and was subject to pilot work and a validation exercise whereby a sample of 250 Year 9 and Year 10 secondary school pupils in the North-West were asked to respond.

The flow perspective

In order to examine whether students routinely experienced a sense of challenge, interest and enjoyment during the art project and in school more generally, experience sampling forms (ESFs) were used at purposively sampled moments in school. Participating pupils were asked to report on their location, their thoughts, and the primary and secondary activities in which they were engaged, as well as to indicate their perceived levels of concentration, interest and enjoyment as activities took place. Compact, user-friendly ESF logbooks were used with brief questions and responses were indicated on simplified three-point Likert scales in order to minimise

task interruptions. Three rounds of ESF data collection were conducted in various subject lessons over the course of a school week.

A number of modifications were made to existing flow instruments in order to facilitate the collection of data from the participating pupils. Firstly, the researcher simplified the questions as much as possible so as to reduce fatigue effects and maximise the likelihood of accurate responding. In order to prioritise what flow concepts to include in this more simplified experience sampling form, Magyaródi and colleagues' (2013) exploratory factor analysis of three flow instruments was consulted. Secondly, an observational schedule incorporating researcher ratings of pupils on various flow indicators was adapted from Custodero (2005) in order to assess the extent to which there was divergence in assessing pupils' flow experiences during the art activities.

Macro-level data analysis

The second level of analysis involved a shift of focus to the system of values, ideas and practices that have become attached to certain social groups, institutions and societies that surround the particular group of participants, staff and the researcher as they take part in the proposed arts-based intervention (Thommen & Wettstein, 2007). By considering human developmental processes as a series of interchanging configurations between people and their environments, the research enters into a more holistic research terrain (see Brofenbrenner, 1979). Whilst it is clear the theoretical perspectives on engagement have the capacity to attend to the more micro-level features of the context surrounding the participants' learning encounters, there is little within them that permits an analysis of the more macro-level features of the learners' context that might have an influence upon their particular patterns of learning and engagement. In order to develop a more comprehensive understanding of participation and engagement as it occurs in these unique settings, it was deemed necessary to examine young people's learning processes in relation to the social situations in which they occur and by considering any potential interrelations between these social contexts.

To achieve this, extensive field notes were recorded to detail the key events occurring on each school visit as well as the key discussions arising and decisions taken during meetings with school staff. A system was developed whereby quick, short-hand notes were taken immediately upon exiting the field, and then more comprehensive and detailed notes were produced over a number of days following the school visit. This proved a particularly time-consuming process; however, the production of the short-hand version of field notes became an invaluable tool to aid recall and made the production of in-depth descriptions of the key events as they unfolded, a more efficient process. In addition, in order to consider the more immediate issues which

bore upon the organisation and delivery of art sessions, as well as to document the teaching team's reflections on previous sessions, a series of seven meetings and post-session discussions with participating school staff were audio-recorded for transcription and subsequent analysis.

Insights and recommendations

The current innovation makes a contribution to the practice of teaching by applying and evaluating a number of key principles derived from psychological theory and research into engagement in learning. This chapter has examined the context of alternative schooling in the United Kingdom for pupils who have been excluded from mainstream schools and considered how psychology perspectives can inform the development of curriculum innovations within this context. This chapter concludes outlining recommendations arising from a post-practice reflective analysis of the current innovation.

Firstly, temporality is a key consideration when planning both the delivery and the evaluation of an educational programme of this nature. Because the PRU at the centre of the current case study had been conceived as a 'short-stay centre' whereby local mainstream schools refer their students and engage the services on a fixed, contractual basis, most students were on a 'respite programme' which typically lasted 18 weeks. This raises questions regarding the extent to which a curriculum innovation in this context might have the capacity to sufficiently cater to the needs of participating students. Indeed, evidence exists to suggest that pupils may pay an academic cost for high mobility over the course of their school careers (e.g. Grigg, 2012). In addition, it has been argued that continuous attendance at a school allows pupils to establish relationships and adopt norms that help them learn. A more stable school career may also help teachers more effectively familiarise themselves with and attend to any particular difficulties facing their learners. If such social ties are ruptured, then presumably these will need to be replenished upon students' starting at a new school, and this process takes time. Indeed, over the course of the current initiative a substantial investment of time was needed in order to build rapport with learners and the institutional staff so as to develop an understanding of student views on curriculum subjects as well as particular staff motivations.

Furthermore, given that many of the students involved in the current innovation had quite disrupted experiences of schooling, the composition and dynamics of the participating group were often unpredictable, which made it very difficult not only to plan and implement art sessions but also to arrange data collection. Issues such as aggressive behaviour, pupil resistance to staff and activities, new enrolments, staff changes and absences due to sickness all contributed towards a highly unstable classroom environment, and, at times, this resulted in teachers' experiencing difficulty in satisfying

session learning objectives. Indeed, with these issues in mind, staff involved in the current innovation emphasised the importance of taking a tentative approach to the coordination of the art programme, tailoring the activities involved in each session with respect to the highly volatile group dynamics. When deciding upon the manner in which learner engagement is to be assessed, especially in such changeable circumstances, it is useful to bear in mind that each of the three main educational psychology perspectives in learner engagement presented above, incorporate different assumptions regarding the temporal dimensions of developmental change.

While the participation-identification model focuses on changes in engagement that gradually arise in a cyclical manner over an individual's life span, the self-determination perspective posits developmental change as a highly dynamic process in which a learner continuously responds to and integrates information on their external environment. The emphasis in flow theory, however, is upon momentary changes in engagement levels, with the learner being considered as responding to his or her environment in a more automatic way. The differences in these temporal emphases have important implications when considering which perspectives will be most suitable given the constraints arising within an educational context. For example, a flow perspective might be more suited to the assessment of educational innovations that aim to introduce a sense of novelty into a learning environment, whereas a self-determination might be more suitable for innovations that advance changes in staff-student relations over the longer term.

Beyond this, a further recommendation arising upon reflection on the implementation of the current innovation relates to the methodological approaches of psychological research on young people. The experience of trying to conduct research using existing research tools on engagement confirmed that there is a need for more child-centred approach in areas such as educational psychology, which traditionally has employed instruments which are not entirely suitable or indeed reliable for use with young people. In fact, such was the level of difficulties experienced by the participating pupils – especially in relation to concentration and persistence levels, as well as reading difficulties – that adaptations were made to these existing instruments in order to facilitate the research process. This included an illustrated, flash-card version of Voelkl's (1996) participation-identification questionnaire, which was created and piloted as a card-sorting exercise with a number of Year 9 students in another local alternative school. This indeed generated positive feedback from participating students; therefore, the newly adapted version of the questionnaire was incorporated into the evaluation of the arts-based education programme in place of the original, more conventional paper-based version of the questionnaire.

In addition, when the research interviews were conducted, questions on peer and teacher relations, attitudes to school, future plans and reasons for

attending school were embedded in a series of exercises (e.g. genograms depicting significant others' attitudes to school; axioms to elicit the participants' core constructs with respect to their relations with teachers; a ranking task for reasons to go to school) which were inspired by Beaver's (2011) guide on information-gathering strategies for professional educational psychologists. By involving participants in tasks that were more visual and kinaesthetic in nature, a more indirect interview format was adopted which facilitated the kinds of thinking processes necessary in order to formulate more comprehensive responses to the interview questions. Indeed, the success of this strategy may be explained by politeness theory (see Brown & Levinson, 1978), which posits that more indirect forms of communication are less likely to be perceived as imposing, and so any threats that might be associated with a formal, audio-recorded research interview may have been mitigated by redirecting attention to more visual and kinaesthetic means of probing pupils' views. Overall, then, it appears that the next steps for research on learner engagement processes in response to educational innovations are to address the different temporal dimensions of engagement and to consider the different ways in which these might be manifested in learner responses by using instruments which are specifically designed to enable younger participants to more effectively contribute to the research process.

In summary, the current innovation highlights an alternative approach which practitioners may adopt in enhancing engagement in selective groups of learners. Reflections from undertaking the current innovation highlight key practical considerations in utilising an approach, and offer insight into the way in which this approach can promote more intrinsic forms of motivation and interest in learning than traditional curricular approaches. In particular, we emphasise the importance of gaining a better understanding of the temporal nature of engagement and how this might be best enhanced through alternative teaching and learning approaches. However, acknowledgement should be made to the fact that the current innovation presented in this chapter was a small-scale initiative in reference to a particularly distinct sample of learners. The effectiveness of such an innovation within other contexts and for different groups of learners may be largely diverse. Therefore, the practical utility of such innovations requires further consideration. Despite this, we advocate the strength of the theoretical underpinning of the psychology of learner engagement presented in this chapter, as a key foundation on which future innovations may develop.

References

- Anderson, A.R., Christenson, S.L., Sinclair, M.F. & Lehr, C.A. (2004). Check and connect: The importance of relationships for promoting engagement with school. *Journal of School Psychology, 42*, 95–113.

- Bartholomew, L.K., Parcel, G.S. & Kok, G. (1998). Intervention mapping: A process for developing theory and evidence-based health education programs. *Health Education & Behavior*, 25, 545–563.
- Beaver, R. (2011). *Educational Psychology Casework: A Practice Guide*. London: Jessica Kingsley Publishers.
- Bronfenbrenner, U. (1979). Contexts of child rearing: Problems and prospects. *American Psychologist*, 10, 844–850.
- Brown, P. & Levinson, S.C. (1978). Universals in language usage: Politeness phenomena. In E.N. Goody, (Ed.), *Questions and Politeness: Strategies in Social Interaction*. (pp. 56–289). Cambridge: Cambridge University Press.
- Charlton, T., Panting, C. & Willis, H. (2004). Targeting social exclusion: An evaluation of an alternative curriculum project. *British Journal of Emotional and Behavioural Difficulties*, 9, 124–139.
- Christenson, S.L. & Reschly, A.L. (2010). Check & connect: Enhancing school completion through student engagement. In B. Doll, W. Pfohl, & J. Yoon (Eds). *Handbook of Youth Prevention Science* (pp. 327–348). New York: Routledge.
- Connell, J.P. & Wellborn, J.G. (1991). Competence, autonomy & relatedness: A motivational analysis of self-system processes. In M.R. Gunnar & L.A. Stroufe (Eds) *Minnesota Symposium on Child Psychology*, 22 (pp. 43–77). Hillsdale, NJ: Erlbaum.
- Cooper, H., Valentine, J.C., Nye, B. & Lindsay, J.J. (1999). Relationships between five after-school activities and academic achievement. *Journal of Educational Psychology*, 91, 369–379.
- Csikszentmihalyi, M. (1975). *Beyond Boredom and Anxiety*. San Francisco: Jossey-Bass.
- Csikszentmihalyi, M. (1997). Intrinsic motivation and effective teaching: A flow analysis. In J.J. Bass (Ed.), *Teaching Well and Liking It: Motivating Faculty to Teach Effectively* (pp. 72–89). Baltimore, MD: Johns Hopkins University Press.
- Cullen, M.A., Fletcher-Campbell, F., Bowen, E., Osgood, J. & Kelleher, S. (2000). *Alternative Curriculum Programmes at Key Stage 4*. LGA Research Report 11. Slough: NFER.
- Custodero, L.A. (2005). Observable indicators of flow experience: A developmental perspective on musical engagement in young children from infancy to school age, *Music Education Research*, 7, 185–209.
- Deci, E.L. & Ryan, R.M. (1985). *Intrinsic Motivation and Self-Determination in Human Behavior*. New York: Plenum Publishing.
- Dei, G.J.S., Mazucca, J., McIsaac, E. & Zine, J. (1997). *A Critical Ethnography of the Dynamics of Black Students' Disengagement from School*. Toronto: University of Toronto Press.
- DfE (2014). *Permanent and fixed-period exclusions in England: 2012–2013*. Available: <https://www.gov.uk/government/statistics/permanent-and-fixed-period-exclusions-in-england-2012-to-2013>.
- Dotterer, A.M., McHale, S.M. & Crouter, A.C. (2007). Implications of out-of-school activities for school engagement in African American adolescents. *Journal of Youth Adolescence*, 36, 391–401.
- Eastman, A. (2011). *No Excuses: A Review of Educational Exclusion*. London: Centre for Social Justice.
- Fall, A.M. & Roberts, G. (2011). High school dropouts: Interactions between social context, self-perceptions, school engagement, and student dropout. *Journal of Adolescence*, 35, 787–798.
- Finn, J.D. (1989). Withdrawing from school. *Review of Educational Research*, 59, 117–142.

- Finn, J.D. & Zimmer, K.S. (2012). Student Engagement: What Is It? Why Does It Matter? In S. Christenson, A. Reschly, C. & Wylie (Eds) *Handbook of Research on Student Engagement*. (pp. 97–131). New York: Springer.
- Grigg, J. (2012). School enrollment changes and student achievement growth: A case study in educational disruption and continuity. *Sociology of Education*, 85, 388–404.
- Hallam, S., Rogers, L., Rhamie, J., Shaw, J., Rees, E., Haskins, H., Blackmore, J. & Hallam, J. (2007). Pupils' perceptions of an alternative curriculum: Skill force. *Research Papers in Education*, 22, 43–63.
- Hänze, M. & Berger, R. (2007). Cooperative learning, motivational effects, and student characteristics: An experimental study comparing cooperative learning and direct instruction in 12th grade physics classes. *Learning and Instruction*, 17, 29–41.
- Hickman, R. (2006). Raising pupils' self-esteem through leadership activities in art. *International Journal of Art and Design Education*, 25, 329–340.
- Hidi, S., Renninger, K.A. & Krapp, A. (2004) Interest a Motivational Variable that Combines Affective and Cognitive Functioning. In D. Dai, & Y. Sternberg (Eds) *Motivation, Emotion, and Cognition: Integrative Perspectives on Intellectual Functioning and Development* (pp. 89–115). : Mahwah, New Jersey and London: Lawrence Erlbaum.
- Magyaródi, T., Nagy, H., Soltész, P., Mózes, T. & Oláh, A. (2013). Psychometric properties of a newly established flow state questionnaire. *Happiness & Well-Being*, 85, 85–96.
- Mahoney, J.L., Cairns, B.D. & Farmer, T.W. (2003). Promoting interpersonal competence and educational success through extracurricular activity participation. *Journal of Educational Psychology*, 95, 409–418.
- Nastasi, B.K. & Schensul, S.L. (2005). Contributions of qualitative research to the validity of intervention research. *Journal of School Psychology*. 43, 177–195.
- Niemiec, C.P. & Ryan, R.M. (2009). Autonomy, competence, and relatedness in the classroom: Applying self-determination theory to educational practice. *Theory and Research in Education*, 7, 133–144.
- Reeve, J., Ryan, R.M., Deci, E.L. & Jang, H. (2007). Understanding and promoting autonomous self-regulation: A self-determination theory perspective. In D. Schunk & B. Zimmerman (Eds), *Motivation and Self-Regulated Learning: Theory, Research, and Application*. (pp. 223–244). Mahwah, NJ: Lawrence Erlbaum Associates Publisher.
- Ryan, R.M. & Deci, E.L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55, 68–78.
- Ryan, R.M. & Deci, E. L. (2002). An overview of self-determination theory: An organismic-dialectical perspective. In E.L. Deci & R.M. Ryan (Eds), *Handbook of Self-Determination Research* (pp. 3–33). Rochester, NY: The University of Rochester Press.
- Sherhoff, D.J., Csikszentmihalyi, M., Schneider, B. & Sherhoff, E.S. (2003). Student engagement in high school classrooms from the perspective of flow theory. *School Psychology Quarterly*, 18, 158–176.
- Sinclair, M.F., Christenson, S.L., Lehr, C.A. & Anderson, A.R. (2003). Facilitating school engagement: Lessons learned from Check & Connect longitudinal studies. *California School Psychologist*, 8, 29–41.
- Skinner, E., Furrer, C., Marchand, G. & Kindermann, T. (2008). Engagement and disaffection in the classroom: Part of a larger motivational dynamic? *Journal of Educational Psychology*, 100, 765–781.

- Smithrim, K. & Upitis, R. (2005). Learning through the arts: Lessons of engagement. *Canadian Journal of Education*, 1&2, 109–127.
- Solomon, Y. & Rogers, C. (2001): Motivational patterns in disaffected school students: Insights from pupil referral unit clients, *British Educational Research Journal*, 27, 331–345.
- Thommen, B. & Wettstein, A. (2007). Toward a multi-level-analysis of classroom disturbances. *European Journal of School Psychology*. 5, 65–82.
- Thompson, P. & Russell, L. (2009): Data, data everywhere – but not all the numbers that count? Mapping alternative provisions for students excluded from school, *International Journal of Inclusive Education*, 13, 423–438.
- TIMSS Public Use Videos. Vers. (1999). *International Association of the Evaluation of Education Achievement (IEA)*. Available: <http://www.timssvideo.com/>.
- Voelkl, K.E. (1996). Measuring students' identification with school. *Educational and Psychological Measurement*, 56, 760–770.
- Wilkin, A., Gulliver, C. & Kinder, K. (2005). *Serious Play: An Evaluation of Arts Activities in Pupil Referral Units and Learning Support Units*. London: Calouste Gulbenkian Foundation.

27

Learning Partnership and Teaching Partnership: Work-Related Learning in Higher Education

Rachel Cunliffe and Michael Wysocki

Work experience is one activity included in the umbrella concept of ‘work-related learning’ (WRL). WRL is formally defined as *‘Planned activity that uses the context of work to develop knowledge, skills and understanding useful in work, including learning through the experience of work, learning about work and working practices, and learning the skills for work’* (Department for Children, Schools and Families, 2008, p. 8). In the higher education context, work experience usually relates to a placement with an employer whereby a student undertakes a particular task(s) or duties for a set length of time. This may be a block period (e.g. two weeks full-time) or a set number of days or hours completed over a longer duration. It should not be confused with ‘work shadowing’ in which the student observes a job holder at length in all aspects of his or her job, but never actually undertakes any of the work himself or herself.

Work experience is a valuable asset in a student’s employability portfolio. It allows him or her to gain knowledge of a particular job, and to practice the skills required to undertake that job. It gives him or her the opportunity to experience a working environment, leading to understanding of some areas of employment that cannot be learned any other way. For example, a teaching placement gives a student the opportunity to plan and deliver a lesson. It would be hard to evaluate one’s lesson-planning skills without the opportunity for lesson delivery. This is not something a student can obtain by practicing by themselves, or by asking others for feedback; he/she needs to deliver the lesson, reflect on and evaluate the whole process. Likewise, it would be difficult to understand how a class might respond to particular commands or guidance without giving those commands and observing the effect.

Work experience placements are also valuable from an employer’s point of view. They allow an employer to reflect on what skills and qualities are best suited to a particular task, without the difficulties that might come

with having to employ someone who later turns out to be ineffective. At the very least, it gives the employer a chance to pass some duties on and relieve some staff of certain tasks, albeit on a temporary basis. Work experience should not, however, be viewed as an opportunity to employ a 'general dogsbody' or someone who will do the task that everybody hates. The best placements for employers and students alike are the ones where the student can contribute something tangible to the organisation in question, and has the opportunity to work at various tasks. The employer may benefit from the student's fresh outlook, while the student will gain both valuable experience and a sense of achievement.

This chapter outlines a structured work experience scheme in use in the School of Forensic and Investigative Sciences, at the University of Central Lancashire (UCLan) in Preston. The School contains approximately 1,600 students on 64 programmes. The scheme offers the opportunity of higher education teaching assistant experience. Second- and third-year undergraduates are appointed as teaching assistants on first- and second-year undergraduate modules respectively. The teaching assistants have all completed the modules on which they assist with a high level of attainment and are supervised by the module tutor or relevant staff member.

Higher education as a work and learning environment

Traditionally, work experience placements are undertaken outside of the students' own learning environment. We are all familiar with the higher education institution as an environment in which a student can learn. But how often have we considered that a number of students could experience this environment from a different perspective; that of an employment environment? Jorgenson (2008) makes a considered analysis of both environments, trying to find the commonality between workplace and education institution as learning environments. A teaching-based work experience scheme takes place in only one environment, but the duality of both learning and teaching taking place simultaneously merits understanding this environment from two different perspectives. A student on such a placement is experiencing a classroom environment as a workplace, rather than a place of formal education, while the tutor, who normally experiences the classroom as a teaching environment, may find that the opportunity to observe and support a placement student furthers the tutor's own learning. Teaching at university is generally associated with classroom education-style models, but a tutor with a placement student is also teaching the technical aspects of education, primarily through example. Moore (2004) identifies this technical content as an implicit 'curriculum' of what should be learned, despite taking place in a work-related, rather than education-related environment.

It becomes evident that, in the context of recruiting undergraduate teaching assistants from our own student population, a number of learning

experiences are taking place. Firstly, the classes are learning, guided by both the tutor and teaching assistant. Of these, one is more experienced than the other, which gives rise to the second learning transaction: that of the teaching assistant learning the methods of teaching from the tutor. This is WRL on an implicit level, but the learning takes place in a number of ways (Lucas, 2010). Lave and Wenger (1991) describe a community of practice, in which a group of people (in this case, tutor and teaching assistant) undertake a common activity. Informal social learning within this community generally cascades down according to level of expertise and experience; the skilled workers pass on their skills to the newer, less skilled members of the community. They name this informal social learning 'legitimate peripheral participation'. A third aspect of learning may be experienced by both tutor and teaching assistant, and is the result of reflection. The assistant is required to engage with reflective learning as part of the placement, but a good tutor will also reflect on his or her own experiences through the placement and may well feel he or she has learned as well. Reflection is a key aspect of experiential learning, as defined by Kolb (1984). The experiential nature of work-related learning lends itself to a practical understanding of Kolb's learning cycle of activity, observation, reflection, and change.

Learning partnerships

These integrated aspects of learning lend themselves to a learning partnership. If we temporarily 'forget' that our teaching assistant is a work peer and remind ourselves that he or she is also one of our students, the nature of change in the conventional dynamic between student and teacher becomes more evident, and a community of practice results. One of the primary differences between this scheme and many other WRL schemes is the voluntary nature of the scheme. The student is not obliged to undertake this scheme, nor does it make any contribution to his or her academic grades. This, however, ensures the students on the scheme possess high levels of motivation. They engage with the scheme because they want to, not because they have to. There is no monetary or grade-raising incentive to participate. The majority of students on this scheme are those who have expressed a desire to make teaching a career and see this as an opportunity to gain valuable experience. This enthusiasm for teaching enhances the partnership aspect of learning, as the assistant and tutor have this enthusiasm in common. A common value or culture promotes the community relationship and enhances peer learning. If we now also recall that our placement student's role is to assist our own teaching, an additional partnership is also noted. The delivery of material to a class, and the facilitation of their learning, becomes a common goal that creates a teaching partnership, too.

Teaching assistant scheme: Background and pilot

The scheme initially arose through necessity. In a first-year undergraduate laboratory class (skeletal anatomy), there is a student: staff ratio of almost 25:1, with five repeat classes in a week, which created difficulties when running in-class assessments. Although the assessments were only two minutes in duration, with a five-minute turnaround, only four students at a time could be processed, and thus taking up 30 to 40 minutes teaching time of a two-hour class. The remaining time was busy and strained. Some material could be delivered to the whole class at once, but the majority of the output delivered to the students needed to be on a one-to-one or small-group basis. The class sizes meant that individual students were not getting sufficient attention. The challenge was to find someone familiar with the teaching material, who could offer advice and guidance in class to facilitate the students' learning; someone who would be able to supervise the small-group in-class assessments, while the lecturer could devote attention to the rest of the class. Fortunately, there was an untapped well of resources available in the form of undergraduate students who had previously completed the module.

A pilot scheme was quickly developed, whereby second- and third-year students who had attained a grade of 70 percent or more in the relevant module could apply for volunteer posts as teaching assistants who could offer advice and guidance to the students, run in-class assessments, and plan and deliver some whole-class teaching. In total, 12 students completed an application form and personal statement, and were formally interviewed for five posts. The placements proved to be very successful. First-year students engaged well with the placement students, were less constrained in seeking help or admitting gaps in their knowledge, and their grades increased. The benefit to the placement student was 30 hours of higher education teaching experience (12 weeks of a two-hour class and 30 minutes preparation prior to each class), while the benefit to staff was the teaching support. This pilot led to a wider roll-out of the scheme across the school.

The scheme

Four stakeholders in the scheme were identified: the primary three are the placement student, the placement provider and the university, in the role of expediting the scheme itself. The fourth stakeholder is the student in the class in which teaching assistance is being given. Each placement comprises 30 hours of structured work experience (a combination of contact time and preparation), and 20 hours of reflective learning. Process and documentation (Table 27.1) are designed to be straightforward, yet flexible, with minimal paperwork and administrative commitment (additional to scheduled teaching). The process aims to accommodate the varying needs of staff

Table 27.1 Summary of the teaching assistant work experience process

Overview	Item	Process contributors	From	To	To (2)
1 Pre-placement	Completed letter of expectation		Provider	University	
	Job description (number of placements)				
2 Selection	Selection process details		University Student	Student Provider	
	List of placements and details of application	Provider and Student	Provider Provider	University Student	Student
3 Induction	Application				
	Selection				
	Decision of appointees				
	Feedback				
	Induction meeting to cover:	Provider and Student			
	<i>Emergency contact</i>				
	<i>Duties/contract</i>				
	<i>Health and Safety briefing</i>				
	<i>Attendance expectations</i>				
	<i>Use of reflective Learning</i>				
<i>Complaints procedure</i>					
<i>Risk assessment</i>					
Date of induction meeting					
<i>Copy of contract to university</i>			Provider	University Student	
Support (including resources)			Provider	Student	
4 Placement	Opportunities				
Feedback					
Preparation					
Participation					
Reflection					
Attendance log					
Midterm review/feedback meeting			Student and provider		
Date of midterm review meeting			Provider	University Provider	
Reflective piece			Student	Provider Student	
Feedback on reflective piece			Provider	University	
Feedback on placement transcript (experience gained)			University	Provider	
6 Completion	Certificate and transcript				

Source: Rachel Cumliffe (chapter author).

members, and will ultimately also serve work experience placements outside of the university.

The first step in the process occurs between the placement provider and the university. In the pilot scheme, the placement provider is, in fact, a module tutor. The pre-placement work involves the provider's confirming his or her understanding of some of the legal obligations he or she may have with regard to the placement student as, effectively, an employee. The provider also provides a detailed job description (including details of reflective learning the student was required to undertake) and details of the selection process to the university, so that application forms can be drawn up and distributed. Typically this information includes when the placement will be running, the duties of the placement and application criteria. Currently at UCLan, posts are available for practical classes, lab classes and seminar/workshop classes. The university's Virtual Learning Environment (Blackboard) has proved to be an effective medium for notifying students of the available placements and distributing relevant forms and information. Once the application forms are constructed, they are made available to students. It is made clear to the students that these posts are voluntary, and that it is the student's responsibility to check that any posts applied for will not clash with his or her existing timetable. The electronic timetabling in use at UCLan makes it a simple task for students to check ahead through the whole year that a particular teaching slot would be free. We also direct each applicant to the in-house careers advisory team, who offer an application checking and feedback service to all students.

Once students have applied for a specific post, the selection process recruits successful applicants. This process is designed to be flexible, giving providers the choice of using some or all of the following elements: application forms, personal statements and group or individual interviews. We ask the module tutor to ensure all applicants receive feedback on their application, regardless of success, so that even unsuccessful applicants can build on the job application and interview experience they have received. Successful applicants all receive an induction. This is a short session led by the module tutor that outlines health and safety issues, the module tutor's expectations of the placement students, and includes some rudimentary contracts documenting the responsibilities of the placement student, the module tutor and the university (see Table 27.1).

After the induction, the students commence their placements. Practical details of class times, material to be covered and preparation needed are worked out directly between the module tutor and the placement student. During the placement, we ask the module tutor to provide three things: support (including resources), opportunities and feedback. Module tutors should be willing for students to make mistakes/poor decisions and deal with the consequences of those mistakes. Provided the module tutor is aware of any potential difficulties, this process can usually be a positive

learning experience for the student, combining problem-solving, reflection and decision-making, while removing any harm to the module tutor's or the university's reputation or output. There will always be 'safe' mistakes that can be made, and it is felt important to allow the student to make them, learn and move on. They may never realise the whole process was actually being actively managed to minimise negative outcomes the entire time.

Supervision is necessary (although not essential for every second of the placement); however, attention should be paid to any legal responsibilities the placement provider has concerning training, health and safety, and the working environment. It was deemed inappropriate for placement students to mark student work, and also for them to deliver lectures or whole classes, although some whole-class teaching is beneficial to all concerned. Our model allows placement students to prepare and deliver up to 30 minutes of a two-hour class, with the prior agreement of the module tutor. The placement student commits to contributing three things to the process: preparation, participation and reflection. These are all keys to successful and valuable placement. A mid-placement review is scheduled between the module tutor and the placement student. If it is felt appropriate for a representative of the university to be present at this meeting, that can be arranged. The primary purpose of the review is to facilitate reflection of the placement student and module tutor: How is the placement going? Are any changes needed? What has the placement student gained from the experience so far? Any issues that come to light can hopefully be resolved. Should either the module tutor or the placement student feel dissatisfied, there is a documented complaints procedure involving the university as mediator if necessary.

On completion of the placement, the placement student submits a reflective piece to the module tutor for review. This is in the form of either a log/blog completed throughout the placement or a reflective essay. Students are given resources and guidance relating to reflective learning in their induction, and will have discussed their reflections in the mid-placement review. The module tutor gives feedback to the placement student, and in addition we ask the module tutors to provide some kind of feedback to the university on how they felt the placement went, and its value to themselves and their students. Finally, the placement student receives a certificate and short transcript, documenting successful completion of the placement and detailing the skills and experience gained through doing so. The scheme and recognition are designed to be compatible with the Higher Education Achievement Record (HEAR) section 6.1 (Higher Education Academy, 2014).

Reflection on current progress

We currently have 17 students in posts including laboratory classes, practical classes and seminar/workshop classes. The scheme has proved manageable. The paperwork has needed little tweaking, there have been no

complaints and now that the students are in post the scheme is 'running itself'. A noticeable aspect of the scheme has been the student-focused attitude of the module tutors, with comments such as '*the placement students are finding it really valuable*' and '*my assistants are really enjoying the experience*'. It is only with prompting that module tutors respond with information on their own experiences, which have all been positive. This evidence suggests that module tutors engage with this scheme because of the benefit their students will gain, rather than their own benefit. This approach can actively increase the placement student's learning, as a module tutor keen to benefit the placement student will find and create opportunities for the student to develop his or her skills. As Jorgenson (2008) rightly points out, creating opportunity in this way promotes learning more effectively than supervision and micro-management. Such autonomy in a student's experience aligns with principles of constructivism, as summarised by Savery and Duffy (1995). For example, the acts of planning, creating and delivering a 30-minute revision session enable the placement student to construct understanding of the teaching process and be able to give it meaning within his or her own experience.

The scheme has not been without challenges. In one case a module tutor had specific students in mind for assistants and simply wanted to proceed to induction. When it was pointed out that induction material could not be produced until the selection process had generated successful applicants, the response was '*but I can already tell you who they are*'. A second challenge has become evident as we have moved through the application process with a number of different module tutors. Many students applied for more than one post, to increase their chances of gaining a place. As these students gained places, they withdrew their applications from subsequent posts. This had the effect of reducing the applicant pool considerably for those posts with a later start date. This point is addressed further in the 'Opportunities for Development' section.

Value for the university

Every university is keen to see their graduating students employed. All schools and departments will have some kind of employability strategy, designed to equip their students with a range of employability skills that makes them attractive to prospective employers. Work experience is an important contribution to any student's portfolio, particularly if he or she has been able to reflect on his or her experience. Subject-specific work experience can be hard to establish in some fields (forensic science being one of them) due to limited opportunities, and the ability to offer multiple placements is increasingly valuable. In addition, the 'in-house' nature of the scheme minimises external dialogue, which can be very time consuming when identifying and setting up placements. Likewise, an internal placement is far simpler

to oversee; it's all 'on your doorstep', making arrangement of meetings and communication far less onerous.

Value for staff

Staff involved with this scheme have all benefitted from the extra assistance in the classroom. A number of them have commented that it is easier to build relationships with their students as the placement student is dealing with small queries that would formerly have interrupted a worthwhile conversation between teacher and student. A second benefit is the development and provision of material for the classes. Organising for a placement student to undertake 30 minutes of whole-class teaching in a specific class results in that student's preparing lesson plans and associated resources. Revision sessions are a good example of this resource development. Three placement students each developed material for a 30-minute revision session. This material was creative, engaging and was delivered with confidence. All placement students were happy for their material to be retained for reuse by the module tutor, resulting in 90 minutes of revision lesson available for practically no time outlay from the module tutor.

A further benefit to the module tutor is some fresh insight into his or her teaching. Having completed the module themselves prior to becoming a placement student, teaching assistants have a wider experience of the context of the classroom material as they approach it from two sides. When was the last time a lecturer actually completed the module he or she teaches as a learner? Conceivably, never. Our experience of our material in a classroom environment is decidedly one-sided. Teaching assistants on this scheme, experiencing both learning and teaching aspects of the curriculum, may thus be able to give us fresh insight into our own delivery of this material. It is important for the module tutor to consider the partnership with the placement student and to be willing to listen to, and reflect on, his or her observations and experiences.

Value for placement student

The most obvious benefit to the placement student is the opportunity to gain the skills and experience associated with teaching. Some of these skills may be learned directly from the module tutor, for example, through the module tutor's detailing a number of ways one can gain the class's attention. Other skills may be learned more reflectively. A placement student from our initial pilot study articulated clearly what they had learned about the balance of perfection versus time available when it comes to creating teaching resources. The opportunity to see teaching from the point of view of a teacher rather than a student is new to most placement students, and there is a wealth of new information in this familiar world viewed from an

unfamiliar perspective. A second obvious benefit to the placement student is the documentation of the successful completion of the scheme. The scheme is suitable to be recorded on Section 6.1 of the new HEAR that is being introduced (Higher Education Academy, 2014), and in our scheme a certificate detailing specific education-related skills gained or improved through the placement will be issued. Many skills gained or enhanced during such a placement will be transferable skills, and the means to cite practical examples of those skills to future employers will place a student in good stead within any recruitment process. In our experience, students applied for this scheme for one of two reasons. Firstly, they were certain of their desire to develop a teaching career, and wished to gain documented teaching experience prior to applying for a Post Graduate Certificate of Education (PGCE). Secondly, students wished to 'try out' teaching, to see if it might be a career they would consider.

The requirement within the scheme to undertake 20 hours of reflective learning is also of value to the placement students. Reflection is a key part of experiential learning, as already mentioned, but one's own reflection in conjunction with feedback from one's supervisor offers a learning opportunity that can be even more transformative. An interesting reflection from a number of placement students showed that they placed high value on the opportunity to teach, as it helped them consolidate their own learning. Indeed, a number of students in our second round of applications specifically addressed this in their personal statements, indicating part of their desire to gain a teaching assistant post was to aid them in their own learning. We suspect none of them are familiar with Boud's (2001) assertion that students learn by explaining their ideas to each other; however, word has obviously spread between the students of one of the benefits of undertaking a teaching assistant placement. All applicants, whether successful or not in gaining a post, were given feedback on their application. Many students have little opportunity to practice this kind of activity in any meaningful context, and we wanted to create some inherent value to the application process for the students, even if they were unsuccessful in gaining a place. All module tutors involved, committed to giving individual feedback on the applications they received.

Value for students

Value in this scheme can also be identified for the students within the class on the 'receiving end' of a teaching assistant. A placement student in any class instantly improves the student: staff ratio, meaning the students gain more help and direction in their own learning journey. It also became apparent that students responded very differently to placement students than they did to staff members. They were more likely to ask questions, and they particularly valued the input the placement student could give them.

Having completed the module themselves, placement students were able to assist from a student perspective as well as developing their teacher perspective. Despite the apparent teacher-student relationship, the students were all engaging in peer learning, student to student. This conversational learning strategy between more and less experienced students is noted by Mercer (2000) and demonstrates the value of a true learning partnership.

Opportunities for development

The current system of application leaves some module tutors at a disadvantage. Some students apply for more than one placement, and withdraw their applications from subsequent placements once successful. While module tutors appreciate having control over the selection process and its timing for their module, there is a detrimental effect on placements when selection processes are run at the end of the application 'window'. A single application process and/or single timescale is being considered, in an effort to alleviate this 'first come, first served' effect. Whether a single process can still accommodate the desired flexibility is, as yet, untested.

A number of issues concerning expansion of the scheme still need to be addressed. From our experiences of offering placements in two consecutive years, it seems that, once first-year students have seen and experienced the benefits of a teaching assistant, they are keener to apply the following year. We anticipate that modules using teaching assistants in a limited capacity this year will see an increase in applications and posts filled next year. Reticence to engage in something new has not appeared to be a problem for our staff who agreed to take on the scheme. It seems to be more problematic for some students, though, who expressed a firm interest in the scheme, but when placements were offered, made no applications. We are hoping that familiarity and peer discussion will alleviate this issue next year. There is, of course, the possibility that there was some kind of timetable clash, meaning students were not available to assist at the given times (although this has never been mentioned by any students). Timetabling is one aspect of this scheme which is currently being explored further.

Conclusion

Initial conception of this project as a means to alleviate a staffing issue has had unexpected benefits. The development of the Structured Work Experience (Teaching Assistant) scheme has been successfully implemented in our school. A key stimulus of these benefits relates to the creation of both learning partnership and teaching partnership. The learning of curriculum, employability skills and staff development skills are possible; and all stakeholders within the scheme have learning opportunities. This multiple learning outcome environment is beneficial to all. The scheme is simple to

deliver and run, and the author encourages readers to take a fresh look at the environment in which they work, from a work-related learning point of view. In developing such a scheme within their own institution, they may discover many learning opportunities of which they were previously unaware, both for their students, and themselves.

References

- Boud, D. (2001). Introduction: Making the Move to Peer-Learning. In D. Boud, R. Cohen & J. Sampson (Eds) *Peer Learning in Higher Education: Learning from and with Others* London: Kogan Page, pp. 1–20.
- Department for Children, Schools and Families (2008). *The Work-Related Learning Guide: A Guidance Document for Employers, Schools, Colleges, Students, and Their Parents and Carers*. (1st edition) ISBN: 978–1–84775–166–9 <http://webarchive.nationalarchives.gov.uk/20130401151715/http://www.education.gov.uk/publications/eOrderingDownload/WRLG.pdf>
- Higher Education Academy (2014). Higher Education Achievement Report: A Reference Pack for Institutions. Available: <http://www.hear.ac.uk/assets/documents/hear/institution-resources/HEARReferencePackFeb2014.pdf>.
- Jorgenson, C.H. (2008). School and Workplace as Learning Environments in Vocational Education and Training. In V. Aarkrog & C.H. Jorgenson (Eds) *Studies in Vocational and Continuing Education, Divergence and Convergence in Education and Work*. Bern, Switzerland: Peter Lang AG, pp. 171–195.
- Kolb, D. (1984). *Experiential Learning: Experience as the Source of Learning and Development*. Englewood Cliffs, NJ: Prentice Hall.
- Lave, J. & Wenger, E. (1991). *Situated Learning*. Cambridge: Cambridge University Press.
- Lucas, B. (2010). *The Pedagogy of Work-Related Learning*. A brief overview commissioned by the DCSF 14–19 Expert Pedagogy Group Winchester: The Centre for Real-World Learning.
- Mercer, N. (2000). *Words and Minds: How We Use Language to Think Together*. London: Routledge.
- Moore, D.T. (2004). Curriculum at work: An educational perspective on the workplace as a learning environment. *Journal of Workplace Learning*, 16, 325–340.
- Savery, J. & Duffy, T. (1995). Problem-based learning: An instructional model and its constructivist framework. *Educational Technology*, 35, 31–38.

28

Democratic Learning for Democratic Practice: Cooperation and Deliberation

Mick McKeown, Lynda Carey, Christine Rhodes and Fiona Jones

Introduction

In this chapter we suggest that education for a critical understanding of democracy is central to the delivery of high-quality patient-centred care. Development of skills and knowledge which support change in practice can and must be brought into the classroom, offering opportunities for positive role modelling and real-time learning. Techniques by which such understandings can be cultivated will be explicitly referred to in the course of the chapter. For the purpose of highlighting these ideas and practices, we refer to selected initiatives focusing upon undergraduate nurse education concerned with professional support for service-user involvement in nursing practice; teaching leadership to registered nurses; and wider general initiatives which bring service-user involvement into practitioner learning in higher education. The exemplars are illustrative and do not claim to be the only examples of our focus on involvement and democracy across the three universities. They are, however, initiatives in which we have been substantially involved.

We contend that attention to the theory and practice of democracy exemplifies a set of specific examples of creativity in the context of learning and professional practice development. These correspond to a set of values which underpin the National Health Service (NHS) Constitution and as such are fundamental to creative delivery of patient-centred care. Accessibility of learning is integral to this approach as it is fundamentally concerned with empowerment.

Specifically, the chosen examples presented here include the following:

- An optional module for students undertaking the BSc in Nursing at the University of Central Lancashire (UCLan). Effectively the core content of this module is focused upon theories and practices relevant to democracy

and the democratisation of caring relationships and/or health care organisations. The titular focus of the module is service-user and carer involvement practices, and how to enhance these in practice. The module was entirely developed in alliance with service users and carers affiliated to the university's Comensus initiative.

- A programme of courses delivered by Edge Hill University that ostensibly focus upon health and social care practitioner leadership for post-registration learners. Key elements of these programmes conceive of critical, transformative leadership models that facilitate contemplation of the possibilities and pitfalls of approaches to workplace democracy.
- Systemic approaches to support service-user and carer involvement in university settings, developed at Huddersfield University and UCLan. In different ways, these projects present a democratic challenge to university systems and academic staff.

All of our examples draw upon ideas and teaching practices drawn from critical pedagogy, constituting attempts to democratise the learning process. The common focus upon service-user involvement opens up opportunities to consider the potential for democratising the social relations of professional caregiving. Initiatives developed to support service-user contributions to practitioner learning are also concerned with this, for instance facilitating necessary skills and knowledge acquisition to better support involvement practices. Taken together, they also represent possibilities for the democratisation of university settings. A focus on transformational nurse leadership allows for imaginative consideration of interdisciplinary team working (West, 2012) and employment relations, with one possibility being enactment of forms of workplace democracy (McKeown & Carey, 2015).

The chapter considers both the teaching of democratic practices and the live use of democratic methods to nurture this learning and model the practical application of theory into practice. It begins with a presentation of critical pedagogical ideas, with an emphasis on insights drawn from the work of Paulo Freire, followed by a review of critical social theory relevant to appreciation and understanding of democratic and democratising practices, with specific attention to deliberative models, for example, in the writings of Jürgen Habermas. We then turn to a set of reflections on the selected initiatives that illustrate in different ways applications of these ideas. This will involve some presentation of evaluative commentaries provided by learners and other participants. The discussion and conclusions that follow will explore the further potential for creatively advancing such approaches and taking stock of various limitations. Aspirations and anticipations for the future of these educative methods will be presented, taking account of a context of turbulence and uncertainty within health-care organisations and universities engendered by the creeping encroachment of neoliberalism into the public service domain.

Policy and practice context

Given that health and social care services and higher education are both best thought of as public goods, any consideration of government policy would be lacking without brief reference to the prevailing neoliberal ideology. These times of austerity, funding cuts and privatisation are also times of ambiguity and liquid insecurity, creating alienating conditions for staff and service users alike, and feeding the potential for service failure (Bauman, 2000; Randall & McKeown, 2014). The distinct individualism of consumerist policy in the public sector is congruent with the neoliberal polity, yet paradoxically this has opened the door for more critically minded and collective aspirations framed by health and welfare movement activism (McKeown et al., 2014b). The context of learning, and the settings within which it must take place or is subsequently put into practice, are not immune from the reach of neoliberalism. Yet, interesting possibilities exist beyond a fatalistic pessimism that nothing can be done. Commentators such as Holloway (2002) and Clarke (2007) argue for situated initiatives that can thrive beyond neoliberalism, without confronting it head-on or because the neoliberal gaze is not omnipresent, and there will always be places where neoliberalism is not present. As such, university teaching and learning may be able to exist as one sort of space, under the radar, in which critical ideas can be discussed freely and new ways of relating can be prefigured (between tutors and students, practitioners and service users).

National policy has latterly emphasised the notion of ‘patient experience’ and delivery of patient-centred care within a broader historical turn towards consumerism, opening up concerns over individual voice, choice, empowerment and, latterly, social responsibility. A wealth of policy since the late 1980s has ushered in growing interest in supporting patient and public involvement in practice environments, associated research and the education of practitioners. Interestingly, all of these concerns should come together in university settings organically linked to the practice domain, such as those focused upon clinical education and research, and its synthesis – research-informed teaching. This represents a unique set of opportunities to do justice to demands for involvement across all three important domains. In the NHS, this privileging of the experience of patients, often now referred to as service users, has recently become enmeshed with more particular policy concerns addressing the fallout from a number of scandalous failures of systems of care, notably at Mid Staffordshire Hospital in the United Kingdom (Francis, 2013). The concern with ‘service-user’ perspectives and opinion is often deployed in conjunction with similar interest in the views of informal carers, usually relatives, of service users. Indeed, family carers were amongst the most vocal critics of failings at Mid Staffordshire, and one of the key policy responses has been the national introduction of the ‘Friends and Family test’ survey of patient experience (Department of Health, 2012).

Language and terminology surrounding public participation policies and practices have changed over the years. At present, fashionable forms include notions of co-production and shared decision-making, indicating opportunities for practitioner-service user alliances at the micro-level of individual care encounters, or strategic involvement at different levels. There is some evidence that forms of strategic involvement have gained more traction and have been developed to a more sophisticated degree than involvement practices at the point of care delivery (McKeown et al., 2014a). There is an ever-present possibility of co-option of involvement energies becoming subsumed into more powerful systems of governance and control, with various critics bemoaning the relative lack of tangible impact beyond superficial issues (Hodge, 2005). Insurgent and critical voices have an uneasy relationship to the consumerist framing of this involvement territory, and can be understood in terms of social movement activism (Brown & Zavetoski, 2005; Crossley, 2006). Making sense of involvement in this way opens up possibilities for more radical alliances between service users and practitioners, and their affiliated groupings, and also supports the case for developing critical ideas concerning democracy (McKeown & Carey, 2015; McKeown, Cresswell, & Spandler, 2014).

Critical pedagogy and cooperative learning

Progressive, humanistic theories of learning have had an enduring influence upon the thinking and rhetoric of nurse education (Mooney & Nolan, 2006; Purdy, 1997; Waterkemper, do Prado, Medina, & Reibnitz, 2014), typically grounded in the work of Freire (1970, 1998). Interestingly, these endeavours have been linked to both nursing leadership skills and the desirability of a professional interest in promoting social justice (Waite & Brooks, 2014). In essence, the Freirian approach brings about the democratisation of learning (Grinberg, 1994). Key techniques and concepts are listed in Table 28.1. Freire's critical pedagogy is the antithesis of dogmatic or didactic teaching, delivered by subject experts to supposed novices. Instead, Freire and his followers argue for the emancipatory and empowerment potential of education transacted between peers. For such transformational objectives to be realised, the boundaries between educators and learners are purposively blurred, and all participants must absolutely respect each other's autonomy and dignity. Learning is essentially and intensely democratic, political and relational, resulting in a process of conscientisation, akin to political awakening. This is brought into being in the interaction between participants, framed by love, hope and mutual understanding (Apple, 2014; Giroux, 2007; Glass, 2001; Roberts, 2000).

Freirian ideas have been taken up in forums beyond traditional education settings, notably in the organisation of new social movements. These tend to favour non-hierarchical structures and flattened or horizontal,

Table 28.1 Freirian concepts and techniques

Freirian concept	Teaching and learning techniques
<p><i>Dialogue</i> – Teaching and learning must be dialogic, transacted in discussions between all. The opposite of this is didactic teaching, in which the teacher is assumed to impart knowledge to passive students.</p> <p>Resonant with Habermas’s communicative action and deliberation, and Baskhar’s theory of dialogue.</p> <p><i>Praxis</i> – As well as dialogue, there must be moments of acting upon the social world and reflecting upon impact.</p>	<p>Equalised power relationships between tutor and students. Inculcation of mutual respect for each other’s knowledge and expertise. Intra-group communication, talking and listening, discussion and debating. The concept of dialogue can be new to learners, and as such is best introduced in a supportive approach. Sharing of both service-user and personal experiences facilitates this. The role of the educator is to facilitate learning by signposting and evidencing the underpinning theoretical knowledge base, and supporting learners in disclosing and deliberating on their own knowledge and understanding.</p> <p>Learning in action – Including a range of experiential techniques and cycles of action and reflection. This is exceedingly well suited to the practice domain, offering opportunities to try out actions in practice.</p> <p>Assessments can be practice based, working on real change. This challenges the traditional theoretical analysis of many assessment processes, but requires high-level critical thinking appropriate to the level of study.</p> <p>For an educationalist, the engagement in the social world of care provision is a real one, not acting as a visitor but as a participant.</p>
<p><i>Generative Themes</i> – Each society and time period have identifiable characteristics that exist in complex interrelationship. These involve dominant ideas, values, social systems, concepts, politics and motivations.</p> <p>Dialogic activity can discover oppositional, emancipatory themes.</p>	<p>Generativity – Activities grounded in dialogue and utilising participant’s creativity and imaginative powers help identify alternatives to dominant/oppressive themes.</p> <p>Imaginative ‘thought experiments’ can contemplate changes to practice safely, without having to immediately face negative reaction.</p> <p>Understanding the context of care delivery is important. Educationalists encourage and open the conversation, particularly when working with peers from organisation or discipline group. Understanding and challenging requires both preparation and courage in equal measures</p>

Continued

Table 28.1 Continued

Freirian concept	Teaching and learning techniques
<p><i>Easter Experience</i> – A radical process of self-examination and ‘rebirth’ to be on the side of the people seeking change: An existential change in outlook.</p>	<p>Self-awareness and self-examination exercises – Again, activities grounded in dialogic interaction and building upon generative thinking. Reflection on and in action is encouraged. This journey is supported through structured personal tutor support.</p>
<p><i>Codification & Decodification</i> – Building up a picture of social circumstances and relations (codifying). Imagining oneself in the situation, appreciating different aspects and bringing to bear critical reflection on it (decodification).</p>	<p>Information gathering leading to imaginative group work and discussion. A form of inquiry-based learning, but with highly equal roles. Simulation exercises can be utilised, with real-life players acting within scenarios. Within simulation, learners act as both participants and observers. Observation is well received and recognised as forming a framework for examination of concepts.</p>
<p><i>Conscientisation</i> – Overarching effect of political awakening and awareness, both of the means by which people become oppressed and of potential solutions.</p>	<p>Consciousness raising – Safe, open-minded persuasion, and mutually respectful discussion of political ideas and values. Conscientisation can be a difficult concept to articulate within the learning process. Honest exchange of ideas and personal change are required amongst participants; the understanding of self within the process is not always reported in more traditional learning contexts.</p>
<p><i>Prefiguration</i> – Another all-embracing concept which effectively describes a process of modelling the world as you would like to see it in the micro-world of the group relations, in this case the classroom.</p>	<p>An amalgam of democratic decision-making, cooperative action, respectful dialogue and respect across difference, and equalised power. A mini working utopia, or best approximation. Working as positive role models and challenging ourselves and each other, we aim to work towards this on a consistent basis.</p>

Source: See Freire Institute webpages for further information: <http://www.freire.org/paulo-freire/concepts-used-by-paulo-freire>.

participatory democracy and decision-making (see following section). As such, Freire has been strongly linked to notions of prefiguration – the idea that groups might model the world they would like to see in the course of trying to achieve it. These ideals have led to thinking about small-scale, experimental utopias – at least some of which might be enacted in classrooms. If we are to think about modelling democratic learning, we also need to consider wider theories for prefiguring democratic relations in classrooms or other settings.

Models of democracy

Habermas (1986, 1987) makes a case for deliberative democracy as a vehicle for social change. He argues that major social institutions, including democratic systems, are beset with legitimacy crises; witness the almost complete lack of public faith in mainstream politicians and public disengagement with the electoral process. For Habermas, some of this is explainable in terms of the inadequacies of representative forms of democracy, and he argues instead for a transformational alternative that emphasises participation and communication. This deliberative framing of democracy is essentially a matter of taking time to talk through issues and differences of opinion, rather than rush to seek a majority view. It is a consideration of the intersubjectivity of communicative acts, where language is privileged and brings about social relations in an exchange of ideas tending towards problem-solving in a process of critical agreement or rational negotiation of consensus (Habermas, 1986, 1987). Put simply, this communicative action ought to result in the *best* ideas or solutions emerging as long as, crucially, the conditions supporting dialogue are optimised (Roberts & Crossley, 2004). For critical theorists, the notion of *best* ideas corresponds with progressive politics: ‘we cannot have a rational will to want a future that is always the same as the past. *We can only have a rational will to want to change the world for the better, as best we can*’ (Harrington, 2005, p. 316). By a process of reflection and deliberative argument, agreement comes about as people work to resolve differences. Habermas is consistently dismissive of new-right conceptualisations of rational choice and individuals motivated by self-interest. Collectively, such individuals would obey no rules and be unable to reproduce the institutions and structures of open society that enable them freely to exercise choices in the first place (Sitton, 2003).

The transformative potential of communicative reason is linked to other thinking about the sorts of social space that are conducive to supporting unconstrained dialogue. Historically, Habermas (1989) reflected upon the historical growth of new forms of civil society, noting the emergence of new physical spaces in the public sphere where citizens could meet and engage in untrammelled and reasoned discussions, and ultimately arrive at agreement on ideas for the common good. This allowed for the identification

of optimum conditions for such deliberations. These include roughly even power between participants, open-mindedness to change one's opinion, and respect across difference; amounts to a commitment to reasoned and reasonable communication. These ideas can be seen to be highly compatible with Freire's dialogic pedagogy, having potential to be taken up in the teaching and learning context and could form the basis for ideal care-team relationships, especially in a context of supporting transformational change. Cooperative techniques for practice change, such as participatory action research, can also be conceived of as relevant to Habermas's ideals of communicative action and unconstrained dialogue with specific impacts for participants that include *'[improved] capacities to solve problems, develop skills...increase their chances of self-determination, and to have more influence on the functioning and decision-making processes of organizations and institutions from the context in which they act'* (Boog, 2003, p. 426). We now turn to discuss how these critical ideas are evidenced in our three chosen case examples.

Case examples

1. *Teaching Student Nurses to Support Service-User Involvement in Practice*

The UCLan module 'Enhancing Service User and Carer Involvement' is an option for undergraduate nursing students. The module typically runs with small numbers of students, which assists in the facilitation of cooperative, peer-supported learning framed by Freirian techniques (see Table 28.1). A major part of the module content is to encourage learning about democracy, at the same time as modelling deliberative forms in the classroom. Public participation policy and the implications for nursing practice are investigated by the students, and group discussions afford critical reflection upon different ways of making sense of the political context. The students also explore thinking about involvement practices in terms of movement activism, and activists from the local community are involved in the teaching and learning. One such exercise involves learning about practitioner-service user alliances in the context of reflections on a successful local campaign to defend a respite service for disabled children and their families. Cooperative learning is encouraged, with students helping each other in information gathering and sharing. This also includes supporting each other on assessed assignment work, albeit with each student submitting his or her own individual assignment. As part of these learning processes, a model of appreciative and affirmative feedback is modelled across all activities. This is reasonably felt to be supportive of future expectations for practice-based teamwork and possibilities for engagement in alliances with service users. Freirian and Habermasian principles are shared with students,

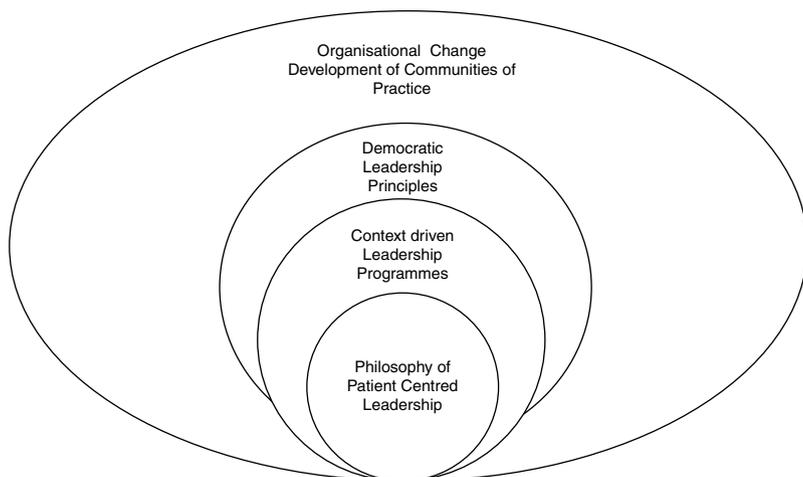


Figure 28.1 Model for the delivery of leadership programmes

who are then encouraged to exemplify them in classroom activities, discussion and debates.

2. Learning for Transformational Leadership

The approach to clinical leadership education at Edge Hill University is grounded in a distinct philosophical framework for development of principle-centred leaders. Learners in this context are already qualified practitioners, and are supported in recognising the importance of role-modelling behaviour, acting as change champions, improving the quality of care, challenging constraining cultures and ritualistic practice, empowering colleagues, supporting their actions with a sound evidence base and developing a positive learning climate. In achieving this, learners critically reflect on and understand their own values and beliefs through enhanced self-awareness and self-empowerment techniques and interprofessional learning. The intention is for learners to be proactive, fully engaged, demonstrate personal commitment and act on situations rather than be acted upon (see Figure 28.1). Learning exercises ensure service-user perspectives are central to problem-solving, innovation, creativity and time management activities to be embedded within future practice.

This framework facilitates delivery of leadership programmes that enable learning through dialogue, with people working cooperatively to make a difference to practice, including programmes delivered directly in the workplace. Dialogue supports individuals in developing co-supportive relationships, which in turn enable actions to be implemented based upon core

values. The relationship process is central in enhancing and building social capital, and as such is intrinsic to the development of meaningful communities of practice, which raise consciousness and support change in practice. A participatory model of democratic leadership is promoted, decentralising decision-making, inclusive of all interested stakeholders. Central to this is the concept of leading transformational change from ‘the edge’ of organisations, with leaders and change agents working across organisational barriers to identify radical thinking, faster change and better outcomes. As educationalists, we aim to work in a non-traditional style, personally and emotionally investing in the development of learning. As peers within the learning process, we act as positive role models, sharing experiences and facilitating others’ voices.

3. Systematic Approaches to Supporting Service-User and Carer Involvement in Higher Education

Both UCLan and Huddersfield exemplify similar approaches to developing infrastructure and systems to support extensive service-user and carer involvement within the education of health and social care professionals. These approaches are not necessarily unique, and most UK universities have developed some sort of involvement initiatives, although the extensiveness and levels of systematisation are hugely variable (McKeown et al., 2010; Rhodes, 2012). Ideally, this results in forms of involvement that extend into all aspects of the work of relevant schools and departments: teaching and learning, research and strategic development. With regard to teaching and learning, service users and carers can be involved in student recruitment, curriculum development, teaching, evaluation and quality assurance.

The UCLan and Huddersfield examples are illustrative of efforts to ground developments in active community engagement and participation, and, as such, acknowledge the appropriateness of thinking about such involvement in terms of movement activism and, hence, attempt to adopt an implicit internal democracy as part of the process (Downe et al., 2007). With this in mind, the UCLan Comensus initiative was initially conceived as a participatory action research project, with community groups, individuals and service-user and carer movement activists invited to shape the eventual form of system to be put in place. This eventually resulted in the establishment of a diverse core group, the Community Involvement Team, supported by a much larger network of affiliated individuals and community groups operating in the hinterland of the university. Similarly, but more pragmatically, a participatory process has led developments at Huddersfield, with a central role for the Public Partnership Group (PPG), whose mission statement is ‘Empowering People to Support Change’ (EPIC). Both universities have been alert to the value of appointing somebody to take on a coordination role, and, despite commitment to bottom-up development, support from senior

managers has also been crucial to maintaining momentum and securing necessary resources (Harrison, 2010; Ward & Rhodes, 2010). At both universities, service-user and carer participants have affiliate status, campus cards and name badges, a university e-mail address and access to the intranet, consolidating role identity and status.

Discussion

All of the selected examples in different ways illustrate aspects of democratising the micro-world of teaching and learning. At one and the same time, they also offer a focus upon teaching ways of doing democracy: for supporting public involvement in the practice of care delivery; for transformational change in clinical services; and for sustaining the democratic involvement of service users and carers across a full range of teaching and research in university settings. Student learning about democracy and cooperation has the potential to positively transform the social relations of care and make a contribution to alliances between movement activists and critically engaged practitioners and academics concerned with democratising the institutions of care delivery and resisting the deleterious encroachment of neoliberalism into public services. These opportunities might be maximised if systems of workplace democracy are enacted, aimed at enhancing both staff and service-user voices (McKeown, Cresswell, & Spandler, 2014; 2014b).

Arguably, professional nursing faces a significant crisis of legitimacy. The findings of numerous recent inquiries into service failings have culminated in accusations that nurses lack compassion, and the proposed solution is enhanced and transformational nurse leadership (Berwick, 2013; Bevan & Fairman, 2014; Clwyd & Hart, 2013; Francis, 2013). Their prescription includes putting notions of social connectivity and community engagement at the centre of practice change. Democracy is implicitly at the heart of this, holding hope that effective nurse leaders can ultimately deliver compassionate care. These efforts are likely to be most successful when the practitioners charged with leading practice change are already grounded in affinity for both service-user involvement and democratic cooperation. The focus here connects with thinking emerging from service-user movement and trade union forums about the desirability of closer dialogue and alliances. Ultimately we are advocating development of inclusive workplace and learning democracies for better organising the practice of health and social care. Thus, our interest in democracy extends beyond democratising classroom learning, and directly into workplaces and communities within which transformed social relations will have to be enacted. Freirian ideals can be seen to be resonant with Holloway's assertion that social change is possible without taking power over others, and that the associated human social relations are indicative of those aspired to in progressive

social movements or, indeed, a democratised classroom or workplace: 'the relations that we form all the time, relations of love, friendship, comradeship, community, cooperation. Obviously such relations are traversed by power because of the nature of the society in which we live, yet the element of love, friendship, comradeship, lies in the constant struggle we wage against power, to establish those relations on the basis of mutual recognition, the mutual recognition of one another's dignity' (Holloway, 2002, p. 108).

For learners, having service users and carers actively engaged in the classroom arguably impacts as much at the level of the heart, and moral and ethical development as any cognitive impact (McKeown et al., 2010). Regular, moments of reflection open up insights into the enjoyable nature of cooperative learning (see Sennett, 2012), and often this is contrasted with more negative experiences of learning in other contexts or experiences of receiving unmitigated critical feedback. Enthusiasm for such possibilities needs to be tempered by a number of more sober observations. Progress in systematising service-user and carer involvement in universities concerned with practitioner education is slower than many activists would like. Despite steady progress being made, with service users and carers slowly infiltrating and becoming embedded in the university, and recognised as true partners in the teaching and learning enterprise, the realisation of movement goals is more muted (McKeown et al., 2014b). Challenges remain, notably in relation to the perennial issues of payments and entrenched power differentials within bureaucratic university environments (McKeown et al., 2012).

Engagement with democracy as part of the learning process may prove difficult to implement in a wholesale way. Many tutors will undoubtedly be resistant to change that threatens emotional attachment to established ways of working. Furthermore, transformative democratic techniques may sit ill at ease with the general tenor of wider university systems and society at large, especially if the sector continues with a trend towards a more instrumental framing of university education. Evaluation of the optional module presented here suggests that to some extent this might be the case, with a mixed reception for the approach to learning and module content. Some students struggle to make meaningful connections to practice, despite generally enjoying the learning experience. It may be the case that participatory democratic processes and theories are somewhat alien to and divorced from the prior experiences of many, rendering any value difficult to comprehend. In addition, the idea of being an active participant in one's own learning and that of peers can be challenging to take up in a relatively short module. Similarly, the extent to which positive curricula for progressive nurse leadership actually impact upon traditionally hierarchical practice and managerial systems has been limited (Hutchinson & Jackson, 2013).

Conclusion

Freirian ideas underpin our practices for the transformation of learning about core subject matter, such as leadership or involvement, so it is truly informed by democratic ideals. There are multiple synergies between all of the case examples we have presented. Despite undoubted strengths, we must also face up to extant weaknesses and impediments to full democratisation. Freirian ideas have a long history of popularity within nurse education, yet there has been a relative lack of systemic infiltration into the university sector and other mainstream education. Similarly, Habermasian ideas for deliberative democracy have been available for some time but, despite being evident within social movements, they have made minimal impact elsewhere. That said, at least one conclusion worth making is that influencing nursing and other health and social care practitioners at the level of their learning could have an aggregate impact upon service-level transformations, especially if the prevailing political economy were to escape the oppressive gravitational pull of neoliberalism. If such a happy state of affairs proves impossible, then at the very least there is potential for a more micro-level influence on therapeutic relationships.

References

- Apple, M. (2014). *Official Knowledge: Democratic Education in a Conservative Age*. Abingdon: Routledge.
- Bauman, Z. (2000). *Liquid Modernity*. Polity Press: Cambridge.
- Berwick, D. (2013). *A Promise to Learn: A Commitment to Act, Improving the Safety of Patients in England*. London: Department of Health.
- Bevan, H. & Fairman, S. (2014). *The New Era of Thinking and Practice in Change Transformation: A Call to Action for Leaders of Health and Care*. NHSIQ (NHS Improving Quality). Available: <http://media.nhsiq.nhs.uk/whitepaper/html5/index.html?page=1>.
- Boog, B. (2003). The emancipatory character of action research, its history and the present state of the art. *Journal of Community & Applied Social Psychology*, 13, 426–438.
- Brown, P. & Zavetoski, S. (2005). *Social Movements in Health: An Introduction*. In P. Brown & S. Zavetoski (Eds), *Social Movements in Health* (pp. 1–16). Oxford: Blackwell Publishing.
- Clarke, J. (2007). Citizen-consumers and public service reform: At the limits of neo-liberalism? *Policy Futures in Education*, 5, 239–248.
- Clwyd, A. & Hart, P. (2013) *A Review of the NHS Hospitals Complaints System: Putting Patients Back in the Picture*. London: Department of Health.
- Crossley, N. (2006) *Contesting Psychiatry: Social Movements in Mental Health*. London: Routledge.
- Department of Health (2012). *'Friends and Family' Test Aims to Improve Patient Care and Identify Best Performing Hospitals*. Available: <https://www.gov.uk/government/news/friends-and-family-test-aims-to-improve-patient-care-and-identify-best-performing-hospitals>.

- Downe, S., McKeown, M., Johnson, E., Comensus Community Involvement Team, Comensus Advisory Group, Koloczec, L., Grunwald, A. & Malihi-Shoja, L. (2007). The UCLan community engagement and service user support (Comensus) project: Valuing authenticity making space for emergence. *Health Expectations*, 10, 392–406.
- Francis, R. (2013). *Report of the Mid Staffordshire NHS Foundation Trust Public Inquiry*. London: Stationary Office. Available: <http://www.midstaffspublicinquiry.com/report>.
- Freire, P. (1970). *Pedagogy of the Oppressed*. Harmondsworth: Penguin.
- Freire, P. (1998). *Pedagogy of Freedom: Ethics, Democracy and Civic Courage*. Lanham, MD: Rowman & Littlefield.
- Giroux, H. (2007). Introduction. Democracy, Education and the Politics of Critical Pedagogy. In P. McLaren & J. Kincheloe (Eds) *Critical Pedagogy: Where Are We Now?* (pp. 1–8). New York: Peter Lang.
- Glass, R. (2001). On Paulo Freire's philosophy of praxis and the foundations of liberation education. *Educational Researcher*, 30, 15–25.
- Grinberg, J. (1994). Paulo Freire's legacy to democratic education. *Hands On*, 48, 44–45.
- Habermas, J. (1986). *The Theory of Communicative Action: Reason and the Rationalization of Society*. Cambridge: Polity Press.
- Habermas, J. (1987). *The Theory of Communicative Action: The Critique of Functionalist Reason*. Cambridge: Polity Press.
- Habermas, J. (1989). *Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Trans. T. Burger & F. Lawrence. Cambridge, MA: MIT Press.
- Harrington, A. (2005). Conclusion: Social Theory for the Twenty-First Century. In A. Harrington, (Ed) *Modern Social Theory: An Introduction* (pp. 313–316). Oxford: Oxford University Press.
- Harrison, N. (2010) Climbing the Ladder of Involvement: A Manager's Perspective. In M. McKeown, L. Malihi-Shoja, S. Downe & The Comensus Writing Collective (Eds). *Service User and Carer Involvement in Education for Health and Social Care* (pp. 12–133). Oxford: Wiley-Blackwell.
- Hodge, S. (2005) Competence, identity and intersubjectivity: Applying Habermas's theory of communicative action to service user involvement in mental health policy making. *Social Theory & Health*, 3, 165–182.
- Holloway, J. (2002). *Change the World without Taking Power*. London: Pluto Press.
- Hutchinson, M. & Jackson, D. (2013). Transformational leadership in nursing: Towards a more critical interpretation. *Nursing Inquiry*, 20, 11–22.
- McKeown, M. & Carey, L. (2015). Editorial. Democratic leadership: A charming solution for nursing's legitimacy crisis. *Journal of Clinical Nursing*, in press.
- McKeown, M., Cresswell, M. & Spandler, H. (2014b). Deeply Engaged Relationships: Alliances between Mental Health Workers and Psychiatric Survivors in the UK. In B. Burstow, B.A. LeFrancois & S.L. Diamond (Eds) *Psychiatry Disrupted: Theorizing Resistance and Crafting The (R)evolution*. Montreal, QC: McGill/Queen's University Press.
- McKeown, M., Dix, J., Jones, F., Malihi-Shoja, L., Carter, B. & Harrison, N. (2014c) Service user involvement in mental health practitioner education: Insights from movement politics. *Nurse Education Today*, 34, 1175–1178.
- McKeown, M., Jones, F., Wright, K., Spandler, H., Wright, J., Fletcher, H., Duxbury, J., McVittie, J., Simon & Turton, W. (2014a). It's the talk: A study of involvement

- practices in secure mental health services. *Health Expectations*, on-line early DOI: 10.1111/hex.12232.
- McKeown, M., Malihi-Shoja, L. & Downe, S. & The Comensus Writing Collective (2010). *Service User and Carer Involvement in Education for Health and Social Care*. Oxford: Wiley-Blackwell.
- McKeown, M., Malihi-Shoja, L., Hogarth, R., Jones, F., Holt, K., Sullivan, P., Lunt, J., Vella, J., Hough, G., Rawcliffe, L., Mather, M. & The CIT. (2012). The value of involvement from the participants' perspective: Not just a cash nexus. *Nurse Education Today*, 32, 178–184.
- Mooney, M. & Nolan, L. (2006) A critique of Freire's perspective on critical social theory in nursing education. *Nurse Education Today*, 26, 240–244.
- Purdy, M. (1997) Humanist ideology and nurse education. I. Humanist educational theory. *Nurse Education Today*, 3, 192–195.
- Randall, D. & McKeown, M. (2014) Failure to care: Nursing in a state of liquid modernity? *Journal of Clinical Nursing*, 23, 766–767.
- Rhodes, C.A. (2012). User involvement in health and social care education: A concept analysis. *Nurse Education Today*, 32, 185–189.
- Roberts, J. & Crossley, N. (2004). After Habermas: New Perspectives on the Public Sphere. *The Sociological Review*, 52, 1–27.
- Roberts, P. (2000). *Education, Literacy, and Humanization: Exploring the Work of Paulo Freire*. Westport, CT: Bergin & Garvey.
- Sennett, R. (2012). *Together: The Rituals, Pleasures and Politics of Cooperation*. London: Allen Lane.
- Sitton, J. (2003). *Habermas and Contemporary Society*. Basingstoke: Palgrave Macmillan.
- Waite, R. & Brooks, S. (2014). Cultivating social justice learning & leadership skills: A timely endeavour for undergraduate student nurses. *Nurse Education Today*, 34, 890–893.
- Ward, L.J. & Rhodes, C.A. (2010). Embedding consumer culture in health and social care education: A university office's perspective. *International Journal of Consumer Studies*, 34, 596–602.
- Waterkemper, R., do Prado, M., Medina, J. & Reibnitz, K. (2014). Development of critical attitude in fundamentals of professional care discipline: A case study. *Nurse Education Today*, 34, 581–585.
- West, M.A. (2012). *Effective Team Work* (3rd edition). Oxford: PBS Blackwell.

Concluding Comments

Gayle Brewer and Russell Hogarth

The preceding chapters have illustrated the value of innovative teaching methods for working with students in formal education or members of the wider community. In particular, the authors have highlighted the extent to which creative approaches have increased student engagement, satisfaction, achievement and understanding. These methods have also led to positive behavioural outcomes and developed important transferable or employability focused skills. It is, of course, important to emphasise that the value of each technique or interaction will vary according to the discipline, education level, cohort, teacher and individual student. Practitioners should introduce and adapt the approaches identified in this book as appropriate. Indeed, many authors have highlighted the process through which they shaped and refined their own creative practice. Several authors have also cited additional support throughout their chapter which provides further guidance or recommendations, and we hope that these help you develop and extend your own creative practice.

Index

- achievement, 4, 12–14, 52, 68, 72, 88, 131, 151, 196–200, 211, 252, 264, 278, 288, 292, 304–306, 308, 313, 318, 334
- animation, 28, 193, 197, 199–202
- archives, 13, 84, 138, 165, 227–229, 231, 233, 235–237, 239, 241–242, 318
- art, 2–3, 5–9, 11–15, 18–20, 22–26, 28–30, 32, 34–35, 37–39, 51, 82, 85, 89, 92–95, 98–100, 102, 110–111, 113, 115, 117, 119–120, 122, 127, 143, 145, 150–151, 157, 169, 174, 176, 178, 181, 183, 193, 195, 197, 199, 201, 203, 205–211, 231–232, 242–243, 264, 268, 270, 272, 283, 290–303, 305–306, 331
- Barbour, Rona, 178–192
- behaviour, 7, 28, 31, 39, 53–55, 58, 60, 62, 181–182, 184, 196, 202, 228–229, 231, 236, 252, 257, 284, 291–296, 298–299, 301, 304, 327, 334
- blogging, 11, 140
- board games, 75, 200, 245, 247, 249–250, 252
- Brewer, Gayle, 1–10, 11–14, 51–60, 105–109, 193–202, 334
- Bristow, Carol, 243–253
- Broadbridge, Judith, 15–26
- camera, 84–86, 88, 90, 94–96, 100–101, 136–138, 147–148, 150, 152, 233, 244
- Carey, Linda, 319–333
- Chamberlain, Hannah, 83–91
- Charriau, Veronique, 15–26
- comedy, 31, 254–258, 260–264
- community, 5–6, 13, 27–29, 31, 34–37, 39, 61–63, 65, 67–72, 80–82, 87, 92, 96–97, 110–113, 115–131, 133–139, 142, 147, 150, 152, 155, 160, 173–174, 183, 198, 200–201, 203–209, 211, 218, 222, 225, 233, 242–243, 247, 274, 281, 284, 287–288, 297, 309, 326, 328–332
- Cook, Vikki, 277–289
- Court, Sharon, 122–132
- creativity, 1–8, 115–116, 167, 206, 208–210, 224, 276, 278, 282, 319, 323, 327
- culture, 4, 6–7, 13, 24, 32, 39, 62, 64–65, 69, 71, 78, 105–106, 144, 157, 163, 179, 181, 184, 189, 198, 203–205, 207–209, 211–212, 229, 266–267, 272, 309, 327, 333
- Cunliffe, Rachel, 307–318
- Danino, Nicky, 61–72
- digital, 9, 11–14, 16, 40, 52–53, 57, 61–71, 92–95, 98–99, 101–102, 133–142, 150, 152, 159, 163, 171, 174, 180, 195, 198–200, 202, 210–211, 225, 245
- director, 34, 85, 88–89, 110, 119, 204, 242
- discussions, 25, 27, 30–34, 47, 67, 135, 148, 159, 203, 244, 249–250, 279, 281, 284, 300–301, 323–326
- documentary, 88, 90, 96
- drama, 4, 30–32, 93, 181, 193, 196–197, 227–231, 233, 235–237, 239, 241–242
- education, 1–5, 11–12, 16, 28–30, 34, 40, 48, 51–53, 55, 61–67, 69, 71, 73–76, 78, 81–82, 85, 93, 105–107, 110, 113, 118–119, 122–123, 134–135, 140, 142, 144–145, 152, 155–159, 161, 167–175, 178, 181–183, 193–198, 203–204, 209, 211, 213–215, 218, 221–222, 224–225, 231, 243, 245–246, 249, 254–268, 279–280, 282, 284–287, 290–299, 301–303, 307–308, 310, 313, 316, 319, 321–322, 327–328, 330–331, 334
- employability, 40, 138, 267, 272, 275, 307, 314, 317, 334

- environment, 1, 11, 23, 33, 61–65, 67, 69,
74–76, 79, 86, 89, 111–112, 118, 143,
160, 162, 172, 183, 194, 205, 211, 213,
215, 221, 224, 243–245, 249, 252,
270–271, 281, 283, 292, 294–295,
298, 301–302, 307–308, 312–313, 315,
317–318
- Evans, Christy, 277–289
- exclusion, 133, 143–145, 183,
290–291, 297
see also inclusion
- Facebook, 16, 18–19, 67–68, 70,
128–129, 141, 149
see also social media
- feedback, 11, 22, 32, 45, 48, 51, 53–57,
59, 77–78, 81, 83, 86–87, 89, 111,
113–114, 118, 128–129, 131, 150,
152, 158, 160–161, 169, 172, 174,
194, 223, 244, 247, 249–250,
258–259, 268–269, 280, 282–283,
302, 307, 311–313, 316, 326, 330
- film, 27–36, 51, 83–91, 93–101, 110,
117, 126, 136, 138, 182, 231, 233
- film making, 83–85, 87, 91, 94–95, 101
- games, 3, 11, 74–77, 80, 82, 125,
179–180, 182, 191, 193–195,
197–198, 243, 245–252, 282–284,
287, 298
see also board games
- Gurbutt, Dawne, 73–82, 155–166
- Gurbutt, Russell, 73–82, 155–166
- Hardwick, Liz, 133–142
- health, 27–36, 54, 73–74, 76–79,
82–91, 105–106, 111, 117, 123,
134–135, 143–144, 155–156,
158–165, 182, 194, 196, 208–209,
213–215, 217–218, 221–222, 224,
227–228, 231, 235–236, 243–247,
249–250, 252, 273–274, 311–313,
319–321, 328–329, 331
- health services, 73, 86, 87, 160
- Hewertson, Helen, 265–276
- history, 14, 18, 29, 37, 78, 84, 86,
88–89, 91, 93–96, 105, 125,
128–130, 135, 137–138, 160, 164,
179, 181, 196, 200, 204, 208, 212,
221, 227–228, 231, 257, 272, 331
- Hogarth, Dianne, 221–225
- Hogarth, Russell, 222, 334
- inclusion, 2–4, 11, 30–31, 107, 133,
142–143, 149–150, 152–153, 176,
178, 195, 197, 243, 248
- internships, 265, 267–269,
271–276
- Jones, Fiona, 319–333
- Kaye, Linda, 290–306
- Kennedy, Lucille, 143–154
- Kinsella, Claire, 290–306
- Knight, David, 203–212
- Lamey, Bev, 243–253
- language, 13, 15–20, 23, 25–26, 87, 97,
107, 113, 119, 144, 152, 155, 160,
162, 164, 181, 185, 196, 200, 203,
231, 239–240, 244, 255, 272, 284,
304, 318, 322, 325
- laptop, 16, 40–41, 43
- Laverick, Craig, 40–50
- learning, 2, 5–8, 11–14, 16–18, 23,
25–28, 30–36, 38, 40–41, 45,
50, 52, 54–55, 57–60, 63–67,
71–82, 93–94, 96, 101, 106–109,
113–114, 116, 118, 120, 123,
126, 130, 139, 141, 143–145, 147,
149–182, 193–195, 197–202, 205,
211, 218–219, 221–225, 227, 244,
248–249, 252, 254–264, 266–269,
271, 274, 277–290, 292–296,
300–303, 305–331, 333
- learning disabilities, 143–145, 147,
149–151, 153–154
- literature, 1, 39, 73, 105, 109, 111,
167–168, 170, 181, 196, 199,
225–227, 274, 292, 297, 299
- Mcdonald, Rory, 61–72
- Mckeown, Mick, 319–333
- mental health, 27–38, 83–91, 117, 121,
166, 200, 227, 235, 243–247, 250,
252–253, 331–333
- movies, 27–38, 83–91
see also film; film making
- music, 3, 7, 27, 51, 85, 89–90,
145–146, 149, 159, 181, 183, 229,
235–237, 304

- Northey, Eric, 227–242
- peer support, 172, 247, 326
- performance, 27, 47, 49–50, 53–54,
57–59, 110–111, 117, 119, 127,
184, 194, 196, 210, 242–243,
247, 256–259, 261–262, 276,
290, 293
- photographs, 21, 36, 84, 93, 125–129,
131, 141, 147–148, 152, 160, 231
- play, 6, 19, 34, 62, 64, 67, 74–76, 81–82,
88, 96, 98, 106–107, 109, 138, 141,
179–180, 186–187, 194–196, 201,
206–207, 218, 225, 229, 234–237,
240, 242–252, 258, 260, 282–283,
295, 306, 324
see also drama
- politics, 37, 50, 134, 139, 212, 323, 325,
332–333
- polls, 41–43, 45, 49
- Pool, Steve, 92–104
- psychology, 5–8, 37–39, 56, 59–60, 71,
108–109, 176–177, 182, 189, 198,
227–228, 270, 272–273, 288, 292,
301–306, 331
- puppetry, 195–196, 201
- Putwain, Dave, 290–306
- research, 1–3, 5–8, 12–15, 19–20,
25, 37–42, 45, 52, 54–55, 57–59,
62, 71–72, 86–87, 92–94, 98–99,
101, 105, 107–109, 116, 118–120,
123–124, 142–144, 167, 171–173,
175–177, 180, 193–195, 198–201,
203, 209, 224–225, 227, 235–237,
239, 243, 245–246, 249–250,
253, 265–274, 276, 292, 294–295,
297–300, 302–306, 321, 326,
338–329, 331–332
- Rhodes, Christine, 319–333
- Sanderson, Linda, 213–226
- Second Life, 75, 82
see also virtual environments
- Shorter, Lynn, 110–121
- skills, 5–8, 11–12, 14–17, 30, 32–33,
40, 54–55, 58–59, 78, 80, 82, 94,
96–97, 107, 111, 113, 118–119, 130,
133–134, 136, 138–139, 142, 144,
147–151, 156, 158, 164, 169, 171,
173–174, 176, 179–181, 183–184,
189, 194, 196, 200, 210, 214–215,
218, 221, 224, 244–252, 254–256,
258–266, 272–275, 278, 280,
282, 284, 287–288, 292, 307, 309,
314–316, 319–320, 322, 326, 334
- smartphone, 40–41, 43, 52, 136, 257
- social care, 28, 30, 38–39, 110, 118,
120, 123, 155, 158, 161, 177, 214,
225, 231, 320–321, 328–329,
331–333
- social media, 15–19, 24–26, 59,
61–72, 128, 130, 132, 140,
175, 177, 262
- song, 32, 34, 143, 145–146, 148–149,
151, 183, 186, 195, 235, 237, 240
- stigma, 28–29, 32, 34–38, 83–86, 88,
90, 113, 117, 118, 159, 196, 199
- stories, 3, 11, 13–14, 31, 34, 76–77,
80–82, 84–86, 88–90, 93–97,
99, 105, 109, 114–115, 122–125,
127–142, 145–147, 149–151,
153–165, 167–168, 170–172,
174–189, 199, 203, 214, 219, 225,
228, 231, 234, 237, 246, 259, 261,
278–279, 282–283, 288
- tablet, 40–41, 43, 81, 136, 210–211,
255
- Taylor, Amanda, 167–177
- teaching, 2–7, 11–14, 16, 18, 25–26,
28–34, 36–38, 40–41, 45,
49–54, 57–60, 64–66, 72–73,
75, 105–109, 115, 120–121, 150,
155–156, 163, 167, 169, 171,
173–183, 185, 193, 195–202,
209, 211, 214, 218, 222, 227, 239,
247, 249, 252, 267–268, 275,
277, 279–280, 282, 284–285,
288–289, 294, 296, 301, 303–304,
307–317, 319–324, 326, 328–330
- technology, 9, 11–16, 18, 26, 40–41, 48,
50, 52–53, 57–60, 66, 69, 71–72, 74,
78, 80, 82, 93–95, 101, 133, 136,
139, 142, 155, 159, 165, 179–180,
182, 198–200, 202, 244–245, 318
- teddy bears, 125, 213, 215–225
- Thomas, Jim, 254–264
- toys, 125, 147, *see also* Board games;
games; Teddy bears

- training, 14, 26, 37, 53, 57–58, 60, 74,
87, 105, 107–108, 110, 113, 118–120,
133–134, 136, 138–139, 166, 177, 183,
197–198, 201–202, 208, 226, 248, 251,
257, 279–281, 283, 287–288, 313, 318
- Twitter, 15–25, 43, 61, 67–68, 70, 72,
85, 128–129, 141, 171
- virtual, 15, 31, 48, 60, 72–82, 140, 165,
171, 174, 177, 202
- virtual environment, 76
- voting, 42–43, 45
see also polls
- Wysocki, Michael, 307–318