

The contribution of arts-educators to a pedagogy of global social justice education: A qualitative study of creative production processes with young people

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PhD Thesis

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## DECLARATION

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I, William Essilfie, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

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## ABSTRACT

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Global social justice education (GSJE) for young people is regularly conducted through the arts, from using artworks as stimuli for discussion to art-making as an approach to consolidate young people's understanding of social justice issues. Although there is widespread use of the arts in GSJE, educational research in GSJE rarely engages with art-making approaches. This research analyses the pedagogy of GSJE through the arts through a qualitative study of media, art and design educators working with young people in social justice education (SJE). The empirical research, which was influenced by ethnography, consists of data generated mainly by interviews and observations with participants working in both formal and informal education settings. Analysis is informed by concepts of *conscientization*, art as experience and the radical potential of the arts.

Considering pedagogy in arts GSJE through the themes of context, concepts, practice and achievement, highlights the challenges between the intentions of educators and the practicalities of working in this field. It shows firstly that the SJE arenas of knowledge development, reflection and skills-development, action, and evaluation are fundamental to the art-making experience in GSJE. The art-making process provides multiple opportunities for reinforcement of learning in GSJE through the reflection and discussion of the SJE topic that occurs throughout creative production processes. Secondly, soft skills-development and young people's voice dominates GSJE with relatively little attention given to addressing structural conditions responsible for global social injustices. External factors driven mainly by funders and their policies contribute to this situation by concentrating funding on short-term projects. Thirdly, though SJE prioritizes young people's voice, without educators setting boundaries the GSJE dimension can easily become minimal. Young people's participation in all stages of the learning process is also essential in providing repeated chances to engage with GSJE. Finally, post-action evaluations provide opportunities for reflection on GSJE knowledge gained and acknowledgement of lessons to use in future actions. This research also indicates the range of ways GSJE through the arts occurs; it highlights the scope for a contribution of the arts to GSJE despite existing constraints.

Without paying close attention to pedagogical practices, GSJE through the arts can result in approaches that do not match the potential contribution of the arts. Creating artwork as part of GSJE is a powerful approach to engaging young people in global social justice, resulting in the development of knowledge and understanding whilst acting for social change.

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## ACRONYMS

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AYV	Adobe Youth Voices
ADT	Art and Design Teacher
BFI	British Film Institute
DEA	Development Education Association
DEC	Development Education Centre
DERC	Development Education Research Centre
DFES	Department for Education and Skills
DfID	Department for International Development
Ebacc	English Baccalaureate
FE	Film-Educator
GE	Global-Educator
GLP	Global Learning Programme
GSJE	Global Social Justice Education
GYA	Global Youth Action
ICT	Information and Communications Technology
IOE	Institute of Education
KS	Key Stage
MADE	Media, Art and Design Educator
ME	Media-Educator
NGO	Non-Governmental Organisation
PE	Photography-Educator
PSHE	Personal, Social and Health Education
SJE	Social Justice Education
Arts SJE	Arts Social Justice Education
SMSC	Spiritual, Moral, Social and Cultural
UNICEF	United Nations Children’s Emergency Fund
YOT	Youth Offending Team
YP	Young People

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## 1 Introduction

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*What would the world look like if we lived without prejudice?* In 2010 this was the question the Equality and Human Rights Commission asked 11 to 19 year olds to explore their beliefs and judgements on. They were asked to do this through the creation of artwork including animation and photography, facilitated by workshops with arts professionals (Equality and Human Rights Commission, 2010).

From film as stimuli for discussion, to drama as a form of self-expression, the arts are regularly part of non-governmental organisations' (NGOs) education projects and resources for young people in a global social justice education (GSJE) context e.g., the work of Oxfam, Amnesty International and Action Aid. Socially conscious artwork (film, literature, TV drama, theatre, photography, etc.) can ask difficult questions, provoke reflection and provide opportunities for young people to think about global and/or social issues. An artwork that has been used for such GSJE purposes is the Columbian film 'Maria Full of Grace' (Murray, 2005), which depicts the experiences of a drug mule and can be used as a stimulus for discussions related to the drug trade, drug trafficking and poverty.

The above examples illustrate the area my research addresses. My PhD research explores the contribution of arts-educators to a pedagogy of global social justice education (GSJE), particularly those working with young people who are creating artwork as part of social justice education (SJE). Focussing on lens-based media (film and photography) as a branch of the visual arts, this research explores how GSJE can be facilitated through the visual arts. The empirical qualitative research consists of interviews with media, art and design educators' (MADEs) and observations of these practitioners during their sessions with young people (ages 15 – 21), and interviews with a selection of these young people.

In a broad sense, GSJE is interpreted here as the process of raising young people's awareness and understanding of global issues and injustices, enabling young people to see their lives in a global context and act to address this. Global issues include but are not limited to climate change, poverty, and international trade agreements. The term GSJE emerged out of conversations with various educators about how to categorise this type of work. For this thesis, GSJE is regarded as a subset of SJE, in addition to being an umbrella term that situates social justice education (SJE) in a global context and incorporates the following similar terms: global education, development education, education for global citizenship and global learning. The term MADE refers to educators working in the visual arts in both formal and informal settings, and pedagogy to strategies or methods of instruction. These terms will be explored further in Chapters 2 and 3.

Though this PhD thesis is presented in a traditional order, the actual process of this research has not been so linear. It would be difficult to accurately depict the process without resorting to post-modern literary devices; such an approach would however deviate from standard practice for writing a thesis. Throughout this research, I have adopted an iterative approach which has enabled me to adjust my intentions and plans based on discoveries and information uncovered. As a result, on occasion I have modified my plans to accommodate what I have learnt.

In this chapter, I outline the rationale and justification for my research as well as the personal journey that led me to undertaking it. This chapter situates my research within the wider context of contemporary society and in the education sector. I will also set out the boundaries of my research and introduce my research questions. Many of the themes I introduce in this chapter will be picked up again in subsequent chapters where I explore them further and expand upon the points I raise. This chapter provides an overview of my research and sets the scene for the rest of the thesis.

### **1.1 Rationale for Research**

I will begin by outlining the wider context within which my research is situated. I then address the rationale for GSJE for young people before providing a justification for my research focus. Finally I will outline my personal rationale for engaging in this research.

Technological advancements and developments in on-line software mean that in the modern world, knowledge and information are rarely local in origin or impact. In addition, recent economic crises and climate change concerns stem from causes that no one nation has full control over. These factors have contributed to the creation of a world of vast social and economic inequalities, one in which how we live is often influenced or governed by global forces including, though not limited to: the operations of multinationals and big business impact parts of the world far removed from where their activities sometimes take place; global trade agreements and international policies that impact the power of national governments; international terrorism, wars and health pandemics requiring multinational cooperation for resolution; the effects of digital and on-line businesses like Amazon, Facebook and Apple on modern life; reduction in travel costs and times leading to increased migration and tourism resulting in an increased need to understand different cultures and ways of thinking; changes in weather and physical environments due to climate change and/or human activity. It is this rapidly changing world that young people inhabit and, as they grow older, will be in a position to shape.

Economically and politically, the effects of actions in one part of the world are felt elsewhere due to the interconnected nature of the modern world. To create a more just world, I believe it is vital that people grasp how their actions impact others, and are impacted by the actions of others. This impact can be through their consumption patterns, policies or actions their governments carry out, or behaviours of multinational companies. With this knowledge, perhaps people will be less likely to be swayed by politicians and corporations seeking to exploit ignorance for their own gain in issues like immigration, international conflicts, and unemployment. The journalist Gary Younge has argued that the success of the far right in the 2014 European parliamentary elections partially stems from “a far broader set of anxieties about the degree to which our politics and economics are shaped by forces accountable to none and controlled by a few” (Younge, 2014). The forces he refers to are neoliberal globalisation and corporations.

I am choosing to refer to learning that attempts to address these realities as 'global social justice education' (GSJE), a label that encompasses among others the fields of development education, global learning, and global citizenship. As an example of GSJE, global learning can be defined as "...education that puts learning in a global context, fostering: critical and creative thinking; self-awareness and open-mindedness towards difference; understanding of global issues and power relationships; and optimism and action for a better world" (Think Global, 2012).

### *1.1.i Educating Young People: Why and What*

Since the 1990s, the apparent 'shrinking' of the globe has fuelled the field of GSJE, not just in the UK but internationally. Increases in the influence of sustainable development education and the emphasis of global citizenship have also contributed to GSJE (Bourn, 2012). Education is one mechanism through which young people can debate these issues, contemplate the changes in society, and gain a deeper understanding of how the world operates. The role of the arts in this field will be explored later on.

If part of the responsibility of education is to equip young people to live in society, whether as a good citizen or individual (Russell, 1999), failing to recognise the changing nature of the world with its increased connections is to risk doing them a disservice. If this initial premise is accepted, looking at the formal education setting, beyond perhaps assemblies and form time, there seems to be no obvious place that such a task is undertaken. Some academics like Alex Standish, a lecturer in geography education, argue that schools have no business in this arena and should focus on subject knowledge (Standish, 2012). This would mean however relying solely on parents to undertake this role, which may have grave consequences for a society as a whole if parents fail to meet this obligation. In the English education system, elements of GSJE may occur in subjects like geography and history, but rarely are the various strands tackled by curriculum subjects brought together to provide a big picture of the world today. Subjects like citizenship and PSHE (Personal, Social and Health Education) are areas where such learning can occur, but with their increasing ambiguity and/or marginalisation in the school curriculum, they cannot be relied upon. For example citizenship is no longer mandatory in schools and it is not unusual for PSHE to be reduced to a day a term in secondary schools. The membership organisation Think Global (formerly the Development Education Association), which is made up of organisations, educators and individuals involved in GSJE, advocates for the value of the global dimension aspect of subjects where within each subject, global connections and examples can be drawn out (DfES, 2000). Admirable an approach as this might be, in meeting the demands of a subject, I fear there would be little time devoted to discussions straying too far beyond the curriculum's 'traditional' requirements. To do so also raises the chances of educators becoming guilty of Standish's accusations. There are arguments about the need for the curriculum to change to incorporate more 'real world' knowledge; again I am cautious of too much being done in that direction as core subject knowledge still needs to be covered. An outcome of similar thinking is demonstrated in the increasing marginalisation of arts subjects in the curriculum as reflected in the KS4 performance measure the English Baccalaureate (Ebacc), which does not include any arts subjects (Department for Education, 2014).

In 2009, an Ipsos MORI research study on teachers' attitudes to global learning revealed that 89% of teachers surveyed acknowledged the importance of students having a deeper understanding of the world (DEA and Ipsos MORI, 2009, p. 7). This is partially due to growing interconnectedness across the globe leading to what Gordon Brown

described as “actions and choices [in one place, country or continent] impacting the lives of others” (DEA, 2008, p. 4). However, the evidence that 2009 study collected suggests that GSJE plays a minor formal role in the education of young people. Two of the reasons cited for this minor role are a lack of confidence of educators in their knowledge about global issues, e.g., poverty, and how to teach them.

I believe that educators of various disciplines have an ethical responsibility to their charges to ensure that what they are learning is relevant to the contemporary world, as well as contributing towards equipping them to navigate through it. In my opinion, by engaging with these types of areas and issues in education, the potential benefits are an informed citizenry with the following abilities:

- awareness of the complexity of everyday issues and the ability to locate situations within a global context and wider structural conditions;
- the ability to make informed choices as a voter, consumer, human being etc.;
- the ability to analyse the implications of new technology and modifications, to how we organise society; and
- the ability to adapt to the changes and choices humanity will have to make in the future.

My personal views above are informed by my experiences of working with young people as a teacher and managing SJE projects for young people.

### *1.1.ii The Arts: Why*

Educators in their search for effective approaches to prepare young people for their role as global citizens have long incorporated the arts into their work. Despite the influence in this field of the ideas of innovators like Paulo Freire (Freire, 1996 [1970]), there exists a lack of depth of analysis and reflection behind teaching through the arts in the field of GSJE.

Educators in GSJE contexts regularly choose creating artwork as an approach in their work with young people. For example the Cape Farewell project uses a cross-art form approach where young artists connect with scientists on expeditions to create cultural responses to climate change (Cape Farewell, ND-a; Cape Farewell, ND-b). However, there is a lack of academic exploration of the approaches used and whether some of those approaches might be more effective than others in engaging young people in GSJE. In addition, there is relatively little insight available as to the practicalities of teaching through the arts in this context. ‘The Arts: The Global Dimension’ (DEA, 2006) is one publication that attempts to address this, however, as explored further in Chapter 3, that publication only provides a broad overview. Many of the existing approaches to GSJE are geared towards raising awareness of specific issues or cultures, with photographs and films as a stimulus for learning, for example, the campaign activism as practised by NGOs.

Artworks (film, literature, TV drama, theatre, photography, etc.) of a socially conscious nature can tackle difficult questions, stimulate reflection and provide opportunities for the audience to think about global social issues. An example is the film ‘The Battle of Algiers’ (Pontecorvo, 1966) about the anti-colonialist struggle in Algeria, which

enables an exploration of armed struggle for independence and the impact of colonialism. A more modern example is the Nicholas Cage film 'Lord of War' (Niccol, 2005) about the international arms trade, which is based on true events and sheds light on the role nations play in weapons trafficking (Amnesty International, ND-a). Exploring the story of the creation of such an artwork and its impact can be a way to engage with the tragedies and suffering of war. When it comes to GSJE through film, existing academic literature tends to focus on the use of already created films and film clips as part of teaching and learning (Bryan, 2013; Kruesmann, 2014; McCloskey, 2014). Lewis, Rodgers and Woolcock further discuss the possibilities of commercial films as sources of information on Development and global issues as well as the pitfalls of doing so (2013; 2014). The other aspect of filmmaking in education that has garnered academic attention is participatory filmmaking; a specific approach that enables the disenfranchised to document their lives and get their stories told (Shaw and Robertson, 1997).

For GSJE initiatives to succeed and be truly sustainable, a transformation in mind-set is required by both adults and young people. However literature in the area of transformational change tends to be generic in relation to learning through the arts, often focussing on connecting with young people from marginalised or disadvantaged backgrounds (Atkinson and Dash, 2005). The lack of research and literature that deals with the transformation of awareness in GSJE through the arts into action, is evidence itself for the need for work in this field. My PhD research addresses this gap and provides a deeper understanding of education for social justice through the arts within a wider global context. How can young people connect with issues deeply enough to actively incorporate them into their lifestyle or life choices? How useful an approach are the arts to this end? These are also areas in which my research engages.

On a practical level, in an age of increasingly limited funding opportunities, the need for research to explore the way arts education functions, and provide evidence to justify the allocation of resources to arts education projects, has become even more significant. My research will inform the work of education practitioners in GSJE and the arts, policy makers, and funders.

### *1.1.iii Personal Rationale*

In 2004, prior to starting my MA in Global Political Economy, I had a two month internship with a think-tank in Ghana. During this period, in order to get a deeper understanding of Development, I interviewed various people including market traders, taxi drivers, NGO employees, and the CEO of a bank. One of the things that came across from the interviews was the range in understanding and engagement with global issues impacting their lives and society as a whole. I became interested in how conscious people are of the impact of their actions, or the actions of others on their lives. So for my MA dissertation I explored the way the arts are used to raise awareness of International Development issues. I chose the arts due to its ability to cut across class, gender, race and level of education. For members of the public disconnected from issues or experiencing issue fatigue, I was also interested in non-traditional approaches to distributing public information.

As a former primary school teacher, I have been concerned with how young people are prepared for their roles as future adult citizens. My MA made me conscious of the complicated nature of many of the issues that inform and shape the way we live our lives. Building on my dissertation findings in which I concluded that the value of

employment of the arts in communicating significant social or political issues had been vastly underappreciated, I went on to work for a London-based arts charity managing arts projects for young people. In the projects I managed, the arts were used as a way for young people to express themselves and articulate their understanding of their place in society.

I later worked for a Development Education Centre (DEC) managing youth projects that were geared towards giving young people a greater understanding of global issues and empowering them to act on them. In this role I used some of the approaches I had encountered in working for an arts organisation, and as I sought new ideas, I noticed that several education projects in a GSJE context utilised the arts in their work with young people, from photography to film to drama. Young people, especially those over the age of 15, are at the stage when they are beginning to actively make choices that will govern how they will behave and respond to society as adults. Since they are on the cusp of adulthood, they are still forming their views on how they see the world. As such I believe they are at a point where they are actively engaging with the world and are open to exploring new ideas. There are many education projects in both the formal and informal education sector that seek to engage with young people in relation to social justice. However there is relatively little advice about the practicalities of using the arts in this context with young people, which was frustrating for me as a practitioner.

I have no formal training in the arts, nor have I studied art or design. What I lack in theoretical arts experience is balanced by my practical experience in setting up and managing arts education projects for young people, and working in the field of SJE and GSJE. My research topic emerged out of my desire to explore connections between my MA dissertation findings and my experiences of managing arts SJE projects. Many of the existing approaches to GSJE are geared towards raising awareness of specific issues or cultures, using photographs and films as a stimulus, for example, the campaign activism as practiced by NGOs. My PhD research provides a deeper understanding of SJE through the arts within a wider global context of the issues.

Having explored the rationale for my research in GSJE from an education, arts and personal perspective, I shall now provide an overview of the GSJE sector.

## **1.2 GSJE Landscape in England**

Despite elements of GSJE existing in the spiritual, moral, social and cultural (SMSC) development responsibilities of schools (Ofsted, 2015, p. 36), GSJE is not a formal part of the education system in England. When GSJE makes an appearance it is usually either due to a personal interest by an educator or an initiative run by a social justice NGO that a school or youth centre signs up to. Examples of such initiatives include Rights Respecting Schools Award (UNICEF, ND-a) which recognises schools' commitments to children's rights, the youth campaigning programme Youth Urgent Action Network (Amnesty International, ND-b), and the school-linking project Connecting Classrooms (British Council, ND). Within formal education, GSJE has traditionally been encountered through the subjects of geography, citizenship and PSHE. In informal education GSJE can be found in after-school clubs and youth centres as part of initiatives like the above mentioned. Educators with an interest in GSJE can find support in the form of training or guides for global youth work produced by NGOs like Y Care International (ND).

GSJE projects were historically funded by international NGOs like Oxfam and Action Aid, or by the Department for International Development (DfID), with support and guidance for GSJE from a national network of Development Education Centres (DECs). Think Global, formerly the Development Education Association, is the national organisation of which the DECs and most of the NGOs in this field are members. It has acted as a hub and an informal coordinator for first development education, and now global learning. On the website for Think Global (ND-c), educators working in both formal and informal education settings can find advice and free downloadable resources.

Since 2013, after changes in DfID's funding policy, the UK government's funding for UK-based work in this area is primarily delivered through the Global Learning Programme (GLP). The programme aims to "create a national network of like-minded schools, committed to equipping their pupils to succeed in a globalised world by helping their teachers to deliver effective teaching and learning about development and global issues at Key Stages 2 and 3" (Global Learning Programme, ND). This is achieved through providing training for teachers and support from a network of local advisors on the following subjects: English, geography, history, mathematics, religious education, science, and citizenship. It is of note that the list does not include arts subjects.

### **1.3 Boundaries of the Research**

Literature exists on Community Arts Projects (Jermyn, 2001; Newman, Curtis and Stephens, 2003) in addition to arts education projects for people from disadvantaged or marginalised backgrounds (Belfiore, 2002), and drama through PSHE (Hughes and Wilson, 2004; McCammon, 2007). The research for this PhD does not focus on these areas as they operate under very specific conditions with a social inclusion agenda. My research is not specifically about participatory video or photography (Shaw and Robertson, 1997) either, although small elements of that do feature. The aforementioned approaches predominantly relate to people documenting and analysing their lives, a practice which is not without its own issues i.e. reproduction of suffering and aestheticization (Oliver, 2006; Sontag, 2004 [2003]). Such arts projects also often tend to attach greater importance to the process, participation and subject matter rather than the end products or aesthetics (Bishop, 2012) with an emphasis either on developing relationships between the participants or helping individuals resolve personal or community issues. My focus is primarily on film but I occasionally utilise photography as a secondary reference. This PhD is about arts education engaging with global social justice issues that also 'aims' to put the process and the product on equal footing, seeing a successful product as fundamental to the process. This is due to the fact that from the arts aesthetics angle, the product tends to be key, whilst from the social justice perspective, it generally tends to be the process. Adopting this stance should also avoid opening up this research to accusations of hijacking art for social justice (Kamhi, 2010).

### **1.4 Research Questions**

My research title came out of discussions about my research interests with educators working in SJE and colleagues involved in academic research in GSJE. In my methodology section (Chapter 4) I expand upon how I arrived at my research questions and their role in my research.

Research Title – The contribution of arts-educators to a pedagogy of global social justice education: a qualitative study of creative production processes with young people (ages 15 – 21)

Having mainly worked with young people in my professional life, I have an insight into some of the ways in which they learn as well as how the spaces in which they learn are configured. I have selected the 15 – 21 age group due to their potential ability to engage with information and artwork at an in-depth level compared to other children. I also believe my prior exposure to that sector in a professional capacity gives me a good starting point for undertaking research with them.

*Research Questions:*

- 1] In what ways can young people’s engagement in arts-based education contribute to a distinctive pedagogy of global social justice education?
- 2] In what ways can arts-educators facilitate young people’s critical engagement with global social justice issues using lens based media?
- 3] To what extent does global social justice education through the arts include a process of reflection and action for change?

Examples of global issues include climate change, fair trade, and global poverty. I use the term ‘lens-based media’ to represent artwork that is created using a lens; for the sake of my research primarily film and to a lesser extent, photography.

*1.4.i Why Film?*

A subject like Art and Design which has skills-development as one of its major focuses appears to have more freedom than other subjects with regards to content. In creating artwork, the potential for reflexivity also lends itself to discussions on young people’s thoughts and feelings in relation to the content of their artwork. There is also the belief that, “Artists and arts educators have a potential ability to engage with controversial or alternative issues due to the perceived reputation of their weirdness, outsider status in society and stereotyping as eccentric” (Van Tilburg, Van Tilburg and Igou, 2014, p. 93). It is partly for the reasons highlighted above I have been exploring GSJE through the arts, specifically film. For this PhD I do not discriminate between the different types of film, though I acknowledge that the various forms (e.g. animation, documentary, features, etc.) have different attributes.

Film became my focus due to the fact that when I first began exploring the role of the arts in this area and began to seek arts-educators to talk to, the majority of the initial respondents were film-educators. This turned out to be fortuitous as film as an art form is popular with young people, and due to the variety of roles within filmmaking, provides opportunities for a range of skills and interests. Compared to many established or traditional art forms like painting and writing, film is a relatively young one which lends itself well to young people in today’s visual culture with the dominance of the internet, social media and mobile phones.

Though the films created by young people through GSJE are unlikely to have the kind of wide reaching exposure commercial films are capable of, nonetheless on a personal level for the young people, planning, creating and sharing of a film can potentially provide opportunities to:

1. Process ideas and thoughts
2. Develop their understanding especially through the learning that comes during research
3. Try out different ways of being by working through alternative scenarios
4. Actively respond/react to an issue through an artistic creation
5. Collaborate and bond with others thereby realising one is not alone
6. Communicate with others through sharing a finished artwork
7. Develop technical, artistic and communication skills

All of the above demonstrate the value of researching creative production processes and will be explored in greater detail throughout the thesis.

#### *1.4.ii Film as a Visual Art Form in Education*

Art making in the visual arts regularly occurs in primary and secondary school lessons in the form of drawing and painting, whilst another branch of the visual arts, lens-based media, plays a lesser role (Lockee and Wang, 2014, p. 584). Film does play a part in schools, though this is mostly in the watching and studying of them as opposed to the making of them (Swain, 2013), i.e. teaching through media. Films are used as a stimulus for learning and for introducing new topics across the entire range of subjects at school. For example, it is not unusual for a teacher to show a class footage of historical events in history lessons, documentaries about scientific ideas in science, or depictions of mathematical principles at work in Mathematics. Organizations like Film Club (Into Film, 2016) and Doc Academy (2016) provide resources and ideas for how teachers can utilize film as part of the learning experience. The emphasis though is on watching films, not making them.

It is common for English Language and Literature teachers to show a film version of a book that is being studied, or analyze sections of a film as an exercise in learning about narratives, dialogue, and structuring the pace of stories (Oforiwa, 2013). In fact in the British Film Institute (BFI) publication 'Using Film In Schools: A Practical Guide', the biggest section under 'Opportunities for film education in the curriculum' is for the subject English (Barrance and Cooper, 2010, pp. 5-7). As a general rule, Art and Design teachers in schools do not tend to teach about filmmaking. Filmmaking in schools is more likely to occur in afterschool clubs or in special one-off projects.

Another area where film is used is media education, "the process of teaching and learning about media" (Buckingham, 2003, p. 4). On the other hand Media Studies as a subject tends to focus on the role of the media, critique and analysis of media including content and media techniques, and Film Studies concentrates on the history and content of films. When filmmaking has been part of a curriculum like the Creative and Media Diploma for 14 – 19 year olds, the emphasis is on technical skills with little regard for content (Fraser, 2010, p. 75); media production is one unit out of six at Level 1, and one out of seven at Level 2.

## **1.5 Thesis Structure**

In Chapter 1 I have presented an overview of my PhD, introduced the research area and provided justifications for the research. Chapter 2 is a literature review of key concepts and theories of SJE, and GSJE through the arts. Chapter 3 is the counterpart to the previous chapter. In order to show the nature of filmmaking projects and the kind of films produced, I provide an overview of filmmaking education in the UK before analysing a GSJE filmmaking project and a film made by two young people on a GSJE theme. I also provide an overview of the pedagogical practice of educators in the field of GSJE through the arts, and identify the key elements in their practice. This is followed by Chapter 4 in which I explain the methods and methodology that guided my data generation and analysis, as well as explaining the rationale for the research questions. In Chapter 5 I situate my research participants within the context in which they work to give an understanding of the key external forces shaping their practice. In Chapters 6, 7 and 8, I analyse the research data through the themes of concepts, practice and achievements, respectively. Finally, in Chapter 9 I summarise the key findings of my data analysis, drawing out the full implications for my research questions, as well as giving recommendations for future research.

## **1.6 Reflections**

What do I mean by GSJE and how does it match up to 'official' definitions of fields like global learning? I am interested in social justice issues and seeing these, as well as modern life, as situated within a wider global setting that, though sometimes seemingly far removed, strongly shapes and influences contemporary life at a local level. I am particularly interested in how the arts can be or are used as an approach to engaging with social justice issues within a global context, especially when creating a work of art that attempts to engage with the social and political nature of the issues. I believe that there is a dimension of every aspect of life which is impacted by wider global forces and actors. I am also concerned with raising awareness and stimulating contemplation of what can be done or changed as a precursor to acting to ensure greater fairness within the world. Critical thinking, critical pedagogy, and utopian studies allow for the contemplation of visions of alternative existences and provide inspiration for action.

My research is about how arts practitioners are engaging with (global) social justice and the kind of learning that is, or could be taking place, i.e. a critical engagement with this work.

This chapter is a review of key ideas supporting the arts and social justice within education. The ideas explored here informed my research. Within the data analysis chapters (6, 7 and 8), additional concepts emerge and are explored further.

In the first part of this chapter I examine some theoretical starting points for my research before I then look at the rationale and specific philosophies behind the arts in social justice education (SJE). Although there are many philosophical ideas in this area, the ones I have chosen best reflect my practical experiences as an educator, and underpin my research. The last part of this review looks at the ideas of Paulo Freire, Herbert Marcuse and John Dewey.

I would like to stress that the ideas explored within this review have been shaped by the work of various writers across the arts, film education, pedagogy, SJE, and global social justice education (GSJE). However due to the absence of literature that focuses exclusively on GSJE through the arts, I employ a hybrid approach to the literature in support of my area of academic study. Each of the individual fields I engage with has its own body of literature and history, and I have drawn on these fields selectively to highlight elements which underpin the research.

### 2.1 Introduction to the Fields of Global Social Justice Education and the Arts

In this section I begin by exploring the field of SJE, outlining its key principles, and then highlight how it relates to GSJE. I then turn my attention to arts SJE, looking at how the arts combine with SJE to achieve mutually desirable objectives. These are all contested terms and this chapter aims to show why I am drawing on a range of traditions but focus on GSJE.

#### 2.1.i *Social Justice Education (SJE) and Global Social Justice Education (GSJE)*

According to Zajda, Majhanovich and Rust (2007) the term 'social justice' was first used by Luigi Taparelli d'Azeglio in 1840, and though variations may exist in its meaning, "Most conceptions of social justice refer to an egalitarian society that is based on the principles of equality and solidarity, that understands and values human rights, and that recognises the dignity of every human being" (Zajda, Majhanovich and Rust, 2007, pp. 9-10). For centuries, inequality between the haves (e.g. the wealthy) and have nots (e.g. the poor) has existed within and across countries. However, factors like migration and the internet mean these inequalities are now more widely known and felt.

SJE encompasses "[1] learning about historical and contemporary struggles for freedom ... [2] development and practice of the ethics of inclusion and fairness... [3] students planning and taking action for change in their own school and community..." (Grunsell, 2007, pp. 83-84). Knowledge building, skills-development and action are all intertwined in SJE. Many modern approaches to theory and practice adopted by SJE have their roots in the Civil Rights movement in North America in the 1960s and the feminist movements that followed (Felshin, 1995, p. 14), despite ideas about social justice stretching back much further e.g. Plato's *Republic* (Griffiths, 2003, p. 44). From SJE's North American roots it can "...be thought of as guiding students to know themselves and their worlds, and to live and act as part of community and

society as critical citizens, employing ‘the principles of justice, liberty, and equality’ in creating a radical democracy” (Giroux 1991: 245 cited in Garber, 2004, p. 6). This definition in itself could be said to be part of the essential qualities that Citizenship Education concerns itself with (QCA, 2007). The phrase ‘critical citizens’ is key to understanding how SJE differs from traditional instruction that young people encounter at various points in their formal education in how to be a responsible member of society. Preserving the status quo is what a government expects from its citizens and this permeates instruction advocated by the state (Russell, 1999). However to be ‘society critical citizens’ means to actively consider the rules of society and to challenge them if and when they are deemed to run contrary to the ideals of a socially just community.

As a type (i.e. subset) of SJE, GSJE on the other hand stresses the ‘global interdependence’ element of SJE, that is making connections between local SJE issues and other wider forces that also impact people in other parts of the world. GSJE makes more explicit the consideration of issues that could potentially impact social justice in the future. Throughout this thesis I opt for the term ‘global social justice education’ (GSJE) due to GSJE being a less ambiguous label than other similar terms amongst media, art and design educators (MADEs) I spoke to in the early stages of my research. I use GSJE as an umbrella term that incorporates the following terms; global learning, global education, development education, and education for global citizenship. There are many overlaps with the definitions of these various terms but due to their individual histories each term has a slightly different emphasis.

For example, in ‘global education’, educators “seek to help their students understand the ways in which individuals are connected to one another (locally, nationally, regionally, and globally) across culture, time, and space through their economic, political, and environmental decisions and actions” (Maguth and Hilburn, 2015, p. 1). However as another example of GSJE, global learning can be defined as “...education that puts learning in a global context, fostering: critical and creative thinking; self-awareness and open-mindedness towards difference; understanding of global issues and power relationships; and optimism and action for a better world” (Think Global, 2012). Development education, which is where global learning originates, is a strand of SJE that in the 20<sup>th</sup> century initially focussed on raising awareness in Europe and North America about ‘Developing Countries’, often for seeking support for Development work in former colonies and fundraising for this work (Bourn, 2012, p. 255). Within the Global South development education was about educating people to adopt practices in line with Development principles. Over time the emphasis in the Global North expanded from issues affecting people or communities on the other side of the world to recognising that due to globalisation the ‘local is global’, and that there are global chains linking all nations together. On the other hand, a history of global education in the UK provided by Hicks (2003) begins with its original inception as “education for international understanding” in the 1920s stemming from “educational interest[s] in world matters” (p. 266), this moves onto world studies in the 1970s and 80s that built on the political education ideas of Freire, and in the 1990s the “temporal dimension” which explored the effect of the “interrelationships between past, present and future” (p. 269). These outlined origins of global education differ from development education’s origins in colonialism.

There are also related fields that possess their own individual literatures e.g. education for sustainable development, peace education, citizenship education and environmental education. Mannion *et al* argue that the synonymous terms that make up GSJE mask the different critical approaches of these related fields and may be driven by a political agenda

geared towards creating citizens better able to compete in the global economy. They concede that policies connected to such terms provide opportunities for “NGOs, governments and international (economic) development” to come together and form new working bonds, but caution should be exercised to prevent the loss of the strengths of the individual fields that are part of GSJE (Mannion *et al.*, 2011, p. 453).

Nevertheless within GSJE, values of SJE are implicit in the theories and practices underpinning the action element of GSJE fields like global learning (Bourn, 2008) and global education, and the connection between the two fields is further highlighted in the resonance in debates on challenges and concerns facing educators in both fields (Andreotti *et al.*, 2010; Scheunpflug, 2011). The pedagogies of GSJE actively stress acting for change where inequity exists, raising awareness about specific social or political situations, and encouraging critical consideration of how individuals or the wider world could be ‘better’. Where traditionally SJE may specifically deal with issues impacting a local community or group, GSJE attempts to bring in the global interconnectedness aspect of the equation.

In general as identified by Hicks (2003) and similarly by Scheunpflug (2011, p. 35), the core elements of global education, which is shared by other fields of GSJE, are as follows;

- “1. *Issues dimension* — this embraces five major *problem* areas (and *solutions* to them): inequality/equality; injustice/justice; conflict/peace; environmental damage/care; alienation/participation
2. *Spatial dimension* — this emphasises exploration of the *local–global connections* that exist in relation to these issues, including the nature of both interdependency and dependency
3. *Temporal dimension* — this emphasises exploration of the interconnections that exist between *past, present and future* in relation to such issues and in particular scenarios of preferred futures
4. *Process dimension* — this emphasises a participatory and experiential pedagogy which explores differing *value perspectives* and leads to politically aware local–global *citizenship*” (Hicks, 2003, p. 272).

Hick’s framework (2003) is a useful starting point for considering how GSJE theories can be connected to practice in teaching and learning. Having introduced SJE and GSJE as a type of the former, I shall now look at a key approach to GSJE.

### 2.1.ii *Critical Pedagogy*

In education, the core objectives of GSJE are often engaged with through critical pedagogy (Hicks’ ‘process dimension’) and within this thesis, I categorise critical pedagogy as an approach to GSJE. Critical pedagogy, which partially evolved out of Paulo Freire’s adult literacy-education work in Brazil, emphasises the analysis of ideology and power and how this impacts learners’ lives (Mezirow, 2009, p. 97). As part of this process, learners actively plan and collectively act to bring about change in their lives. Another root of critical pedagogy is the critical theory of the Frankfurt School (Breuing, 2011), which will be discussed later in section 2.4.

The aim of critical pedagogy is “...to incite people to take control of their lives by questioning naturalised values and practices (ideology) and thereby begin to unsettle the social norms that determine unjust relations” (Addison, 2010, p. 119). Critical pedagogy is often associated with critical thinking, which can be defined as “reasonable reflective thinking

that is focused on deciding what to believe or do" (Ennis, 2015, p. 6). Critical pedagogy goes further than the alleged 'neutrality' of critical thinking in the sense that the former then requires acting upon the world for the sake of changing it (Burbules and Berk, 1999, p. 50). Paulo Freire (1996 [1970]), whose ideas have been influential in the development of critical pedagogy, calls this 'praxis' (explored further in 2.3). Such reflection-informed action upon the world to change it, lies at the heart of SJE alongside the reality that, "An important premise of social justice education as critical pedagogy is to teach the languages both of critique and possibility" (Giroux, 1991 cited in Garber, 2004, p. 8). Questioning, critiquing, self-expression, and imagining possibilities inform the actions carried out by young people as part of SJE, with language being a vital part of conceptualising, understanding and enacting critique, conceiving possibilities, and grasping how power and knowledge are related. Extending critical pedagogy within a formal school context, Henri Giroux and Michael Apple have explored the role of the curriculum, and school systems and practices in the transmission of political and economic messages (Breuing, 2011; Morrison, 2001). In Giroux's book 'Border Crossings' (1992) he talks about teachers as educators who can raise students' awareness of power in society.

However a mismatch exists between discourse on critical pedagogy theory and teaching practice, with very little specific advice on how to move from the theoretical ideas to the classroom environment (Buckingham, 1996, p. 632). Theorists tend to say they do not want to make impositions on educators' practice in the classroom. One of the striking ways this disconnect manifests is in how educators strike the balance between student-centred learning and the role of educators, especially in relation to meeting the demands of the curriculum governing their teaching. Gore (1993) acknowledges that this emerges out of an "attempt to avoid prescriptive dogmatism..." but this absence of guidance can be "just as immobilizing as dogmatic prescription" (p. 107). Another issue is the lack of consideration in academic writings on critical pedagogy of the realities of the classroom where a class might be difficult or students are quiet and unwilling to voice their thoughts (Williamson, 1985, p. 91). Breuing (2011) found in her interviews with self-confessed critical pedagogues that often educators who do manage to adopt critical pedagogy in their practice focus on the methods they use in their teaching, paying less attention to addressing the structural and political systems underpinning the emergence and sustaining of 'oppressive' conditions. One of the other major critiques of critical pedagogy theory has been its perceived failure to take into account gender and racial differences resulting in some voices being ignored or silenced (Ellsworth, 1989). This may impact engagement and participation in a group environment. Despite the social justice ambitions of critical pedagogy there also exists the danger that educators can impose particular political ideologies on the young people they are working with.

In exploring the major concepts of critical pedagogy as outlined above, McLaren (2009) states that "Critical pedagogy is fundamentally concerned with understanding the relationship between power and knowledge" (p. 72). A crucial question for GSJE through the arts then is, "If... the purpose of critical pedagogy is to help students to understand how they exist in the world and how they can come to inform and change that world, in what ways can the practice and interpretation of art help them to question the goals of a system of social rewards that the majority realise is beyond their reach?" (Addison, 2010, p. 117). The arts potential to stimulate contemplation and provide a safe space to do so lies at the heart of tackling this question, which is one of the central questions informing this research. Finley (2005) says "Art, in any of its various forms, provides media for self-reflection, self-expression, and communication between and among creators and audiences. Performing social change begins with ways of seeing and knowing ourselves and

the world in which we live” (p. 692). Building on the quotation from Finley, for young people creating artwork within a GSJE context, processing researched information in order to articulate elements of it within a work of art provides opportunities to think through the information. With the support of experienced arts-educators (MADEs), it also leads to an identifiable direct action, i.e. creation of a work of art, one that raises awareness of a cause or issue through informing others.

In summary, in critical pedagogy as an approach to GSJE, through people exercising their voice they address issues of concern or relevance to them, and collaborating in a participatory way with others as co-equals, they use critical thinking to understand and analyse ideology and power, which informs people in actively working together to act to transform the world. These ideas are embedded within the concepts of voice, participation, critical thinking and community (revisited in Chapter 6).

### 2.1.iii Arts Social Justice Education (Arts SJE)

The final term I introduce and explore in section 2.1 is arts SJE. I use the label arts SJE to cover SJE through the arts and the role of social justice in arts education. There is a lack of literature when it comes to GSJE and the arts. However SJE and the arts have a relatively long history providing a greater body of literature to draw from. The history of arts SJE includes the music of the civil rights movement in the US in the 1960s, Bertolt Brecht’s political theatre in the first half of the 20<sup>th</sup> century in Europe, as well as going further back to the music Plato refers to for educating children as citizens in *The Republic* in the 4<sup>th</sup> century BC, and traditional folk tales of West Africa containing moral messages concerning appropriate behaviour. As a result of this history, considering literature addressing SJE and the arts provides a worthwhile starting point for thinking about GSJE and the arts.

Based on a review of prominent topics in social issues in art and visual culture education research between 1990 and 2005, Garber and Costantino (2007) concluded that, research in arts and SJE was ‘inconsistent and at times esoteric and sparse’. Having conducted research in this area, I am increasingly convinced, especially from a UK perspective, that the literature is limited. This may be due to differences in the labels used to describe work in the area of the arts and social justice, making locating literature in this field problematic. Terms synonymous with art that has social or political dimensions include, “...activist art (Felshin, 1995), art for social change (O’Brien and Little, 1990)... art for democracy (Blandy and Congdon, 1987) (...) and social justice art” (Dewhurst, 2011, p. 366). Insightful starting points for a range of theorists and texts dealing with the intersection of the arts and SJE are provided by Garber (2004), Addison and Burgess (2010), Bell and Desai (2011), and Dewhurst (2014). Examples of artists engaging with social or political issues can be found in texts by Becker (1994b), Esche and Bradley (2007), Kester (2011), Klanten and Alonso (2011), Thompson (2012) and Downey (2014). Examples of arts SJE and practitioners in the field can be found in ‘Art and Social Justice Education’ (Quinn, Ploof and Hochtritt, 2011), ‘Activist Art in Social Justice Pedagogy’ (Beyerbach and Davis, 2011) and ‘Culturally Relevant Arts Education for Social Justice’ (Hanley *et al.*, 2013).

Within this thesis, the concept of social justice artwork refers to the creation of artwork by socially or politically engaged artists, or with the intention of creating such work, with the desire that social change will come about as a result of the work, either in thinking or actions. To put it another way, this can be described as “...a commitment to

engage in creating art that draws attention to, mobilizes action toward, or attempts to intervene in systems of inequality or injustice” (Dewhurst, 2011, p. 366). Areas that social justice artwork can be expected to tackle include racism, gender issues, environmentalism, identity and disability rights. Social justice art should not be seen as synonymous with ‘socially engaged art’ (Helguera, 2011), which “describes art that is collaborative, often participatory and involves people as the medium or material of the work” (Tate, ND-b). An example is ‘Crossings’ by Oreet Ashery where inhabitants of a housing estate used disposable cameras to take photos of “whatever mattered to them on the estate” with the images then displayed on billboards across the borough (Keidan, 2008). Socially engaged art has a close relationship with ‘relational aesthetics’ (Bourriaud, 2002 [1998]), which encompasses the “mak[ing of] art based on, or inspired by, human relations and their social context (...) [with] artists as a facilitators rather than makers” (Tate, ND-a). An example is the work of Rirkrit Tiravanija who for one of his shows set up a temporary kitchen in a gallery and cooked Thai food for visitors who in the process of being present for the cooking and eating of the food became active participants in the “cooking-as-art sculpture” (Saltz, 2007). ‘Socially engaged art’ and ‘relational aesthetics’ can also be classified as social justice artwork through being in line with Dewhurst’s (2011) description. The objectives of SJE outlined in 2.1.i can be achieved by working with young people to create social justice artwork as part of arts SJE.

However clear intentions of MADEs in arts SJE may be, “To make a work of art that will impact conditions of injustice requires youth to understand the various social, political, economic, and cultural factors influencing the topic at hand, for with understanding, they can decide how best to affect change through their artwork. Thus critical questions are central to the process of making activist art” (Dewhurst, 2011, p. 371). This brings us back to the issue of critical questioning within the context of education. Attempting to understand the very nature of society and the forces acting upon it are fundamental to SJE. Gaining that knowledge and understanding is complicated in itself in part because of the different political ideologies that exist, each with its own views of the role of the state, the set-up of society and the rights of citizens (Exley, 2010). Subscribing to the liberal-individualism exemplified by John Rawls, or the market-individualism exemplified by Robert Nozick, or the social democratic derived from Marx, would each call for different ideas of what social justice represents (Rizvi, 1998).

Both SJE and GSJE emphasise the need for acting to challenge injustice (Hackman, 2005). There can often be little that young people, or indeed members of the public, can directly do to transform structural inequalities that shape society as the root causes are heavily embedded within social structures. For example high rates of reoffending amongst former prisoners (Travis, 2010). Creating a work of art to raise awareness though contradicts that and can also partially alleviate feelings of helplessness arising in the face of issues encountered. This is especially the case now as with the internet and modern social media technology (Twitter, Facebook, blogs, etc), young people are sharing their artistic efforts with the public relatively easily. Using such techniques also provides opportunities for signposting follow-up actions.

Another area of concern has been highlighted by Claire Bishop (2012) who believes that with many participatory art projects, which SJE film projects often fall under, lower levels of aesthetic and artistic quality are deemed acceptable due to the ethical, social or political ambitions of the project that governs the way the artwork is received. Whatever the SJE interest, any film created as part of SJE has to aim to also succeed on an aesthetic level. MADEs have a

responsibility to facilitate young people's learning so that they are "...mindful of the fact that the art is not sacrificed for the issue, and in turn, the issue is not sacrificed for the art" (King, 2013, p. 131).

The arts are a form of self-expression and creating social justice artwork is an opportunity for young people to think about and articulate their views on society. Creating social justice artwork usually requires young people to go through the three phases of the Art Action for Social Change Pedagogy (Carter and Yenawine, 2008). The first phase being Experiential Education where young people gather information on a chosen issue and figure out their position on it, the second being Art Action where they create an artwork that represents what they want to say, and the third being Civic Engagement where they implement a strategy for change. Another justification for SJE through the arts stems from the audience's perspective. The arts are considered an effective approach for simultaneously accessing the "emotional and cognitive pathways", which according to Shank (2004, p. 534) is essential for starting to win people over. Felshin (1995) says that for the audience of a work of art, the process of engaging with the artwork is a form of action, as it is "participation through interpretation", which she identifies as one of the key approaches of activist art (p. 16).

When it comes to lens-based media (media created through the use of "lens-based technologies and processes" (Edexcel, 2007, p. 1)) as a branch of visual arts, media literacy education is also another way the arts and SJE meet. Ofcom defines media literacy as "...the ability to access, understand and create communications in a variety of contexts" (Buckingham et al., 2005, p. 3). On the other hand quoting the 1992 National Leadership Conference on Media Literacy, Martens (2010) says media literacy has been defined as "...the ability to access, analyse, evaluate, and communicate messages in a variety of forms" (p. 2). Both definitions are similar except the latter includes the ability to analyse and evaluate media messages. It is in this analysis and evaluation of media messages that there is a direct implementation of critical pedagogy. A common approach to achieving this is through critically analysing media communications in discussions to explore how the viewer is positioned "to believe, feel, or think in certain ways" by the use of particular technical techniques (Dockter, Haug and Lewis, 2010, p. 419). These techniques position the viewer in particular physical, social and ideological spaces to engage in the construction of knowledge that comes from a particular perspective (Gainer, 2010, p. 366). Beyond young people thinking critically about messages embedded in multiple text sources (Gainer, 2010, p. 364), critical media literacy is a pedagogy that also emphasises the creation of media that "challenge[s] dominant ideologies" (Kellner and Share, 2007, p. 68). Hobbs and Jensen (2009) however believe that there has been a rise in interest in tool competence which has replaced issues like representations of race and the impact of the media on people's wellbeing which used to be central to the "media literacy community" (Hobbs and Jensen, 2009, p. 5).

Considering the lack of literature on the arts and GSJE raised at the start of this section, the arena of SJE and the arts provides literature for consideration. The majority of published literature concerned with arts SJE though is based on North American perspectives, which in its modern incarnation historically originates from the civil rights movement and feminism (Ayers, Quinn and Stovall, 2008). Regardless of the geographical location, for educators, combining the arts with SJE satisfies the five essential components of SJE as identified by Hackman (2005); 1) content mastery, 2) critical thinking and analysis of oppression, 3) action and social change, 4) personal reflection, and 5) awareness of

multicultural group dynamics. These concepts inform the framework around which the fieldwork aspect of my research is built (see Appendix A for a summary and the relationships between key terms).

## **2.2 Theoretical Starting Points for Arts SJE**

Having outlined the main fields in my research, in this section I will introduce the key philosophical ideas acting as the lenses through which my research can be viewed. These philosophical starting points also serve as the foundations for my research due to the high frequency I encountered them in academic literature; I have identified them as informing core beliefs that lie at the intersection of the arts, education, and social justice.

Theoretically this research builds upon the ideas of active engagement with socio-political issues that lie at the heart of Paulo Freire's book, 'Pedagogy of the Oppressed' (1996 [1970]), and ideas about the arts' contribution to social change in Herbert Marcuse's 'The Aesthetic Dimension' (1978). Both philosophies are complemented by the ideas of John Dewey on the process of experiencing artwork in his book 'Art as Experience' (2005 [1934]) specifically the chapter entitled, 'The Art of Expression'. Although these theories of Freire, Marcuse, and Dewey were originally created in relation to particular and different circumstances (respectively adult literacy programmes, a reaction to critical theory on art, a series of lectures at Harvard), these "concepts can be 'used and troubled'... Epistemologies and ontologies may clash and grate but the resultant friction can be purposeful and effective... in providing different lenses through which to see and think about the social world" (Ball, 2006, p. 2). This is a sentiment reflected in my decision to use these 'canonical' texts, in the field of arts SJE, that I believe also articulate theories with great clarity. Addison (Addison and Burgess, 2010) for example outlines how the progressive education theories of John Dewey and the work of Paulo Freire have continued to influence the thinking of educators in the area of social justice art education.

In the previously identified texts of Freire (1996 [1970]) and Marcuse (1978), both are concerned with the process of bringing about social change to improve people's lives. Freire's writing is concerned with achieving this for the 'oppressed' which has parallels with many of the young people participating in SJE. Marcuse on the other hand is focussed exclusively on the potential contribution of the arts in achieving social change. As a result, considering their writing together makes it possible to build a framework for exploring creating artwork as a part of achieving social change and personal engagement in the associated causes. Both writers are committed to a 'philosophy of praxis' which can be "describe[d] as the struggle that people undertake to obtain a critical perspective" (Tierney and Sallee, 2008, p. 676). This shared ideology, compatible with the aims of SJE, makes for a clear line of connection between Marcuse's and Freire's ideas. Though their writing deals with people yet to be engaged with the need for social change, the 'disenfranchised', their ideas nevertheless are applicable to the already engaged in exploring how best to act. Dewey, on other hand, writes more in-depth than Marcuse about the process of experiencing artwork and the impact on consciousness which also provides a way into further examining the process of praxis. Dewey and Marcuse approach the arts from the viewpoint of an audience experiencing it, though the former explains how the creator of artwork undergoes a similar process of engagement to an audience. In conjunction with Freire's writing, Marcuse and Dewey's ideas are useful for considering the perspective of creators of artwork especially due to the fluid role of creator and audience in the process of creating and experiencing artwork.

For the rest of this section, I shall examine more deeply these philosophical ideas underpinning my research. I shall start with Freire's thinking on the creation of critical consciousness, then Marcuse's ideas about the radical potential of the arts, and finally Dewey's ideas on the need for active participation in art experiences. Later, in my data analysis chapters, through considering how Freire's and Marcuse's ideas apply to SJE, and to a lesser extent Dewey's, I shall explore how film currently works in arts SJE.

### 2.2.i *Critical Consciousness and Praxis*

The first of Freire's ideas essential to my research is the attainment of critical consciousness or *conscientization*, which Freire (1996 [1970]) describes as the achievement of a state of being where the 'oppressed', young people in my research, form their own views of self and transform their lives as opposed to that imposed upon them. Professor Jack Mezirow calls this process "perspective transformation" and Reed, "the empowering learning process" (Boud, Keogh and Walker, 1985, p. 23). Freire (1996 [1970]) argues for both the educator and learner as co-learners. This leads into Freire's second key idea, his arguments against 'banking'. In 'banking' a teacher treats the learner as an entity to be supplied with information or facts that the learner passively absorbs. However 'learners' possess knowledge too. As a result teachers and learners have to learn from one another through a process "based on critical dialogue and mutual knowledge creation" (Apple, Gandin and Hypolito, 2001, p. 130) .

In short, Freire's approach to the creation of a state of 'critical consciousness' is dependent upon a participatory experience with learners "understand[ing] their reality as part of their learning activity" (Gerhardt, 1993, p. 439). Freire talks about the concept of praxis being key to achieving this. He defines praxis as "reflection and action upon the world in order to transform it" (Freire, 1996 [1970], p. 33), which is central to critical pedagogy as previously discussed; Schon's (1983) ideas on reflective practice further explore the impact of reflection on action. Experiential learning theory, which draws on Freire and Dewey's ideas on reflective thinking (I return to Dewey's ideas in more detail in section 2.2.iii), explores similar territory in focussing on the creation of knowledge "through the transformation of experience" (Kolb and Kolb, 2005, p. 194).

Within experiential learning, the role of the educator is similar to the one educators play in action research, where it is to "function in these inquiries as a stimulus for students, provoking reflection; as a resource, providing ideas and information when it seemed helpful; and a constraint, limiting the scope of inquiries by relating individual student plans to one another (to create opportunities for student collaboration) and to areas in which the teacher was willing and able to function as a resource" (Kemmis, 1985, p. 158). As a result of this similarity of educators' roles, I believe there is much to be gained at this juncture in exploring the concept of action research. Action research, provided some foundational ideas for experiential learning theory (Miettinen, 2000) and has as one of its key features that it is "research by practitioners" (Kemmis, 2006, p. 94). It can be considered as a research process that "creates knowledge based on enquiries conducted within specific and often practical contexts. ...the purpose of action research is to learn through action that then leads on to personal or professional development" (Koshy, Koshy and Waterman, 2010, p. 4). This is also true for arts SJE. Critical reflection is an essential part of the action research process and this is best exemplified by the self-reflective spiral, which is composed of the repeated 'moments' of plan, act, observe, reflect (Carr and Kemmis, 2004 [1986], p. 186), that is at the heart of action research. These 'moments' however do not exist

in a linear sense as in each 'moment' the same cycle plays out sometimes with each stage existing simultaneously or overlapping. Another way of looking at the cycle is Bottrall's (1982) five steps of action research cited in Bell (1998, p. 184); diagnosis, action planning, action taking, evaluation, specifying learning. Young people creating artwork as part of SJE comprises of a similar approach, in other words a type of 'goal-directed critical reflection' (Kemmis, 1985, p. 160).

The reflective action that is central to the process of action research, is well suited to SJE as "...it is a way of responding to situations taking into account *both* the particular and the personal and the social, political and economic order" (Griffiths, 2003, p. 115). Reflective action consists of 3 simultaneous cycles; reflection-in-action (the innermost cycle) "termed 'monitoring', to indicate that it is going on from moment to moment", reflection-on-action (the middle cycle) "termed 'evaluation' to indicate that it takes place soon after the action", reflection-on-actions (outermost cycle) "in which links are made with larger issues, theories and principles and with similar actions going on in other similar contexts" (Griffiths, 2003, pp. 115-116). These 3 cycles contribute towards the development of a state of 'critical consciousness'.

Examining more closely the concept of reflection within a learning context, Boud, Keogh and Walker (1985) view reflection as "a generic term for those intellectual and affective activities in which individuals engaged to explore their experiences in order to lead to new understandings and appreciations" (1985, p. 19). Kemmis (1985) perceives reflection as a "dialectical process" in that "it looks inwards at our thoughts and thought process, and outward at the situation in which we find ourselves..." with interaction of the two processes orienting individuals for "further thought and action" (p. 141). This process of reflection is impacted by the learner's intent which influences what elements of an event the learner focuses on during reflection (Mezirow, 1981, p. 24). However, according to Mezirow (1981) the outcomes of reflection can be enhanced through association, integration, validation and appropriation. In 'association' new information is related to existing knowledge, in 'integration' relationships are established between both types of knowledge, with 'validation' "the authenticity of the ideas and feelings which have resulted..." are determined, and finally with 'appropriation' knowledge is made the learner's own (Mezirow, 1981, p. 30). As a result the reflective process has as its main elements, revisiting experiences or knowledge, paying attention to feelings and a re-evaluation of the experience or new knowledge (Mezirow, 1981, p. 21).

The creation of artwork as part of SJE provides opportunity for the critical reflection of the action research process. Reflection is a powerful experience as part of this process as it can lead to new ways of action, "clarification of an issue, the development of a skill or the resolution of a problem. A new cognitive map may emerge, or a new set of ideas may be identified" (Mezirow, 1981, p. 34), which could lead to either large or small changes resulting in alteration of perspectives on particular experiences or even behaviour change. Mezirow (1981) highlights that "synthesis, validation and appropriation of knowledge are outcomes as well as being part of the reflective process" (p. 34). Educators have to be conscious of this process in how people learn in order to support learners. It is important to stress that although action research incorporates reflective practice, the two are not synonymous as the latter does not necessarily lead to action which is an integral part of action research (McMahon, 1999).

I see the creation of artwork within SJE as very similar to the approach of action research, a connection underscored by the reflexivity that is fundamental to both approaches. In fact Kemmis (2009) views education for sustainable development (one of the fields of GSJE) as exemplifying critical action research.

Despite the influence of experiential learning theory in adult learning, it is not without critique. For example, Smith (2001, 2010) highlights some of the main issues around Kolb's ideas on experiential learning particularly the lack of consideration of how different cultural experiences might impact learning. Miettinen (2000) reinforces this point as well as explores how Kolb's concept of experiential learning is problematic through its eclectic and selective combination of the ideas of Dewey and Lewin, to the point of ignoring elements that run counter to Kolb's concept. For example Kolb focuses on 'immediate experience' which is a generalization of one type of action that Lewin's ideas are concerned with. Action research, which by its very conception is geared towards addressing a specific problem, is more capable of avoiding the above mentioned critiques. However action research is not without its detractors. Participatory action research is an attempt to address some of the critique like the aforementioned of experiential learning. Khan and Chovanec (2010, pp. 37-38) though highlight some of the literature that criticises participatory action research raising issues about how participatory the process really is, the fact that it can be race and gender blind and that the transformations achieved are short-lived. Similar criticism has been levelled at Freire's ideology as previously addressed in section 2.1.ii on critical pedagogy. Despite these criticisms, 'action research' helps analyse what MADEs do. In my research I have been conscious of the critiques and its potential to marginalise 'oppressed' people.

### 2.2.ii *The Arts in Society*

Freire's liberatory pedagogy and its "North American' descendant, critical pedagogy" (Garber and Costantino, 2007, p. 1061) had a significant impact on the ideas within the field of arts SJE. Building on Freire's ideas for the arts in social justice within education, through the creation of social justice art, young people can attain a state of *conscientization*, a process that can be supported through a non-banking relationship with a teacher or mentor. Augusto Boal's book, 'Theatre of the Oppressed' (2008 [1979]), provides many examples of how a process of participation in drama activities can be a step in the process towards a Freire-ian state of critical consciousness. In that book he puts forward the idea of Forum Theatre being a rehearsal for future 'revolutionary' action. His ideas have also been a source of inspiration for arts-educators in SJE. Herbert Marcuse, whose ideas have also been important in ideas on the transformative potential of the power of the arts, will be the focus of this subsection on philosophies informing my research.

Marcuse (1978) believed that by virtue of art's aesthetic form, it both transcends and protests social relations. He was a Marxist and a member of the Frankfurt School, out of which originated critical theory, a major influence on critical pedagogy (Risner and Constantino, 2007, p. 942). There is limited space here to discuss the importance of the Frankfurt School, though it is worth highlighting that an ideology within it was, "The products of mass culture... position the individual as a machine for production and consumption, work and leisure, who is regulated administratively ...the products of the culture industry console, produce resignation and conformity, and seduce people into acceptance of the status quo" (Bignell, 2000, p. 21). Marcuse, however, in *The Aesthetic Dimension* (1978) posited a more positive impact of culture and the arts, believing that art could offer resistance to the oppression of society. In that book, although Marcuse focuses on literature, he believes his ideas hold true for both music and the visual arts. Some of his

central arguments include art's ability to "...communicate truths not communicable in any other language..." (Marcuse, 1978, p. 10), the contradiction between aesthetic form and familiar content leading "to the emergence of a new consciousness and a new perception" (p. 41), and art representing the "...ultimate goal of all revolutions: the freedom and happiness of the individual" (p. 72). Throughout the book, Marcuse returns to the concept of praxis, of a revolutionary and radical nature, and how the aforementioned capabilities of the arts are essential for the existence of praxis. This is a reflection of the topics of domination and liberation that Marcuse was concerned with in his work (Pyati, 2010) and complements Marcuse's critique of advanced industrial society in 'One-Dimensional Man' (Marcuse, 2002 [1964]) where he writes that the creation of false needs and a fake sense of freedom have led to a lack of critical thought on the part of individuals. An overview of Marcuse's aesthetic theory and subsequent literature that engages with this is discussed by Douglas Kellner (2007).

Carol Becker (1994a), in discussing Marcuse's 'The Aesthetic Dimension', highlights the contribution the arts can and does make to the *conscientization* of the public. She goes on to highlight the key points of his arguments, one of which is, "If 'art cannot change the world', it can help to change 'the consciousness and drives of the men and women who would change the world'" (Becker, 1994a, p. 126). Becker also makes a case for artists' role in society being taken more seriously. She says that, "It is in their role as critics of society and as mirrors of society that I have come to see artists as negotiating the public realm, often ignored, unheard, and misunderstood but nonetheless tenacious in their insistence on presenting society with a reflection of itself—whether it seeks such representation or does not, whether it chooses to look or does not" (Becker, 1995, p. 389).

The arts though can also be used to perpetuate visions that can contribute towards the oppression of others, a fact Marcuse acknowledges. However as Craven identifies, Marcuse overwhelmingly believes in the autonomy of the arts (in its content) from the forces of production and wider society (Craven, Zwerman and Winter, 1982, p. 111). One only has to look at artwork created in the former USSR as Soviet Realism, in China as part of the Cultural Revolution, in Germany during Nazi rule (Darts, 2004; Matarasso, 1997) and in the US during the McCarthy era as examples of how the values and output of artists can be shaped by forces oppressive to society and to social justice ideals. Such "repeated attempts to harness art to serve the ideological goals of the state and the status of rulers are evidence of a widespread recognition that art shapes public perceptions of the legitimacy of the state, public morals and behaviour..." (Edelman, 1995, p. 42). This 'weakness' of the arts is also one of its strengths as it is this same belief in the influence of the arts that also leads to restrictions that are sometimes imposed on the freedom of artists by states. However it is not just state influence that can impact the content of artwork, financial interests can be just as powerful in an adverse way. Taking the film industry as example, Martin (1993) says, during the Vietnam War, due to fears of prospective viewers being alienated, Hollywood refused involvement in anti-war films. The corporate film world could not identify a way to deal with the subject, thereby refusing to be involved in such films. These examples of the 'weakness' of art expose a dimension to the arts that is at odds with a belief in the positive transformative power of the arts, highlighting the, at times, contradictory forces of external pressures and artists' desires to communicate 'truths'.

Even when artists are free from external pressures, they are faced with the challenge of how to do their political subject matter justice. In this regard, Marcuse talks about the ineffectiveness of art commenting on society's

degeneration through a recreation or mirroring of that reality, as that is too familiar (Becker, 1994a, p. 121). Marcuse (1978) believed that the power of the arts lay in its ability to evoke 'estrangement', "...which makes perceptible, visible, and audible that which is no longer, or not yet, perceived, said, and heard in everyday life" (p. 72). These ideas of Marcuse overlap with some of the work of the philosopher Jacques Rancière, who points out that in relation to viewing images, "There is no straight path from the viewing of a spectacle to an understanding of the world, and none from intellectual awareness to political action" (Rancière, 2010, p. 143). This highlights the psychological complexity of the process of experiencing art impacting political action. Rancière, who has been influential in thinking on the visual arts, education and politics (Deranty, 2010), uses the term 'dissensus' to denote the conflict between 'sensory presentation' and the ability to make sense of it (Rancière, 2010). Applied to the arts, it is the ability to disrupt the senses of those experiencing it as being ripe with political opportunity for new ways of seeing (Lewis, 2011). For Rancière there is an assumption by art exhibitions (presumably he means the curators) in their presentations of objects and videos featuring re-duplications of reality that those artworks offer "a radical critique of commodification" when they are nothing more than a "...reproduction of the 'spectacle' in which domination is both mirrored and denied" (Rancière, 2010, p. 128). Both Rancière and Marcuse argue that the space where critical art disrupts reality and disturbs the comfort of the status quo, is where its efficacy lies politically. For it is in the rendering of the familiar as strange that exists the potential for individuals to create changes in meanings of situations previously taken for granted (Kinsella, 2007, p. 48). An illustration of the type of disruption being referred to is the scene in the 1999 film 'Three Kings' about American soldiers in Iraq looking for Saddam Hussein's gold in which the audience is shown in close-up, as George Clooney's character explains, what happens when a bullet enters a human body ripping through flesh and internal organs followed by bile filling up the cavity (Critical Commons, ND; Edelstein, 2003).

In considering the contribution of experiencing artwork to praxis, Marcuse (1978) wrote that "the encounter with the fictitious world restructures consciousness..." (p. 44) which is due to the mental space it provides to consider other possibilities. Marcuse repeatedly raises the point that such encounters with the arts is part of the arts ability to engender hope through "challeng[ing] the monopoly of the established reality to determine what is 'real'" (1978, p. 22), and by doing so providing alternative realities highlighting a different way of being. To put it another way, "critical artistic practices can contribute to the creation of the multiplicity of sites where the dominant hegemony can be questioned... [leading to] counter-hegemonic alternatives" (Mouffe, 2013, p. 104).

### *2.2.iii Experiencing Art*

From an audience perspective, the ideas of John Dewey have played a part in the evolution of the arts in learning and raising awareness about the world we live in. Dewey who advocated learning through doing (experiential learning), explored how the arts conform to that methodology in his book 'Art as Experience' (2005 [1934]).

Dewey, is one of the major thinkers on education in the 20<sup>th</sup> century, contributing to the development of philosophical pragmatism, the role of learning on individual and social development, and ideas on reflective thinking (Apple and Teitelbaum, 2001). Amongst the several books he wrote includes *How We Think* (2011[1933]) from which emerges the following 4 criteria on his concepts of reflection; reflection as a "meaning-making process" moving learners from one experience to the next with greater understandings of experiences and ideas geared towards "moral ends", a

systematic and “rigorous way of thinking”, happening with others within the context of community, and it “requires attitudes that value the personal and intellectual growth of oneself and of others” (Rodgers, 2002, p. 845). These concepts of reflection feed into how he sees art as experience.

Dewey cites art as functioning as *an* experience, where having ‘an experience’ is when “the material experienced runs its course to fulfilment” (2005 [1934], p. 36). For Dewey art as experience is one that melds “viewer, artist and artwork [to] forge a relationship which teaches that events depicted in art can motivate change, to herald an improved future” (Goldblatt, 2006, p. 20). It is a view that lies at the heart of faith in the arts’ power, leading to the belief that “...just as a charismatic person subverts our ordinary guard, so works of art can authoritatively seize hold of us, transform our current mood and force us to feel as if there were more to life than we are habitually aware of” (Diffey, 1994, p. 28).

Ultimately, anyone encountering a work of art comes to it from a particular standpoint. Dewey (2005 [1934]) does not see experiencing art as a passive experience but as a “series of responsive acts” accumulating toward fulfilment, which Dewey also described as being akin to the waves of an ocean in a storm building before subsiding as the storm does (p. 54). After all, most situations are open to multiple interpretations, and from various standpoints, some things are noticed whilst others go ignored. In Dewey’s eyes, “to perceive, a beholder must *create* his own experience. And his creation must include relations comparable to those which the original producer underwent” (2005 [1934], p. 56). He explains that just as the artist had to select information that appealed to their interest, so too must the audience of the artwork, for “... a child reads a Shakespeare sonnet or a Sylvia Plath poem and the emotion is their own. They do not experience an emotion which is then *related* to their own experience, they engage with the poem *through* their own experience” (Hall, 2004, p. 154). These experiences colour people’s reactions, influencing their perceptions of reality. “An audience member’s position in society and the nature of that society (and economy and culture) influences his/her interests and information needs. Family attitudes, schools, religion, economic status, individual cultural identity, political power, and present workloads are some of the forces that determine which information audience members attend to. Such factors determine the nature of the barriers and filters that individual members use to protect themselves from being overloaded with unwanted information”(Mody, 1991, p. 38). However those same elements can also be what enables an audience to personally connect with the content of an artwork. This also applies to artists and the intentions behind the work they create. For example the artist Martha Rosler, who created photomontages exploring the Iraq war (see Image 1 for an example) having previously done so for the Vietnam war (Cotter, 2004; Rosler, 2004a), says that her politicized practice started when she noticed that information vital to understanding the world was left out in descriptions of the world, and that the stories that dominate obscure aspects of this information (Rosler, 1994, p. 58).



**Image 1: Photo Op by Martha Rosler (Rosler, 2004b), courtesy: Martha Rosler**

In further exploring Dewey's ideas on art as experience, Goldblatt (2006) says, "by triggering imaginations to think and behave differently in the present or future, art forms a bridge. As midway points between artists and viewers, art is a vehicle of understanding or reflection and translates experience into media... Art poses the question, but viewers, once engaged, own the responsibility of addressing the issues" (p. 30). For the audience of social justice artwork, Dewhurst (2013) says, "no longer is the audience simply an absent or abstract presence; rather, the audience becomes a critical component of the creation of the artwork as the recipient of the intended social justice impact" (p. 149). She talks about a dialogue occurring between the audience and the artist through the artwork with the role of the former shifting into that of a participant in social change. By communicating complex ideas and issues, the activist artwork provides a space for a dialogue "framed by the artist's interests or intents" (Dewhurst, 2013, p. 149). "From the perspective of the artist, the audience is expected to react to, engage with, or otherwise be impacted by their experience with the work of art – therefore becoming an agent in dialogue, not merely a passive viewer" (Dewhurst, 2013, p. 149). Augusto Boal's concept of the Spect-Actor takes this idea further by having the audience physically participate in the performance, which breaks down the boundaries between the audience as spectator and the art (Boal, 2008 [1979])

In addition to creating work, artists are often audience members themselves for the work of others artists. But artists also occupy an audience role as they consider how their work might be received or impact an audience. Dewey (2005 [1934]) talks about the "artistic-esthetic experience" that the artist goes through, where artistic refers to the act of creating and esthetic refers to "perception and enjoyment" (p. 48). He sees the artist as constantly observing while creating, as well as the artist embodying "the attitude of the perceiver while he works" (Dewey, 2005 [1934], p. 50). In other words the artist occupies a dual role as both a creator and audience of artwork they create.

For arts SJE, the balancing of aesthetics concerns and doing justice to an issue is a balancing act that can sometimes be a source of tension for the educators and the young people as artists. "The tension lies in provoking the audience to consider not only the social problem invoked in the art but to engage with the art object itself, its aesthetic" (Bell and

Desai, 2011, p. 290). Furthermore, a powerful work of art created to meet social justice objectives must work on both levels with its 'correctness' politically, only valid if it is also artistically so (Benjamin, 1970 [1934]).

### **2.3 Reflections**

In this chapter, I introduced the main fields my research engages with – SJE, GSJE and arts SJE. I showed the relationship between the first two fields by depicting GSJE as a type of SJE with an emphasis on a wider global context. I also examined philosophical ideas associated with Paulo Freire, Herbert Marcuse and John Dewey that form the foundations of my thinking relating to my research and inform my analysis of arts SJE.

Freire's theories of praxis inform my thinking on the role of critical engagement and reflection in leading towards the critical consciousness necessary for people to take ownership of acting to challenge and change social injustice in the world around them. Freire's concepts also inform my understanding of educators roles in the process of SJE. Marcuse's theories inform my thinking on the revolutionary power of the arts in its potential to bring about social change through building emotional connections and engaging the minds of people who can act to do so. Marcuse's concepts also stress that art's strength lies in its ability to disrupt perceptions of reality. Dewey's theories of art as experience inform my understanding of how critical conscious can occur during the experience of creating artwork as well as when audiences engage with artworks. Dewey highlights the need for creators of artwork and audience members to make their own personal connections to the artwork and its subject matter.

The ideas explored in this chapter have shaped the way I perceive the data I analyse in subsequent analysis chapters, guiding decisions I made about implications of the data.

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### 3 Film Projects and GSJE Pedagogy

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In this chapter I shall look at pedagogy and unpick some of the approaches used by media, art and design educators (MADEs) in their practice of arts social justice education (arts SJE), especially in relation to film. I consider examples of SJE through filmmaking including sharing short films made by young people. Highlighting common formats of projects through these examples provides insights into experiences of young people participating in these filmmaking experiences. I examine SJE frameworks and the key elements impacting MADEs practice, structured around pedagogical considerations. I also include a review of the main practical approaches employed as part of SJE through film.

Often when pedagogy crops up in print (e.g. (Hardman, 2008)) or in conversation with my research participants, it is in the sense of “the methods and practice of teaching, especially as an academic subject or theoretical concept...”(Oxford University Press, 2015). That way of looking at pedagogy limits it to a focus on the mechanics of teaching. Alexander provides a more general definition, seeing pedagogy as “the act of teaching together with the ideas, values and beliefs by which that act is informed, sustained and justified” (Alexander, 2008, p. 4). As Murphy (1996) explains, the definition of pedagogy has altered over time, and she posits what I believe is a more suitable working definition as, “interactions between teachers, students and the learning environment and learning tasks” (p. 35). As discussed in the previous chapter, Freire’s conceptions of critical pedagogy break down the barriers between teachers and students to view both groups as co-learners. However, Murphy (1996) stresses that pedagogy must be considered in conjunction with whatever goals are agreed upon for education. Looking at pedagogy from a wider perspective, it is about the support provided for the development of a child (Petrie *et al.*, 2009) and by extension any learner. Throughout this chapter, ‘pedagogy’ should be considered in light of the above explanation.

I shall start this chapter by providing an overview of SJE film initiatives for young people, drawing attention to the emphasis that is given to young people’s voice and depiction of their lived experiences in film. I analyse the OneMinutesJr filmmaking project, before turning my attention to the global social justice education (GSJE) documentary film *Undersize Me* about global poverty, which was produced by young people. I then turn my attention to how different SJE frameworks are related before considering the literature on the pedagogical considerations for SJE through the arts, which should be considered within the context of 4 SJE Arenas I shall introduce. Finally I outline some of the challenges and dilemmas for MADEs in the engagement of the arts in social justice within education. This chapter will show the landscape of the field and the gaps where my research fits.

#### 3.1 SJE Film Projects

The film ‘Green Zone’ (Greengrass, 2010) is an action thriller set in Iraq after the Gulf War about the search for ‘weapons of mass destruction’. When explaining the film’s origins, its director Paul Greengrass said, “I don’t really start with a story; I start with the area I want to be in” (Rose, 2010). In Greengrass’ case this consisted of extensive research about Iraq and through this immersion crafting a script (Dawtre, 2007). In a sense this is no different from

the approach usually adopted on SJE film projects where the research phase on a topic often precedes decisions about the narrative the film will follow.

One of the beauties of filmmaking from an SJE standpoint is that unlike other art-making activities, filmmaking is a group effort with scope for multiple people to contribute to the construction of the narrative. Unlike theatre, film is not an ephemeral experience and the completed work can be watched repeatedly, hopefully acting as a trigger for memories of the thoughts had during the making of the film. The process of filmmaking brings opportunity for learning, and the film as a product provides a narrative within which to frame the learning and, allow others not involved in the process to have their own 'reduced' learning experience.

In this section I showcase SJE filmmaking projects. Exploring these projects and films highlights the focus on self-expression in these SJE projects whilst external conditions responsible for the state of young people's lives are left relatively under-examined.

### *3.1.i SJE Film Projects for Young People*

In many existing film education projects, there is a constant emphasis on young people expressing themselves and challenging representations of themselves in the media, with the latter applying more to young people from marginalized or disadvantaged backgrounds. For example, Refuge in Films is a film festival curated, organized and run by a group of young people from refugee backgrounds. The festival consists of "...short film screenings and workshops exploring the issues of refugees and migrants with special focus on topics and themes that young people have identified as important to them" (Refuge in Films, ND-a). Films made by young people are shown alongside professional films dealing with the lives of young people. The festival was founded as a space in which the young people "...can express their own voices, challenging and addressing issues of representation of refugees and migrants in the media in a positive way" (Refuge In Films, ND-b).

Another example of a film education project is Adobe Youth Voices (AYV). This program "empowers youth from **underserved communities** [my emphasis] to use technology to explore and express their perspectives on issues impacting them and their communities. Through Adobe Youth Voices, youth ages 13 to 18 create compelling videos, animations, photo essays, presentations, music, and other pieces that contribute the essential perspectives of youth to critical topics and inspire new solutions to long-standing problems" (Adobe Youth Voices, 2010, p. 1). Through AYV providing training and software for educators, these educators work on film education projects with young people for them to make films. As part of this experience, the young people as "Program participants are encouraged to go out into their communities, interview peers and community experts, and along the way, capture real-world footage and images that best communicate their stories" (Adobe Youth Voices, 2010, p. 1).

The above initiatives are illustrations of how many existing film education projects focus on young people's self-expression and recording of their lives, with little or no reference to engagement with wider external forces conditioning or impacting their existence. In the next two subsections I delve into the SJE film project OneMinutesJr, and a GSJE film Undersize Me made by two young people.

### 3.1.ii OneMinutesJr

The filmmaking SJE project I shall examine is OneMinutesJr, a film initiative founded in 2002 and run by UNICEF and the One Minutes Foundation (UNICEF, 2013b). In this initiative young people between ages 12 and 20 attend workshops to learn film and production skills. They then create sixty-second long films on themes chosen by each young person that can be entered in a competition in one of the following three categories; freedom, self-portrait and “inside-out (about social inclusion and exclusion)”. OneMinutesJr provides the young people “...especially those who are underprivileged or marginalized, the opportunity to have their voices heard and to share their ideas, dreams, fascinations, anxieties, and viewpoints with the world” (theOneMinutesJr, ND-b). One of the central ambitions of OneMinutesJr is that, “the OneMinutesJr process equips the young filmmakers with the fundamental skill of self-expression that is needed to participate fully in society” (theOneMinutesJr, ND-a).

The workshops take place over 5 days during which the young people are “taught basic camera and directing skills, story-telling, teamwork and how to think creatively about issues and representation” (UNICEF, 2013b). Looking at the outline of a series of OneMinutesJr workshops that took place in Amman, Jordan in 2014 (theOneMinutesJr, ND-b), the emphasis is on technical skills like idea development and filming as opposed to an exploration of the factors impacting the film’s topic. The workshops in Jordan were conducted by two Dutch video educators, Taatske Pieterse and Olivia Glebbeek, the latter of whom has also ran OneMinutesJr workshops in 7 countries including Ghana, India and Vietnam between 2009 and 2014 (Glebbeek, 2014). As filmmakers from a different country it throws up questions about the levels of understanding the filmmakers will have about the young people’s lives, experiences and cultural backgrounds. It is also possible that by running several SJE filmmaking workshops with a range of young people, the filmmakers may be uniquely placed to share insights from these experiences.

17 young people participated in the Jordan project, which had the theme of ‘Our Voice’ for the workshops. Some of the young people knew each other through their involvement in UNICEF Change Agent Network, and those young people were interested in using filmmaking skills for their advocacy work. On day 1 the young people watched some films made by other young people, and then learnt some camera shots and angles. In the second half of the day, the theme was discussed and the young people were asked to consider “...what they might want to tell the world about their lives: *“What do you think is your place in the world? What is important in your life right now? How can you be involved in shaping your community? What do you see as injustices and how does that affect you?”*” (theOneMinutesJr, 2014c). They then individually met with the film-educators to discuss their film ideas, as well as their inspirations and ‘what was important to them’. Stereotypes and identity were two of the dominant thoughts; some of the young people had moved to Jordan after leaving countries like Syria and Iraq affected by wars.

On Day 2 there was more development of the film ideas and the young people learnt technical skills related to the camera and tripod, “the importance of storyboarding and the different roles in a film crew” (theOneMinutesJr, 2014d). The young people were also split into groups, given cameras and a ‘one-minute in-camera exercise’. The young people were tasked with creating storyboards for their videos by the end of the day, and one of the films was shot. Days 3 and Days 4 were dedicated to shooting the films. Day 5, the final day, was spent editing all 17 of the

films. After rough cuts of the young people's footage had been made by Pieterse and Glebbeek, based on the storyboards, the young people sat with one of the film-educators to finalize the edit, and where required, add titles and music (theOneMinutesJr, 2014b). Day 5 ended with a premiere of all the 17 films shot during the project.

All the films made in the various projects are entered into the annual competition. For each of the 3 categories of films for the competition, 6 are nominated with 3 then chosen as winners with the young filmmakers winning a JVC camera as their prize. All the nominees are invited to the weekend festival with the films displayed on OneMinutesJr's website.

This project shows that technical skills-development and making the film dominate the project with knowledge development on the SJE issues occupying a relatively small portion of the project. As the project ends after the sharing there is no formal opportunity for post-action evaluation, though that may occur informally through the films being shared on-line by the young people and any subsequent reflection that might happen during conversations about the film.

### *3.1.iii Undersize Me: A GSJE Film*

In this subsection, I approach SJE filmmaking from the perspective of a 12 minute film, *Undersize Me* (2009a). The film is in the form of a video diary made by two young people (Londi and Sarah) in their mid-teens as part of the Global Youth Action (GYA) project (Think Global, 2010) in 2008. During a trailer for the film, Londi says they are making "a video diary on poverty because they don't think there is enough awareness raised" (*Undersize Me*, 2009b). In the film, Londi and Sarah document their experiences of living off the equivalent of a \$1 (60p) a day on food for 5 days. Throughout the course of the film they discuss what they are doing with members of the public, a teacher, their family and friends. Londi and Sarah continually explain that many people across the world have to live on a \$1 a day as a daily reality.

At the start of the film, Londi and Sarah make a list of the food they will eat for the whole week before shopping at a local supermarket where they buy a bag of potatoes, a loaf of bread, a packet of pasta, four cans of beans, and a packet of porridge with their pooled amount of £6 for the week. Other footage includes them at school during lunch time including the reactions of their friends to the food they are eating as part of the *Undersize Me* experience. There is also footage of them at home eating the food they make and commenting on disliking the taste of the cheap food they could afford on their budget.



**Image 2: Still from Undersize Me (2008)**

Throughout the film they also ask each other questions about how they are finding the experience. By Day 2 they both admit they are hungry, it is affecting their mood and later confess they are struggling with everyone around them eating a lot of food. At one point Sarah comments that in addition to living off \$1 a day, other people also have to work which she imagines would be hard as she is struggling. On Day 3 Londi observes they have been able to drink unlimited water whilst in other parts of the world people have to travel long distances to fetch water. Towards the end of the week in response to being asked if people around them are now more aware of poverty, Londi responds yes. She says that at school people keep coming up to ask why they are not eating or only having dry pasta for lunch. In the course of answering the question, through the conversation she's able to get an insight into what people really think and feel about poverty. Both sets of parents express admiration of Londi and Sarah's commitment to the Undersize Me experience, with Londi's mother saying it affected her and she stopped wasting food for that week. Right at the end of the film, in the last footage of Londi and Sarah, they both share their thoughts on the experience. Their overwhelming reaction is one of happiness at the experience being over and relief at being able to eat or drink whatever they want. They also express pride in each other for doing so well despite the rough patches.

The film (Undersize Me, 2009a) is regularly intercut with footage on information about poverty, like 'a billion people live on less than a dollar a day', cropping up on screen, animation of the title between days, and fellow pupils at the young people's school saying the film's title. According to the film's closing credits the film was created and filmed by the two young people. Some of the footage though contained both the young people and as those scenes were not static shots on a tripod they were most likely shot by the film-educator or other members of the Global Youth Action group. The footage was edited by the film-educator, who was also responsible for the music with one other person.

Questions posed to interviewees during the film include; 1) what do you think of what we are doing, 2) can you do what we are doing, 3) do you think you can live on 60p a day, 4) what are you doing to combat poverty, 5) is there enough awareness raised on poverty and 6) who do you think is responsible for poverty. Most of the answers only lightly engage with the questions with many answers boiling down to just yes or no, though it is possible that prior to editing lengthier and deeper conversations may have occurred. For question 2 most people say no but one person from Poland says that was her reality when she was living there. This is not explored any further in the film, neither is the respondent afforded more screen time to share her insights into that experience. A teacher gives one of the well-

thought out responses to the questions, saying for question 5 that though people are aware of poverty, in the shops they want to buy what is cheapest for them without thinking about other people. In both the examples above, the respondents clearly articulated ideas that could potentially have yielded further revelations if pursued further. Off camera there is no telling what chats or thoughts were triggered by those interactions.

As Londi and Sarah were part of a GYA youth group that was managed by a Development Education Centre, the youth group would have explored issues of poverty as part of the sessions prior to making the film. The knowledge showcased in the film is unlikely to fully reflect the full extent of the awareness and new knowledge that was gained during the entire experience (sessions on poverty, interviewing and filming). Having engaged directly with issues of poverty for the film, at the end of the week when the Undersize Me experience has ended, while answering questions about how she's feeling (at the 9min 50s mark), Sarah is drinking a bottle of coke with a bag from the women's clothes shop Top Shop balanced on the wall beside her. There is no way of knowing from the film why a bottle of coke and a Top Shop bag appear in the frame. Their appearance is probably unplanned and is likely to be a coincidence as opposed to a conscious statement on the young people's part. As the footage was edited by a film-educator, it would suggest the young people had little involvement in how that scene appeared in the final edit of the film.

I highlight this as a way of considering if what Sarah is saying is incompatible with what populates her life at that particular point in filming, especially in the context of the five days preceding that moment during which she underwent the experience of Undersize Me. It raises questions about what expectations or actions are realistic for anyone participating in GSJE. I think there is an argument to be made that the message of the film is at odds with the objects in that final scene with Sarah. That type of contradiction is an inherent part of the lived experiences of many of the educators and young people participating in GSJE. It is possible to be both aware of poverty while showcasing benefits of global poverty, i.e. products sold cheaply in the Global North but beyond the buying power of people living on less than a \$1 a day in the Global South. This awareness of some aspects of global poverty whilst simultaneously benefitting from other aspects of it, is an illustration of some of the complexity of engaging with GSJE.

As a film, Undersize Me was engaging, made its point in an attention-grabbing way and was interesting to watch. The performances were honest and the camera-work was well executed. Was the film successful? In drawing attention to poverty, the film was a partial success. I believe it was let down by a weak ending that did not build on the strong messages coming through about the difficulty of living on the equivalent of a \$1 a day. For Sarah and Londi, the young people involved in making the film, the process of living on the equivalent of \$1 a day and making a film about their experiences allowed them to experience GSJE.

In the next section I delve deeper into the nature of pedagogical practice in GSJE before focussing specifically on arts SJE particularly filmmaking.

### **3.2 Pedagogy of GSJE**

Within GSJE, even though various fields (e.g. global education and global learning) have specific goals, broad though they may be, there is no fixed pedagogy that educators' practice conforms to even within the fields. Partly as a result of the absence of a specific pedagogy, there are diverse practices which broadly tend to be informed by suggestions and guidelines from the main UK based GSJE organisations like Oxfam (Oxfam Development Education, 2006), Action Aid (Price, 2003), and Think Global (ND-b)).

A starting point for thinking about GSJE pedagogy is Vare and Scott (2007) who talk about "two interrelated and complementary approaches" to education for sustainable development that they term ESD1 and ESD2 (p. 193). I believe there are comparable equivalences applicable to GSJE that reflect the common elements in the previously mentioned guidelines. ESD1 is concerned with awareness raising about the need for behavioural change and "goods and services that will reduce the ecological footprint of our activities" (Vare and Scott, 2007, p. 193). ESD2, on the other hand, "...involves the development of learners' abilities to make sound choices in the face of the inherent complexity and uncertainty of the future" (Vare and Scott, 2007, p. 194). ESD1 is built along the assumption that there are existing solutions to problems whilst ESD2 accepts that "...our long-term future will depend less on our compliance in being trained to do the 'right' thing now, and more on our capability to analyse, to question alternatives and negotiate our decisions" (Vare and Scott, 2007, p. 194). An equivalent ESD1 concept for GSJE would also be concerned with awareness-raising related to the interrelated nature of the modern world, while ESD2 is already directly applicable to GSJE. These two approaches have implications for how young people's learning is organised, perceived and evaluated in GSJE. For while knowledge gained (ESD1) can be tested and people's ability to think critically can be evaluated, the success of ESD2 is dependent "...on people's unforeseen decisions in future, unforeseeable circumstances" (Vare and Scott, 2007, p. 194) and that is an outcome that cannot be measured.

Turning now to global learning as an example of GSJE, Bourn identifies 3 possible themes underpinning global learning as an approach to development education pedagogy. They are as follows: understanding various viewpoints on "development and global poverty", critical reflection on learner's perceptions of "development, aid and poverty", and contextualising "development and poverty themes within historical, cultural and social traditions and frameworks of social justice" (Bourn, 2014, p. 196), which maps onto ESD1. He believes the learning process should address issues such as globalisation's impact on migration, political identity and poorer countries, relationship between different lifestyles around the globe and perceptions of poverty and wealth, why inequalities exist across the world, links between learner's lives and global issues, and how development as a term is perceived (Bourn, 2014, p. 196). In order to achieve this, various skills have to be developed by learners such as communication, questioning, listening, self-reflection, self-criticism, willingness to modify opinions, co-operating with others, and the ability to handle the "emotional impact of poverty and development on the lives of individual learners" (Bourn, 2014, p. 197), which maps onto ESD2. These skills must also be complemented by skills that enable learners to transform their knowledge into 'informed action'. Bourn also raises the point that there is a values element to learning about development. He believes that this type of learning must include recognition of the importance of exploring one's values as well as their 'wider social relevance' and "consideration of the values of others and the impact on one's own values" (Bourn, 2014, p. 197).

### 3.2.i SJE Arenas

The diverse SJE pedagogies use different terminology to describe elements that are often quite similar, as evidenced by establishing the relationship between ESD1 and ESD2 and global learning in the previous subsection. By mapping SJE pedagogies onto each other, the commonalities between them emerge. To group the various elements of different SJE frameworks I have introduced throughout this thesis and show their commonalities, I have created 4 SJE Arenas which are as follows:

#### SJE Arena 1 Knowledge Development

Identification of (global) social justice related issues to engage with, development of knowledge and understanding of the issues, in the process learning about the value and contribution of research

#### SJE Arena 2 Reflection and Skills Development

Development of critical thinking skills and active reflection on SJE issues, critical reflection that aids comprehension of the contradictions and complexity of issues as opposed to a single narrative, placing issues and situations within a wider global context, further development of skills to facilitate action

#### SJE Arena 3 Action

Active engagement with SJE through involvement with activities that address particular SJE issues, awareness of how individuals' behaviour might impact others

#### SJE Arena 4 Evaluation [Post-Action]

Consideration of the impact of action undertaken, reflection on understanding of SJE issues and identifying next steps, building further knowledge about what others are doing and finding solidarity through building connections

Table 1 (on the next page) illustrates the relationship between the 4 SJE Arenas and specific pedagogical practices of the different SJE frameworks previously highlighted. SJE Arena 4 generally appears to have the least amount of allocated time, despite being a vital part of the process if the learning from SJE is to be sustained. These 4 SJE Arenas are not discrete nor are they linked linearly, as elements of each arena are likely to exist in the other arenas. For each arena, learners will simultaneously be building their understanding of social justice issues as well as developing both their critical thinking and technical artistic skills. This thesis is premised on the suggestion that arts SJE should operate in all the 4 arenas. The 4 SJE Arenas are a heuristic device to explore key aspects of SJE.

For an arts SJE initiative like the climate change filmmaking competition 'Close-up on Climate' (Oxfam, 2015), for Arena 1, young people would develop their understanding of climate change facts and information through research or activities designed by MADEs. The young people would identify what aspect of climate change they are most interested in. For Arena 2, young people would consider the complexities of climate change, developing a deeper understanding of how it connects to wider issues such as human consumption of resources. For Arena 3, the focus would be on the action to engage with climate change, in this case making and editing a short film. For Arena 4, the focus would be on evaluating what impact the process and the short film has had on both the wider public and on themselves. This would

**Table 1: Comparison of social justice education frameworks**

SOCIAL JUSTICE EDUCATION FRAMEWORK	5 Steps of Action Research	5 Essential Components of Social Justice Education	Art Action for Social Change Pedagogy	Education for Sustainable Development	Core Elements of Global Education
AUTHOR	Bottrall (1982)	Hackman (2005)	Carter and Yenawine (2008)	Vare and Scott (2007)	Hicks (2003)
ARENA 1 – Knowledge Development	Diagnosis	Content mastery	Experiential Education [1 <sup>st</sup> phase] – young people gather information on a chosen issue and young people figure out their position on it	ESD1 – Raising awareness about environmental issues	Issues dimension – 5 major problem areas and solutions to them: inequality/equality; injustice/justice; conflict/peace; environmental damage/care; alienation/participation
ARENA 2 – Reflection and Skills Development	Action planning	Personal reflection Critical thinking and analysis of oppression’	Art Action [2 <sup>nd</sup> phase] - young people create an artwork that represents what they want to say	ESD2 – Developing knowledge and abilities to make ‘sound choices’ that take into account the complexity and uncertainty of the future”	Spatial dimension — exploration of the <i>local–global connections</i> that exist in relation to these issues, including the nature of both interdependency and dependency Temporal dimension — exploration of the interconnections that exist between past, present and future in relation to such issues and in particular scenarios of preferred futures
ARENA 3 – Action	Action taking	Action and social change	Civic Engagement [3 <sup>rd</sup> phase] – young people implement a strategy for change		Process dimension — a participatory and experiential pedagogy which explores differing value perspectives and leads to politically aware local–global citizenship
ARENA 4 - Evaluation [Post-Action]	Evaluation Specifying learning	Awareness of multicultural group dynamics			

include assessing how much the completed film meets the original objectives, and considering what could be done differently next time. Considering next steps might address for example what films to make next on climate change, what else can be done, or what other social justice issue to engage with next.

Arts SJE that fails to operate in all 4 arenas is unlikely to have been completely successful and leaves both the artwork and its creators open to criticism. For example, a work that is strong in communicating its political message but 'weak' artistically, risks claims of politics hijacking the arts, a charge that has been levelled regardless of the artistic quality of social justice art in a formal education context (Kamhi, 2010). Critiques of artwork and politics though, are subjective and unlikely to be universal. In creating artwork to be shared with the public, an artist has to consider the audience, taking the audience's potential engagement into account. It is this characteristic, in addition to the ones mentioned above, that makes the combination of the arts and social justice in education so powerful. I shall further illustrate how the 4 SJE Arenas apply to GSJE film projects in subsequent data analysis chapters.

Thus far I have considered pedagogy in relation to SJE in general, and in the next section I turn my attention specifically to arts pedagogy and GSJE.

### *3.2.ii The Arts and GSJE*

When it comes to the arts, one of the key documents advising education professionals on how the arts can complement GSJE in England's formal education sector is 'The Arts: The Global Dimension' (DEA, 2006). The publication aims to: "[1] contribute to discussions on what is meant by the global dimension to arts education, [2] show how global perspectives in the arts can contribute to a broad and balanced curriculum, [3] offer activities, case studies and resources, [4] provide details of further resources and support for classroom practice" (DEA, 2006, p. 1). The target audience for this Think Global publication are arts coordinators and specialist teachers for secondary school Art and Design, Dance, Drama and Music. It is also intended for other teachers and external organisations supporting arts education, the emphasis though is on formal education settings. The content of this publication is seen through the prism of the global dimension. The global dimension is an approach to exploring "...the ways individuals, communities and cultures shape and are shaped by others locally and globally. It broadens learners' understanding of themselves, their setting and place in an intricate web of relationships" (DEA, 2006, p. 2). Through looking at the four art forms studied in schools, this publication provides a general overview of how each of them can be used to explore the global dimension. It provides examples of the use of those art forms in addition to providing the rationale behind their use without going into much detail. The publication ends with suggestions on where teachers can find further generic support including classroom resources and where to get advice on bringing a global dimension to the arts.

'The Arts: The Global Dimension' (DEA, 2006), provides a starting point for considering the way the arts combines with GSJE. However, it only provides a broad overview with little in the way of advice addressing the practicalities of combining the arts with GSJE. The guide also does not engage with film, digital media or working with mixed arts media. For educators working in GSJE seeking a critical body of literature or insights into the practicalities of working with the arts in this area, there is little available. On the other hand when it comes to arts SJE, Bell and Desai (2011) emphasise that there are a range of strategies utilised, though there is no one particular right way. They go on to identify

approaches and entry points used to challenge aspects of oppression from “understanding and revealing social structures”, highlighting culture and identity’s role, to how “language reveals social practices and social structures embedded in everyday discourses” (Bell and Desai, 2011, p. 288). Drawing from a range of examples of real life incidences of SJE through the arts (Boal, 2008 [1979]; DEA, 2006; Dewhurst, 2011; Kinsella, 2007; Stuhr, 2003) and reflecting the approaches mentioned previously by Bell and Desai (2011), there are two broad categories these examples fall under;

- 1] The creation of art addressing particular themes or issues,
- 2] Examination of a theme or issue through exploration of an artwork or the life of an artist as a stimulus.

Having introduced arts pedagogy in relation to GSJE at the start of this section, this leads into addressing GSJE through filmmaking pedagogy.

### 3.2.iii GSJE Through Film

How does the education landscape look in relation to GSJE through film? This is an interesting question as there is no universal approach. Despite the distinction between what Buckingham, Grahame and Sefton-Green (1995) call “teaching *through* media” and “teaching *about* media” (p. 1) there are however some elements that crop up regularly – watching film extracts, story boarding, filming, editing, sharing. In this section, with the help of practical examples I examine the manner in which film and filmmaking currently operate as part of pedagogical practice in GSJE.

Within both formal and informal education, film is regularly used to document learning that has occurred through filming of a presentation or a sharing of work done. In that approach film is not a vital part of the learning process merely a record of a showcase of learning. Such films either become part of campaign films, assessment data, or evaluation evidence for funders. In this approach film is an add-on to the learning experience. When film is a main activity, it is often for a competition (Adobe Youth Voices, ND; theOneMinutesJr, 2014a; UNICEF, 2011) which has a specific focus and in which development of technical skills sometimes overshadows the content. Sometimes young people use the camera to document such events or activities. In some of these cases though, a professional film crew is enlisted to do the filming and editing of content that may on occasion have started out as a play. An example is the Hidden Poverty play by students of St Kentigern’s Academy which became the short film ‘Seen and HEARD’ (Dunlop, 2012), part of a UNICEF education pack of the same name (UNICEF, ND-b). International partnerships like British Council’s Connecting Classrooms projects often use Skype for communicating and it is not unusual for the young people to exchange short films (usually in a documentary format) they have made.

Film is also regularly used in “...*instrumental* ways – that is, as a means of teaching content or developing skills that are specific to the subject area” (Buckingham, Grahame and Sefton-Green, 1995, p. 1). I include within this approach the use of film as a stimulus for discussions, which is probably the most common approach within GSJE. NGO websites contain an abundance of film footage of life in the Global South and this is often used as a way to illustrate difference or similarity. NGOs use such films as an information source, a way of stimulating discussion through introducing people in different parts of the world and illustrating life in these places. Even when these short films focus on young people, they are made by professionals. An example is Plan International’s stop-motion film ‘I’ll Take it From Here’ which is

about girls' rights to education and is part of Plan's 'Because I Am A Girl' campaign (Matheson, 2012). A second example is UNICEF's 2013 resource 'Just Living' (Hillier, 2013), which "explores global citizenship and economic well-being" (UNICEF, 2013a), and contains links to short videos as part of the resource pack. A number of activities in the resource pack are based on watching these videos including one about a young person in Brazil. The other way in which film features is as an assessment recommendation, where for example, "...students could make a one-minute video clip that could be uploaded onto the school website to demonstrate their understanding that being a global citizen involves knowing and respecting rights" (Hillier, 2013, p. 14).

Complexity of issues is a cause of concern for work in this area. Critical pedagogy stresses the need for critical engagement with the world and various issues. However this is difficult to truly achieve as most issues are complicated, making summarising them at the best of times tricky, let alone in a work of art. There is a high likelihood of oversimplification or creating a representation that overlooks vital aspects of the issue. Artwork produced will by its very nature be biased as the artist or arts-educator will be coming from a particular perspective despite whatever best intentions may have been the initial stimulus. This is exemplified by the Kony 2012 viral video (Hattenstone, 2012). This video, created by the charity Invisible Children, actively sought to draw attention to Joseph Kony, the leader of the Lord's Resistance Army, and the conscription of young people into his army to fight against Uganda's soldiers. Despite garnering many fans the video also attracted significant critical attention for its emotive style, the inclusion of outdated information and selective nature of the information highlighted (Oyston, 2012). There were also objections to the aims of the video and the actions that viewers were directed towards, mainly donating money to Invisible Children through the purchase of bracelets and action kits from its website, and putting pressure on the American government to support the Ugandan government's efforts to capture Kony. Some commentators felt the film risked making its target audience, young people, feel that donating money was sufficient as a response, and that the capture of Kony would lead to the end of the problems highlighted. By doing so it also neglects the reality that the type of problems addressed in the video could partially be said to be a result of past policies and behaviour undertaken by Western governments and businesses. Invisible Children says in an effort to make the situation accessible to a wider audience and to fit the information into a 30 minute video, some of the nuances of the conflict were lost in the simplification (Invisble Children, 2012).

Another way in which films play a part in GSJE is when NGOs create resources to be used in conjunction with feature films that tackle particular social justice themes. For example, Amnesty has produced guides for the films *Blood Diamond*, *The Kite Runner* and *Persepolis* which include lessons plans and activities to help explore the human rights issues the films touch upon (Amnesty International, 2013). Another example is Oxfam's resources for the film 'I Am Kalam' (Oxfam, ND) which explore inequality, and poverty in India. Another way film is part of SJE in informal education, is film clubs incorporating discussions and activities related to issues in the film, but created by the youth workers e.g. GLADE Film Club (Global Dimension, ND).

When NGOs have filmmaking as part of the learning experience the emphasis is on the research stage of the film project. For example, Amnesty International's 'Voice Our Concern' resource, which provides an opportunity "to learn about and discuss human rights" (Tunney, 2010), contains a chapter about using film to learn about human rights over

three sessions. In the chapter, the activities of the first session revolve around watching and discussing a short film shot by some young people but edited by professionals. The second session continues the preliminary researching on human rights and the writing of a script in groups. The third and final session centers on the shooting of the short films based on the research. There is very little advice for the teacher on how to support the young people through the filmmaking process. The advice that is explicit is the two page handout on technical tips for filming. Another example is Shoot Nations, an annual international photography project ran for 5 years in conjunction with the development charity Plan UK, which encouraged 11 to 25 year olds to use photography “...to show what matters to them, what’s wrong or right with their world and how they can make a difference” (Plan UK, 2009, p. 2). Every year the project focused on a different global theme with previous themes including climate change and governance. The emphasis was on making as opposed to research. The Shoot Nations website (Plan UK, ND) provides photography workshop toolkits for educators. These supported educators to run workshops with young people, giving advice on creating and exhibiting the photographs, and how to get further information on related issues. In addition, the website has downloadable plans for lessons based on the themes that use the winning photographs for the various themes. The Shoot Nations workshops in the photography toolkit begins with a slideshow briefing for the young people with a discussion about photography conveying ideas, basic photography techniques, and the theme of the workshop. However an independent evaluation of the project recommended the development of resources “which explicitly support the annual theme and its development education objectives...” in order to contribute towards greater uniformity in the quality of workshops (Wood and Wood, 2011, p. 3). Despite the achievements of the project, the evaluation also revealed that during exhibitions of the workshops’ photographs, some photographs taken by older participants displayed a technical mastery and skill that distracted from the theme in question (p. 28). This exemplifies some of the complications for arts-educators operating in this field.

Having explored pedagogy in relation to GSJE and arts SJE, in the remaining subsections I examine further complexities impacting GSJE practice.

#### *3.2.iv Education Settings*

There is a difference between SJE within formal and informal settings, and in this subsection I explore how these differences can impact GSJE. As Foucault (1979) points out, schools are sites replicating the social dynamics of society (Addison, 2010), a theme also picked up by McLaren (2009). For formal education settings like schools, their fixed structures tend to possess systems that reproduce the social structures of society in which an elite minority shape prevailing conditions. The relatively looser set-up in informal education settings however can allow for greater flexibility. Such flexibility can enable SJE that may be challenging to accepted norms, to proceed in ways that are non-threatening to the status quo, unlike in schools. There is also the issue of the hidden curriculum where it could be said that young people are unwittingly being conditioned to be reliant on society as it stands and the existing regulations governing it (Yang, 2009). As a result, the site within which the SJE takes place brings along its own issues that need to be navigated by educators.

In formal educational settings, explanations offered up for the belief that existing literature on arts and social issues is not having much impact on practice is that, art is not seen as a core subject within the education sector (Stuhr, 2003),

and it is a subject that can be jettisoned in times of financial difficulty (Darts, 2006). This is perceived as being “due to the culture of schooling and its resistance to change... the desire of many preservice art students to teach how and what they were taught, and the difficulty of teaching emotional material” (Garber and Costantino, 2007, p. 1064). This may negatively impact the formal education sector’s engagement with arts and social justice.

SJE, including the variants of GSJE, is very clear that teachers and tutors should not be seen as experts, their role is to offer guidance to students, a point stressed repeatedly in literature in this area (Garber and Costantino, 2007). This is an idea that has been influenced by Freire’s ideas on *conscientization* and ‘banking’. Within formal education, with the pressures of covering the curriculum within a narrow timeframe, educators have a harder time playing this guidance role than in informal education settings. Regardless of the education environment, educators themselves have their own assumptions and perceptions about the way the world works, and as part of SJE they must question their own positions and behaviour within the learning relationship with their students. To not do so risks them falling into what Kaplan calls “the trap of the banking model of education” (1991, p. 363) in which the radical educators present political options for students to pick from, interpret students’ realities on their behalf and substitute conservative slogans with radical ones. The experience of creating social justice artwork is not about MADEs telling students they should accept a view of reality that is forced upon them, but about a journey through which the students question themselves on what they believe and through an iterative process of cross-examination, research and creating, gradually coming to a new way of seeing reality or a particular issue (Crotty, 1998). It is not that there is a fixed external reality that students have to be shown, rather that together the students and MADEs explore the nature of reality and construct a new impression of it. This is a challenge educators have to constantly address in both formal and informal education settings.

SJE has at its heart the objective to make a difference. However it can also be tricky sometimes to gauge what difference, if any, has been made especially in informal settings where educators are unlikely to see the young people regularly. This can be frustrating for MADEs as they come to realise that the impact their efforts may have had is less than anticipated (Kessler, 2011). Managing these frustrations also extends to the options for follow-up actions and what is manageable. On-line follow-up actions can be an attempt to do so but there is a danger that, the kind sometimes adopted or recommended at the end of the creation of social justice artwork, can lead to armchair activism as Gladwell (2010) explains in his article on social activism when the action consists of forwarding a website or ‘liking’ it on Facebook. He goes on to state that, “Social networks are effective at increasing participation—by lessening the level of motivation that participation requires (...) Facebook activism succeeds not by motivating people to make a real sacrifice but by motivating them to do the things that people do when they are not motivated enough to make a real sacrifice” (Gladwell, 2010). So though the internet offers a wealth of possibilities for further actions, care must be taken to ensure it is not tokenistic. Marketing one’s work and communicating effectively are all part of the challenges to be navigated for social justice art, whether or not the setting is in the formal or informal education sector.

### 3.2.v Starting from Personal Perspectives

Artists and the artwork they create do not exist in a vacuum and it is the subjective interpretation of reality that lends credence to the inability of any artwork to be value-free. Exploring these circumstances plays a fundamental part in arts SJE pedagogy. It can and often is a starting point when examining social justice artwork. It can be invaluable for young people to start thinking about what they say and represent within their own work.

This point is reinforced by Tallack when she says that "... a work of art is an embodiment of what an artist values, thinks and feels, and such valuing, thinking and feeling is not just personal but is in some way related to, or is a response to the values that underpin the artist's particular culture at a specific moment in history in a particular location. Values are not just personal but are culturally determined in a variety of complex ways. It is the interaction between personal values and culturally determined values that is significant" (Tallack, 2004, p. 113). Unpicking and examining the relationship between the artwork, its creator and his or her society demonstrates a range of perspectives and assumptions underlining how people exist within different societies. It is this embodiment of a myriad of forces acting on the artist and their work that social justice arts-educators tap into when supporting young people who are exploring issues through art.

In research on young people creating social justice art for an activist art project, Dewhurst (2011) identified "*connecting, questioning, and translating*" as the key "learning and teaching processes" for young people engaged in such artistic creations (p. 367). By 'connecting', Dewhurst is referring to the learner having a personal interest or connection in the issue that the learning is geared towards. 'Questioning' is the process of exploring the issue and the gathering of information connected to the issue, and 'translating' is the process of transforming that knowledge into elements of the artwork being created. The first of these stages 'connecting' is usually achieved by starting with young people's experiences.

"Artmaking is derived from what makers personally value and that these personal values are derived from a range of personal, social, political and cultural life experiences" (Tallack, 2004, p. 112). It is for this rationale, avoiding 'banking' and the need for students to maintain meaningful engagement with their creations, that much of the arts SJE literature stresses the need for the young people to start from their own perspective (Darts, 2006; Dewhurst, 2010) when creating art as a way to explore an issue. However, the potential for emotional disruption when starting from young people's experiences is a cause for concern. On an individual level, the experience of either creating an artwork or experiencing work that leads to the personal cross-examination of one's values can be destabilising. This can lead to "negative emotional influences" (Mienczakowski and Morgan, 2006, p. 181) provoking responses from participants that are unpredictable. In Mienczakowski and Morgan's (2006) piece on ethnodrama, they discuss some of the dangers involved in putting on work that can be emotionally difficult for participants or audience members when the issues tackled are close to their lives. They stress there are ethical considerations to be borne in mind for the sake of potential audience vulnerability. When working with young people on arts SJE projects, the educator bears the responsibility of guaranteeing the participants' emotional stability. Landy *et al* (1995) stress the scope for disruption participation in the arts can bring from a slightly different perspective by considering the potential impact on the wider environment the participants belong to. They say, "The special nature of arts activities often creates a double

edged impact, which may be judged as socially positive and useful by some, but disruptive of social norms by others (for example, the transformative impact of a community play for an individual taking part in it may involve at the same time the development of new intellectual interests and the disruption of emotional and family relationships)” (Landy *et al.*, 1995, p. 9).

With regards to young people as artists, Tallack says, “Process, manipulation of form and media, is driven by the artist’s need to realize and transform, as it were, these values as felt. Students need to see that this is also true of their own making activities, and that learning to use media and techniques is a means to realize and transform feelings, concepts, ideas and *values* into expressive form, and to become aware of how values inform their own work” (Tallack, 2004, p. 113). In arts SJE, artwork produced by both those directly affected and not affected by the causes, throws up some very specific issues that go beyond individuals’ personal circumstances. Due to the interconnected nature of the world, situations though isolated on the surface are invariably linked at some level to events and acts in other parts of the world. Critical pedagogy advocates educators starting from the personal and relating situations back to the individual learner, an approach reflected in the literature on reflective practice discussed earlier on in Chapter 2. This is problematic especially as the global connections may potentially be quite far removed from the local circumstances of an individual. Acting in a meaningful way in reaction to an issue or cause, to have an influence at a wider level, is complicated and problematic. Easier though it may be to act in a way that has an impact at a local level, without action that addresses wider causes, the same problems may still persist in other places with little having altered in the grand scheme of things.

### 3.2.vi *Emotional and Psychological Connections*

Another dimension adding complexity to GSJE pedagogy is in the emotional and psychological connections evoked by the global social justice issues. Historically, the European Age of Enlightenment led to a separation of emotions from rational thought, which has resulted in the ‘misguided’ belief that emotions should not be allowed to “influence deliberation, judgement and action...” (Calhoun, 2013, p. 214). However the potential for creating an emotional or psychological connection, forms the basis for the presence of much of the visual media in GSJE. NGOs regularly use the idea of inspiring empathetic feelings in their marketing to gain support for fundraising and campaigns, relying on images and adverts designed to achieve such an effect. This is also the case for engaging young people in global social justice issues.

Tallon (2012) explores the employment of emotional connections through inspiring empathy, as a strategy of NGOs in development education to shift the mindset of students in the Global North to engage them in acting for social change for the ‘distant Other’. Using literature on this topic in her article, Tallon (2012) examines how such an empathy-inducing approach risks casting the students in the role of saviours. The guilt or pity felt can have the impact of focussing students’ attention on what they can do to alleviate adverse circumstances of the Other without necessarily considering how they may be complicit in sustaining this reality through for example their lifestyle (2012). In film for example, merely depicting events without acknowledging some of the deeper structural conditions that led to their existence in the first place, presents a distorted view of the situation which goes on to impact potential actions the filmmakers or any audience might believe can address the problem in question.

Another problematic aspect in film is the danger of providing neatly wrapped up endings that suggest simplistic actions can resolve the problems, leaving the viewer with little motivation to question deeper the issues and what potential solutions could be, along with their limitations. This is what Godmilow and Shaprio (1997, p. 84) call the “hopeful epilogue”. On the question of endings, Maloney (2013) says, “It’s more likely to stick in moviegoers heads when they’re left to debate the solutions on their own...” In the same article Professor Ursula Heise says, “With narrative films, there are two things to consider: How does it change the public debate, in policy and government, and how does it change the average moviegoer’s individual perspective? The general wisdom and empirical work on that says that [dystopian film] does raise awareness of issues, but only for a short time. Right after people have seen these movies, they’re more willing to confront the problems shown in the movie, voting for politicians who promise to fight those issues, but ask them two or three months down the line, and the effect has usually worn off” (Maloney, 2013).

For the creation of artwork like film showcasing young people’s learning to be at its most effective, young people as filmmakers may benefit from considering the impact of different types of narrative structures. The psychology of narratives is an area that educators may be unconsciously aware of. There is a growing body of scientific data exploring emotional connections on a neurological level in response to visual stimuli like moving images. Using advances in technology, neuroscience has been studying how people are affected by different approaches used in films (Hasson *et al.*, 2008; Miller, 2014; Zacks, 2014). As in other aspects of psychology, the effects are not an exact science and there are various external factors that can impact how any audience member responds to a film e.g. their pre-existing state of mind. Sometimes the impact of these factors manifest as physical reactions the individual has little control over, leading to the “non-conscious experience of intensity” (Shouse, 2005), otherwise known as affect. Affect refers to the “visceral forces beneath, alongside, or generally other than conscious knowing, vital forces insisting beyond emotion – that can serve to drive us towards movement, toward thought and extension, that can likewise suspend us (as if in neutral) across a barely registering accretion of force-relations, or that can even leave us overwhelmed by the world’s apparent intractability” (Gregg and Seigworth, 2010, p. 1). Literature in the area of emotional and psychological connections raises fascinating questions for creators of not just lens-based media but other media as well, about the use of emotions in GSJE and why some narrative styles resonate more strongly with audience members than others. Exploring this topic further is outside the scope of this thesis and as a topic it is too broad a field to do it justice here. Nevertheless, it is important enough to warrant acknowledgement.

Films provide learning opportunities for young people during filmmaking, but the completed film also has a GSJE role it can occupy. From a GSJE perspective, it is important that filmmakers have a clear idea about what they want to leave the audience with. What is the take-away message? Without leading to a sense of the distant Other, what action or behavioural change are filmmakers hoping the film will inspire? Failing to address this can potentially lead to an ‘empathy-inducing’ approach in young people that can create a saviour complex as opposed to seeing themselves as complicit in the SJE issue being addressed.

### 3.3 Reflections

In this chapter I shared an example of a SJE filmmaking project and a description of a GSJE film young people made. The project and film explored demonstrate current ways in which young people's engagement in lens-based media contributes to a pedagogy of GSJE. These examples provide overviews of SJE filmmaking projects from start to finish, highlighting the scope for critical engagement by the young people. Examining in detail the kinds of films produced, demonstrates some of the ways a process of reflection and action for change is incorporated during filmmaking. My research questions enable the drawing out of data from educators working with young people in such circumstances to create these types of films.

The pedagogy of working with young people on arts SJE projects is influenced and shaped by a myriad of forces, many of which have been touched on in this review including the educational environment and the approaches adopted to using film. In the previous chapter I established how GSJE is a type of SJE with the same aims but with an emphasis on considering social justice within a wider global context. As a result, all the pedagogical elements highlighted in this chapter apply equally to GSJE as they do to SJE. Therefore arts-educators operating in both fields are faced with similar concerns and challenges. GSJE though has the added responsibility of locating SJE topics or issues within a wider global context. Through drawing on various SJE pedagogy, I constructed the 4 SJE Arenas (SJE Arena 1 – knowledge development; SJE Arena 2 – reflection and skills development; SJE Arena 3 – action; SJE Arena 4 – evaluation [post-action]) to highlight the commonalities.

Young people are faced with a difficult task in creating films addressing global social justice, as are film-educators in supporting them through this. To achieve an impact on the global social justice issues addressed in a film, in the first instance unpicking the causes, effects and solutions is a major undertaking. OneMinutesJr serves as an illustration of SJE film projects, showcasing the practicalities and realities for young people participating in these filmmaking projects. That example highlights the way the limited time available is structured, which provides an insight into how time is split up for young people to both develop filmmaking skills and create the films. Exploring filmmaking projects was also an opportunity to gain a deeper insight into what is achieved by film-educators as well as see the degree to which young people's films match up to the aims of the projects in all 4 SJE Arenas. Analyzing the film *Undersize Me*, exposes the type of engagement with global social justice issues films are able to manage. Unpicking all the levels within a GSJE context with young people would require significant time and there would be no easy answers to grapple with in the making of a film addressing what the related GSJE issues might mean for young people. This raises questions about educators' expectations for GSJE for young people and the extent to which structural conditions can be adequately addressed (SJE Arena 1 – knowledge development). Conveying a sense of the complexity is at least a start, one that SJE Arena 4 (evaluation) can expose if the GSJE film fails to engage with the structural conditions.

Contemporary video artist Gillian Wearing said, "Art reflects on situations in ways that cold hard facts can't... It tries to make sense of the world subjectively, whereas facts tend to ignore our subjectivity" (Thorpe, 2012). This is a sentiment that arts SJE has at its core and actively builds on. Acknowledging and emphasising individual responsibility is a key part of SJE pedagogy, and it is a concept global learning incorporates in providing space for learners' to make personal connections through self-reflection of their own contexts (Andreotti, 2006; Hartmeyer, 2003). However from a practical

perspective, how do arts-educators working in social justice achieve their intentions while successfully navigating through the various pedagogical considerations highlighted? How do arts-educators themselves see their contribution and the degree of impact it has on young people they work with? Why do they believe in their approaches? The answers to those questions will be explored in subsequent data analysis chapters.

In this chapter I highlight the methodology that governed my approach to data generation along with justifications for the methods I used. I show why a qualitative research methodology is best suited to my research, allowing as it does for the joint construction of meaning between me as a researcher and my research participants. I also demonstrate why the research methods of semi-structured interviews and observations are best suited for answering my research questions, enabling me to pursue revelations emerging in the interviews useful for my research interests.

Through explaining my research approach, I show how it was informed by my preliminary research with four arts-educators. In introducing my research questions, I detail the theoretical underpinnings of the 4 Social Justice Education Arenas (SJE Arenas); the latter provides the framework for my data analysis in subsequent chapters. After explaining the selection criteria for my research participants, I describe the obstacles to locating research participants and the efforts I went to in my attempts to increase my chances of finding film-educators working in global social justice education (GSJE). I introduce my research participants before explaining the process of carrying out semi-structured interviews with them and observations of their social justice educators (SJE) filmmaking projects. I also address the practicalities of generating data using these research methods including the changes I made to my research to account for this. Ultimately these changes to my research design led to the creation of a sounder piece of research, based in the reality of teaching GSJE through lens-based media. I also explain my approach to transcription and outline the ethical dimension to my research.

The final section of this chapter deals with how I conducted my initial data analysis. I outline the strategies and software I used for coding my data and my initial analysis. Using thematic analysis, I was able to start making sense of the data as well as have a system that enabled me to analyse the data in a logical manner. I outline how my data analysis is shaped by my prior personal experiences of working as an educator, is coloured by my position of not having any formal training as an artist, and that my understanding is further informed by my chosen theoretical framework.

### 4.1 Research Approach

In seeking to comprehend media, art and design educators' (MADEs) understanding of their practice, my research is underpinned by constructionism, which "claims... meanings are constructed by human beings as they engage with the world they are interpreting" (Crotty, 1998, p. 43)... "Moving from one culture to another... provides evidence enough that strikingly diverse understandings can be formed of the same phenomenon" (p. 47). In seeking to understand the work and practice of MADEs as an approach to GSJE, I was less concerned with numbers and statistics concerning these areas and more interested in process and approaches.

I have undertaken qualitative research, which was broadly influenced by ethnography as a research methodology. Ethnography lends itself well to my research, as its purpose is finding out how a specific group i.e. MADEs, see their

particular environment and to articulate how that culture operates (Goldbart and Hustler, 2006). My research matches Hammersley and Atkinson's (2003) description of ethnography in that 1) it was research occurring in the field, 2) a range of sources of data mainly participant observations and informal chats, 3) mostly 'relatively unstructured' data gathering with no data analysis in it, 4) focused on just a few cases to enable in depth study and 5) data analysis involving interpretation of meanings in local and possibly wider contexts. However, my research deviates from ethnography in my participant group and sources of data. My participants are not a distinct community as they are individuals operating in isolation from one another, and the primary source of my data was interviews rather than observations as is typical of ethnography (Reeves, Kuper and Hodges, 2008). To generate data for this research I used a combination of semi-structured interviews with MADEs and observations of their SJE film projects with young people. I also conducted brief semi-structured interviews with some of these young people.

My position as an educator with no formal training as an artist shapes the way I approach the data, informing the choices I make regarding what information is relevant or not. Another person undertaking this data analysis task might well see the data differently, constructing a different set of meaning from the data. However with my professional experience of working in this field, setting up and managing SJE projects, I am confident that I have made choices relevant and useful for my research topic. My research approach has been informed by my preliminary research.

#### *4.1.i Preliminary Research*

My research methodology and methods are informed by conversations I had in July 2012 with four arts-educators: a photographer, a mixed-media artist, a poet and an arts activist. Conversations about their practice and their thoughts on my research topic highlighted a number of points. This included the reality that though their work may fall under the umbrella of global learning, it was not a term they were familiar with. Outside the GSJE sector most people I spoke to seemed to confuse the term global learning with how learning occurs around the world, whilst the label 'development education' tended to be associated with international development, something that only affected people living in the Global South, 'global citizenship' was associated with global governance and the actions of organizations like the UN. However, the arts-educators identified 'social change' or 'social justice' issues as an active part of their work with young people or organisations they had worked with. Incorporating a global perspective in arts-educators work with young people was not necessarily an aim the arts-educators included in their work. Some of the arts-educators indicated that due to the fact that they are often starting from the young people's interests and perspectives, a global perspective is not always relevant nor is there always scope to bring that in. It was also suggested that some arts-educators of either refugee or immigrant backgrounds might instinctively have a global aspect to their work due to their personal circumstances. I feel that the label 'GSJE' immediately implies global connections, highlights social injustices and conveys the importance of action to address them to arts-educators better than the other terms I have mentioned above.

With regards to what makes for a 'successful' work of art in this area, the differences between successful projects as defined by funders and educators was also highlighted. Their comments have helped to shape the way I set about

organising my fieldwork, informing the language I used to describe my research, my approach to interviewing and how I thought about MADEs and their practice with young people.

#### *4.1.ii Research Questions*

As stated in Chapter 1, my research title is, *'the contribution of arts-educators to a pedagogy of global social justice education: a qualitative study of creative production processes with young people'*. I initially developed an understanding of my research topic through combining my prior professional experience with preliminary research (discussions with arts-educators) and creating my literature review. Armed with this knowledge, I set about constructing a list of questions that would enable the exploration of different strands of my research topic. Out of a process of examining the list of questions and critiquing them, I selected and refined the questions that appeared to be useful in guiding my research. The following research questions emerged from that process:

- 1] In what ways can young people's engagement in arts-based education contribute to a distinctive pedagogy of global social justice education?
- 2] In what ways can arts-educators facilitate young people's critical engagement with global social justice issues using lens based media?
- 3] To what extent does global social justice education through the arts include a process of reflection and action for change?

Informed by my research questions, my interview questions were chosen to help draw out insights from the MADEs about their practice. The data generated through empirical research was grouped according to themes, and within each theme I used the 4 SJE Arenas (introduced in 3.2i), as an aid in my analysis. The 4 SJE Arenas (knowledge development; reflection and skills development; action; and evaluation) embody the key theoretical ideas informing my research and represent the different aspects of SJE pedagogical practice. Examining my data in relation to the 4 SJE Arenas provides a framework incorporating theory and practice for analysing arts SJE, as explained in the next subsection using a practical example.

#### *4.1.iii Theoretical Underpinnings of the SJE Arenas*

According to the objectives of GSJE outlined in 2.1.i, through the experience of participating in GSJE, the intention is that young people develop more interest in the wider world, as well as a greater awareness of their potential to impact and contribute to social justice causes of interest to them. It also potentially leads to a desire in young people to initiate or participate in actions utilising the insights, techniques, skills and knowledge gained. Through sign posting to further avenues for continuing development, young people can then build on their experiences and find other people to collaborate with. The GSJE objectives are achieved through the 4 SJE Arenas; SJE Arena 1 – knowledge development, SJE Arena 2 – reflection and skills development, SJE Arena 3 – action, SJE Arena 4 – evaluation [post-action].

In conjunction with the example of the GSJE filmmaking project, 'Close-up on Climate' (Climate Coalition, ND-a), I shall examine the 4 SJE Arenas and the key theoretical ideas informing my research. 'Close-up on Climate' encourages young people between the ages of 5 and 18 to learn about climate change and produce a short film on any climate

change issue of importance to them; a selection of the films were shown at a special event at the Houses of Parliament in 2015 (Climate Coalition, ND-b; Oxfam, 2015). The young people making the films are also encouraged to show the films to their MPs. The Close-up on Climate project can be broken down into the following: the process of learning about climate change (SJE Arenas 1 and 2), young people deciding what aspect is of interest or importance to them and making a film about that (SJE Arenas 2 and 3), showing the film (SJE Arenas 3 and 4), and evaluating the impact on themselves and others (SJE Arena 4). These four overlapping SJE Arenas are underpinned by the theories of Freire, Dewey and Marcuse.

For example, Freire's concept of 'critical consciousness' (1996 [1970]) is a major aim of arts SJE, but this needs to be done through a process of 'praxis', critical reflection and action to transform the world. The process of praxis can be encompassed within the process of creating (SJE Arenas 1, 2, and 3) and experiencing film (SJE Arenas 3 and 4) as part of Close-up on Climate. Justification for arts SJE is provided by Marcuse's ideas about the art's contribution to praxis. He wrote about the arts' power to offer up hope through showing how reality can be different, i.e. the arts' ability to offer up 'counter-hegemonic alternatives' (Marcuse, 1978). Participating in the filmmaking project provides opportunities for young people to gain a deeper insight into aspects of climate change they may not have considered (SJE Arenas 1 and 2), and do not regularly encounter in the media they consume.

Dewey's ideas about experience explore how both audiences and creators of artwork undergo similar experiences of engagement (2005 [1934]). The latter do so by connecting with the material they are creating through selecting elements that they connect with. This can only be achieved through an experience of engaging that goes beyond the surface of mere recognition. Each young person must establish their own personal connection with climate change issues (SJE Arenas 1 and 2) explored in the film, with the film providing a bridge between the two (SJE Arenas 3 and 4). According to Dewey's ideas, without this connection, engaging with the issues explored within the artwork will not lead to a lasting experience. This can be encouraged through the young people having ownership of the filmmaking experience as though it were a research project they were conducting. The young people must also be given opportunities to critically reflect on their film throughout the process of filmmaking, which includes both the content and the form or structure. The educator responsible for the project can stimulate further critical reflection on climate change through strategically designed activities (SJE Arenas 2 and 3).

Despite Marcuse's (1978) belief in the arts connection to praxis, he decried the ineffectiveness of artwork that merely mirrored reality. He believed the power of the arts lay in its ability to disrupt reality through both its content and form, what he calls 'estrangement'. Following his conceptual approach, the way the film about climate change is structured, the type of narrative used, the look of the film, or the way the film is presented is capable of disrupting the audience's perception of reality (SJE Arena 1, 2 and 3). Arts SJE should consider how the artwork produced will disrupt reality. Dewhurst says the outcome for a social justice art education project should be that it, "shares... a commitment to creating art that draws attention to, mobilizes action toward, or attempts to intervene in systems of inequality or injustice" (2013, p. 144). Considerations should therefore be given to how best to achieve this. In meeting arts education's objectives, the film also needs to be able to stand as a 'quality' piece of artwork. In arts SJE, the critical reflection process necessary to create artwork in arts SJE is an objective of GSJE. The public presentations

of the film where the public can experience what is of importance to the creators of the short films on climate change, is also another opportunity for critical reflection (SJE Arenas 2, 3, and 4). Creating films capable of engaging with the public in an attempt to disrupt the audience's senses and/or communicate the young people's intentions, fulfils the 'action' or 'social change' dimension of the artwork.

In this subsection of my research approach, I have used the film education project Close-up on Climate to outline the 4 SJE Arenas that embody the different levels of pedagogical practice in SJE, demonstrating how these SJE Arenas might manifest in practice. I illustrated how the theories of Freire, Dewey and Marcuse apply to different degrees in a GSJE filmmaking project, underpinning each of the 4 SJE Arenas.

## **4.2 Data Generation – Sample**

In GSJE, practitioners use a range of labels in classifying their work. Terms used include global learning, global citizenship and international education, which complicated locating practitioners working in this area with lens-based media art. As a result of that reality and a lack of information on GSJE and the arts, I looked to the field of SJE, which has a longer historical association with arts education work. I also believe SJE is useful for my research owing to the roots of terms like global learning in the field of SJE.

### *4.2.i Global Social Justice Education and the Arts in Practice*

In deciding who to interview for my research, I considered who it was appropriate to speak to based on the following definition of global learning:

'...education that puts learning in a global context, fostering: critical and creative thinking; self-awareness and open-mindedness towards difference; understanding of global issues and power relationships; and optimism and action for a better world' (Think Global, 2012).

However searching the HEC Global Learning Centre's (ND) website, which acts as a London hub for GSJE accessible by schools and educators, it was hard to say all the projects listed there fitted the definition. Elements of the projects fitted aspects of the definition above. However, it is debatable if they were always *fostering... understanding of global issues and power relationships, and putting learning in a global context*. Without the latter then there was little to distinguish between SJE projects and GSJE ones. In that case, then perhaps I was looking for arts-educators who, on the basis of existing work, are rarer in reality than in theory.

Practitioners I encountered had social justice concerns at the heart of their work with the global context not always explicit or even implicit. I rarely encountered projects truly matching GSJE as defined above. The questions I had to ask myself were as follows;

- 1] Should I focus on finding 'true' GSJE arts-educators working on film projects concerned with connecting young peoples' lives with a wider global context?
- 2] Was it useful to avoid projects primarily concerned with the plight of others or causes elsewhere in the world?

I communicated with a practitioner at a DEC active in its arts work with young people, however none of their work was film-based. I pondered the usefulness of interviewing them about how they work with young people and the arts in GSJE. My rationale was it could be a route to explore how engaging with GSJE through the arts can operate and then through that consider how that can apply to GSJE through film.

I worried that sticking with the criteria above would result in very few people I could interview. Despite widespread GSJE through photography and film, I struggled to locate interviewees to participate in my research. Finding teachers was particularly difficult. In order to maximise my chances of finding research participants, I used the approaches outlined below to distribute my appeal for participants:

- I contacted colleagues at the IOE-based Development Education Research Centre (DERC) and colleagues working in the arts, GSJE and activist fields seeking recommendations in addition to requesting circulation of my appeal amongst their networks
- I placed an appeal in the monthly e-newsletter by Think Global that goes out to all its members
- I contacted NGOs and organisations I found through on-line research
- I sent out appeals to all IOE's trainee arts teachers and arts education MA students
- I discussed my research with members of the education team at the British Film Institute (BFI) and sought recommendations for interviewees
- I delivered presentations and appeals at professional development events for arts-educators including a BFI network meeting for film-educators
- I contacted schools and teachers associated with the Global Learning Programme

Despite some initial positive responses, obtaining suggestions for dates to meet proved difficult. Follow-up communication would either be ignored or potential participants would reveal they no longer had time to be involved. As a result I ended up with fewer participants than anticipated. However it is my belief that the depth of interaction with my interviewees and the additional social justice arts project reports I examined go some way to compensating for this.

#### *4.2.ii Selection of Research Participants*

As a result of the difficulties in locating research participants, I chose to focus on media, art and design educators (MADEs) working on social justice arts projects with young people creating their own artwork, for my research. With this approach, I focussed on the MADEs and what they attempt to accomplish with young people, and the processes they set about adopting in this work. The emphasis is on MADEs' practice with young people creating artwork due to the potential for higher levels of engagement required for actively creating art than experiencing it.

By focusing on the community of MADEs who self-identify as actively engaging in SJE, I had the chance to not only experience a range of work with young people but also have the experience of interacting with practitioners who have different ideas of how to work in this area. Driving the research in this way enables a deeper understanding of the processes arts-educators facilitate for young people creating artwork as a way of engaging with social justice issues and seeing their lives in a wider global context.

I focussed on MADEs predominantly working in lens-based media (film and photography) due to widespread use of practices from those art forms in both SJE and GSJE. Although film and photography are not widely represented in the primary and secondary school curriculum beyond ICT, they are often incorporated into lessons as well as regularly used in informal education settings. I acknowledge that film and photography may have education practices unique to each of them; however the similarities uniting them in the field of GSJE or SJE may be more than their differences stemming from the art forms. However difficulties in locating lens-based media-educators working within GSJE to participate in my research made things tricky. To restrict myself to only photography or film would reduce even more the pool of arts-educators I could draw from in an already narrow pool of arts-educators. There was also the issue of arts-educators working across art forms in their practice, potentially rendering a focus on a single art form problematic. For example it is not uncommon for photography to be used as a stimulus in a drama session, or drama games in a film project.

I selected MADEs working with the 15 – 21 age groups due to that age group's potential ability to engage with information and artwork at an in-depth level. Through my professional experiences, I have built up a strong understanding of engaging and communicating with young people, as well as an awareness of approaches used. Young people at that age are beginning to actively make choices that will govern how they will behave and respond to society as adults. Since they are on the cusp of adulthood, they are still forming their views on how they see the world. As such I believe they are at a point where they are actively engaging with the world and are potentially open to exploring new ideas.

Beyond the unifying element of MADEs working with young people on SJE or GSJE projects, the selection criteria I used for MADEs was as follows;

- social justice concerns as part of their work ethos,
- an interest in global connections of society,
- working in the formal and/or informal education sector,
- film and/or photography as their art-form,
- a range of experience of doing education work,
- and willing to take part in two interviews and be observed.

The criteria above, based on my professional experience of working with arts-educators, would also make it possible to include MADEs with a range of experiences of working with young people in this research area. I established that MADEs met these criteria in preliminary conversations I had with them and when I looked at descriptions on their websites of their education work. I also spoke to GSJE educators with an interest and experience of working in the arts to gain a deeper insight into the wider GSJE context that MADEs were operating in.

The different types of educators along with descriptions of their roles are shown in Table 2.

Educator Role	Description
Art and Design Teacher	Teaches the Art and Design curriculum in schools
Film-Educator	Teaches filmmaking in the youth work sector but sometimes runs workshops in schools
Global-Educator	Teaches GSJE, advises and supports educators in this work
Media-Educator	Creates media, as well as supports and advises on media creation including film, photography and on-line work
Photography-Educator	Teaches photography in the youth work sector but sometimes runs workshops in schools
Social Justice-Educator	Teaches SJE, advising and supporting educators in this work
Young People	Taking part in youth projects, over the age of 15

**Table 2: Educator Roles**

#### 4.2.iii *MADEs Involved in the Research*

I spoke to a range of educators working in SJE in different capacities and throughout my thesis I have used pseudonyms to denote them. All pseudonyms related to each participant's main SJE role (described in Table 2), with the first letter of each participant's pseudonym corresponding to that role. For example, the pseudonym Finn begins with an F because he mainly works as a film-educator.

Table 3 (see next page) shows all my research participants including levels of experience of education work with young people. I used the following designations; LOW = less than 2 years, MEDIUM = between 2 and 5 years, HIGH = between 5 and 10 years, and VERY HIGH = more than 10 years. With the exception of Felicia and the three global-educators, all my participants are London-based which is also where they predominantly work. Other than the art and design teachers and the global-educators, most of the MADEs' work occurs outside of the formal education sector but are visitors to schools either for one-off sessions or for short-term projects, which often occur outside schools hours.

I observed the following participants working with young people: Flora, Fiona, Finn and Frank. I also spoke to two young people involved in the Frank-Finn\_Project and five young people who worked with Fiona on a film project. Other characteristics of the participants relevant to my research will also be exposed through their comments shared in the data analysis chapters.

Research Participant	Role	Experience of Education Work	Further Details
Finn	Film-Educator	Medium	Documentary film-maker and freelance film-educator, focussing on human rights and advocacy
Fiona	Film-Educator	High	Filmmaker and founder of an organisation providing filmmaking training for young people from marginalised backgrounds
Felicia	Film-Educator	Low	Former TV producer and now film-educator
Freda	Film-Educator	Low	Film-maker working with an international social justice NGO
Frank	Film-Educator	Very High	Film-maker and director of a media production and film training company for young people
Flora	Film-Educator	Very High	Former youth worker and now film-maker and founder of an organisation providing filmmaking training for young people
Paula	Photography-Educator	High	Photographer and founder of a photography organisation providing photography training for young people to give them a voice using participatory photography approaches, interest in environmental issues and human rights
Mary	Media –Educator	High	Media-educator for an international social justice NGO
Abby	Art and Design Teacher	Medium (High as a freelancer)	Artist and secondary school Art and Design teacher
Adele	Art and Design Teacher (Trainee)	Low	Illustrator and trainee secondary school Art and Design teacher
Steve	Social Justice Arts- Educator	Very High	Educator working with an international social justice NGO with an arts specialism, artist and former youth worker
Gwen	Global-Educator + Arts	Very High	Global-educator for a DEC and drama educator
Gina	Global-Educator + Arts	Very High	Global-educator for a DEC, educator in social justice through the arts
Gemma	Global-Educator + Arts	Very High	Global-educator for a DEC and performance arts-educator, former secondary school teacher
Young people (x7) including Yuri	Young Person Participant	Not Applicable	2 Young people taking part in the filmmaking project ran by Frank and Finn 5 Young people including Yuri taking part in a filmmaking project ran by Fiona

**Table 3: Research Participants**

### **4.3 Data Generation – Interviews**

By opting for semi-structured interviews, MADEs had the ability to speak freely about their practice while I ensured the information remained focussed on specific aspects of their practice. “Interviewing provides access to the context of people’s behaviour and thereby provides a way for researchers to understand the meaning of that behaviour” (Seidman, 2006, p. 10). Interviews with MADEs enabled me to gain an insight into the rationale behind their practice and behaviour which it would be difficult to ascertain through relying only on other data gathering methods like observations or questionnaires that provide no opportunity to react in real time to useful information uncovered. A survey or structured interviews were options I seriously considered for my data generation. Both of those approaches however are dependent on me having specific questions to ask without providing scope for new questions to emerge out of answers produced. I believed the data generation stage of my research would benefit from a looser and less formal structure.

The approach I have chosen reduced the effort on the part of MADEs with regard to providing insights into their practice as it is similar to a chat and requires relatively little effort on their time given voluntarily. In choosing semi-structured interviews, I also had a stronger chance of maintaining an informal atmosphere which hopefully encouraged interviewees to be more relaxed and speak freely, rather than the strongly controlled format of a structured interview. By opting for semi-structured interviews, I was faced with the challenge of having to identify when interviews might go off on a tangent that would add little useful data to my research. ‘Slippage’ on my part as an interviewer was also a danger as it would be easy to forget my role leading to relating to research participants as fellow educators and sharing advice from my own experiences as happens in conventional conversations. Despite these risks, I felt these cons were less problematic than those of approaches like surveys or questionnaires with the possibility of pre-set questions constraining research participants’ abilities to share relevant and useful information.

In short one-off semi-structured interviews with young people participating in filmmaking projects, the focus was on their interpretation of the film-educator’s intentions, and what they believe they gain from the experience. These interviews depended on obtaining consent from the film-educators, and the young people themselves.

#### *4.3.i Interviews*

After initial communication and prior to interviews or observations, I sent my research participants a one page summary of my research (Appendix B) along with consent forms (Appendix C for arts-educators and Appendix D for young people). Participants then decided when and where they wanted to meet, with most agreeing to be interviewed at their place of work (studio, office, project site) or home, with the exception of one person who I interviewed at the Institute of Education (IOE), and three other people through Skype.

I made audio recordings of all interviews, which lasted on average about an hour and a half. I wrote up interview notes as soon as possible after the interview whilst memories were fresh and my thoughts on the experience were at the forefront of my mind. This also enabled me to decide areas it would be helpful to gather more information on in subsequent interviews as well as laying the foundation of what to expect, in relation to their style of pedagogy, when

it came to observations. The interviews were structured around four broad headings (see below) with the intention of eliciting an in-depth understanding of their practice in relation to GSJE. The interviews were informed by ethnographic approaches and as a result I used open-ended questions.

My interview questions (see Appendix E for sample questions) were split across four areas informed by my research interests, experience in the sector, and points raised in preliminary discussions with arts-educators, in other words my “sensitizing concepts” (Doorewaard, 2010, p. 856). The four areas are as follows; Intentions, Practice, Rationale, and Impact. My reason for doing so was to establish how answers to my research questions apply at different stages in order to build a ‘complete’ picture of MADEs’ practice in SJE. My approach to the interviews was to establish a rapport by asking MADEs to tell me about themselves and then to progressively develop an understanding of the different groups of factors impacting SJE at the internal and external levels in order to help me answer my research questions.

By starting with how MADEs label or describe what their work is, and how they came to be doing this kind of work, I hoped to draw out the idealised versions of their work, what they saw as their Intentions. Shifting onto MADEs talking about projects they have been involved in especially some of the best ones and the lessons learnt from their unsuccessful projects, this mapped onto their Practice. By getting MADEs to delve into the mechanics of their working style and their motivations for operating as they did, I built up a picture of the rationale of how they work. The last section of the interview corresponded to the effects their work has had and what it has meant for the young people, which then mapped onto Impact.

The sample questions were designed to get the MADEs talking about their work. From initial answers they gave, I asked them to elaborate on particular aspects, why they mention particular things, etc. Throughout the interviews I bore in mind the broad focus of that particular interview.

Initially the intention was for the first interview to focus on Intentions and Practice, and the second interview on Rationale and Impact, though I would allow for follow-up interviews if more time was needed. The observation session(s) was planned to follow the first interview. In practice, pinning MADEs down for interviews was problematic so I had to address all my questions within one interview, with the exception of Fiona who I interviewed twice.

#### **4.4 Data Generation – Observation(s)**

Including observations in my research was to enable the possibility to see how film-educators ideas about their work with young people is put into practise, providing a supportive element to data generated from interviews. I observed a filming of interviews session on one of Fiona’s filmmaking projects, a knowledge development session on global poverty at one of Flora’s young filmmakers’ regular gatherings, and four days of a five day filmmaking project on power ran by Frank and Finn.

Prior to observing, I asked the MADEs for existing details on aims of the project or topic and how the sessions to be observed connected with that. Observations acted to illustrate points made by the film-educators and act as a jump off point for areas to explore further in subsequent conversations. Seeing the young people reacting to the film-educators allowed an opportunity to see the similarity or differences between what is said by the film-educators and what happens in practice.

Before the sessions began, I noted the positions of the equipment, tables, chairs and boards. This was in case those environmental factors went on to have any direct impact on the session. There was no way to anticipate how much of a bearing this information might have. In discussions prior to the observation, I informed the film-educators that I was happy to participate in the session by offering support at any point if or when an extra pair of hands were required.

During the sessions, I made handwritten notes on how the film-educators structured and presented the different parts of the sessions, paying attention to the type of interactions occurring, the language, and the physical position of the educator in the room. Seeing and noting the type of reactions young people had to the film-educators during the sessions, allowed an opportunity to see the similarity or differences between what is said by the film-educators and what happens in practice. I could then compare the aims of the session with the events of the sessions, especially in relation to the overall objective of the project or theme of work.

Notes were made using my own variation on shorthand. The exact time of these various observations was noted down as well. My approach was based on my previous professional experience of observing arts-educators when I managed arts education projects.

#### *4.4.i Frank-Finn\_Project*

As a volunteer on the Frank-Finn\_Project, a week-long arts SJE project, my participation was minimal along the lines of distributing pens and paper for activities during sessions and running odd errands before the day began like buying fruit for the breaks; this enabled me to focus on making notes whilst observing sessions. It is worth bearing in mind that without engaging in a longitudinal study on the Frank-Finn\_Project, it is difficult to gain a sense of any long-term impact or changes that occur with these young people. The other point is, as this was a project young people had chosen to be part of, they were likely to already be sympathetic to social justice concerns.

All the information for the project is taken from publicity material, the website for the Frank-Finn\_Project and my notes from volunteering on the project. This information has been rewritten in my own words and the sources do not appear in the bibliography to preserve anonymity. The Frank-Finn\_Project was for young people between the ages of 16 and 25 and consisted of interactive workshops addressing social injustice. Over the course of the project's 5 days, for just over 5hrs a day, the young people worked with campaigners and artists to understand what justice can resemble and explored new ways of creatively responding to injustice. The young people developed skills in film, performance poetry and on-line media. The organization managing the project runs two projects a year with new cohorts over the 3 years it is funded for. During that time, various opportunities will be provided for the young people to showcase their work as well as the chance to participate in new courses and events.

Each incarnation of the project consists of presentations and workshops from campaigners to share their experiences and talk about campaigns they have participated in. In addition to that, during sessions to learn about poetry and film, the young people create spoken word pieces and short films addressing injustice. During the sessions on film, they watch and discuss film ideas as well as the technical skills involved, and develop filmmaking skills like storyboarding and filming.

During the week I volunteered on the project, a typical day consisted of a short intro to the day, a workshop or presentation with a guest campaigner, a workshop on an aspect of social justice, two interactive workshops on poetry and film, a short plenary, and breaks for lunch and refreshments. For the last two days of the week, most of the sessions were used for creating and developing responses to chosen social justice issues using film or poetry. The last day included a showcase event and time for an evaluation.

Over a period of roughly 9 hours spread across 4 days, a group of 6 young people between the ages 15 and 21, created a 1 minute 43 second long short film henceforth called Frank-Finn\_Film. On a technical level, Frank-Finn\_Film is well shot and highly accomplished, especially considering the time frame within which it was put together. A problematic area is that films from such projects end up becoming descriptions or reproductions of existing situations without engaging with the underlining structural issues that enabled those conditions to emerge in the first place. Admittedly this is difficult to achieve within the context of a short film and over the short period of time these projects take place. The short film YP\_Film (produced by a different cohort), which on the surface might appear to be connecting everyday living conditions with wider forces, falls into the same situation as Frank-Finn\_Film by barely moving beyond depicting the status quo.



*Image 3: Still from Frank-Finn\_Film*

In Frank-Finn\_Film, scenes are shown from two perspectives with each providing a different interpretation of the same events they depict. So for example a group of young people gathered round a person on the ground are potentially either robbing or helping the person. There is a danger that viewers of the film may think that it is all about the way they personally see the world as opposed to any conditioning society imposes upon them. Maisano in talking about the current generation of young people says, "...they lack a sociological imagination that allows them to connect personal troubles to public issues. The social damage wrought by deunionization, financialization, and deeply

embedded patterns of gender and racial discrimination are consistently transmuted into evidence of personal shortcomings that, if left uncorrected, hold individuals back from attaining stability and security” (Maisano, 2014). There is a danger that viewers and indeed the filmmakers are directed towards seeing the issues of the film as Maisano describes, as individuals’ ‘personal shortcomings’ due to not situating any of the depictions within a wider context (2014).

The structure of the project was as described previously, with a minor adjustment for Finn to show clips from short films he had made. The topics for Frank-Finn\_Film were decided upon independent of the general workshops that the young people attended prior to the film sessions. However that is not to say that the workshops did not bring issues of injustice to the forefront of the young people’s minds. Making decisions about the technical aspects of the film dominated discussions beyond the initial activities by the facilitator to get the group to agree on what the film should be about. This was done through writing down ideas about issues and camera shots to explore on post-its, which were then grouped by similarity and then through further discussions and voting, a consensus was reached about which ideas to focus on.

The majority of the filming occurred during the official hours of the project, with the exception of some filming that took place one morning before the official start of the day. The group took it in turns to act, direct, do the filming, and record the sound. Either Finn or Frank would be with the young people guiding and supporting them through the process.

Editing took place post-completion of the project with whoever was able to visit the editing studio to work with Finn on the footage. Without witnessing the editing process, it is impossible to say if further analysis of the film’s message was undertaken. In the final Frank-Finn\_Film, yes the young people expressed themselves, their voice was heard, but it is debatable if any transformation truly occurred (or is even possible) when such a tight timeframe allowed relatively little opportunity for debate and discussion to play a bigger part in the film sessions. This project echoes many of the same points I made in relation to the OneMinutesJr project (section 3.1.ii). However having witnessed many of the sessions in the Frank-Finn\_Project, I am also aware that many informal discussions touched on issues discussed in the sessions proving opportunity for reflection (SJE Arena 2).

For my research in general, any assessment of the film-educators’ impact on the young people would be problematic. It would mean making a judgement of film-educators’ abilities whereas my focus is on 1) MADEs’ intentions and understandings of GSJE affiliated ideas, 2) why and how educators work with young people the way they do, and 3) how the educators evaluate young people’s learning and possible behaviour change. Interactions with young people were to gauge their snapshot reactions to what was happening in the sessions.

#### *4.4.ii Young People: Observation(s) and mini-interviews*

During observations I noted down general reactions of young people to educators’ instructions and reactions to advice or comments from film-educators to their work efforts. In short one-off semi-structured interviews with the

young people, the focus was on their interpretation of the film-educators' intentions, and what they believed they gained from the experience. As MADEs are the focus of my research, the primary purpose of speaking to the young people was to double-check that from their perspective I was not missing important aspects of MADE's practice in my research, and as a result of this verification role this interview data is not addressed in subsequent data analysis chapters. For these interviews with young people, I obtained consent from the film-educators as well as the young people themselves.

*Sample questions; tell me about what you're working on, what do you think of the topic of your artwork?*

#### 4.4.iii Transcription

It is impossible for a transcription to represent every single aspect of the data, as decisions constantly have to be made as a researcher regarding what to include or discard, as well as what is noticed to begin with. "Transcription is translation, and all translations are partial; the partiality in the case of research derives from the theoretical perspective of the research. Transcriptions are never value free; they are theory laden" (Kress et al., 2005, p. 10). To begin with it took a few attempts to capture sufficient data generated during transcription. The initial attempts focused on what was being said, paying relatively little attention to the manner in which it was said. Subsequent reading of the transcribed data sometimes made me go back to the actual recording to hear the data in context to get a better sense of the interviewee's delivery.

I transcribed the interviews in Word with the aid of the transcription software Express Scribe. I used a transcription system similar to that of Dressler and Kreuz (2000) which enables representation, by a combination of symbols and punctuation, of details such as overlapping speech and words being abruptly self-terminated by speakers to be, respectively [ ] and – .

#### 4.5 Ethical Issues

My research adhered to the ethical outlines laid out by BERA's 'Ethical Guidelines for Educational Research' (BERA, 2011) and I obtained ethical approval from IOE (Appendix F).

Voluntary informed consent was sought from interviewees based on a submitted summary of the research goals and intentions. Anonymity and confidentiality was guaranteed with participants' details anonymised upon collection and password encrypted. I informed participants that they had the right and opportunity to withdraw from the research at any point if they wished to. At the start of each interview participants were informed they were not under any obligation to answer any questions they did not want to. I also stressed that the interviews were not an evaluation of their practice, and continually checked I was showing sensitivity and care with how I phrased my questions or comments.

As a participant-observer on the SJE filmmaking project Frank-Finn\_Project I had to consider my presence having an impact on how the young people behaved. My role was to sit on the side and observe, but I was on hand to offer

assistance to the educators and young people. My conduct was guided by the kind of issues raised by Robson (2011) including developing a mnemonic system for note-taking to reduce the interference observation has on participation, adding substance to observation notes soon after the event and preparing detailed notes within twenty-four hours of an observation.

I did my best to be a reflective researcher in my attempts to consider my position within the broader context of the research particularly in my data generation, its subsequent analysis and how my approach shaped the outcomes (Hardy, Phillips and Clegg, 2001). By doing so I hoped to match up to the ethos that, "... researchers need to show their workings in their writing as explicitly as possible so that they can be fully accountable for *how* they have managed their own subjectivity, *how* they have responded to the worlds and sensitivities of the research setting and the people in it, and *how* they have chosen to present supports what they want to say" (Holliday, 2007, p. 164).

Upon completion of my PhD, I shall be sharing a summary of the findings from my data analysis with my research participants and others in the field.

#### **4.6 Data Analysis**

Analysing and summarising my data has probably been the most intense aspect of my thesis-writing process. Having coded my data, I was faced with the task of arranging the information into both a justified and coherent narrative. I had to establish a thread with which to link the data. This has not been straightforward and my initial attempts were fragmented and as a result ineffective. The task, on some level a literary challenge, has also been one of academic validity. Yes I could summarise the disparate information that emerged out of each interview, but for the sake of creating a sound thesis, I also had to show how my analysis was informed by my theoretical framework and the implications for my research. It is with all this in mind that I have arrived at my current version, having previously experimented with other standard formats.

As the data generated during my research can be chopped up and reassembled in several ways and each time different ideas will come across more strongly, in my opinion the data analysis approach I have employed allowed me to answer my research questions by facilitating a coherent arrangement of the data informed by my experiences of working in the sector. Using thematic analysis, what I have opted for is a reflection of my thoughts on what I believe is important and it is also what enables me to connect the data in a manner that makes sense to me, and hopefully the reader too.

At its simplest level my data analysis section is all about a one-word question: How? In order to answer that I have to understand what it is that educators in arts SJE do. It is also helpful to know what compels them to do what they do and what is controlling what they do. Failing to comprehend this is to risk misunderstanding the efforts of film-educators working in SJE. It is one thing for me to identify the noble ambitions of GSJE, and the actors like MADEs within it may publicly endorse these ambitions by contributing to these goals, but without also attempting to

understand the wider context of MADEs' actions, it is impossible to tell how much MADEs' efforts are consciously or unconsciously carried out. My challenge with my data analysis has been to draw out what implications this has for my research and why the insights MADEs shared are relevant.

#### *4.6.i Initial Data Analysis*

The raw transcribed interviews were transferred into Excel where I added columns allowing me to do preliminary data analysis like identification of conversation topics and themes, prior to transferring the data to the software package Nvivo. For my data analysis, I used thematic analysis, for the identification, analysis and the reporting of patterns within data (Braun and Clarke, 2006).

My first attempt at analysing my data according to which research question it best linked to was problematic as it meant I would be superimposing my perspective on the data as opposed to seeing what themes emerged from it. The former was an approach that made it difficult to escape whatever preconceptions I already had about my research. The data I classify as worthy of attention is already impacted by my understanding of what is relevant so it is practically impossible to remove all bias from my data analysis. Nevertheless, I must do whatever I can to minimise the bias whilst simultaneously accepting my analysis will always be biased as it is my interpretation of the data, rendering any analysis subjective and partial.

My research data is presented around themes which are in turn made up for categories with each category comprising a number of codes (THEMES – CATEGORIES – CODES).

My approach to coding builds on the work of Kathy Charmaz (2010). The first step after transcribing my interviews was to code the transcripts. The codes are one or two word descriptions of ideas that the arts-educators expressed and act as a label "...that simultaneously categorizes, summarizes, and accounts for each piece of data" (Charmaz, 2010, p. 43). These codes were built up and continually revised as I read through the various interview transcripts. This approach was reflective of an attitude to doing qualitative research that sees it as iterative (Rapley, 2011) as opposed to a linear process. After reading through all the transcripts, I examined the codes and where codes were similar merged them into one. Reading the transcripts a second time I revisited the codes and considered which could be raised to focused codes that would "...explain large segments of data" (Charmaz, 2010, p. 57). The focused codes became categories which represent one or two codes or sometimes as many as four or five. Using what Braun and Clarke (2006) term the 'latent approach' (p. 84), the focus was on underlying ideas and ideologies that are seen as shaping or informing the semantic content of the data. As I read through the interviews, I revised the categories so that eventually every code was associated with a category. Each category was then associated with a broader 'theme' that links selections of categories. My initial themes emerged out of grouping my first batch of codes by similarity and what seemed like natural connections to me, which was informed by my previous experience of working in the field. These themes were regularly re-evaluated and refined as I coded each interview transcript.

My initial 5 themes were as follows; Motivation for Arts-Educators, Project Realities, Structure, Impact and General.

*Motivation for Arts-Educators – all categories and codes that encapsulate the various reasons and motivations the arts-educators gave for why they do the work they do.*

*Project Realities – all the practical aspects of running a project/session*

*Structure – all the external forces that impact the way projects and sessions are run*

*Impact – any categories and codes that deal with the outputs and impacts of projects*

*General – a mixture of random categories that didn't fit with other themes*

In the next subsection, I look at how developing these initial themes further, enables me to answer my research questions.

#### *4.6.ii Revising Themes, Categories and Codes*

All the answers given by participants were tagged in Excel with the codes matching that piece of data; some sections of data had more than one code associated with it. Each code was prefaced with an 'x' to distinguish it from appearances of that word or words in the interview texts (see Appendix G for an example). I next engaged in "computer aided qualitative analysis" (Mason, 2002, p. 151) with the help of Nvivo. I used Nvivo as a database to enable me to easily search for appearances of specific codes across all the interviews. Other than running searches for codes and exporting the results to Word, I did not use any of the other functionality of Nvivo.

I printed out the data associated with each code to get a sense of what each code was about (see Appendix H for an example). As all the other codes associated with that section of dialogue appeared in the printout I began to observe similarities to some of the codes, especially when they regularly appeared together with different bits of dialogue. As a result, I merged some of these codes into one either by creating a new code or subsuming all the related codes into one. I repeated this process for all codes and then categories. This resulted in shifting codes between categories, and sometimes breaking up codes into new codes so that particular aspects of a code could be associated with certain categories. At the end of this process, I created a master list of all the codes linked to categories which were in turn linked to themes.

When I started reviewing my categories prior to write up, I began to revisit my themes with the view to analysis. The more I thought about the themes, the more they reminded me of the way I grouped my questions during the interviews. It then occurred to me that the data might fit the interview question headings as those were the questions being answered and tangents were triggered in the interviewees by those questions. I initially created the following themes; Motivation, Structure, Practice, and Outcome. However as I progressed with my data analysis, through making notes it became apparent that such a grouping was not helpful, especially due to the repetition that this created. Through working with my data further, exploring connections between the data and reviewing my on-going analysis, I gradually arrived at a more suitable set of themes with which to view the data – Context, Concepts, Practice, and Achievements. This process led me to review my coding categories, resulting in the merging of some of my existing categories and the creation of new ones (see Appendix I for the full list and Appendix J for the relationship between original and final versions).

Examining how the 4 SJE Arenas (introduced in Chapter 3) manifest in each theme enables me to start answering the research questions. An explanation of these themes is as follows;

#### **CONTEXT – Wider Context**

This theme captures the key external forces shaping the way projects and sessions can exist.

#### **CONCEPTS – Ideology and Philosophies**

This theme encapsulates the ethos guiding why arts-educators do the work they do.

#### **PRACTICES – Practical Approaches**

This theme represents all the practical aspects of running a project/session. I turn my focus to the type of strategies and approaches that visual MADEs use in SJE.

#### **ACHIEVEMENTS – Outcomes**

This theme addresses the outputs and impacts of projects for young people.

With the exception of Context, the above themes became a data analysis chapter; Concepts, Practices, and Achievements. Each section of a data analysis chapter maps onto a category of my codes. For example Chapter 6 is the data analysis for the Concepts theme with the chapter split into sections corresponding to the coding categories of social justice education and the visual arts, critical thinking, voice, participation and community. In the chapter sections I look at the codes it consists of as well as applying more in-depth analysis, with the theories of Freire, Marcuse and Dewey acting as 'sensitizing concepts', in that they will provide "a general sense of reference and guidance in approaching empirical instances" (Blumer, 1954, p. 7). Through examining how each theme engages with the 4 SJE Arenas, my data analysis draws out the links between the data and my research questions.

Each of the data analysis chapters will conclude with how that theme answers the research questions. It is worth noting that some of the topics covered will be addressed in multiple data analysis chapters albeit from another perspective in order to highlight other impacts of GSJE. Due to an overlap of codes, especially when a code applies to more than category, some ideas are explored in more than one theme.

Building on earlier sections of this chapter where I outlined the theories and the process behind generating data, in this section I documented my initial data analysis explaining my rationale for the choices I made. I also outlined the practical methods I used.

#### **4.7 Reflections**

The process of exploring different methods as part of considering various methodologies led me to seriously consider the practicalities of my data generation. Having to make decisions based on the issues such as who my potential research participants were, the time available to interview them and when filmmaking projects were scheduled to run, forced me to rethink my original ambitions. All the thinking during this investigative period provided vital information on the working context of research participants, which helped me address my research questions. Speaking to research participants also challenged my thinking and hidden assumptions I had about arts SJE.

The process of transcribing as well as the data analysis provided me with an opportunity to get to know my data intimately. It enabled me to notice nuances to research participants' thoughts I had been unaware of during the interviews. All these insights fed into my data analysis, insights which were further developed through slicing up the data in different ways and grouping the data in multiple combinations until I finally ended up with an arrangement that allowed the themes to emerge.

This chapter locates arts social justice education (arts SJE) within the wider context and so provides further background on the environment within which my research participants (henceforth referred to as participants) operate. Throughout this chapter I demonstrate the extent to which external conditions shape various aspects of arts SJE as an approach to global social justice education (GSJE). Understanding the context reveals how intertwined the outcomes and impact of SJE are with the context.

After providing an introduction to the filmmaking education sector in England, I focus on the specific external factors that constrain and shape arts SJE. By analysing factors such as funding, film as a product, timeframe, project design, the education system, and professional training, this chapter demonstrates that arts SJE's characteristics often lie outside of the control of participants and other media, art and design educators (MADEs) delivering projects. As a result, the approaches used by participants are regularly dictated to by these external forces, which has implications for the potential impact this work can have on the young people involved in arts SJE projects. Sometimes participants are conscious of these factors and other times, these factors wield a power so subtle their influence appears invisible. This invisibility is mainly due to many of these factors being part of the wider system that projects take place in or they are outside the control of participants by the point a project has been conceived and is ready to run. In Chapter 7 (Practice), I shall return to many of these ideas as I examine the practical approaches participants employ, partly as a result of the influencing factors analysed in this chapter.

As outlined in the previous chapter, due to the difficulty in locating MADEs working in GSJE to participate in this research, I look at MADEs working in SJE and consider the implications for GSJE. As a result, majority of references will be to SJE unless GSJE is specifically being referenced.

### **5.1 Introduction to Filmmaking Education Sector in England**

My research builds on the 'Being Seen, Being Heard' report commissioned by the National Youth Agency and the British Film Institute (Harvey, Skinner and Parker, 2002). The report attempted to map creative opportunities available in the informal sector for young people using 'moving image media'. This included opportunities to make documentaries, fiction films, and animation. The report consisted of quantitative data from questionnaires sent to 334 people working in the sector in various capacities, and qualitative data from interviews and observations of individuals associated with 11 projects and an animation festival selected from the returned questionnaires. 11 case studies were produced from the qualitative data (Harvey, Skinner and Parker, 2002, pp. 8-9).

Documentaries were the most popular genre, accounting for 70% of projects. Drama or comedy accounted for 56%, animation 45% and campaigns 23%.

There were high levels of participation by young people in pre-production in the following activities:

topic identification (80% of respondents),

devising content (77%),

researching topics (61%) and

scriptwriting (55%)(Harvey, Skinner and Parker, 2002, p. 18).

Fewer respondents reported high levels of participation in relation to:

'operating a camera' (68%),

'directing the action' (56%) and

'deciding framing, angles, and techniques (56%).

High levels of youth participation in post-production activities was reported by a significantly lower number of respondents with 34% for 'paper editing' and similar levels for activities like 'adding titles/credits' and 'adding a soundtrack'.

Demographically many of the projects targeted young people from disadvantaged backgrounds:

54% of projects targeted young people of 'low achievement',

49% targeted those who had been subject to exclusion from school,

48% targeted unemployed young people,

46% targeted young people of a specific 'ethnicity or cultural background' and

43% targeted young people with a disability (Harvey, Skinner and Parker, 2002, p. 22).

A range of responses emerged regarding how successes of projects were identified. Confidence, self-esteem and team work were rated as the most important goals by majority of respondents. Although filmmaking was also rated as important, there was less agreement in what this meant in terms of a goal. For evaluation there were a range of approaches used, however, respondents did reveal anecdotally that projects rarely lasted long enough to meet the goals identified as important. There was also often an incompatibility between what funders consider to be outcomes and what projects are capable of achieving, and the report concluded that, "As a consequence, some managers/fundraisers may feel pressure to change aspects of the project in order to satisfy funding bodies and this may be in a direction away from the aims and expertise of those running the projects" (Harvey, Skinner and Parker, 2002, p. 20).

The report found that media production was regularly used to engage with 'marginalised or disaffected learners', lack of funding meant projects could not be properly evaluated, and an over-dependence on project-to-project funding left little opportunity for sustainability in this type of work. In fact, funding was identified by many respondents as a major issue. In the remaining sections of this chapter, I examine how some of these key factors affect filmmaking projects in relation to SJE; each section in this chapter and subsequent data analysis chapters maps onto a category that emerged from coding transcribed interviews (see Appendix I for a full list of the categories).

## 5.2 Funding

As identified in the preceding section, funding is one of the dominant influences as to how arts SJE projects are structured. At the point of applying for funding, decisions are made through a combination of practitioner choice and a reaction to the restrictions imposed by funders that necessarily direct the scope of arts SJE projects, including filmmaking. In this section I analyse how funding impacts the pedagogy of SJE.

It is important to note that some participants only apply for funding that allows them to work in their preferred style. So for example, in photography-educator Paula's organisation, which she co-founded, they decide what projects they wish to run and then seek funding that will enable them to do so. Or as film-educator Frank, the director of a filmmaking education organisation with a national remit puts it, only obtaining funding to do what you want as opposed to '*chasing the money*'.

Sometimes, as outlined by film-educator Flora, this means reworking project intentions to suit funders' requirements without necessarily changing the substance or delivery of the project.

*Flora# ...we'll only get funding to deliver how we want to deliver. That's really important, and that always sort of annoys me a little bit when people say oh we're you know, I had to sell out a bit... I won't ever do that... or we play a government game, you know? They're talking about volunteers, big society, okay, all our young people are volunteers <she laughs>, just tick the box.*

The approach adopted for projects can be affected by funders through restrictions on what work they will fund. Admittedly there is a difference between merely adopting language to match funders' preferred terminology and actually adjusting project aims to increase eligibility for a particular pot of funding. However, how much of what participants see as part of their practice has been previously shaped by their previous experiences of funders' requirements? Research suggests that historically this has certainly been the case, despite film-educators' thoughts to the contrary (Harvey, Skinner and Parker, 2002). Formal evaluation, for example, which is a common requirement for funded SJE projects, is for many participants, often a simple addition or compliment to whatever on-going evaluation they may already do in their work. Occasionally, the modifications participants make to their projects are more invasive than just formal evaluations. For example, participants like Paula may incorporate qualifications like Arts Awards, to make projects more attractive to prospective funders.

Without participants first being clear about what SJE objectives they are trying to achieve, it is easy for projects to morph into what funders want, as opposed to participants identifying what is needed and then making a case for the funding of that kind of work. Some participants may start by identifying pockets of funding and then designing projects to match the funding criteria, while still conforming to their SJE interests. Directly or indirectly '*chasing the money*' to ensure survival may mean arts SJE work is funding-driven. On occasion funding arises through commissions or invitations to apply for certain pots of money which blurs the line even further between directly or indirectly '*chasing the money*', and as film-educator Frank says '*sell[ing] out a bit*'.

One of the advantages of GSJE is it falls under the scope of multiple funding pots increasing the potential sources of funding. Global-educator Gwen identifies some of these pots as covering sustainability, fair trade, and attitudinal change. This implies that designing a GSJE project and seeking funding should not be as challenging as in other education sectors. However, Gwen went on to highlight current difficulties in fund-raising for GSJE in the UK.

*Gwen# ...in the last 3 years, the opportunities for funding, that fits with what we do have dropped, dramatically. We've lost Development Education Centres all over the UK, because of it. A real crisis... There just isn't anything else, you know, we used to have funding from the aid agencies, they used to have funding for Dev Ed work, that's gone. There used to be the DfID funding, that's gone... Um, you know, huge pots that were kind of for this work, have just gone completely gone. And the big organisations like Pearson and Oxfam and Think Global are desperately looking for money and they get stuff because they're national.*

Changes in government or funding bodies' priorities can lead to such funding opportunities shifting and therefore certain types of projects no longer being fundable. In the UK from 2011 onwards, the coalition government's shift towards a single national development education scheme run by one funded body, over the funding of smaller NGOs and projects, changed where the sphere of influence lies in GSJE (Gathercole, 2011). As a result, instead of the likes of participants driving GSJE from the frontline based on their insights as to what approaches are effective, national NGOs and funders' are now able to dictate GSJE's priorities more than before. National initiatives are, however, still invariably often dependent on locally-based educators for innovative and effective delivery of GSJE.

Major changes in funding priorities can also lead to either core or project funding being cut abruptly resulting in some SJE projects being discontinued. Such abrupt breaks can result in the loss of already-engaged young people's interest as there are no immediate follow-ups, as Frank experienced on a project for a housing association. Paula cites this as one of the reasons for having long-term projects. Long-term projects allowing for regular sessions are preferable but gaining funding to sustain such projects is often problematic as is having the time or staff available to line up the next batch of funding to allow an activity to continue. Project durations are often so short that in effect many SJE projects, especially filmmaking ones, are little more than tasters. This limits the potential for young people to fully benefit from what filmmaking can offer to SJE and for all 4 SJE Arenas (knowledge development, reflection and skills-development, action, (post-action) evaluation), introduced in 3.2, to receive sufficient attention.

Another reason why participants are in favour of funding for longer term SJE projects is due to the length of time it can take for projects to have a long-term and sustainable impact on how young people see and engage with the world (SJE Arena 1 – knowledge development). Many projects are unlikely to have the level of impact that educators believe they are capable of, due to funders generally not providing funding to run the type of long-term projects participants believe would be more useful. From a funder's perspective, long-term projects' increase the degree of monitoring and evaluation' required to ensure that projects stay on track, it also means that fewer projects can be funded (Lindström and Saxton, 2013, p. 30). Could part of participants' outlook also be unconsciously driven by self-

interest? Considering that many participants are freelancers, longer term projects would lead to less uncertainty in their working lives making it easier to plan financially.

With regards to what approach to funding for GSJE is preferable, it may come down to who has the most power or funding to say what works best. In general, funders are looking for value for money and ultimately adopt an ethos that they believe best serves their areas of interest. But what lies at the heart of funders' funding strategies? In DfID's (Department for International Development) case for example, the answer is demonstrated in an independent review seeking causal links between the programmes it has funded and a reduction of poverty, in addition to seeking evidence of providing value for money (O'Brien, 2011). Taking the Esme Fairbairn Foundation (ND), as another example, limited information exists on-line about what governs the strategic direction of the funding strategy. Research and evaluation reports may play a role in the decision making, but I suspect similar to governments, ideologies of senior management and boards may govern the thinking behind funding organisations' strategic plans. DfID's change in funding policy under the guise of adopting evidence-based approaches is unsurprisingly in line with the coalition government's general changes in education where schools are viewed as "...active consumers' of the myriad of support options available to them"(Gathercole, 2011, p. 80). Organisations working directly with their target groups may have different, though not always necessarily better, ideas of what they believe is more effective.

In this section on the influence of funding on SJE, I have demonstrated how focussing solely on participants' practice is not an accurate reflection of their contribution to SJE; the influence of external forces like funding impact both the structure of projects and the practice of participants'. What is clear from participants' thoughts on the structure of arts SJE projects is that the kind of short-term projects and one-off sessions that dominate SJE work are not what many believe to be the best approach for maximising young people's learning. As a result, a disconnect exists between how many participants wish to structure projects and their current practice which is invariably driven by funders' requirements rather than the 4 SJE Arenas. This illustrates how the contribution of participants to a pedagogy of GSJE lies as much in their ambitions as it does in their actual practice, which is often constrained by meeting criteria set by funders.

### **5.3 Film as a Product**

The next aspect of context impacting arts SJE I shall address is the influence of choices about what the nature and intentions for the end product of an arts SJE project should be. At the point when participants start making decisions about the desired finished film, key choices have to be made. These choices will be driven by factors including what the film is going to be used for, what technical support exists, and how the young people get to be involved in the film project in the first place. The answers to those questions then have an impact on how projects are structured and what scope exists to meet the SJE intentions that exist.

One of the key points to stress about filmmaking, and art-making in general, is that it is both a process and product united in a single experience.

*Frank#...there is something unique about what it opens up, working with media, from the process of making it to the process of disseminating it. All of those things joined up, um have a power. I think everything has its power and its process when applied to participatory work but then there is the additional thing about what you do with it afterwards that, that film media has over, over anything else.*

When the emphasis is placed on the product and sharing aspect of film in SJE, the process can be sometimes be overlooked, and vice versa. Buckingham, Graham and Sefton-Green “would argue that products are a fundamental *part* of the process, although they should not be seen as the end of it” (1995, p. 12). In this section however, I shall focus on how seeing film as a product goes on to shape SJE projects. I will examine the process aspect of film more deeply in Chapter 7 (Practice).

### 5.3.i End-product

Buckingham, Graham and Sefton-Green identify four possible approaches to practical media production in education; practical work as self-expression, practical work as a method of learning (instrumental approach), practical work as vocational training, and practical work as deconstruction (1995, p. 5). I would also add, ‘practical work as a marketing tool’ as a fifth possible approach to account for the situations when a film is made by young people for an organisation’s use in campaigning or marketing, even though it may be carried out under one of the aforementioned approaches. Theme-setting is the dominant project format for a film when there is a campaign or marketing objective, or where its creation is a requirement of funders. Young people’s attraction to the project or their levels of engagement is likely to be impacted by this. When the film topics are predetermined, young people in informal education are often self-selecting, comprised of young people who are already interested in the SJE cause and with some degree of knowledge about the topic. Within formal education where the topic tends to be chosen for them, some young people switch-off due to lack of interest or their inability to withdraw from taking part in the filmmaking experience. Theme-setting will be addressed in detail under Participation (section 6.2.iii).

With films that are going to be used for marketing purposes, the funder or NGO may have a specific message they want the film to showcase. In such cases it is possible for the young people to be primed to highlight particular viewpoints, as Flora has experienced in some projects. Young people are then operating as mouth pieces for adults with agendas, and not necessarily thinking for themselves. There is always a possibility that when this agenda comes from the funder or NGO, if it is not made explicit to the MADE, this can result in the funder or NGO being unhappy with the finished film. On a project Frank ran, the commissioning organisation so strongly disliked the message of the film the young people made, they objected to any public screenings taking place.

For Frank this raises interesting questions about whether MADEs and/or funders are comfortable with young people creating films that contain messages that might run counter to their interests, agendas or values especially when the

medium has the capacity to achieve 'widespread distribution'. Where is the line to be drawn between young people expressing their own perspectives on particular SJE issues and conforming to an established perspective?

On other occasions the content of the young people's films are not as important to the funder or NGO as is the opportunity to demonstrate to the wider world their fulfilment of corporate social responsibility.

*Frank#...it made me think back to all the projects we've done when we invite these people down, these offices who are paying for these things, down to these showcases and these screenings, and they invite all these people down and you kind of think, actually probably for every single one of them with the odd notable exception, it is a PR exercise. (...) The process of empowering communities is probably for a lot of these people, secondary or not even on their radar.*

For Frank what is of primary importance in this type of public relations exercise is that the funder is recognised as providing the set-up for the young people to engage in positive activities. This is difficult to prove but it is a point that warrants highlighting. It is, however, possible for the film created as the end-product of GSJE to service multiple agendas without any of them suffering. Acknowledging the agendas that inform the working context of GSJE means a film could be a public relations opportunity, a GSJE project that respects the young people, and an opportunity for young people to develop their understanding of a particular topic and critical thinking skills.

### 5.3.ii Production values and quality of work

Once the purpose of the SJE film is decided, this feeds into the working context by dictating the minimum standards for the quality of the output. With that awareness comes the importance of managing young people's expectations about the quality of the film they will be able to produce.

*Felicia# [Show] ...examples of film, not examples of amazing blockbuster films that they're never going to be able to make, but something that looks, the kind of type of thing that they could do in the amount of time they had, and then get them working towards something like that.*

Art and Design teacher Abby echoes freelance film-educator Felicia's sentiments, commenting that it is right to get young people to think about their audience but they also need to be realistic that their work is unlikely to turn up in a national gallery, or in the case of film go on general release in cinemas. Participants often try and manage expectations by showing young people examples of films of comparable quality to what they can produce. Reminding young people not to compare their work to professionals as the latter have had years to develop their practice, is an important point Paula likes to make. However, this is complicated by the level of participants' contribution to 'tidying up' young people's efforts in the filming and editing stages.

A solution to concerns with production values is for young people to work with a professional film crew, which brings in an extra dimension to the use of film in SJE.

*Frank# So the young people took a decision. They wanted to get their story and they wanted to perform in their story, so they made earlier on a decision they weren't going to film it themselves*

*and that we would have a professional crew, you know? And they would get the experience of having a professional crew coming in to film their drama that they had written, that they were acting in, which was the approach to making the <name of show> episodes anyway. So um, so and that emerges out of, you know, real critical, you know, watching stuff, talking about the processes, how do you achieve what's being achieved in the dramas that they were watching. That helped them with their writing but it also then led to them making the decision that no, we want to do it with a professional crew. Yeah, because we want a certain level of production values out of this film.*

By working with a professional crew as above, the time needed for filming is significantly less as young people do not need to spend time mastering the technical aspects of filming. This allows young people more time to devote to the research and idea development stage, as well as providing scope for young people's ideas to come alive in a way beyond their abilities. There are, however, downsides as well as advantages to working with a professional crew. The learning that happens in the idea development and research stages of filmmaking is constantly reinforced during filming and editing. By not being involved in the actual filming, some of these opportunities for SJE are potentially missed when a professional crew is used to do the filming.

Working with a professional crew can also impact the working context of the project in the evaluation process. Filmed evaluations can be a lot easier for the young people to engage with as their familiarity with a film crew grows over time making them more confident. This was the case on a project in a school that media-educator Mary was involved in for the international social justice NGO she works for. She said that initially the young people were shy and tried to hide from being on camera, but that by the end of the project the young people enjoyed the process to the extent they were clamouring to be interviewed. Filming can also begin earlier in the process allowing scope for ease in front of the camera to grow. Working with a professional crew is dependent on the budget being available to do so. As the film produced is likely to be of a professional quality, it is more likely to be used by a SJE project that aims for the film to be widely distributed.

With many films created as part of GSJE tending to be in the form of documentaries, they can be as simple as filming someone talking. A film though could also be animated, it could use puppets, and so it need not include young people acting. A film could even be what the British Film Institute calls a 'drama documentary' (Rolinson, 2013), i.e., a mixture of documentary and drama approaches, or even a film that blends footage of real events with fictional footage e.g., *The Imposter* (Buckwalter, 2012). There are more choices relating to what the finished film can be and the quality that can be attained than what dominates practice in GSJE. Pride in the quality of the film produced can counteract the issue of young people being disillusioned or feeling helpless about a GSJE topic. By sticking to a narrow convention of what film can be, there are unnecessary limitations on the quality of film achievable which may then limit how the young people feel. As film can potentially be an effective way for young people to feel they're making a difference, it would seem GSJE does film a disservice especially as it is rarely used to trigger what Marcuse calls 'estrangement' (1978, p. 72). Many films created as part of GSJE tend to stick within the confines of conventional narratives, making little attempt to provoke 'estrangement' by disrupting the viewing experience through defying

audience's expectations of how the film unfolds or is presented. An example of film triggering 'estrangement' is the gunshot scene in the film *Three Kings* described in section 2.2.ii.

Considering the quality of the film and how the audience will perceive it requires the young people who are creating artwork to constantly consider what they are doing and hoping to achieve. This leads to SJE Arena 3 (action) being part of the process from the beginning. Considerations about film quality will be explored further in Chapter 8.

In this section I examined implications for arts SJE in conceiving of film as a product by first examining the use of the end-product and then the desired production quality of the film. Making decisions in these two areas invariably then ends up dictating elements of participants' practice which has implications for young people's learning.

#### **5.4 Timeframe**

Filmmaking as a process is a time-intensive activity and so the context of the time available for a project necessarily has an impact on film-based arts SJE projects. The limitations placed on filming by time restrictions can affect the learning process in all 4 SJE Arenas (knowledge development; reflection and skills-development; action; and evaluation).

Steve, a social justice educator for an international NGO, raises the issue that it takes a significant amount of time to make progress with filmmaking. However, even with time constraints, it is possible to produce immediate results when making documentaries and interviewing people, which is one of the benefits of working in the medium of film. An interview as part of a documentary can potentially lead to new knowledge in an instant, whereas as freelance film-educator Finn points out, making a film out of drama requires more planning and consideration of how young people can put their own concepts or ideas into practice. The longer the period of time available though, the greater the scope to create an effective SJE learning experience for young people along with a high quality finished film.

Working within a school as visitors, the time for participants' sessions with young people are short, often around 40-50 minutes, unless the session is a double period. There is usually insufficient time in single-lesson periods to engage in an issue in-depth during the discussions and the creation of the artwork. It is a tight time-frame.

*Steve# A lot of these are about timing, that you've got a limited framework of time in the school situation, and you've got a lesson with the beginning and the end of the lesson or a double period that is finite, absolutely and so whatever you do um especially if you're in and out rather than a permanent fixture in the school, that's it, you've got a very tight, tight time frame issue, balls that up, it bulldozes the whole thing collapses. That is hard to learn, hard to get right...*

Art-making like filmmaking is difficult when there is very little time available for both technical skills-development and engagement with a GSJE topic. Until participants are working with the young people, it is difficult to know what level of technical competency exists, and so make fixed plans for what is possible. It is not always easy for follow-up

opportunities to be offered, and these are almost impossible when the participant is just a visitor to the school or youth centre. With some luck, the young people will display enough engagement and enjoyment for a school or teacher to create further opportunities to expand on the experience. However, this would be difficult for the teacher to achieve unless there is some skill or knowledge sharing with the visiting MADE as there was in the Creative Partnerships (ND) programme where teachers and creative workers (e.g., architects and poets) collaborated on the planning and delivery of creative sessions as part of young people's learning in schools. Even if this set-up were to exist, sustainability is not guaranteed (Etherton and Prentki, 2006, p. 144).

It is often the case that the time allocated for film projects does not do the filmmaking process justice. Film-educator Felicia explained that on many film projects, the time needed is regularly underestimated.

*Felicia# ...you can work with people and you can get them talking about issues and then you can hand them a camera, but I think they have to be quite er, mature and advanced in their process of life-long learning to be able to then just, organise their thoughts and organise a process themselves to then produce some type of even a short film... you've got to be kind of au fait with the process of going through and making something.*

There is often the belief that young people can be handed cameras and will be able to just go off to start shooting footage. Felicia feels that insufficient time is allocated to the 'story telling stage' and the planning of camera shots, which makes for an unsatisfying process for her as a SJE filmmaker. Regarding the amount of time needed and what is required to make a good project, it is not straight-forward to make generalisations as ultimately it depends on what the project aims to achieve. On the question of time for the Frank-Finn\_Project, Finn felt the quality of the final film would have been raised by an additional week bringing the total time to two weeks. However when it comes to making a long-term impact on the lives of young people and equipping them with sufficient skills to independently make their own films, film-educator Fiona believes time needed is in the order of months rather than weeks.

As outlined in this section, there is a general feeling amongst participants of a lack of time available to follow through the full process of creating films to meet SJE aims embodied within the 4 SJE Arenas. What is behind this need for more time and how would that fit in with projects? I will continue to further investigate the implications of limited time in the next section on project design.

## **5.5 Project Design**

In this section I explain how the education setting as an external factor influences arts SJE. Regardless of setting though, for most filmmaking projects there are basic processes that the design normally needs to incorporate due to the practicalities of filmmaking.

*Frank# ...so there is this process requirement, dialogue and discussion, filmmaking workshops where they're supported to kind of develop their ideas, storyboard their ideas, production schedule, all the producing stuff and organising their interviews, you know?*

The final element of interviewing that Frank mentions may of course not be necessary for all film projects depending on the approach taken. After accounting for the need to accommodate the basic processes involved in filmmaking, whether or not the project occurs within a formal or informal education setting uniquely affects the nature of the project.

It is worth noting at this stage that in both formal and informal education settings, MADEs who may want to incorporate more GSJE into their sessions may find their efforts restricted. Individual MADEs are only capable of having limited success without support (or freedom) within their schools or youth centres. Some of these restrictions may be due to fear of indoctrination (Standish, 2012), which can lead to policies within institutions that make it difficult to fully engage with GSJE. However critical pedagogy believes that indoctrination already exists and encouraging criticality amongst young people will "...alert them to the social conditions that have brought this about" (Burbules and Berk, 1999, p. 52). The value neutral education that Standish believes in is something that the critical pedagogy that lies at the heart of GSJE does not agree with.

There may also be budget restrictions for bringing in external MADEs with expertise, who do not conform to traditional topics or approaches to teaching, to come and run sessions.

#### *5.5.i Informal Education System*

In informal education, filmmaking will generally fall under arts activities and will be one of many options open for selection by young people. Participation in such activities is voluntary so engagement is key to gain young people's interest. If young people have never been involved in a particular art form before, or to help them get a sense of what the project might involve, participants sometimes offer taster sessions. Gwen spoke of how having rehearsals or tasters enables young people to realise the sessions can be fun. Obviously this needs to be planned into the project but continued engagement by the young people can be reliant on the goodwill built up during tasters. It also serves to raise the chances of young people remaining committed to the project as through tasters young people's expectations became more aligned with the reality of the project.

When it comes to the main body of an arts SJE project, one approach to designing the structure of the project is to build it around key messages for a topic (theme-setting) and linking that to developing particular technical film skills.

*Fiona# It was 9 weeks in fact, so for every one of those messages <around HIV prevention>... We would then take that and use that as a way to teach <name of an approach> filmmaking, digital distribution but along the theme of that message each week. So we took 9 messages, 9 weeks and taught filmmaking, different aspects of filmmaking and digital distribution for each of those 9 weeks.*

With this type of structure, both the SJE issues and the technical skills-development complement each other, with neither side dominating. Unlike many other designs of projects, the SJE issues are integrated throughout the duration of the project rather than dominating sessions at the start with the filmmaking then taking over.

A variation on the approach explained by Fiona was used on a national project described by Frank. In this project, there was an intensive weekend session at the start for the young people and film-educators, followed by interaction on-line to provide stimulus for discussion of themes over subsequent weeks. The young people then individually worked with filmmakers to develop their ideas and assist in the filmmaking process, with local youth workers providing support to the young people. Right at the end of the project, all the young people came together again and shared their films. With this particular project, there were engagements on three levels. Firstly, there was technical support for the development of filmmaking skills, at the SJE level there was engagement and development of thinking through on-line interaction (SJE Arena 2 – reflection and skills-development), and finally pastoral support through the youth workers. Such a project required a wide range and number of personnel to work with the young people, and undoubtedly not many projects can provide that breadth, or logistically manage the number of professionals and young people involved. Another long timescale approach was described by Paula on a project in which there were a number of technical skills sessions (20) scattered across the year in addition to 5 one-to-one tutorials, and access to facilities and equipment 2 days a week.

These three approaches are examples of projects that participants believed worked well in the sense that they had a big impact on the young people at levels of engagement with SJE (SJE Arena 1 – knowledge development), development of technical skills (SJE Arena 2 – reflection and skills-development), and the creation of strong films (SJE Arena 3 – action). What these approaches demonstrate is that for many participants, film is most effective when it is carefully integrated into SJE projects rather than an end in itself. From Felicia's perspective it is problematic for making a film to be regarded as an end product tacked onto the delivery of a series of non-film related workshops and activities. Felicia's thoughts reflect the reality of many GSJE projects within formal education settings as making a film is regularly suggested as an assessment tool in many NGO education resource packs e.g. UNICEF's 'Just Living' pack on economic well-being (Hillier, 2013, p. 14).

In this subsection, the film project topics discussed took place in the context of informal education settings, but that is not to suggest they occur exclusively within that domain. Although more common within informal education settings, formal education settings can also operate in a similar fashion as the next section will show.

### 5.5.ii Formal Education System

Historically, SJE has taken place during PSHE or Citizenship lessons. More recently, a number of secondary schools in England have opted for the collapsed timetable approach, rather than having weekly PSHE or Citizenship lessons. In this approach, there are designated days (usually 1 or 2 days) within a term when a year group or the whole school will go off timetable to focus on an aspect of PSHE and/or Citizenship. For the rest of the term weekly tutor group sessions may be where some PSHE or Citizenship teaching occurs. This has major implications for the scope and design of arts activities like filmmaking to provide SJE.

Although filmmaking technically falls under the domain of the arts, when it does occur within the formal education sector it is rarely as part of the subject Art and Design. It is more likely to be part of an English, Information Technology or Media Studies lesson, or as a way to document events in any subject without specific engagement with the filmmaking process. However the experience and expertise of filmmaking is probably more similar to that of Art and Design than any other subject. Art and Design teacher Adele is of the opinion that there is a belief amongst some young people that within the arts talent is something which is natural and that there is little value in studying art or developing skills. She believes this can lead to a particularly limiting culture of the arts in schools, commenting that the popularity of shows like the X Factor has contributed to this type of thinking amongst young people. This mentality means GSJE artistic projects or experiences that fail to demonstrate rewards within a short period of time are unlikely to be appealing. For the pedagogy behind GSJE film projects does that mean there is a need to frontload the 'fun' technical skills dimension over GSJE?

The increasing marginalisation of Art and Design as a subject within the curriculum in England also means that there are fewer opportunities for artistic endeavours within the current education system. For some schools the priority of Art and Design as a subject may lie in skills-development that will potentially lead to future employment. This was the experience Adele had in an academy school she worked in recently where Art and Design was geared towards what jobs could come out of it, what she calls the 'vocational route'.

The notion of arts activities as being of intrinsic value and their incorporation into SJE may be an alien concept in some schools, and may be seen as at odds with what Adele dubbed the 'vocational route'. The curriculum and exam demands can also restrict the type of interactions available within Art and Design. Some of these schools are exams-focused to the extent that they seek to keep projects safe or narrow so as not to risk approaches or topics whose impact on grades is unknown. With a schools' position in league tables dependent on exam results, there is a lot at stake. A fear of being forcibly turned into an academy lends an extra importance to obtaining high exam results. In such an atmosphere, engagement in GSJE can be problematic, let alone introducing the extra element of mastering techniques of an unfamiliar art-making approach like filmmaking. GSJE is already an area that teachers display unwillingness to engage with due to a lack of confidence in this area (DEA and Ipos MORI, 2009). As a result, teachers may be less likely to take risks and may end up avoiding engaging with anything outside of their comfort zone.

Even when the above mentioned situations are not issues, in some schools there are restrictions imposed by policies on engaging with particular controversial topics, e.g., sexuality. Restrictions can also come in the form of existing schemes of work a teacher has to follow. A pre-existing scheme can dictate what must be taught and how it must be done, leaving little opportunity to bring in GSJE dimensions if they are absent to begin with, which is what Abby experienced in her last school. However, when the opportunity to create a new scheme of work does arise, it can provide a chance to introduce GSJE.

Another way in which restrictions can apply is in the very nature of the curriculum. Until the higher stages of secondary school, Adele feels that the Art and Design curriculum does not allow much scope for in-depth engagement with SJE. In her opinion, GCSE provides some opportunity but it is the A' level curriculum that enables a much deeper engagement with SJE in Art and Design. By way of illustration, the AQA Art and Design syllabus provides opportunities at GCSE level, where appropriate, for consideration of how artworks are affected by social conditions (AQA, 2012, p. 33), while at A-level opportunities provided extend to considering the impact of art and design on society (AQA, 2013, p. 31). Adele also believes that it is unfortunate that in schools with young people from lower socio-economic backgrounds, the take up of Art and Design at A-level is likely to be low, sometimes as few as only 3 or 4 students. This is difficult to verify though in terms of overall engagement with the subject, in 2014 for the subject Art and Design, there were 191,398 students at GCSE level (Joint Council for Qualifications, 2014b) and only 44,922 at GCE A-level (Joint Council for Qualifications, 2014a). By way of comparison in the same dataset, for the subject English, there were 515,575 students at GCSE level and 85,336 at GCE A-level. With lower numbers of young people studying Art and Design as a subject at A-level, that means relatively fewer young people will have the chance for the deeper discussion of SJE issues that A'levels potentially allow.

Within formal education, the art room has traditionally been perceived as a place with possibilities that the conventional classroom may be unable to offer. It is an environment in which young people know that self-expression is prized, and that there are less rigidly defined conceptions of right and wrong compared with subjects like Science, English or Maths where there is less space for negotiation.

*Abby# Some fantastic projects happens in schools, but I think that space away from the classroom is so important and equally within the classroom, the art room, is often and should be, the space that for one hour a week something a bit different happens and it's not, you don't have this content that you have to squash into their, cram into their minds, and now, this, life isn't really like that, is it? You know, you're spat out the end of it, and you've got, to find your own way.*

Abby's comments on the art room, theoretically provides scope for teachers' engagement with GSJE in Art and Design. The individualistic aspect to creating work within Art and Design and other subjects though, raises questions about filmmaking as an approach to learning due to its dependence on group collaboration. As a consequence of the increasing marginalisation of Art and Design in formal education, opportunities for GSJE through this subject are diminishing.

Examining arts SJE in formal and informal education settings highlights the ‘hidden curriculum’ unique to each educational setting as well as the overlapping elements. This emphasises the reality that project designs for GSJE need to be tailored to each environment, adapting the 4 SJE Arenas to fit. It also shows the difficulties inherent in each environment and the challenges this poses to designing projects to work around the constraints.

## 5.6 Professional Training

The final area I shall analyse in relation to external conditions on SJE is the professional training accessible to participants. GSJE is not a mandatory part of the curriculum, hence the opportunity for exposure during teacher training is limited. Training teachers for GSJE would ensure it could be embedded within the curriculum. For this to happen it is important to embed the ethos of GSJE into teachers’ practice. Film-educator and former youth worker Flora thinks schools should be continuously making global connections and both the curriculum and teacher training need to be altered for this to happen.

Until GSJE becomes an explicit part of all MADEs’ practice, one engagement strategy has been to expose teachers and youth workers to a broad range of examples from different cultures across the world.

*Gwen# And I suppose the key aim is to get teachers more aware of the impact of, erm a narrow keyhole view of the world or any individual, locally or globally, and actually the message within education is incredibly powerful if you leave stuff out. The broader you can be, the better. Erm so that’s the, the kind of key aim, with the end result of hopefully creating a generation of young people who are more aware, more critical and more able and willing to take action to make the world a better place. That’s the kind of ultimate goal. Fixing the whole world basically, that’s what we’re hoping for <laughter> yes, that’s fine.*

The approach outlined by global-educator Gwen has been the focus of the global dimension approach (introduced in 1.1.i) and much of the education work of organisations like Think Global. With the extra work required by MADEs to uncover a wider range of examples, it is quite easy for them to instead focus on their existing repertoire. Exposing teachers to the work of arts-educators in GSJE and providing opportunities for training or collaboration may be an effective way to share expertise and ideas. With the focus on practical approaches, there is a risk of the philosophies and ideas behind the 4 SJE Arenas not being adequately communicated or debated. For teachers who actually become involved in GSJE, Gwen spoke of a whole school staff involvement as likely to increase chances of a successful and sustainable impact. For school projects it also has to be whole school change, as it is ineffective to just have one teacher working in isolation, without reinforcement of GSJE by other teachers and lessons. It is also difficult for one teacher to single-handedly fight against ‘negative’ messages and pressures from the media and society. Teachers, like young people, need a supportive environment to sustain commitment to social justice. As a result, training needs to consider how to support individual teachers in training and supporting their fellow teachers to participate in GSJE.

Limited time to work with educators however means that sometimes during training, participants who specialise in GSJE cannot always work in a manner that embodies the philosophies they are seeking to expose teachers to.

*Felicia# And that was another, example of where, you could really do with 6 sessions, and you only had 3. So everything was squeezed into you know, and it's very difficult to know that very participatory-ily, you know democratically led, let's all make decisions together about what we're going to do. If you've got 3 sessions you've got to induct people... So it's like some of the ethos cannot be conveyed when you've got a limited time. (...) Even saying 1 thing about how you want people to run workshops, well then not demonstrate it yourself in the way you do things doesn't make sense.*

As a result, MADEs miss out on a full sense of what it feels like to be on the receiving end of such practices. It calls for trainers to be more creative in how they approach training which for some MADEs is asking for them to adopt a new mind-set. In Flora's experience, within youth worker training there is very little if any reference to a global dimension to working with young people and when there is, the focus tends to be on fair trade or cultural exchanges. The National Youth Agency (2001) provides guidelines for youth worker training but there is no standard syllabus. For youth workers interested in GSJE, there are short courses like the one on global youth work run by the YMCA (YMCA George Williams College, 2014).

Should the emphasis perhaps be on encouraging teachers and youth workers to consider if, by not engaging with GSJE, they are being negligent in their moral responsibilities as educators? Other educators who believe they have this responsibility will find creative ways of bringing GSJE into their teaching, the lack of opportunity is not the problem. Is it possible that certain types of training can condition educators *not* to view GSJE as part of their remit, as it is the responsibility of experts more trained than they are? It is also interesting to note that some participants professed to working best in the informal education sector despite having previously worked in schools as subject teachers.

Training for teachers and youth workers equips them with new skills whilst showing them a new way of engaging with young people. Technology improves and new equipment emerges which allows for new training sessions and opportunities for engagement with educators around how they work with young people. Perhaps it is only by supporting educators in considering the usefulness of engaging with social justice issues that they will decide to address it within their teaching. Highlighting ways of utilising the global dimension, and supplying activities for exploring GSJE in their teaching practice, is insufficient in motivating them to do so and can only have limited effectiveness. However, inspiring an appreciation of the moral obligation of educators to address social justice and its relevance to young people can potentially have long-lasting impact. Participants, who have a personal interest in GSJE, seek out ways of incorporating it into their teaching and make connections from young people's interests to wider social justice issues.

## **5.7 Reflections**

In this chapter I located my participants within their working context before examining both the external and structural factors that shape the way the arts, especially film, is used in SJE. These are the factors influencing the very nature of how GSJE projects and sessions can be structured. This includes funding, type of film, timeframe, setting and social media. Each of these factors set the fixed constraints that projects have to work within and incorporate into their design. Analysing these factors demonstrated that participants have less control than they might believe and sometimes unconsciously modify their practice to accommodate these factors. Participants then find themselves operating in ways that results in their practice not conforming to what they feel would be the best approaches. This is further exacerbated by the reality that most participants are freelancers and rely on others (e.g., schools and funders) to bring projects into being.

The factors analysed in this chapter which include funding, film as a product, timeframe, project design, and professional training, impact how GSJE through the way art-making happens. By examining participants' practice I have shown how it regularly deviates from critical pedagogy ideals due to the practical limitations that prevent projects from conforming to participants' ambitions. Analysing the context of my participants' practice has demonstrated that GSJE cannot be seen in isolation from the wider educational structures it operates in. These external circumstances affect both the practice of practitioners and the kind of learning experience young people can have.

In this chapter I consider how my participants' efforts adhere or deviate from theories of social justice education (SJE), as well as what the implications are for global social justice education (GSJE). Comparing participants' efforts to theories of SJE allows me to situate their work within the wider understanding of media, art and design educators' (MADEs) objectives. In referring to the work of participants I use the SJE label unless the reference is specifically to GSJE. As explained in section 4.2, due to the difficulties of locating MADEs working in GSJE to participate in this research, throughout all the data analysis chapters I examine MADEs (i.e. participants) working in SJE and consider the implications for GSJE.

This chapter begins with the examination of participants' understanding of SJE in relation to their practice. As there is no fixed pedagogy of SJE and by extension GSJE, obtaining a clear idea of participants' starting point in their practice and the achievability of SJE objectives for them, is essential to gauging participants' potential contribution to GSJE. I then analyse participants' practice through the lenses of critical thinking, voice, participation, and community. I explore how these conceptual ideas motivate participants' involvement in SJE, and how these concepts continue to inspire participants' ambitions and practice. These ideas are fuelled by a mixture of personal interests and ambitions for young people that are often closely tied to participants' own experiences both in filmmaking and in their day-to-day existences.

Collectively the driving concepts of SJE and the lenses outlined above inform and influence the strategies participants use, as well as serving to illustrate the levels of match or mismatch between participants' intentions and the outcomes of their work with young people. This has implications for what GSJE attempts to achieve in projects or sessions.

This chapter and subsequent data analysis chapters use the 4 SJE Arenas (1 – knowledge development; 2 – reflection and skills development; 3 – action; 4 – evaluation [post-action]) introduced in section 3.2.i to analyse the extent to which the key concepts that form the foundations of SJE exist in participants' practice. I created the 4 SJE Arenas to represent the key aspects of different SJE pedagogies. As explained in section 4.1.iii, each of the 4 SJE Arenas is underpinned by the theories of Freire, Dewey and Marcuse.

### **6.1 Perceptions of Social Justice Education and the Visual Arts**

I start this section with a fundamental question, what exactly are my participants setting out to achieve? Clearly identifying aims makes it possible to later assess them against theoretical conceptions and expectations. Addressing this question is also a chance to tease out the ideas behind what practitioners believe the value of lens-based media is to SJE. Unsurprisingly, amongst participants there were broad interpretations of what social justice is, which reflects the analysis in Chapter 2 (Review of Key Concepts and Theories).

*Gwen# ...at a basic level it's about challenging stereotypes, in order that young people go away from school, believing there's always more to a picture than they've been told. So that they can receive information in the news and think, that's just opinions and it's a little bit biased. That there's a bigger picture, they can have a conversation with their mates, where someone's saying well, something slightly racist, or something slightly bigoted, or something... and they say actually there's more to this than you realise. Or where they just receive one image of a group of people or a place, you know, and that one image is presented again, again and again. They can think, that's just one image, there's more to it... to get young people thinking that you raise your voice through art, through writing, whatever it may be, you don't have to be parading the streets with a placard although you can do that too.*

*W# Yeah*

*Gwen# It just widens their understanding of ways in which they can participate and empowers them to do so.*

*W# Okay.*

*Gwen# So that's the aim, <laughter> it's quite broad.*

Global-educator Gwen espouses a range of aims for arts SJE namely, media literacy (SJE Arena 2), and awareness of types of social injustice (SJE Arena 1) and different forms of activism (SJE Arena 3). A further aim highlighted by Art and Design teacher Abby is the arts in SJE as a way to imagine other possibilities and other people's realities (SJE Arena 2).

As a consequence of the breadth of definitions and descriptions of SJE advanced by my participants, it is possible for them to label educational activities that have even the mildest of SJE components as being part of SJE. Examining much of participants' past projects and work reveals that the most consistent component of their work is the emphasis on the development of young people's technical skills, and soft skills like confidence and self-esteem. The projects examined in Chapter 3 suggest that filmmaking is no exception, despite film projects being advertised as explicitly addressing GSJE objectives; as exemplified by the OneMinutesJr project in Jordan (section 3.1.ii), in reality their focus is primarily on technical skills development. In other words, SJE through film, though varied, may actually only meet the most basic of SJE objectives (outlined in Chapter 2) usually centred around enabling young people to have a voice. For film projects that have SJE as a fundamental part of the project intentions, it tends to exist loosely through brief declarations at the outset, as opposed to being integrated throughout the project duration. For such arts SJE, spending a significant amount of time addressing soft skills-development allows little opportunity for extensive engagement with the complexities of SJE. However this may be more of an issue for projects that target young people who are marginalised (i.e. people experiencing "a form of acute and persistent disadvantage rooted in underlying social inequalities" (UNESCO, 2010, p. 135)), or from disadvantaged backgrounds, as many projects do. Limitations imposed by funding, curriculum or time-length of session (explored in Chapter 5) further adversely affect what is feasible in the remaining time even when an educator would like to address SJE more robustly.

All of the above factors can potentially put off other educators from getting involved in SJE. This is in addition to the barrier of, what they perceive as insufficient knowledge on their part of issues addressed within GSJE (DEA and Ipos MORI, 2009). Another factor which might also be off-putting is the point raised by Abby who said MADEs need to be 'informed of the broader context' of artists' lives and artwork. She cited the example of Jackson Pollock who was of Polish origin but was touted as an all American artist, and who the CIA promoted as a way to culturally counteract and compete against art trends and values in the USSR during the Cold War (Cockroft, 1974; Saunders, 1995). Abby believes it is the responsibility of MADEs to educate themselves about the political dimension of a style like abstract expressionism which may seem completely formalist on an aesthetic level. Young people, she says, '*are excited by the politics behind things*'. A lack of awareness by MADEs of the wider political and social context of the work and lives of artists means a lost opportunity to open up obvious SJE connections.

There is another component of SJE that is as vital as the broad aims discussed above. The perspectives outlined at the start of this section boil down to firstly developing young people's critical thinking to be able to challenge stereotypes, and secondly imagining alternative conceptions of existing realities. These two perspectives would be insufficient for SJE though without, as highlighted by Gwen, the importance of linking knowledge-building to action.

*Gwen# But it's all underpinned by taking action, so you can know all of that stuff but if you're not doing anything about it, then that's not very good. So it's about having the, skills and vocabulary to be able to participate in your community, locally and globally.*

Due to her role as a global-educator, it is understandable that Gwen would be one of the strongest advocates of 'action' as that concept is one central to the ideology of global education. Morwenna Griffiths (2003) has suggested that social justice should be considered as an active verb as without "some hope of action and change", analysis, understanding, empathy and feeling empowered are insufficient (p. 113). The acts that can be considered as an action (SJE Arena 3) are not fixed and it is up to individuals to decide what suits their circumstances best. Admittedly some Actions have a more observable impact on the related cause than others. For actions where that is not the case, the action itself can bring comfort to the participant through the knowledge that they are actively addressing an issue they are interested in as well as giving a focus for their frustrations, fears, concerns, passions or interests.

Is the act of making a film sufficient as an action in SJE? In the context of her work for an international NGO, media-educator Mary reported that young people involved in campaigns utilised film as a common action response. She said that more and more of the 550 youth groups who are sent information about particular campaigns are opting to make '*their own films on campaigns*'. In view of this reality, for SJE not to capitalise on this and ensure it makes the most of this approach by young people would be to miss out further on utilising the breadth of opportunities offered up by film. As young people are already engaging with filmmaking as a common contribution to campaigns, it seems like a missed opportunity when GSJE puts less emphasis on young people making films than on professional films being made as a way to deliver information to young people by NGOs; international NGOs' websites are populated with such films. Action beyond art-making though is not one commonly vocalised by the participants. However,

without connecting SJE in educational institutions to wider social justice efforts, it is difficult “...to overcome the inherent limits in school-based strategic action” (Smith, 1996, p. 87) to have much impact on society in general. For without wider structural changes in society, it is unlikely that educators alone can have an impact on inequalities, but they can contribute to movements for social change through fulfilling their role as educators (Brandes and Kelly, 2004).

Creating and sharing a film meets GSJE aims by drawing attention to a cause or issue, showcasing alternative ways of seeing the world, or challenging a particular injustice. Young people creating artwork like film also lies within the domain of an action in GSJE, what Gene Sharp (1973) calls ‘Methods of Nonviolent Protest and Persuasion’ in his list of 198 methods of non-violent action. For educators in GSJE, creating a film or any artwork is a manageable option that leads to a very clear action for the young people they are working with.

As shown in this section, a breadth of definitions and objectives exist for SJE through the arts though they mostly equate to challenging perspectives and exploring alternatives. In the next sections of this chapter, I shall look at the ideas that inform how art-making with young people could possibly be conceived as SJE.

## **6.2 Educators’ Aims for SJE Through the Arts**

Drilling deeper into participants’ explanations of social justice, the key concepts of critical thinking, voice, participation, and community reside at the heart of SJE through lens-based media. In this section I analyse participants’ conceptions of SJE, considering their explanations alongside how these key aspects exist in their work. By focussing on critical thinking, voice, participation, and community, originally highlighted in section 2.1.ii, I examine how they manifest, exposing the divergence between participants’ ambitions and practice, often driven by the practicalities of delivering SJE.

Below is a cross section of responses from participants’ when asked about the objectives of their work.

*Felicia# I guess, challenging them [i.e. young people] and to keep asking them questions, to look at the kind of messages they’re coming out with and seeing... if that is erm critical in some way, to see how much they’ve kind of really taken on board the complexity of the issues. I guess always trying to assess how complex you really want to make it because you can endlessly make things complex and depending on the age and their ability and the amount of time you have...*

*Abby# I’m trying to get them to think about it from a new angle and explain, crystallize themselves, what it is actually that they are interested in... so I think I’m, really trying to get them to think about, also where their view comes from and start to have an awareness of... how their local context informs those opinions and how other people in different contexts might have a completely different perspective and where the bridges might be between them.*

Critical thinking, voice, participation, and community are components of critical pedagogy, though not synonymous with it. Critical pedagogy is encompassed in all 4 SJE Arenas and is reflected in participants' ambitions, e.g. encouraging young people to question the status quo, gain new perspectives of the world, see society from different angles as well as other people's points of view, and for the young people to reflect on their beliefs. In the following subsections these ideas will be revisited.

### 6.2.i Critical Thinking

The first component of participants' SJE aims I shall examine is critical thinking. Without using the phrase 'critical thinking', most of the participants stressed this as one of their fundamental objectives, as exemplified in the previous extracts from Art and Design teacher Abby and film-educator Felicia. The participants' comments regarding intentions for young people, conform to the characteristics in line with applying critical thinking skills which include being "...more discerning recognizing faulty arguments, hasty generalizations, assertions lacking evidence, truth claims based on unreliable authority, ambiguous or obscure concepts, and so forth" (Burbules and Berk, 1999, p. 46). Through questioning, participants' are able to challenge young people's thinking, which leads into developing young people's 'critical thinking' skills and media literacy (SJE Arena 2). This applies at the various stages of filmmaking from consideration of the content of the final film product to the process of telling a story. There is a different balance to be struck with the level of questioning, which as Frank, the director of a media production and filmmaking training organisation for young people, says will vary from project to project. Another approach which indirectly challenges young people's thinking and stereotypes revolves around exposing young people to different films. Flora, a former youth worker who founded an organisation providing filmmaking training for young people, spoke about getting young people to analyse films and think about the content, regardless of whether young people decide what they are being told is nonsensical. Such analysis activities familiarise young people with not only contemporary filmmaking practices but equips them with "the grounds for social and cultural critique" (Stanley, 1996, p. 97). In Flora's opinion, there is not enough of this type of learning for young people to develop critical thinking skills. Development of critical thinking skills as a type of learning is also continually addressed in the open questions MADEs ask the young people and in the activities utilised in sessions. Photography-educator Paula had this to say when I asked her what she was trying to achieve with her questions.

*Paula# ...so that they don't fall into... not having ethics and not having values um, being very consumerist and not respecting nature and not being aware of nature, and not being aware of you know, what they buy or where does it come from, what politics is doing. (...) I don't know what's the answer, but it's just trying to, for them so they can think by themselves and have enough and give them the desire to go and research different viewpoints, not just stick to one.*

Another regularly adopted approach is engaging young people with research on a film's SJE topic to meet SJE objectives such as, the challenging of stereotypes that Flora mentioned and what Hackman calls "content mastery" (2005, p. 104). Almost all the participants alluded to the importance of research or information gathering to the finished product. Social justice educator Steve raises the point that MADEs have to somehow find ways to explore information and knowledge along the journey (SJE Arena 1). With film especially, he says the young people are also

conscious throughout the whole process that it is a performance. The research can be in the traditional approach of reading articles and books. This form of research was undertaken by the young people I spoke to who were working with Fiona, a filmmaker who founded an organisation that provides filmmaking training for young people from marginalised backgrounds. The research can also be in the form of talks from the MADEs themselves as I observed doing during the Frank-Finn\_Project. On other occasions other experts are brought in to deliver the talks.

The process of making a film often actively incorporates research, as well as reflexivity and discussion with peers in a way that is unlikely to generate resistance from the young people as they are barely aware it is happening, as I witnessed on the Frank-Finn\_Project. Young people's understanding of concepts to then re-present in artwork will be picked up in further detail in Chapter 8 (Achievement). The contribution of the research to young people's understanding and to the filmmaking process is outlined by Felicia.

*Felicia# I guess that happens... when they're planning the film because they are taking the research that they've done, they're reflecting on it and they're deciding what they want to say, they're deciding what they want to say with that information and that's a sort of idea for the film effectively. So it's in the process of planning the film I think that, some of the learning, that particular part of the learning happens, and it could continue throughout the process of the film because it's going to be changing, you know, depending if it was, if it was iterative, you know, you could keep reflecting on it and evaluating and making it better or changing it you know, but I don't think there'll be that much area for movement with it...*

To pull out Felicia's key points, filmmaking in SJE allows for elements of investigation or research, reflection, development of ideas, expressing a perspective, and considering the impact on an audience, with repetition of those experiences at the levels of idea development, artwork creation, artwork editing and refinement for eventual sharing with an audience. Already existing factors like limited time and a lack of related skills greatly minimises how successfully this process turns out to be. This is exemplified by some of the main problems concerning the research stage that Felicia highlighted, which is the lack of time, access to information, and inadequate research skills to filter information. Due to these issues, it is common for participants to preselect information that is presented in the form of print outs from websites or books that the young people can then select information from as Felicia witnessed on a recent project she supported.

Getting the balance right can be tricky; where should MADEs draw the line in exposing young people to a range of ideas? The importance of the need to tread carefully is illustrated in the difference between viewing critical pedagogy as a way of imposing ideas on young people, and as a way to bring about awareness of social conditions that have led to existing indoctrination (Burbules and Berk, 1999). Adele points out that MADEs need to be conscious of what they expose young people to, but equally valuable is demonstrating a 'full spectrum' of perspectives within the context of discussions. Discussions are a way to bring in opportunities for developing critical thinking.

*Frank# ...it got very deep because it's all about the quality of the drama that they wanted to make, you know what I mean, because there were discussions about what could be achieved within the*

*time. (...) that emerges out of, you know, real critical, you know, watching stuff, talking about the processes, how do you achieve what's being achieved in the dramas that they were watching. That helped them with their writing...*

Opportunities for reflexivity exist through educators challenging young people, discussions, and the critical thinking that takes place in the process of creating the artwork engaging with political or social issues. According to Felicia, the finished film itself can be seen as a reflection tool, *'succinct ordered ideas of what they've learnt so they're reflecting on it'*. She describes such films as a summary of what young people have learnt and what they would like to share with others.

In theory film projects are generally structured to allow space for reflection (SJE Arena 2) as part of creative production processes or at the very least during the evaluation phase. Providing opportunities for the work to be experienced upon its completion with an audience takes place in the final part of a project. There is rarely a chance for further reflection post-showing of the film though (SJE Arena 4). Many projects are not funded or structured in a way that brings the group together again after the final sharing. The young people dissipate and have less of an incentive to return, generally a 'carrot' of some kind is needed. Sometimes interaction exists in an informal way through social media, but rarely in a manner mediated by the educators at any point. A project like the Frank-Finn\_Project is rare in the sense that it continues to provide support after the initial project ends. Often one or two young people might maintain contact with the MADE but not in a structured way, relying instead on the generosity of the educators. There is much learning to be done by reviewing the impact of the film and considering with hindsight, how the film meets the initial intentions and whether it adequately tackles the subject matter.

Critical thinking is both an explicit and implicit part of film education as demonstrated through the way film-educators talk about their work and examples shared from their practice. Although in principle the approaches discussed in this section complement GSJE objectives, for many participants this appears to be more about generic critical thinking skills as opposed to encouraging young people to necessarily apply critical thinking to wider political, social or structural issues. Frank revealed that 'high level' thinking is not always part of the objectives of the film projects he is involved in, as it is on the Frank-Finn\_Project. For many MADEs, "Projects are not always as focused and critical as we would like them to be. To some extent, they are open processes and the unexpected results they produce can be productive. These results are not always presentable and are sometimes embarrassing, often beside the point. Sometimes, however, just such results can lead to very interesting considerations, questions concerning foregone conclusions, reformulations, and spaces for action. Sometimes there is no result at all" (Sternfeld, 2010). With too strong an emphasis on fixed outcomes, leaving space to engage with unexpected outcomes can be overlooked.

The concept of critical thinking as an objective generally seems to exist at some level in participants' work. On some projects it might just be at the level of media literacy as young people discuss the merits and flaws of a film, and whether a film is any good or effective at communicating specific ideas. Such activities lead to the development of

reflection and critical engagement (SJE Arena 2). I shall look at this further when I explore media literacy education in the Teaching Style section in 7.2.

### 6.2.ii Voice

The next aspect of participants' SJE aims I shall address is voice. All the participants spoke of a desire to give young people a voice and the importance of those young people realising that their voice is important and valued. The educators spoke about enabling young people to address the following questions for themselves: *What are they interested in? What do they want to say? What is their perspective? What is their position?* The participants are interested in helping young people to see that they have choices and there are a range of options about how they move forward in life.

*Fiona# The product itself is really vital... even if it's themed, they're looking within their own communities and from their own experiences and their own networks to... create films that are really interesting and quite authentic and quite new and, and are very much about, kind of recognising the sort of importance of the world, the relevance really of the world they that live in and what they experience.*

Driving forces for participants include getting young people engaged without having too fixed an agenda, letting them feel they have a say in how the artwork unfolds and they have the power to tell their own stories. Laudable as this type of empowerment is as an ambition, in the broadest terms it often "...fails to challenge any identifiable social or political position, institution, or group" (Ellsworth, 1989, p. 307). Rather, young people developing their confidence and self-belief appears to be the primary purpose that the creation of artwork directly addresses. Paula in speaking about the issue of confidence said, *'we're using the art as a tool, personal development'*.

Once filming is completed, the process of editing provides further opportunity for reflections on the research and the way it has been incorporated into the film footage. It affords a chance for the film-educator to support the young people in revisiting the aims and intentions of the films, as well as the potential impact on the audience.

*Felicia# ...in the editing you're also thinking about the content, and you're also thinking about the ideas again, so you're probably doing a little bit of both, you're probably advising on the technical side of things, to get the effects of things that they want... but also erm, challenge them, challenging them back to their storyline, challenge them back to them telling a story and then, is what they put together in that way, is that saying, is that giving out the message that want to give out. So I guess it comes back to ideas and technical, a balance of both of them.*

Felicia is talking about using editing as a way of challenging young people and enabling them to think about their ideas and what they are trying to communicate. This is one of the major reasons why young people rarely participating in the editing process is such a missed opportunity for SJE. According to Felicia, in filmmaking *'ultimately everything happens in the editing process, especially if you have very limited time filming'*, which is generally the case on most projects. Sometimes there is a plan to get an idea of how the young people want the finished film to look but

as Felicia highlights, without having edited a film before young people rarely know what the look they want is. The issue of limited-time also means that young people are often unable to even be part of the editing process leaving no chance to have authorship of it as participants like Felicia would like them to have. As Finn points out, there is a significant amount of decision-making and manipulation in the editing process to present information as the filmmaker wants through the use of cuts to the footage. With film-educators tending to end up editing the footage on the young people's behalf, young people lose the chance to deeply engage with the SJE topic through footage they have shot and to shape the impression the film conveys through editing decisions. The issue of young people not editing their footage was also raised by Frank, and in the Frank-Finn\_Project editing was done post-project by anyone who was interested in contributing, which turned out to be just two of the participants. Young people are often left out of the editing process or they only have a limited role as it regularly happens beyond the time-frame of the main project, usually due to funding issues. This leads to a loss of further opportunities for young people to reflect on what they are trying to say and repeat the idealised creative process of editing Felicia identified earlier on.

Even if young people know what they want to say, young people's confidence can affect voice when it comes to running projects with a mixed group of their peers. In Fiona's experience, generally young people from financially poorer or marginalized backgrounds may struggle to be confident alongside other young people from more affluent socio-economic backgrounds. Young people from more affluent backgrounds are more likely to express themselves confidently or feel that they have a right to be heard. Although this is not a universal experience, group dynamics can also impact how young people see themselves and regard the validity of their opinions. Fiona adds that within their own peer groups a hierarchy also usually exists.

In other cases, young people participating confidently and expressing their opinions is problematic in a very different way. For example the ability for young people to listen to ideas from their peers and the MADEs was something Frank raised as problematic during the Frank-Finn\_Project. Frank spoke of how an inordinate amount of time was spent on ideas-development in comparison with the duration of the entire project. He attributed this partially to a tendency for people in the group not to listen and wait for ideas others had contributed to be developed, before contributing their own ideas. The absence of such skills leads to a lengthening of the whole process beyond the planned time. General soft skills may need to be developed like reliability and punctuality, skills that Fiona identifies as very important but hard to instil within the kind of young people she works with.

*Fiona# ...we have to work very consistently erm, to kind of reinforce the importance of punctuality and the importance of reliability, communication with us and with each other, working in a team and negotiating and, understanding how to do that, understanding how to be diplomatic, understanding how to listen to ideas.*

Developing these soft skills goes hand-in-hand with young people's voice as an element of SJE. This is even more vital if the young people are to work in the industry in future. As mentioned previously, it takes time to develop these soft skills and excel in the technical skills of filmmaking.

*Fiona# ...we're always working to get to the stage where the natural talent of the young person starts to emerge and then you can focus on that and they can specialise. It's another reason why we made the programmes much longer, cause it takes a while to get to that stage, but that's where you want to be. It might not just be one thing, it might be two things, or three things, you want to get to the stage where they're showing aptitude in something and then you can nurture that, and then, and then you can start to make a difference, cause then you're bringing confidence and they start to get really good at something and then they can, erm, start to excel and once they've, the reality is once you're good at one thing, then you've got the confidence to think you might be good at others. Then the ball's rolling. I think that for me that feels like the key change agent, really, just to get someone thinking that they're good at something, and then making them better and better at it, helping them to get better and better at it.*

The idea of what Fiona calls the 'key change agent' is connected to young people gaining the confidence to express themselves and feel capable of creating films that technically do justice to the SJE topic or theme. The building up of confidence that comes over time as young people participate in the process, in Mary's opinion, also allows space for young people to accept that MADEs are interested in them and what they have to say. The soft skills-development is linked with the technical skills-development (SJE Arena 2) each feeding the other, and as a result cannot be ignored by MADEs when it comes to achieving GSJE aims. Cultivating mutual respect and comfort with ways of working were raised as fundamental prerequisites for any skills-development to occur. For Fiona, having those conditions met makes it a lot easier to work with young people, which is why having a training element where this can be developed is key to the success of the filmmaking projects. It also enables young people to fully input to the process. However this takes time.

Having a voice is an integral part of critical pedagogy, essential in preventing others imposing ideas. However for the efforts in informal education to support young people in developing such soft skills to be truly effective and sustainable, they need to be carried out in conjunction with formal education and young people's families, a point stressed by Paula. This reflects some of the thinking behind the national framework Every Child Matters that is underpinned by the 2004 Children Act which advocated greater inter-agency corporation amongst all services responsible for the welfare and safety of children involved in any individual child's care (DfES, 2004). The more the soft skills and the ideas within SJE are reinforced in other aspects of young people's lives, the greater the likelihood of those concepts becoming a part of young people's mindset.

In theory, concepts like young people having a voice can complement GSJE objectives, however in practice young people's voice is rarely applied beyond self-belief. This might sometimes be due to existing issues like low self-esteem amongst young people that have to be addressed before engaging with any SJE objective especially when working with marginalised young people. Paula spoke about the situation that despite some young people being eager to learn, there is the need to build up their self-esteem before they are able to create artwork they believe in. Unfortunately this takes time and one-off projects might end before this process enables them to get to a stage

where they are able to proceed on their own. As a result the actual creating of film or photography as part of SJE does not get the focus that projects might have been planned for.

In the next section I shall turn my attention to exploring participation as a component of critical pedagogy. A participatory style of working, provides opportunities for young people's voices to be heard through peer discussions with the MADE being regarded as a peer in the learning experience. By providing opportunities for young people to share their artwork with others (family, friends, school, local community, etc.) it also continues to impress upon them that their ideas matter.

### 6.2.iii Participation

A commitment to participatory practices in all 4 SJE Arenas is one all the participants appear to share. Ideally it is useful to have young people who will be taking part in the project involved in designing the project and deciding what it is they want to achieve. Having young people absent from the design process would not conform to a truly participatory approach. In reality as Felicia highlights, that is not always practical. The importance of participation though lies not just in the ethos of SJE but in young people's personal investment in the experience.

*Gwen# Always a sense of complete democracy and equality, that we're all you know, learning together... it's always as, as an equal and I think it has to be... if you're doing arts work for example, particularly performance, a lot of what we do is devised, if you go in with an agenda and you say you are going to learn this, it doesn't, you don't get what you want out of it. Erm what we want young people to feel, that they have positive contributions to make, which is why devised performance is so engaging and successful I think with young people, because they have a genuine input into what they're finally creating. Which keeps them invested in it, I think, rather than laying down the rules of what they're going to do, whether they like it or not, and the beauty of a devised process is that everybody is starting from scratch, so you're not a step above everyone.*

Filmmaking, like the devised performance process that Gwen explains above, provides scope for young people to have an input in what they are creating, which contributes to them having ownership of the process. On this issue, Felicia talks about power dynamics and the importance in participatory and consensus work, of the educator grasping that it is not about them being right but about joint-decision making with the young people, which echoes Freire's ideas about 'banking' (Freire, 1996 [1970]). MADEs perceiving the young people as co-learners is showcased in how sessions are structured. The MADEs style of behaviour and interaction should reflect this perception thereby illustrating ideas of power and collaboration that the content may be trying to get across. For a project to be truly committed to the participatory process, it is essential to provide space and opportunity for young people to have ownership. Not to do so would go against the spirit of the participatory approach that my participants claim lies at the heart of SJE. Fiona talks about young people she works with being entirely in control and taking ownership of the outcomes of discussions and decisions about the next stages of a creative process, even if that occasionally includes tangents.

Two main perspectives emerged out of my interviews in relation to a participatory approach to theme-setting, with the starting point being the key difference:

1] Young people are told what they are going to explore within their film, and the film-educator helps them develop a way to showcase that exploration in their film, supporting them in developing their skills.

2] Young people choose the topic and then the film-educator helps young people to develop the technical skills to accomplish this. By helping them engage critically with what they're interested in, aspects of SJE can emerge. The choice of topic is made through either:

a] Asking the young people what they're interested in and want to make a film about, or

b] Providing a broad umbrella or loose parameters within which the young people can make choices concerning what topics they most want to make a film about.

During a preliminary chat with an educator working for the BFI, I was told that over the years there has been a shift away from having themes in filmmaking projects for young people, with a concentration on technical skills (tool competence) as young people make films on topics of their choosing. Paula argues against theme-setting within her photography education work with young people. She spoke of giving young people space to voice whatever they want. In the past she's had experiences on projects where young people who just wanted to do photography found themselves forced into talking about topics they had no interest in. By having exercises with broad themes like 'surroundings', young people are able to decide for themselves what they want it to mean. This leaves Paula and her colleagues free to then provide technical and practical advice.

Fiona talks about the usefulness of not necessarily having themes in film projects but having a strong structure driven by the young people's ideas. She is identifying the value of keeping projects as youth-led as possible, with young people's ideas as drivers of a creative production process, but taking place within a structured time designed by the MADE. MADEs have to strike a balance between multi-layered and rigid structures that young people will invariably slip in and out of due to many of them not leading structured lives.

Despite speaking against having set themes, Paula did say she was not against having a theme that young people have the opportunity to sign up for a project to tackle specifically. In speaking about a successful project for destitute asylum seekers in which there was an upfront theme she said.

*Paula# Now of course you know, we're not policy makers and um, but at least people felt they were heard cause there is nothing worse than doing a project and you do an exhibition and then that's it, and what's next you know? So that's why I don't do that. If we had the contacts and, we would really, especially because I mean, as I told you, I love indigenous and human rights and social justice and I would just love to be able to change things, but we don't have the power.*

Paula makes a valid point about what happens next for the young people following engagement on a particular topic. The inability to support young people in further engagement is problematic. The lack of power to do more than showcasing work created limits scope for further actions. Not preselecting a theme for young people helps educators

avoid responsibility of doing more regarding the theme. However, if young people only make films about topics they are already conscious of, then there is a danger that the kind of issues tackled will be limited to the range of their lived experiences. But as Lukes states, “A may exercise power over B by getting him to do what he does not want to do, but he also exercises power over him by influencing, shaping or determining his very wants. Indeed, is it not the supreme exercise of power to get another or others to have the desires you want them to have – that is, to secure their compliance by controlling their thoughts and desires?” (Lukes, 2004 [1974], p. 27). So by limiting young people’s films to lived experiences, ‘hidden’ issues they are unaware of that impact their lives, or even choices denied them as options, may not be acknowledged. The process of recognising this through a Freirean *conscientization* (Freire, 1996 [1970]) seems to be one of the tensions at the heart of working with young people. Nevertheless, dictating the topics of young people’s films would neither be in the spirit of participatory learning nor would it promote high levels of engagement and interest from the young people. It would also open up arts-educators to accusations of brain-washing and Freire’s critiques of banking (1996 [1970]).

A compromise is offered up by Abby who makes a point about having themes and where to draw the line.

*Abby# I mean you need some parameters... it's not like I'm gonna turn up to a Year 8 lesson, and right, let's make work about anything you like cause I'll probably have 25 anime drawings of their best mate. You know, I think parameters are good (...) I think creativity is often, largely problem-solving isn't it? If you're given a restricted box of ingredients or, a theme or word that you have to stretch, um, or you know a sounds, it could be a smell, it could be a memory (...) I think parameters are good, and I think you need, you need that quite tightly in the beginning to give them ideas and to show them the process of how you expand from one idea, and I think they pick that up in quite a subtle organic way.*

Levels of engagement and ownership can be affected by how much choice young people have. Not having any educator involvement in topic choice means the GSJE dimension can be missed and there is a risk of not developing knowledge on key topics. Having parameters set by MADEs seems a suitable way forward as it allows for young people to tell their own stories and pursue their own interests whilst ensuring there is a connection to wider social justice issues that they could be oblivious to but are nonetheless impacted by. Education after all, and GSJE is no exception here, generally includes gaining knowledge and learning new things, as opposed to reaffirming what one already knows. However, it is important to keep in mind Marcuse’s (1978) ideas about the reproduction of oppression in art not being equated to critique. For example in filmmaking, documenting social injustice does not automatically qualify as analysis of the subject matter.

Participation also manifests in an emphasis on young people’s rights in many SJE sessions, unfortunately practical concerns and organisational issues mean projects or sessions are not always as participatory as many facilitators would like. For example, despite participatory learning often being stated as an essential part of critical pedagogy, the practical difficulties of youth involvement means that young people are rarely involved in project design. The nature of funding cycles also means that the young people who may help with funding applications at the project conception

stage may no longer be around when the project begins. As a result young people's participation in project designs may not translate into them being the ones who experience the project. Gaining access to young people in the first place can also be problematic, but links to education institutions can potentially provide that. Although, due to heavily packed timetables in schools, there is limited opportunity for young people to get involved in planning during school hours.

As Frank explains, SJE always ends up being part of the experience by virtue of the teaching styles used, as these styles adopted by film-educators often incorporate participatory and collaborative processes. Young people gain ownership by participating in the decision making process around topic selection, idea development, artwork creation, and artwork sharing. Being able to justify choices to others, especially about why information was presented a particular way and what the impact of the information is, provides opportunities for critical engagement.

The actual process of creating a film (artwork) engaging with a social or political issue – research, planning, creation, editing, and sharing – is one that lends itself to the participatory component of critical pedagogy, an idea I pick up again later on in Chapter 7 (Practice).

#### 6.2.iv Community

The final element of critical pedagogy I shall examine is the concept of community. Running a project through an education institution eases the creation of a group identity as the young people have a pre-existing shared identity. Gwen said it also confers legitimacy through the 'formal framework' of the institution. She explained how running a project in conjunction with a local college had been really useful for recruiting a range of young people. The young people were engaged through their existing course but as an extra-curricular project. A selling point of this approach was that by working with an external organisation, the young people saw themselves as being 'commissioned' as artists to create artwork.

The challenges in recruiting young people to projects are an ongoing concern for informal education projects. Gaining access to young people in the first place is problematic, before having to try to sign up enough young people to participate to make the project viable. Working within institutions is seen as one way to address this, which is part of the reason working in schools is often perceived as one of the easiest ways to reach large numbers in one go. So even when a project occurs outside of formal school time, if it is endorsed by the school and occurs on school grounds, the project can be more attractive to young people as a CV enhancement activity if they are studying an art and design related subject. The endorsement by an educational institution denotes a project as worthwhile.

Once young people have been recruited and a project begins, there is usually a minimum level of trust that needs to be built within the group, and between them and MADEs to establish a sufficient working-dynamic for a project to run smoothly. Frank spoke about a project with young people where they were given cameras to keep on the first day as part of a way of building trust. Fiona says when working with young people in an existing community, the young people are likely to '*get each other and figure out where they are in relation to one another more quickly*'. Although

teamwork is necessary for the practicalities of filmmaking to occur due to all the various elements which need to be co-ordinated, working together effectively also has an importance that transcends the nuts and bolts of filmmaking (more on this in section 8.3).

*Fiona# And working together, and I think those things, those relationships are really key, cause they're quite clear, and they're really, they can be quite constructive in their, you know, you've got to be creative together and you've got to um, face challenges together and overcome those challenges together and it's a really nice basis on which to create a friendship in a way or create a relationship... I don't know how many opportunities people have to do that either, cause if you're not involved in lots of extracurricular activities or if you're in classrooms where you're not working collaboratively, then all of your friendships are based on, your leisure activities. And if your leisure activities are limited as in, you spend time hanging out on the street together, or you know, you get in trouble together <laughter from me>, then those are the only relationships you know.*

Fiona's emphasis on the relationships aspect of filmmaking raises the issue of how young people's involvement in a project can lead to them forming new friendships that can provide them with alternative perspectives their existing lives may not be showing them. She goes on to identify other gains to working outside the confines of an existing community.

*Fiona# ...it probably is beneficial to be put in an environment where you are creating new relationships through the experience as well... that you're coming to the experience erm without, without any kind of prescribed erm pressures on you really in any way. Cause I guess if you're turning up as, as part of a group of people who already know each other, then you've already got an identity within that group and potentially it is better just to take a bunch of people who don't have an identity within that group and then, or that, you know, able to create their own identity as they go along and create those relationships as they go along cause, I guess part of what is so, I think part of what is so effective about this is creating healthy relationships.*

Many school-based projects involve groups of young people with already established hierarchies and dynamics. Working outside of those environments increases the opportunities for young people from different backgrounds, and with a potentially wider range of perspectives, to interact with each other. A project might be one of the few occasions when young people of different socio-economic backgrounds can meet each other. In learning about other cultures and how others are impacted by issues, bringing together young people from different backgrounds can be a shortcut into debates. With many film projects targeting young people of similar socio-economic backgrounds, there is a lost opportunity to bring together young people from different communities who share an interest in an art form. Filmmaking with its variety of roles, increases the chances for young people of different interests to unite in a new community, and any sustainable changes in society will require connections between people of different socio-economic backgrounds.

### 6.3 Reflections

In this chapter I explored the various concepts that inform my research participants' ideology of social justice education (SJE). Participants, particularly MADEs, do not have a fixed definition of SJE. As a result the SJE work they are involved in can sometimes possess the loosest of connections to SJE with most of the emphasis being on the development of soft skills. Like other educators involved in global social justice education (GSJE), participants are inspired and motivated by SJE concepts, including critical thinking, voice, participation, and community. These concepts can manifest through the process of creating artwork without participants having to shoehorn them in. This chapter provides implications for the process of reflection and critical engagement for young people in GSJE by MADEs.

SJE ideas inspire participants to engage young people with SJE related issues or perspectives as the topic for artwork young people create. SJE through the arts has a unique advantage over other types of SJE in that the act of creating and sharing the produced artwork, like film, meets the action component of GSJE (SJE Arena 3). It also provides a focus and a tangible endpoint that young people can understand and thereby experience a sense of making a positive contribution to a particular topic or issue.

Approaches in line with critical pedagogy can exist through participants' teaching strategies which revolve around promoting reflexivity in young people and development of young people's critical thinking skills in relation to the SJE topic of the artwork (SJE Arena 2). Their belief in the importance of young people having a voice inspires participants to support young people to express themselves in the artwork they create and to be clear about where they stand in relation to every day issues from a GSJE perspective.

Participants' commitment to young people participating in all aspects of creative production processes means that for GSJE filmmaking projects, young people can select the topic, make decisions about the process, the final product and how it is shared, leading to high levels of engagement. Trust within a community is often essential for collaborative projects to be successful. This leads to an emphasis on working with young people to build bonds within the group through considering the views of others and learn to understand other people's perspectives. Such commitments help young people to see that, despite differences, others are also similar to them and many have the same concerns.

Though participants' ambitions are a complex mesh of aims, the concepts of SJE, critical pedagogy, voice, participation, and trust, are some of the main driving forces that motivate participants in how they approach their SJE work with young people. These ideas are aligned with participants' personal interests and ambitions for young people, and are often closely tied to participants' own experiences both in filmmaking and in their day-to-day life. Participants have an underlying devotion towards supporting young people in developing their understanding of the world around them with the hope that it will lead to young people becoming active citizens with a commitment to social justice for all.

In this chapter I turn my attention to practices participants use in arts social justice education (arts SJE). I focus on aspects of my data that relate to the practicalities of filmmaking as part of SJE, analysing the key specific techniques and approaches participants use in their work with young people. Most of the ideas explored are presented in relation to filmmaking, though some remain equally applicable to making artwork in general.

I begin by examining how relationships built up between participants and young people create conditions enabling personal discussions concerning SJE. The next section then addresses the formats of participants' sessions with young people and the teaching style adopted for these formats, analysing the impact this has on SJE. I then analyse major approaches used by participants in their practice namely drama games, questioning and technical skills-development. I examine the impact participants can have through these approaches by unpicking the process of filmmaking and the issues around the practicalities of working with young people on arts SJE projects. In the final data analysis section of this chapter, I focus on social media's role in participants' practice. I assess social media's contribution to evaluation and young people's continued learning through its ability to facilitate further conversation on social justice topics and providing opportunities for engagement with a wider audience.

The teaching methods show the different ways global social justice education (GSJE) can occur, in many ways by stealth as young people are not always aware of the different ways in which their knowledge and understanding (SJE Arena 1) and critical thinking skills (SJE Arena 2) are developing as they focus on creating artwork (SJE Arena 3) and eventually evaluating their artwork (SJE Arena 4). At the end of the chapter I highlight the implications of the analysis for my research questions.

### **7.1 Relationship and Educator Life**

The first aspect of participants' practice I will address is the use of their lives and their own artistic work as a stimulus for learning predicated on the establishment of a relationship or respect for artistic skills. Many of the participants have a personal interest in social justice and in their own lives it features in the artwork they create (e.g. Finn's films and Gwen's shows), the art they are inspired by, or they are involved in direct action. This political edge of MADEs is subtly and organically reflected in the specific films and film-makers participants like Abby and Finn recommend as being of interest to the young people they work with, e.g. *Wasteland* by Vik Muniz, and the work of John Pilger and Adam Curtis.

As MADEs involved in SJE are often activists themselves, they act as role models by sharing their work, discussing its impact and conveying how audiences, including young people, have reacted. Sometimes it is not what the project or film is about that makes the most impact but the exposure to each MADE's own personal engagement. Having a relationship built on shared artistic interests, often in an environment that can be less formal than the conventional

classroom setting, can bring a freedom to how young people express themselves and what they are prepared to discuss. Such a setup enables an atmosphere where questions can get asked that may not get asked elsewhere. Working repeatedly with MADEs on different projects also allows scope for these discussions and conversations to occur over long periods of time, as well as revisiting old SJE topics of interest.

All the participants have a personal interest in SJE and this is reflected in their work. Finn speaks of how showing your own work and sharing your own journey can be a useful approach to social justice issues, rather than the completed film being the sole focus. As Finn explained, the logistics of telling a story and the navigating through the obstacles might be more important than the actual technical skills. This enables a level of insight into the thinking process and the mind-set at the various stages that can help young people develop their own ideas; gaining that insight is powerful for young people thinking about making their own films. Discussing MADEs' work via the framework of questions posed by the MADE or young people themselves also allows for the unpicking and analysis of the film's topic. By discussing their artwork and their creative practice, MADEs can raise a range of topics for discussion and develop their knowledge as well (SJE Arena 1). This knowledge is not presented in an abstract sense but is often related directly to MADEs' personal experiences. This enables the MADE to be seen as an individual also grappling with issues that the young people are contending with, both as art producers and as ordinary members of society. As a result, participants have multiple starting points for initiating conversations. Allowing time to discuss films young people have made themselves also provides another conversation starting point.

Young people by relating to MADEs' artistic work, can bond with the educators, especially through conversations about practice and technical skills, in a way educators of non-arts subjects cannot. In this type of interaction and SJE work, it is important for MADEs not to impose their political beliefs on young people, but rather work with the young people to help them develop a broader perspective of art, SJE issues and the world. Flora spoke about the young people she works with regularly knowing her political stances. She believes it is important for them to be aware of her politics, but she does not expect them to take on the same position on issues. Paula explains about the ethics of influencing young people;

*Paula# Cause we're not really allowed to do that anyway, it's not really ethical to put political ideas into people's heads, you know, we're here to help them to think you know, and raise awareness and give them the information they need to be critical but we can't turn them into anarchists or communists or you know. We have to give them the tools to help them <go?> at it by themselves.*

Helping young people develop their critical thinking is what I believe Paula is referring to when she talks about 'tools'. There are difficulties, however, for participants when exposing young people to these tools, and tackling potentially controversial political issues or perspectives. No information or tools can be presented in a genuinely ideologically neutral manner, despite what Alex Standish might suggest in his emphasis on subject knowledge in the hope of having value-free education (Standish, 2012). As a result, the ethics around how information is presented are not clear cut. By being upfront about their political beliefs, participants like Flora are in effect setting out to be open about where their biases may lie without expecting adoption of the same beliefs by the young people. As MADEs are

often visitors to formal educational institutions this is perhaps less problematic for them than for those educators working permanently in an environment like a school where they feel the need to appear “politically neutral” to avoid accusations they are indoctrinating young people (Ratcliffe, 2015). Considerations such as maintaining balance do still have to be borne in mind by all educators when tackling political issues (e.g. the use of GM crops) or controversial perspectives (e.g. when human rights should be restricted). This comes with the attendant risks of potentially unsettling colleagues and/or parents by even engaging with such controversial issues. On occasion when engaging in school-settings with topics like sexuality, parental consent may also need to be sought. Guidance provided by Oxfam GB (2006) and Amnesty International (Hayward, 2011) on teaching controversial issues offers advice on conveying a balanced perspective through approaches like presenting the different sides of issues.

Presenting an unbiased perspective is relatively easy to achieve in structured formal settings but less so in informal conversations that can stray into areas for which the MADEs’ stance has not been planned. Though majority of the learning occurs during the formal sessions, during my interviews participants continually made references to opportunities that arise for further learning to occur outside the planned learning objectives. With participants’ existing personal interest in social justice, SJE dimensions of everyday topics emerge quite easily. Participants’ engagement with social justice in their personal lives either in activism or their political leanings, informs their values. Like other members of society, participants sometimes have to make choices in their lives that involve a range of ethical parameters.

*Flora# ...young people know I don't buy... Nike products for instance but then of course I buy Levis and Adidas. So you could go, but, I explain you know, in the capitalist society I live in, these are some of the choices I've made.*

So even when sessions are not addressing global themes, an informal conversation like Flora’s above about buying a new pair of trainers may end up doing so. This is especially the case when working in informal education settings, as there is usually more contact time during sessions with young people as they do not have to rush off to their next period. MADEs in informal education settings may also share breaks with the young people. On the Frank-Finn\_Project, I witnessed this happening on several occasions. As a result, some valuable learning may occur during informal chats allowing both young people and MADEs to exchange information about how they live their life, and what their values are. The concept of educators being ideologically or politically neutral is a myth when viewed in the context of values educators unconsciously display in their interaction with young people.

By participants considering these issues for themselves in their own lives and their work, a critical thinking mentality can become part of who they are. However, participants who have an agenda or too narrow a focus of what is achievable, can also potentially limit their perception of achievable progress in the world. With an agenda there is a danger of attempting ‘brain-washing’ and with MADEs not being ambitious enough about what is achievable can potentially evoke a sense of apathy. In section 6.2 on SJE educators’ aims, I touched on striking the right balance in relation to the issue of influence and exposure to different perspectives.

In this section I have looked at the ability of young people to relate to participants as fellow artists, and using participants work and their experiences of creating it as both a reference point and stimulus for discussion about young people's own efforts in creating artwork as part of SJE. This type of interaction also enables my participants to connect with young people on a level that allows opportunities to arise for informal conversations where SJE connections can be made to everyday life experiences.

## 7.2 Teaching Style

I shall now turn my attention to how working with digital media or film shapes participants' teaching styles. Visual culture is exciting for many young people and provides scope for greater levels of engagement with young people than other subjects might manage. Through young people shooting footage themselves, either on their phones or camcorders, they are familiar with filming and sharing film clips through social media. Young people are directly involved in creating digital visual media as part of their every-day activities and so when it comes to creating artwork for SJE they are often enthusiastic and engaged from the outset. Participants tend to harness this mentality in their teaching approaches.

Freda stated that due to filmmaking being a hands-on activity, in her experience it is seen as an exciting game by young people rather than a formal learning experience. The perceived need to keep sessions practical is reflected in the teaching styles participants adopt, with many participants emphasising this right from the start.

*Fiona# So in terms of the methodology and how you do that, it's, it's very much, it's very practical so there's not a huge amount of them sitting, you know, they don't sit down and listen, they don't have to sit and, and be passive listeners and learners very much. Erm they do a lot of practical exercises. Erm a lot of revision, a lot of kind of, positive feedback on each other's work. Erm, they, it's continuously encouraging, it's continually affirming, so, they're, erm, they're encouraged to share ideas and they're encouraged to contribute to other people's ideas, and they're given, they're very firmly given a sense, sort of given, you know. Their confidence is built up over time basically.*

Paula talks about getting the young people in the dark room on day one, which also echoes Finn's ethos. Finn talks about his approach as being about young people learning through filming and shooting footage, which reflects his own preferred learning style. He will give handouts with some technical information about the basics of wide shots for example, but his tendency is to keep things hands on. Such an approach is in line with the literature on experiential learning (Kolb and Kolb, 2005). Frank spoke about supporting exploration and communication through the filmmaking process itself, which could be seen as yet again another approach to staying practical, maintaining engagement and keeping proceedings fresh.

*Frank# ...we want to find out what they want. Um and if they lack aspiration we want to try and find out why and how that can be addressed. Um then we explore their ideas, and, and by the time we've got to there that has to be done in parallel with them being hands on, you know. So we try to do as much of the exploratory stuff using the medium as possible, you know from basic things like*

*interviewing each other, you know what I mean? If they're going, if there's gonna be talky, talky stuff let's do it with cameras you know. So then they're beginning to learn interview techniques and camera techniques and so on.*

Keeping sessions practical provides opportunities for developing technical filmmaking skills whilst also keeping the session fun. The need to keep sessions fun was repeatedly stressed by the MADEs. Despite talking about theatre, though in my opinion equally applicable to film, I believe Gwen articulated it best when she said that to hook young people who are not interested in the arts, MADEs have to keep things fun and exciting. Even if later on in the project MADEs move away from that after young people are engaged, creating an initial wow is the most successful approach. That might mean avoiding the more conservative examples of an art form to begin with. Another approach participants use as part of their teaching style is the workshop format, which easily allows the use of critical pedagogy with participatory learning and breaks the teacher-student hierarchy that young people are used to in formal education settings. It establishes a dynamic from the get-go that the session and for its duration, the space in which it occurs, operates under different rules from the traditional classroom situation. This brings with it scope that conversations and discussions can be wide ranging with the film's content or style serving as the starting point. With the various elements of filmmaking, there are multiple entry points for such discussions. Workshops with their status as a hands-on experience are orientated around creating and lend themselves well to filmmaking experiences.

The workshop format can lead to an ambiguous status for MADEs. Considering whether MADEs working in informal education are teachers or facilitators, Paula says;

*Paula# I think we're both. But not in the sense, not teachers in the sense that we, we tell people off and we're very, we're not patronising at all and I don't allow this, and we, for example if we look at people's work, depending on, cause we work with people that have low self esteem. You can't just be at uni and say your work is shit. So it's finding ways of doing positive, um criticism, we always do that.*

A key difference though between participants working in formal and informal education is that in the latter participants do not have a guaranteed group of young people to work with and indeed many of the young people are there to socialise. As a result there is a need to keep young people interested or engaged in the activities so that they will keep coming, which means that MADEs, as with youth workers in general, "...are keen not to be seen as 'authority figures', more like older friends" (Buckingham, Grahame and Sefton-Green, 1995, p. 84). This contributes to Paula's admission that she and her colleagues are both teachers and facilitators. However, the need to support young people and for them to create artwork means that strategies traditionally used by teachers are also adopted. As with much of teaching or public engagement, the initial interaction can determine how people are going to relate to you, and connecting with young people without a pre-existing interest in the art form (film) is reliant on an initial positive connection.

The practical approach to teaching styles adopted by MADEs in SJE also extends to using the medium of film for developing young people's critical thinking skills, as touched upon in section 6.2 on SJE educators' aims. Flora's comments below exemplify sentiments expressed by many of the arts-educators I interviewed.

*Flora# It's all film based, so it's all using film as a way of reviewing, critically reviewing and analysing that stuff so it's all via film. So it's either um, film and debate, and discussion... or making films and analysing their own stuff.*

So development of media literacy skills occurs throughout workshops in a subtle way through analysis of film and consideration of the impact of film on an audience. As in other types of SJE, films are used as a stimulus for discussions with the young people except in this case sometimes films the young people themselves have made are used. Watching and discussing films or clips provides an opportunity for analysis and reflection, including exploration of other cultures and values. These kinds of discussions can lead to challenging of stereotypes or misrepresentations, exploring how the young people feel, and wider conversations about how the media engages with them. Some of these at times ad-hoc discussions can reveal gaps in knowledge that lead to further exploration. However sometimes analysis reveals that the young people living those realities fully understand the circumstances as Flora discovered when working with some marginalised young people in North Africa.

But then as previously highlighted under the section on Participation (section 6.2.iii), there may be other elements or related implications of those circumstances that the young people have not fully considered. One example of how teaching media literacy can be incorporated into a project, and address similar types of understandings of issues such as lived realities, was given by Paula. First young people are given images from newspapers for them to consider the differences and similarities between them. Next they are shown the associated text. This exercise is geared towards the young people realizing for themselves the differences between reporting by newspapers like the Times and the Guardian for example. Paula is clear about not wanting to influence the young people to a particular way of thinking. However, the mere running of the exercise can have an effect so there is no such thing as a truly neutral activity. Film lends itself to discussions about what is real and the nature of truth in reality, and as presented by the media. Even in documentaries, as Finn stresses, what is shown on the screen is manipulated like any other film, which made for interesting discussions during the Frank-Finn\_Project.

Lens-based media has a media literacy education element that emerges out of the analysis of media, media messages, portrayal of information and the media industry. Creating new lens-based media like film is inextricably linked to media literacy education which is part of SJE. The use of film is a break from regular learning approaches. It is something young people can take ownership of. On the Frank-Finn\_Project some of the young people turned up ahead of the official start of one of the days to do some extra filming in order to ensure the finished film met their expectations. Because of the timescale involved in projects and developing expertise, young people have the opportunity to repeatedly engage with an organisation. By those young people who engage regularly returning to ideas explored, there is scope for reinforcement of ideas and concepts over multiple project or session experiences.

Applicable to film as much as art in general, Abby raised the positive impact that making something concrete and achievable has, as a reason in support of workshops. The feeling of progression experienced by young people when they make something like a photograph for example, is one Abby believes young people respond well too. That self-measured perception of progress contributes to young people's continued engagement. Lack of progress can however be just as valid an opportunity to achieve similar goals. Participants spoke about the value of failure and mistakes, or as Adele put it, *'there's a real art in failure'*. Fiona stressed the need for young people to have ownership of a creative process, whilst acknowledging the importance of letting them make mistakes.

*Fiona# ...it's actually really hard, because the other thing is you don't ever really want them to fail, but ultimately, they need to learn, they need to learn that there's a right way to do things and a wrong way to do things and so, sometimes you just have to let them fail. But then, let them know everybody fails, it's not a big deal and they need to just learn from that, so, it's, the responsibility on the tutors is quite big but, if you get the right people it's, they do it very instinctively, so it's not really, if you're the right person it's not really that hard.*

In fact, social justice educator Steve reckons with regards to young people, *'they learn by disaster'*, a point that could possibly be argued applies to people of all ages. Due to most projects running on a tight schedule, there is however little scope to indulge mistakes especially when a finished product is expected by a fixed point in time, e.g., the public sharing.

Utilising a participatory approach to teaching, and adopting styles not restricted to conventional knowledge building, allows for ambiguity and creates the sense that MADEs' positions might not be predefined, that is there are no right or wrong answers. There exists the danger of the MADE imposing their approach on the young people, which Finn raises in relation to working one-on-one in a project in Brazil. Through the process of discussing and commenting on footage shot during the project, Finn was able to draw attention to the difficulty of watching footage which was shot with the camera repeatedly shaking. Finn however wants to avoid imposing a style on young people's work as they might be in the process of creating a way of filming they find interesting and are comfortable with. Style is an individual thing and he is keen to encourage individual ways of doing things even if they defy convention. Keeping things practical is laudable in theory but are there wrong or right ways to operate? Finn clearly identifies imposing a style on young people as a problematic approach, but striking a balance between supporting young people and imposing an approach is open to interpretation.

Ultimately, sessions are sometimes little more than tasters due to the time-consuming nature of filmmaking, which Finn does not consider to be a bad thing as film is hard to get involved in and so any opportunity should be seen as positive. Finn's sentiment may not be vocalised in those terms by other participants but it is one that rings true due to the shortness of many of the projects in SJE. Much of SJE film work sessions lack the opportunity for sustained engagement over a long periods of time due to issues touched upon in Chapter 5 (Data Context), e.g., funding. As a result, the limited time allowed for projects cropped up repeatedly during my interviews. Approaching sessions as self-contained workshops is one way of tackling this issue.

By keeping sessions practical and building on young people's interest in visual culture, participants are able to maintain young people's interest. This builds directly on what Daniel Pink identifies as motivators for keeping people engaged – autonomy, mastery, and purpose (Pink, 2009; Pink, 2011). Keeping sessions practical also includes benefits for media literacy, where young people develop critical thinking skills in relation to SJE through watching and discussing films either they or film-educators have made alongside those made by others who are sometimes their peers. But is the emphasis on keeping things hands-on always helpful to SJE?

### 7.3 Drama Games

For the remainder of this chapter on the practice of participants, I shall examine key approaches adopted by participants. Drama activities, particularly Augusto Boal's (2002 [1992]) types of games, are regularly used to help young people make dramas of their lives and to get input from their peers on ideas. Filmmaking in SJE often builds on techniques historically associated with theatre in education.

The first way in which drama activities are used is in creating an environment for young people to feel comfortable around each other and work together, fostering a group dynamic. As filmmaking is generally a collaborative process, Frank and Paula both use drama-based exercises as team-building activities to get young people engaging and interacting. Drama games are regularly used to build group cohesion, for improvisation, as ice breakers and energisers.

Fiona talks about the use of drama activities at another level.

*Fiona# ...the fact of using drama to get people to start to play out scenes in their lives, from lots of different perspectives, share that with others and get input when other people have similar experiences, I mean maybe that's the key to creating group cohesion, is to go through those exercises with them, because then, also they're making authentic, technically, at that point not particularly proficient but authentic stories with authentic characters about, the experiences in their own lives and scenes in their own lives and stories from their own lives. Which would be familiar, I would imagine to their peers and that, in a way, that opens them up but it also unifies them...*

In effect through dramatizing aspects of their life, young people are able to see the similarity of their experiences and realise others share their experiences too, which aids the building of group dynamics. This is a direct application of the principles embodied in Theatre of the Oppressed (Boal, 2002 [1992]). Fiona then went on to elaborate how after the initial bonding activities, drama games are useful to get the young people thinking and to unpick their experiences to develop stories into films;

*Fiona# ...you do a lot of physical exercises to get them to the stage where they are thinking about times they've wanted to do something and haven't been able to. So, the things that are stopping them essentially (...) from achieving what they want to achieve or doing what they want to do, and*

*then you just analyse those forces are, and then create, and then you look at stories that, stories that emerge around them... you use a lot of improvisation to then develop those stories and they develop the stories together through improvisation, so by the end of it they've got a piece of work that is, they've all got ownership over.*

Drama activities are therefore a way for participants to help young people articulate their experiences. Drama approaches like those of Theatre of the Oppressed allow space for reflection and contemplation of alternative realities. This allows for consideration of multiple perspectives and the opportunity for young people to put themselves in other peoples' shoes, as well as practising how they themselves might behave if they find themselves confronted by social injustices, a kind of rehearsal for reality (Boal, 2008 [1979], p. 120). It also allows scope to workshop ideas while keeping young people engaged through fun activities. Unlike drama which often culminates in a one-off performance by the young people, film is re-watchable and so the drama activities take on a different meaning. The fact that young people are more likely to be film watchers than theatre-goers means they have a deeper level of understanding of being a film audience, whether or not young people are always aware of this. They are therefore more likely to be conscious of what the finished process can resemble.

Using drama approaches and games to build trust and/or develop ideas allows for Augusto Boal type techniques to be used, participants are able to add the arsenal of theatre in education approaches to those film can offer, putting more techniques at MADEs' disposal. The act of filming the performances provides opportunities for further reflection on the SJE issues.

#### **7.4 Ability to Ask Questions**

Another key approach in participants' practice is asking questions. Holding a camera allows young people to ask others questions in a way they might not feel confident to do otherwise. Finn explained how ordinarily the average person would not approach someone to ask their opinion on a particular issue, but having a camera in one's hands gives people the power and belief that they can. It can be a great way for overcoming barriers or resistance to exploration.

With a camera, questioning strangers about topics and attitudes can be approached in a way that might otherwise be impossible. Interviewing people as subjects for a film gives young people the belief that they can ask people their opinions as well as giving them the chance to gain knowledge directly from others. It is an opportunity for reflection and interaction with other people that young people might have limited, if any, contact. It is also another practical way to build knowledge and understanding. Developing speaking skills is another outcome of interviewing. Frank gets the young people participating in a project to record each other telling their stories, which is a chance to learn camera skills, interview techniques and speaking skills.

Interviewing another person also pushes young people into putting themselves into somebody else's shoes. Yuri, one of the young people who participated in a film project ran by Fiona where they made a film about the London riots, spoke of the need to understand the background to the riots prior to interviewing members of the public. He likened the justification for doing so to having a conversation about a football match without having seen the match, without background knowledge, opportunities for in-depth discussion are significantly limited. Interviewing therefore provides further incentive for undertaking research, providing a practical, immediate reason for the task as opposed to much learning that is geared towards a future benefit. Yuri identified the research he undertook prior to the interviews with members of the public about the London riots as equipping him with the knowledge he needed to undertake the task. During interviewing though, young people are generally too preoccupied with managing their technical skills and posing the right questions to engage deeply with the topic of the film, but editing provides an opportunity to critically engage with the content of the footage (Goodman, 2003, p. 41).

In addition to interviewing, using props can be incorporated to access thoughts during filming. Freda and Steve told me about a project they ran together with a mixed age group around human rights and young people, which included looking at the right to travel and some young people not being allowed to travel.

*Freda# ...because we were filming them, it was a chance to kind of interview them or for them if they'd made a puppet, they then brought that puppet to life for the camera. Erm or and, yeah it was kind of, it was quite playful interviews so they would get to play with the puppet or tell us more about what the puppet was doing or the character was doing. So they added that next step\_*

*Steve# They explained what they were doing, what the point of it was in the <film?>. One of them was on, in a sense the education and erm, learning about the learning process.*

Filming allows for the extra dimension of articulating opinions through a variety of approaches so that learning occurs even when young people might not realise it. By using a camera to ask questions while filming, young people have a practical reason for doing research and engaging with others in relation to whatever SJE topic they are working on. It can be a way for young people to develop confidence in interacting with others and forming opinions of their own.

## **7.5 Technical Skills Development**

Following on from asking questions, the next aspect of practice I shall examine is technical skills-development. By using film as part of SJE there exists opportunities for active involvement of several young people. The multiple varied roles that exist in film means that tasks have to be assigned and young people can be given responsibilities for tasks that relate to their interests, e.g., sound, lighting, camerawork, directing, etc. As Fiona says, invariably there is always a role that each young person can be good at and in the absence of a technical role there is the 'catch-all' role of producer.

Filmmaking's range of roles require different types of expertise that are attractive to various personality types. Fiona's comments, however, disguise the difficulties involved in assigning roles; some young people will already know

where their interests lie while others will not. Even if they are not interested in filmmaking from the outset, it is still possible for active engagement from young people through focusing on the elements of filmmaking that align with their natural interests. This ensures that for SJE, different types of young people can remain engaged by appealing to what interests them from a personality perspective, as opposed to topics or themes they already have an interest in. As visual literacy is not dependent on writing skills, which can challenge young people with poor literacy skills, everyone can participate. Therefore, there is more scope in filmmaking for sustaining young people's interest in SJE topics by stealth.

There are a range of technical skills that need to be learnt for filmmaking including storyboarding, directing, camerawork, lighting and sound, but once filming begins there is usually little opportunity for creativity. This can have implications for the level of SJE that film-educators can engage in as their attention can easily become dominated by technical demands. Prior to filming, Fiona points out there exists much scope to take the action in different directions. During filming though, remembering technical information including commands like roll camera and cut takes a while. At that stage trying to keep things on schedule and getting young people to understand what that means is the focus. There is a lot of detail and information to keep track of and film-educators need to support young people throughout the process. As a result Felicia talks about the guiding role the film-educator has to play during the filming process, ensuring everyone knows what they are doing in relation to the technical side of filmmaking and simultaneously keeping track of sound levels and the picture. The educator also ensures everyone sticks to the plan, especially those who have never undertaken filming before.

When I was observing Fiona working with a group of young people, she offered suggestions throughout the filming as well as reminding them to check attributes like sound levels. Even though the young people who were filming had been involved in at least one previous film project, and so already had some filmmaking skills, Fiona's guiding presence was fundamental to the filming process. Finn explained another approach to supporting inexperienced filmmakers that he used on a project in Brazil, which could be applied in the absence of the film-educator during the filming process. This revolves around peer critiquing of footage project-members have shot after initial sessions. The footage is judged on a technical level which includes how it looks, how it sounds, what the content is and its relevance. Having identified what worked well, the next step was to think about how the footage could be improved.

Emphasis for many participants is on helping young people develop practical technical skills and their confidence, and much less on politics. Activities like storyboarding, however, provide a chance to get SJE ideas straight, show progression of different ideas, and help to picture the final result thereby reducing scope for problems in coherency down the line. Developing technical skills can be the initial primary focus that engages young people with a secondary effect of deepening understanding and knowledge of the created film's topic.

Insufficient time was raised as a challenge in different guises by all the participants, which has implications for teaching style. Fiona's projects tend to be more long-term than many of the other film-educators I spoke to and in relation to time she emphasised the level of skills that needs to be mastered. From a SJE perspective, there is then

more scope to dedicate time to engaging more deeply with the SJE topic. For Finn, whose projects tend to be shorter, the insufficiency of time is felt much more acutely, and as a result he considers time in relation to technical skills from a different angle. In Finn's projects, there is only so much technical skills-development that can be accomplished, so the emphasis becomes about young people filming and enjoying the process. He says young people on the Frank-Finn\_Project for example, are unlikely to remember what buttons on a camera do though they are likely to remember the 'feel of having a camera' or the fact that it was a fun experience. This ties into the earlier focus on the importance of fun as part of the process.

In the process of developing technical skills, which is time-intensive, there is a reviewing of techniques used and evaluation of impact of SJE topic against intention, a process which continues throughout the whole creation of artwork. Insufficient time to adequately develop technical skills, and lack of involvement in editing process of films, were commonly mentioned factors. Despite young people being familiar with much of the technology, they often need significant guidance, the amount of which is often underestimated. Some young people have a fear of technical equipment or the camera to begin with, such a barrier to the filming process has to be addressed during projects in order for them to make progress. Finn feels that many people are scared to make films, but despite the difficulty of making films it is important to encourage young people in order to overcome this. I believe the drive towards keeping the experience practical right from the start is part of attempts to address this.

Many young people are unaware or do not fully appreciate the time it takes to develop skills to make films or other quality artwork as Adele outlines. She thinks there is a culture of many young people under-appreciating the time and effort it takes to develop artistic skills, with success that is not instant, deemed not worthwhile. Instead they believe people are born with skill, which she admits is true to a certain extent for some people. As Felicia explains, many young people also have a similar mentality in relation to the effort to create a polished film. In her opinion young people need a lot of stimulation as well as examples of different things, although there is a danger that they might want to create films of similar professional quality to what they are shown which is unrealistic in the circumstances. In relation to developing the artistic ideas of young people, Abby says in the beginning their ideas need 'significant amounts of diversification', i.e. developing. Finn elaborates further saying that it is really about listening to the young people's ideas and helping them focus. When the group gets stuck, he shows them clips from films that he thinks will give them ideas.

*Finn# Cause it's difficult for a filmmaker, for non-filmmaker it's even more to transfer that idea into practice. Cause in your head you can invent the best film and then it's like, when it comes to making it you can't. So it's just about, it's just about listening and, and I don't know, cause <Frank-Finn Project> is so recent in my mind, it was so easy cause they were bouncing ideas of each other, they were all being positive with each other and then I guess there is point you have to go right, well we kind of said, right there's 4 people that are really on this idea so can we go with this idea. And then they was like cool, and then how are we going to do that.*

Part of participants' role appears to be to give young people space and time to develop their ideas, and in light of the previous sentiments expressed by participants about the skill required in filmmaking, the customary usage of filmmaking in SJE betrays a certain 'naivety' in employing it as a learning approach in SJE. When the complexity involved in utilising film effectively is taken into account, attaching filmmaking onto the end of a project as sometimes happens, becomes extremely problematic. In global-educator Gina's opinion, film is regularly used to display the learning that has occurred in subjects other than Art and Design. This is as opposed to being integrated into the learning experience on equal footing with whatever other approaches have been utilised. Using film in this way in SJE misses out on the advantages highlighted above regarding filmmaking.

With the range of roles involved in filmmaking, there is ample opportunity for different types of young people to find an aspect that appeals to them. As a result, filmmaking in SJE can hook young people initially by using the aspect of filmmaking that appeals to their interests or personality. Once young people are involved in filmmaking, developing technical skills meets SJE Arena 2 (reflection and skills development) as it allows for multiple approaches for presenting ideas and information, and considering the implications and impact of different approaches also brings in critical engagement opportunities. Filmmaking automatically incorporates regular opportunities for reviewing ideas as they evolve. Reviewing or editing footage provides opportunity to review content as well as develop technical skills, which is why film-educators taking on the bulk of editing is a lost opportunity for young people's SJE as outlined in Chapter 6 (Data Analysis: Concepts). Editing provides ample opportunity for reflection, while the act of producing a film with the intention of showing it meets SJE Arena 3 (action).

## **7.6 Social Media and Technology**

The final section of this chapter focuses on the role of social media and technology in MADEs' practice in SJE. The 21<sup>st</sup> century world is one in which visual culture is dominant and young people are 'digital natives' in a way that MADEs who are teaching them generally are not. Once a film has been completed as part of a SJE project, sharing it on-line either as a campaign film, awareness-raising, or as a declaration of what young people are interested in, provides an opportunity for the wider world to see the film and be potentially affected by it.

*Steve# ...I mean, they are conscious that okay we do a demo, we'll hold up whatever we've made, we've got a point to make and we can send it [a film] off around the world, <tag?> so it's there, it's not just us aware but they're aware of eh the world listening out there and, and eh influencing it and that, that's very amazing, I mean that's 10 years or 5 years change in technology within their, their grasp, literally, yeah.*

Social media platforms like Facebook, Twitter and Tumblr are useful for sharing young people's digital creations with a wider audience including schools. It increases the possibilities for films in SJE to live on beyond the environment they were created in. Flora spoke about using Twitter to share details of films made by both her organisation and the young people themselves. To date, people based in around 50 countries around the world have accessed the films of Flora's organisation on-line. That means the experiences and ideas of the young people, as creators of the

films, can be accessed by people living very different experiences to them. The ability to use the likes of Twitter and Facebook to share finished films is a low cost means of distribution where this was previously more restricted by the need for a budget for the creation and distribution of DVDs.

Despite the usefulness of social media, the restrictions to access imposed by schools' child protection and internet access policies can sometimes be obstacles to engagement. Fortunately, with technology now being relatively inexpensive, and with a plethora of free software, young people are able to continue working on their SJE digital artwork in their free time without having to be in school or work under the guidance of MADEs. Alas, access to software or hardware technology may be concentrated in the hands of young people from middle class backgrounds.

*Flora# ...that's another battle I have with the BBC because I've talked to them... I'm always saying, you know, you've got this idea that all kids even in our families go on iPlayer and stuff, and they don't. Half of them don't have computers, they'll tell you they do. They might have the latest phone but they never, they haven't got enough to pay for the apps, so they can have all the internet\_*  
*W# Yep.*

*Flora# \_streaming. And actually you call them, they'll never call you back cause they don't have any credit <she laughs>. Never expect a reply, and it's that, isn't it?*

So even with mobile phones providing internet access, sophisticated cameras and compact computing, some young people from marginalised backgrounds regularly do not have credit to fully utilise the possibilities of mobile technology. These types of young people may only have access to hardware or software during project sessions. As a result, there is potentially limited scope for young people from such backgrounds to continue developing their knowledge, skills and work (film). Although with the advent of free on-line courses (MOOC List, 2016) there is more scope for this to be overcome when there is internet access.

In spite of potential access problems for some young people, in theory young people themselves are able to upload films to share with the wider world without relying on film-educators. From a GSJE perspective, this enables young people to continue on their journey of engagement with SJE as well as whatever themes are explored in the films they make. It promotes a sense of the making phase not being the end of action, and that social justice "...is a dynamic state of affairs that is never achieved once and for all"(Griffiths, 2003, p. 16). Projects for the most part rely on a few dedicated young people sharing the finished film outside the sessions. Indeed, Frank says young people are best placed for marketing to other young people and that is '*the most powerful way to do on-line marketing to young people*'. This is often done without any support or assistance from the film-educator. However the best efforts of enthusiastic young people are likely to have limited success as it takes time for young people to build an audience beyond their friendship groups.

*Fiona# And in terms of the output they need 6 months because if they're going to build an audience around a series of films, they need to be, you know, bashing away at Facebook for at least 3 months. That's just the way it is you know? Especially because they're learning how to do it so they're not*

*masters, they're not going to whip up, you know, a thousand Twitter followers in 2 weeks, they're just not. They're gonna, they're not going to understand how it really works for the 1<sup>st</sup> month...*

This is an area for which time is rarely allowed for in SJE projects. Once a project is showcased at official sharings or festivals, that is usually the end of MADEs support and engagement with the young people. Sharing a film through social media, can initiate dialogue through reactions from peers and members of the public. It can also create an avenue for connecting with others who are also interested in the topics of the film. Subsequent discussions can lead to further contemplation and sign posting of different perspectives and further information.

Social media is a powerful tool for providing further information on SJE related topics and follow-up activities. Due to technological advances, social media is an area that is rapidly evolving and developments are likely to have a significant impact on SJE. However, this is too large a field to do it justice here and exploring this further is outside the scope of this thesis.

## **7.7 Reflections**

By analysing participants' practice, I have shown that sometimes there is greater emphasis on soft and technical skills-development (SJE Arena 2) than knowledge about social justice issues (SJE Arena 1). However in developing practical technical skills with young people, participants are potentially able to engage with SJE by stealth. As an approach, technical skills-development can maintain young people's interest in GSJE and keep them engaged as to begin with they are preoccupied with practical artistic concerns to create their own artwork. Overall, this chapter addresses the practical approaches used by MADEs, unpicking how this feeds into pedagogy to shape GSJE. The specific approaches show how educators structure sessions using techniques related to lens-based media to encourage reflection and critical engagement whilst supporting young people in a process of action for change.

A relaxed atmosphere is encouraged through sessions being set up as workshops as opposed to traditional lessons. In workshops, a dynamic is set up from the start where young people know that their opinions are valued and they are actively encouraged to share them. In these workshops young people are more likely to learn new practical skills which they can then apply themselves directly in their own work. Throughout sessions, participants strive to keep proceedings practical using the art form as much as possible even when it comes to exploring theoretical ideas or techniques, e.g., interviewing. As a result of such an approach, there is less likely to be resistance to GSJE.

The artistic curiosity that inspires MADEs in creating their own SJE artwork is one that guides and informs their approach to working with young people. This is reflected in the techniques participants use, for example in questioning young people about decisions the young people are making whilst they are creating artwork. Approaches traditionally associated with drama, particularly Augusto Boal's 'Theatre of the Oppressed' (2008 [1979]), are used to help young people explore ideas as well as develop their stories. Opportunities for critical engagement and reflection, key elements of GSJE, are embedded within the creative-making process with those activities presented as being in

the service of producing strong artistic work. Using social media and on-line platforms also enables young people to continue to develop their interest and understanding of the SJE topic of their artwork.

Due to participants themselves having created their own artwork connected to social justice, their sessions with young people are rooted in practical experiences participants have had themselves going through similar steps and processes. As a result, the mind-set of participants is likely to have been shaped by similar artistic concerns to the ones young people address in creating artwork. This then becomes another way by which participants are on a more equal footing with young people than other educators working in GSJE. By participants either using personal social justice experiences or their SJE artwork as a stimulus for discussions with young people, young people are able to relate to participants as artists by exploring approaches to creating artwork. This enables the building of a relationship less formal than with traditional educators, thereby enabling young people to see participants as fellow artists the young people can openly interact with as part of GSJE.

In this chapter I analyse aspects of the data that relate to the pedagogical achievements and outcomes of arts social justice education (SJE) work, particularly in relation to film. The focus here is on the outcomes for young people as identified by my research participants: media, art and design educators (MADEs). The achievements are dependent on the way all 4 SJE Arenas overlap and contribute towards achieving SJE goals.

The first outcome I will examine is that of hope and how working with young people on SJE projects manages to inspire this feeling in them. I then address how arts SJE is capable of bringing purpose to the experience of travelling abroad through providing a process for young people to reflect on their experiences and relate it to their life at home. Personal development is one of the often cited achievements of arts SJE, and although this has been previously touched on as 'soft skills' (Chapter 6), I will now examine this from the perspective of achievement. The next section is an analysis of how creating artwork is seen as learning another language, requiring young people to first develop an understanding of a social justice topic before exploring it in their artwork, e.g., film. This leads directly into examining the making and sharing of a film as a form of action (SJE Arena 3). I then address the impact on SJE of accreditation for young people's efforts. In the final section, the focus is on further opportunities available for young people upon the conclusion of an arts SJE project and what impact this might have on SJE.

Overall, this chapter explores the outcomes of arts SJE as opposed to the aspirations of participants and stated objectives of projects examined in Chapter 6. From the perspective of MADEs, this chapter addresses the impact and changes on young people who have participated in SJE projects where MADEs have been using the practices analysed in Chapter 7. In general, participants struggle to produce 'scientific' evaluation data that can show the long-term effect of arts SJE. This as a result of post-project evaluation data being unsuitable as an indicator of long-term attitudinal change, However, there are outcomes that participants believe in strongly and this chapter analyses some of those key ones.

### 8.1 Hope

Inspiring hope in the young people they work with is one of the biggest achievements cited by my research participants. A particularly powerful source of hope that young people encounter during projects is from their peers. Finding others who are engaging with social justice helps young people realise they are not alone in thinking about, or being affected by, social justice issues (SJE Arena 1 – knowledge development).

*Gemma# ...there is nothing more powerful than working with others to create something and I think that's something not to be underestimated, is the, is the power of the collective. So being able to create with others, creates an amazing sense of achievement because you've got a collective voice, and that's a very powerful thing. Um and I, young people, I know that from my own research, that thrill of being able to create something and impart what you've learnt through that medium to*

*others is, is amazing in terms of how, how it makes you feel, and I think young people, you know when you've had that experience, it's very exciting.*

Global-educator Gemma was talking about the effect of theatre, though I believe her comments also apply to film. When the initial euphoria passes, it is important to find or create new sources of hope to avoid despair seeping in, especially if the SJE issues still exist. Fiona talks about the experience of the power of working collaboratively, which provides opportunities to renew the euphoria and the sense of hope.

*Fiona# So that's the thing, it's just, it's just about the power of working on projects. It's the power of being creative <13:52.8>. It's the power of being part of something, of working collaboratively, of having a structure of having to deliver, of having to produce something, of having to hit a deadline, all of these things. And the power of that, and the, and the, and the sort of influence that has on an individual, especially a young person and er healing aspect of that and the development, personal development and the sort of lifeline of that really. When things are going badly in anybody's life, lots of people grab onto their work as a way to just pull them through. It's that sort of sense of the roll that creative projects, structured creative with real outcomes can have on the life of somebody who's slipping further and further into chaos, really, and into loneliness and also into a very negative environment. I think that's, that's what we're trying to do here really, and then, but then at the same time always trying to get them to produce quite good stuff <Laughter> that they make money from, so sort of, there's a whole sort of levels on which it's functioning.*

As participating in the creation of a film as part of SJE can also be an unsettling process for some young people, there is a constant need to monitor their emotional state. This partially stems from a need to prevent young people from being overburdened by the knowledge or understanding they gain, which they need to be helped to put things in perspective and to figure out what is feasible by way of action.

*Finn# I think having, making documentaries makes you feel a bit less helpless sometimes. Or sometimes more helpless, that's just me.*

With the new information gained during the project, the discussions about social justice and the self-reflection that can be triggered, this sense of helplessness is not surprising. The more participants know about the young people's mind-set, the more they are able to be sensitive to the young people's lives and whatever issues they might have. As a teacher Abby receives disclosures from young people about what is happening at home, and she knows that for the young people she teaches in her current school, it would be inappropriate to show the photography of Nan Goldin for example, which includes depictions of the lives of drug addicts. Abby does not believe MADEs always have to shock in order to broach certain difficult topics. The importance of keeping hope alive is a responsibility that MADEs should take seriously; young people should not be unduly burdened with the knowledge of the difficulties of action, something which can lead to issue-fatigue or disengagement. Seasoned activists experience burn out and MADEs have a duty of care. Participants seek to leave young people with feelings of hope by the end of projects which is amplified by the 'celebrations' associated with the sharing of the finished artwork at the project's conclusion.

As Fiona puts it, one of the difficulties for participants lies in limited scope for having an impact that enables young people to avoid whatever potential 'negative trajectory' might exist in their lives. She believes engaging young people in the process of filmmaking is relatively easy compared to creating a program that will enable them to avoid the possible negative outcomes in their lives. To have a sustained impact requires working in partnership with other adults and institutions involved in those young people's lives, a multi-level approach which allows for reinforcement and support to occur at each level of interaction. Paula stresses the impossibility of maintaining impact without working together with young people's families and schools.

*Paula# Because whatever we can teach them here, if you're not supported elsewhere, the process of change will be longer because they will, imagine somebody changed here and then their parents and their teachers like, you know, who the hell put that in your head or how can you think like that, or you're not going to go anywhere like this. Then they face walls everywhere and so that's something, you know, we try to work with schools and it's very hard to get to them, if you don't know anybody...*

Exposing young people to models of change is another way to inspire optimism by demonstrating that change can happen (SJE Arena 1). In her book 'Hope In The Dark: The Untold History of People Power', Rebecca Solnit (2005) documents examples of real life social justice campaigns that have brought about change, and such examples could be a source of inspiration for young people who find themselves in unsupportive environments in their personal lives. However, only being with the young people over a relatively short period of time, means that most participants are unlikely to see development over time. MADEs who are teachers in schools are in a better position to do this. On the other hand social media can be a way to know what is happening with young people over longer periods of time. Through social media like Facebook, Fiona is able to keep in touch with the young people she has worked with and can contact them as part of any longitudinal evaluations. With social media it is also possible to know what young people are currently up to. Social media though may not accurately reflect people's lives or thoughts and as a result attitudinal change may have occurred that is not showcased in people's on-line persona.

In the long run for Abby, Mary and many other participants, the hoped for impact is for the young people to move forward with the ideas that they have been exploring during the SJE project, or that they make choices in the future that build on the learning. They also hope that through art, young people will be aware that they have choices, that they can be the protestors, political activists and decision-makers of the future; that young people may volunteer in their neighbourhood or consider the environmental costs of different ways of travelling abroad. The underlining hope is that young people will be inspired to take further actions (SJE Arena 3) and may make lifestyle or career choices that reflect SJE (Arena 1 – knowledge). The central question that (arts) educators must grapple with however is, "how can one conceive educational processes that take a position and address questions of agency while neither knowing nor wanting to pretend to know what is right and what the consequences of one's actions may be?" (Sternfeld, 2010). As Sternfeld identifies for arts-educators earlier on in the same article, "Our challenge is to imagine a form of education that would demand learners take a political stand, but without anticipating what that stand should be and

thus effecting closure (in other words, always leaving an open space for other possibilities)” (Sternfeld, 2010). Sternfeld’s statement is in line with the contribution of critical thinking to critical pedagogy.

## **8.2 Perspective – Travel**

In this section, I analyse perspective as an achievement that can come with creating artwork either during or after a trip. I would like to illustrate this by sharing a story about Afrika Bambaataa, one of the founding figures of hip-hop. As a teenager living in New York in the mid-1970s, he was greatly inspired by the experience of travelling to Ivory Coast, Nigeria and Guinea Bissau as his prize for winning an essay contest (Broughton, 2012 [2010], p. 193). After witnessing black people being involved in all aspects of everyday life during his two week trip, upon his return home he shifted from his involvement in gangs to starting a non-violent organization, The Zulu Nation (Chang, 2007 [2005], pp. 100-101), that later became very influential in the lives of youth in New York, and replaced gang violence with hip-hop culture (Chang, 2007, p. 62).

That trip to Africa was both a stimulus for Afrika Bambaataa’s art and how he chose to live his life. Like Bambaataa, a number of the MADEs I spoke to cite a trip to a foreign country, usually in the Global South, as a catalyst and continuing stimulus for incorporating SJE in both their own films and work with young people. Abby, Paula, Finn, and Felicia were inspired by such experiences whilst Flora and Fiona have developed their working practices as a result of experiences of working with young people on film projects in other countries. Young people’s positive reactions to the differences or similarities in lifestyle of people they encounter during trips, both locally (Abby, Adele) and abroad (Flora, Finn), also came up as a reason cited by MADEs for young people’s desire to engage with GSJE. Both Flora and Finn spoke about how young people making films abroad provided further motivation for those young people to engage deeper with SJE. How is it that travelling provokes such reactions?

People regularly travel to new places, both locally and internationally, without it counting as a SJE experience. However travelling with the intention of creating film or other artwork provides a focus for that travelling. The SJE focus that filmmaking provides during travel addresses some of the concerns raised by Bourn in highlighting research that has shown that travelling in itself to the Global South is inadequate in provoking critical reflection about the causes and potential solutions to poverty (Bourn, 2014, pp. 131-133). For example, accompanying young people on a trip to North Africa, Flora supported them in shooting footage there for a film which provided a chance for contemplation of differences, similarities and reflections on life back at home. The experience of witnessing first-hand the lifestyle and standards of living of people in the Global South appears to have been eye-opening and had the result of stirring up powerful reactions within the young people. By having first-hand relationships with people from other cultures or places, GSJE issues can be brought alive in the artwork, e.g., films created, which has the effect of raising young people’s personal interest in related social justice issues. Such reactions have inspired young people to act towards addressing injustices in their world as well as fuelling some MADEs’ desire to work with young people to understand the differences in circumstances around the world. Having direct experience of the Global South can provide a stepping stone for engaging young people from the Global North in deeper understandings of that

environment, although it can lead to reinforcement of existing preconceptions if it takes place without the context of GSJE providing opportunity for self-reflection (Davies and Lam, 2009). Travelling can disrupt a person's perception of normality, providing an opportunity for individuals to step out of their everyday world, opening themselves up to seeing new things, as well as providing space to reflect on their daily life. The experience of travelling has been used in developing a global outlook and raising young people's interests in GSJE (SJE Arena 1). After all, understanding difference is an integral part of GSJE. Travelling can provide young people with the opportunity to see possibilities about what is achievable and how to live.

*Paula# ...be able to go out as much as possible. Take them to places in London, out of London, out of England, to really show them other you know, other realities, to give them hopes and inspirations. That would be um something...*

Travelling can grant young people space to objectively reflect on their own lives, and can provide them with a direct connection to people in other places which can then be an inspiration for action. As a stimulus, travelling to a new location to make a film appears to be a powerful way of inspiring interest in GSJE by provoking and providing new perspectives. The process of making a film or other artwork, can stimulate critical reflection and engagement with the experiences had during a trip. When participants support young people through this process, the young people can find themselves contemplating aspects of the trip that they might otherwise not have given much thought (SJE Arena 2 – reflection and skills-development). Without this structured support travelling has the potential to reinforce negative stereotypes or pre-existing misconceptions.

Through shooting footage on trips as part of structured GSJE, travelling has the potential to enable film-educators and young people to create films that more honestly or powerfully reflect related social justice issues. The films created during or after travelling abroad provide opportunities for others not on the trip to share in the experiences. As the costs of travelling abroad can be prohibitive as an approach for engaging with GSJE, can watching films made by other young people be just as effective an approach to seeing or hearing about a different way of life? It is difficult to say if it is the experience of travelling that lies at the core of the traveller's reaction to being in a new place or, whatever inspired the traveller to undertake the trip in the first place. By mimicking the experience of travelling and being in new environments, film-educators attempt to evoke similar sensations and new perspectives.

### **8.3 Personal Development – Impact**

I shall now turn my attention to personal development as an achievement for young people in arts SJE. I consider how the nature of evaluating or measuring impact in arts SJE attempts to demonstrate this outcome. Evaluation exists in a myriad of ways from participants informally checking how a session is progressing, to formal evaluations that meet the requirements of funders. As to gauging the impact of SJE on young people, in the long-term there are no easy answers and participants were openly sceptical.

*Steve# I'm suspicious of the conclusions of, you're doing life changing stuff here. On the one side the kids say that it's, yeah, may well say this has been something made a huge difference to us in our lives but, I don't, I'm not sure about that, human rights awareness, it's unmeasurable.*

Much of the evidence participants have to illustrate the impact of their work with young people is anecdotal and, as Steve vocalised, proving that specific SJE has had a life changing impact on a young person is a tricky proposition, the use of film in SJE is no exception. Gwen suggests there is no end point to SJE as there is always progress to be made, a point echoed in section 7.6 on Social Media. Evaluation is really something that has to be on-going, to be meaningful. One of the problems with concentrating evaluation at the end of a project is that it is tricky to capture the subtle changes that have occurred during the project. Evaluations carried out during the project act to trigger reflection in the young people which can then play an active part in the learning process. Felicia talks about achieving this by providing opportunities for feedback at the end of every session. This can be done through approaches like end of session discussions and asking for comments scribbled on post-it notes. For Felicia feedback is incorporated throughout all sessions as a way to find out what young people are interested in, what they do not know, and what they would like to do more of.

What about the young people, what is the impact of participating in creating artwork as part of SJE that they might recognise? Participants regularly cited empowerment and an increase in confidence as desired and observable outcomes for young people. This comes from not just the public recognition of young people efforts, but also the self-belief gained from mastering technical skills and the accomplishment of making a film to communicate ideas. Kolb and Kolb (2005) talk about the intrinsic gain for the student being a motivation, in this case development of practice or technique.

*Mary# ...for me I think it's for them to be able to witness how brilliant they are, in a nutshell, because that, and I've, you know, that's from seeing it happen. From seeing them see themselves in a film and be like, my god, I didn't know we could do that, we really did it and so to feel that empowerment... I mean, hopefully it will <lead/ mean?> that, it's just that increase in confidence, that empowerment that then leads them to go on to a, kind of, you know, bigger and better things like, you know, a next step which might be human rights campaigning but could be anything.*

Unlike some other kinds of action, sharing a film has the effect of generating the immediate satisfaction of seeing others experiencing your message. For Mary one of the most important things about films is that young people get to see themselves doing brilliant things and 'recognise it in themselves'. Often in SJE work she has been involved in, young people do some amazing things, have a great time doing so, and then they move on. Film provides a chance for young people to take stock of the experience outside of the moment it happened, a distancing that can provide space for reflection (SJE Arena 4 – evaluation). Unlike, for example, theatre and demos, young people can revisit their film beyond the end of the experience of the creating and final presenting stages. This lays the possibility for a delayed SJE impact on young people to a time when it may resonate with them more. Others can also keep on experiencing the work long after the action of making it has finished.

Paula raises a question about what the impact is after the artwork produced by young people during a SJE project is showcased. Beyond the impact on self-confidence and other similar personal aspects, she queries what the impact is on the social justice issue. She spoke about how MADEs can be left feeling powerless and frustrated; that they can change young people but have minimal impact on the reality of society. Could this lead to MADEs keeping their expectations unambitious? Whether or not film has a big impact on a particular GSJE issue, creating and eventually sharing an artwork like film meets the action requirement of GSJE on a personal level.

In the setting of the objectives of the experience for young people, whether in the impact of the artwork or the knowledge to be displayed in the film, critical engagement informs every step of the experience. Ultimately what sort of impact are participants aiming to have on young people?

*Felicia# ...I would say did the young people come away questioning things in a different way, or questioning things at all but thinking about things in a different way than they've thought about before. Erm, are they erm, challenging prejudice for example. Are they seeing things in a different way? That would be quite broad, but I guess and, each young person has, might have a different erm, might be a different success story.*

However, such impact is often subtle and difficult to measure due to complex practicalities of identifying concrete mind-shifts that will last. As both Fiona and Felicia stressed to me, when it comes to deciding what a success story is, it is potentially different for each individual involved in the project. In terms of evaluation and measuring impact this has implications for a one size fits all approach. For each individual person involved, the kind of impact evaluated should be tailored to their unique starting point and their particular needs. Felicia believes that even if MADEs go in with grand objectives they may need to be altered, which she is comfortable with as small things can '*sometimes feel big because they're quite significant*'. So there is a need to constantly revise expectations. For some young people just using the camera is a major achievement, while for others it might be just turning up. It raises the question of how realistic impact evaluations are when short term attitudinal change does not guarantee long-term change. There are implications for different types of impact on young people and it is hard to measure the true impact of GSJE. This begs the question of how useful the different type of evaluations, often funder or institutions driven, are.

A lot of evaluation focuses on "confidence, or self-esteem rather than media competence" because the latter is harder to achieve in a "non-recursive experience" (Harvey, Skinner and Parker, 2002, p. 91). Then when it comes to measuring the impact of the process of filmmaking on attitude, that is even less straight-forward than considering the level of knowledge the film displays both in content and technique. This may account for why one of the "central criticism[s] made of social impact studies in the arts, and perhaps the main reason for the 'no evidence' conclusion, is the failure to 'prove' causation between arts participation and particular effects" (Galloway, 2009, p. 127). This is predicated on the scientific model of research which operates under the belief that causation can be established.

One approach to gauging effectiveness of SJE projects on young people's personal development lies in measuring attitudinal change. In one particular arts project Gwen ran, she spoke about tracking group discussions during the project and noting young people's comments in relation to criteria developed organically as the project evolved. She does not believe that much information is provided by asking at the end of such a project whether or not learning objectives were met. Fiona also spoke to me about being able to get a sense of impact on individuals during project sessions through observable changes. All the participants spoke of the belief that SJE works but as Steve put it, there is a lack of scientific data to prove the effectiveness of SJE.

*Steve# I wish we had better answers to the fundamental question about, does it work and how does it work and so what sort of questions, how do you evaluate it and what would you, what can you say. I, I, good question, important to get the answers. I think in, as, yeah, I think it's a very interesting area of successful engagement of kids in this area of citizenship using, techniques of art and drama and dance and music and it's, we've seen it working and it does seem to me to be, maybe a surprising, but very valid thing.*

Though changes in young people's ability to express themselves and their technical artistic skills can be seen, it is difficult to evaluate attitudinal change which may or may not occur over time, compared to the relatively easier immediate impact that monitoring and evaluation measures (Etherton and Prentki, 2006, p. 140) with its emphasis on quantitative data. This may partially account for the prevalence of performance measurement techniques predicated on a linear approach to learning, i.e. exposure to new knowledge equals immediate understanding and acceptance. It is worth also bearing in mind that much of the "performance measurement techniques" associated with evaluation in development education regards 'ignorance' of the learner as a lack of knowledge rather than as a "desire not to know" (Bryan, 2013, p. 79). As a result, such development education often operates under the assumption that exposure to deeper understandings of global injustice is sufficient for learners to embrace this knowledge and take action. Operating in this way fails to adequately take into account learners' own roles in "...maintaining and reproducing the very structures and relations of domination that perpetuate local and global injustices such as poverty, conflict, racism, sexism, classicism, unfair trading practices and so on"(Bryan, 2013, p. 78). It also fails to account for "...what ancient Greek philosophers termed *akrasia*, a perplexing tendency to know what we should do combined with a persistent reluctance actually to do it, whether through weakness of will or absent mindedness" (De Botton, 2012, p. 124). Matarasso's publication, 'Use Or Ornament' (1997) attempted to tackle the social impact of participation in the arts from a broad perspective, and the criticism it attracted, e.g., issues around the timeframe of measuring impact (Belfiore, 2002), gives an indication of the difficulties inherent in such an exercise.

Depending on the type of project though, by the end of a film project, for example, the young people will have a certain level of technical skills varying from being able to make films by themselves to having awareness of some basic filmmaking skills. A completed film, portfolio or qualifications can demonstrate to young people what they have achieved as well as serve to link young people from where they are to new possibilities. Or as Fiona puts it, '*all we're really doing is bridging*'. Even if the young people are unable to recall all the technical skills, if they enjoyed making the film and are interested in the filmmaking process, there is a chance that they will go on to continue making films.

If those films tackle or touch upon social justice issues then they are continuing to meet the personal action element of SJE Arena 3.

*Freda# If they could at the end of the day, if they could do the whole process, or be able to repeat that, or do that in their own creative way in the future, then they might be able to benefit a whole lot, because er that will suit their own interests in an area they are in interested in and they have a very good knowledge of. So... now I think they're doing something great.*

Participants constantly strive to create fun experiences for the young people, and try to ensure enjoyment of the art form alongside development of technical skills. Ultimately the outcome participants are looking out for involves seeing how engaged the young people are.

*Gwen# ...each project has it's, you know, its own specific goals, but I think certainly in terms of the arts related stuff, always what the aim is to get the people involved, better engage erm with artistic performance of some kind, and you know, I include visual art in that. To get them engaged with one another, to get them working in a cooperative and you know, more complicit kind way of to get them more thoughtful about the world around them. So all of our projects have some kind of global citizenship related issues whether that's sustainability or identity or heritage or whatever it might be. Erm to get them thinking a bit more deeply and broadly about the way they engage with one another and the way they engage with their environment.*

But as Finn puts it, despite ambitions like Gwen's, development of technical skills is sometimes what the efforts of participants equate to. At the heart of teaching technical skills, before any SJE considerations, is the MADE's passion for their art form. Finn says even though it sounds simplistic, it comes down to if young people are more inspired on the last day compared to the first day, and whether they feel that they know more and are inspired to go and make another film. The desire to inspire interest and enjoyable engagement with film or art-making is a characteristic that many of the participants have in common. This objective ultimately is the one objective that they are keen to meet. In the end, the political or the SJE dimension may be secondary to enjoyment of the art-making process, the process of skills-development, and development of life choices of the young people. In addition to the abovementioned, the process of creating artistic work provides opportunities to develop cognitive abilities and to learn to see the world differently by "teach[ing] students to act and to judge in the absence of rule, to rely on feel, to pay attention to nuance, to act and appraise the consequences of one's choices and to revise and then to make other choices" (Eisner, 2004, p. 5).

In much of arts SJE, there tends to be an over emphasis on what young people are interested in at the expense of other issues that have bigger impacts on their lives of which they may be unaware. Frank claims that film, as an artwork in SJE, has the potential to stretch beyond the individuals directly involved to incorporate the local community. He has been involved in delivering community cohesion projects, which have had the effect of bringing a local area together around the creation of a documentary film. With the possibilities of the internet, the impact of film can also potentially stretch to anywhere, inspiring and initiating dialogue with anyone anywhere in the world. In

all of this though the basic question is, does using film in SJE work? For the young people, the finished film is not a complete reflection of all the learning contained within discussions during the making of the film. Flora believes that aspects of making a film meet SJE objectives, but it is only further on in time that anyone will really know. Without conducting longitudinal studies, it is difficult to substantiate such claims decisively. However it is still possible to get a sense of the impact creating artwork as part of SJE, has on young people as creators, by using approaches such as focus groups to find out what young people have learnt (Eisner, 1996) and audit activities carried out at different points in a project to measure attitudinal change (Allum *et al.*, 2015). Through utilizing a range of assessment tools, content, teaching and outcomes of art projects can be evaluated (Boughton, 1996, p. 18), enabling educators to develop an understanding of the impact on young people.

#### 8.4 Another Language

What is it about making a film about a place, people or topic that makes it appealing as an approach in SJE? Film, as Freda puts it, is '*another language*' young people learn to explain themselves in. To express themselves in their film, they have to figure out what they understand and want to say about an issue. When it comes to explaining a topic in film, young people may have to put themselves into the situation of the topic to create or act out a story.

Communicating thoughts in 'another language' raises questions about how one form of expression says things one way, or how one goes about expressing ideas in a language one has not fully grasped, and still be understood. This requires having to figure out exactly what it is one is attempting to communicate, forcing the person to "clarify concepts, elaborate on them... [and] reconceptualise the material" (King, 1993, p. 32). The abilities of a good narrative to embed stories and ideas within our consciousness, i.e. their "stickiness" (Gladwell, 2000, p. 25), is perhaps a contributory factor to why art forms that enable the creation, framing and presentation of a narrative arc have, and continue to be used, in propaganda and agitprop. Advertising also utilises those same qualities of stories. In fact, according to Ursula Le Guin, "The story— from Rapunzel to War and Peace—is one of the basic tools invented by the human mind, for the purpose of gaining understanding. There have been great societies that did not use the wheel, but there have been no societies that did not tell stories" (Rushkoff, 2013, p. 13). Communicating thoughts through stories allows us to construct a narrative that makes sense of what we experience and what we are thinking (SJE Arena 1 – knowledge development). I believe this is one of the major reasons why making film is powerful from a GSJE perspective, as Steve explains.

*Steve# I think the depth of engagement in the idea, in the understanding of the idea, because of having to present it, in one way or another, it's very, that's the other side of it, that I think is very important and, most of what stuff I've done before has been sort of, not with film and photography, but painting and making models of things and all sorts of stuff. But it, it's, it sounds elaborate but they, because they've got to wrestle with, difficult ideas, what is this actually, what is this all about and what does this mean to me and how do I express this, with or without words.*

Usually there is an information gathering and knowledge building stage in the form of a discussion or of research undertaken. Before young people are able to justify a perspective, they have to decide what is important and relevant to them, which is part of what Carter and Yenawine (2008) call the Experiential Education phase. Having to present and argue ideas through film leads to a reinforcement of understanding. As Steve himself put it in working with young people to create artwork, MADEs have to ask them what they are *'actually trying to say'*. The young people have to understand that they cannot say everything, so it is pointless for them to attempt to pack everything in. In short, the young people have to make choices about what is worthy of communicating and how best to do that within the artistic medium. That selection process, done effectively, is dependent upon effectively evaluating available knowledge on the topic. The "...ability to reflect on process and product and to build knowledge gained into future work" is the final step in the process of using an artistic medium like drama, or film, to convey ideas (Somers, 2000, p. 122).

This process of gathering and understanding information, assessing what is useful and re-presenting it in one's own terms, also leads to the development of communication skills that can be used in expressing ideas on other issues (SJE Arena 2 – reflection and skills-development).

*Freda# For example, um once we did, we went to this school and Steve gave the speech to the children for like say half an hour. Then they all got their own understanding of the whole issue then they, it's more like a, er then they just try to er express their own opinion in the form of a very short film. And they, they were able to choose their own way, for example they could make puppet into a fiction thing, or they could really act or they could just tell a story or more like a documentary, what happened in their daily lives, they relate to themselves to this specific case.*

Confidence in working in an art form expands the ways a young person can express themselves in that art form's 'language', requiring regular self-evaluation to check if what is produced clearly conveys intentions. Developing strategies to reduce complexity in such a manner is what Barbara Asbrand (2008) argues is "the most important competency" in GSJE (p. 29). Filmmaking creates opportunities for young people to form and express opinions, with the continual re-exploration of what perspective to adopt on an issue or cause. Analysing films allows for the exploration of the concept of truth and of different perspectives, which can be a useful way to showcase the fact that there is more than one truth and that even documentaries are exercises in truth manipulation.

## 8.5 Action – The Showcase and Audience

Having achieved planning, scripting, filming and editing, the next stage is to share the film. Completing a film provides an opportunity for a public sharing (SJE Arena 3), which can be a source of validation for the young people as filmmakers. There is a powerful impact on young people knowing that their work and its message will be experienced by others, including their peers and families, which can increase diligence in their efforts and dedication to the task. A tangible purpose for young people's efforts is something that may not be so clear with other SJE work young people may be involved in.

Film lends itself to pulling together a wide range of people through screening and inviting friends and family to view the film. The pride that can come with such a final sharing may also 'force' young people to take the SJE topic seriously. Steve recounts hosting a 'film premiere' with a red carpet at a school for a film young people had made, and how throughout the evening other acts like poetry and dance were also put on by other classes as part of a show on human rights. The young people got dressed up in glamorous clothes, turning the film premiere into a big event. Steve believes the fact that it was a film enabled it to have that level of impact.

The experience of going to the cinema is also one that many people are familiar with. As a result, attending a screening is not an alien experience for the average person, and potentially exerts a higher pull on audiences. Sharing their work with an audience gives young people further drive and pride. As Mary put it, the young people get to watch other people see them on screen, which serves as a reminder of their achievements. Seeing the finished product and experiencing others enjoying it provides a chance for young people to be proud of their efforts and hopefully be inspired to produce more work. "It was startling for the youth in the audience, too, to see other kids who look and sound like them being listened to and taken so seriously" (Goodman, 2003, p. 47). So it is not just the young people who take part in the filmmaking experience who can be inspired but also those in the audience.

However, there is danger in taking at face value the messages young people convey, as they may be showcasing what they know the MADE would like to hear. Deeper long-term identification with the issues is not guaranteed. Whatever commitment young people may end up having to topics in the films they create, there is a genuine desire on their part to share the films they make with their local community. It is an opportunity for public validation of their efforts, a way to show both family and friends what they are capable of. For example, at the end of a film project Frank was involved in, the young people who participated in the project were asked what they wanted to do next after the screening of the films made. He offered to help them get their films into festivals. Their response was that they wanted to show their films in their local area so that they could talk about the themes. For some young people, creating artwork like a film is a way to directly address issues and concerns in their lives through highlighting them publicly, and for those who have challenging lives a way to exercise some control over their existence.

*Frank# You can screen that back to the community, you create a sense of local pride or people can campaign around the issues in the film. Um you know, and it can be used as an advocacy vehicle and so on. So er, those, you create a creative ecology in that area if you, this kind of ecology of people wanting to make media about their local area, and so on.*

Sharing puts the young people in the role of educators, especially during follow up Q&As with audiences and signposting of further information when they share the finished work through social media. During the making, young people can be easily captivated by the material they are working with, but public screenings enable them to gain some distance and analyse what they have created. Goodman (2003) expands upon this point when talking about a participatory video project for young people; “Showing their tape at libraries, schools, community centres, and video festivals meant they had to answer youth and adult audiences who wanted to know such things as why they had decided to ask a particular question or had not asked another; why they decided to make their tape in the first place; what they thought the solution was to youth violence; and what they had learned in the process” (Goodman, 2003, pp. 46-47). This experience in itself may not necessarily lead to an improvement in the quality of films produced but may lead young people to critically reflect on the relationship between their intentions and the finished film (Buckingham *et al.*, 2000, p. 150). This also provides further opportunities to reinforce the learning as well as engaging with their peers and others about the topic (SJE Arena 4 – evaluation).

Making a film contains an implicit expectation and understanding that it will be viewed by others, a reality not necessarily shared by young people’s efforts in other types of GSJE. It provides a situation where young people know that their efforts have the potential to inform others thereby leading to greater understanding of the GSJE topic in their film.

## **8.6 Accreditation, Qualifications and Portfolios**

In this section I shall look at accreditation as an achievement for young people taking part in arts SJE. For some young people with few qualifications, or for those who have been excluded from school, there is a sense of achievement associated with receiving a certificate. Despite participants like Flora’s initial disdain for accreditation, seeing that the qualifications were desired by some young people who had left school without qualifications made her realise how important it was for them. The fact that it means so much to them was worthy of attention and for her meant putting aside her reservations as long as the qualifications were not tokenistic. She admits that her attitude to what Buckingham calls the “credentializing of achievements or competencies” (Buckingham, 2003, p. 189) may stem from when she was a youth worker and it was viewed with suspicion.

The drive for young people to achieve non-academic qualifications, for example the Youth Achievement Award (for “progressively tak[ing] more responsibility in selecting, planning and leading activities that are based on their interests” (UK Youth, ND)) or the Arts Award (for “tak[ing] part in the wider arts world through taking challenges in an art form” (Arts Award, ND)), can provide extra motivation, and generate engagement, for young people as they document and reflect on activities they have engaged in that fits the criteria at different levels specified by the award-giving body. Accreditation can also act as an independent recognition of achievements which might make projects more appealing to some young people. On a technical skills level, portfolios associated with qualifications mark out young people’s capabilities to prospective employers.

*Frank# And some of them, but never all of them, it's just not the case, some of them will want to continue to want to work in film. Um and by returning to an emphasis on us being a production company in order to achieve those social outcomes, what we're able to do is give those young people that want to work in the industries, a, a, experience and the opportunity to develop a portfolio which actually at the end of the day, if what they want to do is go and work in those industries, that's what those industries are looking for.*

Sometimes when this accreditation is incorporated because of funders' requirements, the qualifications can impose constraints on the projects. Paula spoke of specific things that need to be done for the Arts Award despite her organization's flexibility to the way it is implemented. Some of the demands of the award are things she would prefer not to do. Paula believes not doing the Arts Award would allow more time to '*...to focus much more on the photography and the creativity and experimenting and, instead of having to do this portfolio and stuff*'.

However, an Arts Award and the associated portfolio can also be useful for applications for college, which is especially attractive to young people who may not have other qualifications. Qualifications can also make the project attractive to funders and qualifications like ASDAN<sup>1</sup> are desirable by partner organisations or collaborators like schools or YOTs (Youth Offending Teams). For example, several YOTs paid for a project Frank worked on that had a peer-mentoring component with an ASDAN accredited qualification.

Qualifications require young people to reflect on their work, providing encouragement for reflection amongst young people (SJE Arena 2 – reflection and skills-development). On the whole, participants were not that enthusiastic about accreditations as part of SJE. For the most part accreditations were seen as something participants engaged with because of funders or the respect the industry attaches to them.

## **8.7 Further Opportunities**

*Fiona# ...now see this is the thing about these training programs is that... what happens after that?  
Do you know what I mean?*

Fiona's question is key one, and serves as a good starting point to identify further opportunities for achievement in SJE. As most projects are rather limited in time, a lack of follow up opportunities results in a lost chance to build on seeds sown or interest generated. The difficulty often lies in not always being able to signpost young people to further opportunities for them to create other work post-project, and the lack of scope to continue providing support. The absence of follow-up projects is partially due to limited time and a lack of resources for MADEs to continue supporting young people beyond projects or lessons. Another barrier identified by Fiona is a lack of a fixed

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<sup>1</sup> "...a range of nationally approved qualifications based around the development of personal, social and employability skills"  
- <http://www.asdan.org.uk/courses/qualifications>

permanent space similar to a semi-professional one, where the young people can return to, borrow equipment and work on their own film projects.

Sometimes there is scope for the young people to participate in new projects run by educators, or to get involved in the film-educators' own films. Further films undertaken by the young people themselves also provide extra opportunities for development of knowledge and engagement with topics (SJE Arena 1 – knowledge development). Mentoring is a source of support for young people to develop their skills, creating more chances for further conversations and reflection. Fiona would like to see a program of internships and apprenticeships for young people to move on to, along with commercial opportunities, where the young people are commissioned to make films. A group of young people she is working with are creating a pilot they hope will be commissioned as a larger project by a think tank. She would like to have more opportunities like these for the marginalised young people she works with. She believes that as filmmaking is a growing industry there is scope for young people to find employment. Within her filmmaking organisation she has been trying to develop progression opportunities for the young people so that they can either access further learning opportunities or apply their filmmaking skills in entrepreneurial settings.

*Fiona# ...most of them, the young people we work with, erm will have been failed you know, by the education system. They would have been excluded, many of them would have been in prison, and... with a few exceptions obviously, I think, you can sort of say that most of them don't have that many options available to them when they start this training program and the idea is that the training program on a number of levels enable them to... broaden the opportunities, the opportunities that are on the horizon for them and then access those.*

Providing young people with experience in the industry or training them in cinematography skills informs the ambitions of many filmmaking training organisations as reflected in the sentiments expressed by the film-educators I spoke to. These film-educators' values are often closely aligned with the ethos of the organisations they work for, particularly when working with young people to 'effect change in their lives and their communities'. Buckingham, Graham and Sefton-Green (1995) argue that due to the gap between the practices of film projects for young people and the 'real world' of media industries, it would be inaccurate to give the impression that these organisations are providing vocational training (p. 102). Published reports like the UK Film Council's 2007 report 'Barriers to Diversity in Film: A Research Review' (Bhavnani, 2007) and the 1998 BFI report, 'Media Industries Tracking Study Report' (Buckingham, 2003), report that evidence from surveys suggest that social contacts and unpaid work are actually responsible for majority of young people entering media industries (Buckingham, 2003, p. 194). This suggests that the training young people undergo is unlikely by itself to lead to paid employment in the film industry as further education courses might imply.

Despite providing training to enable young people to work professionally being a central aim for many filmmaking training organisations, participants' motivations are forever changing as projects progress and they realise different things about the young people and their needs. Fiona talks about starting with an impulse to teach young people to make films but at the end of the project asking this;

*Fiona# ...but was my aim just to come in and teach them how to make one play, or make one film, is that what my aim was? Cause actually they're quite good at this, and it's making quite a big difference, so actually maybe my aim should be to, to teach them how to make films in order that they can then... grow in confidence to the stage where they can... start to access more opportunities and so you go okay, so let me make a training program that does that, and then you do that and then go, this training program is great, they're definitely more confident... well okay my aim needs to be actually that I've got something that is consistent and that is a point of contact for them for much longer, and then you go, actually we're talking about, not just talking about months here, we're talking about potentially years here and then you, then your aim suddenly is about having a training program that feeds into a permanent space that they can then access. And then... them being able to access opportunities within that space.*

Seeing the way young people respond to projects can lead participants to reassess the kind of training that the young people need. Looking at the argument Fiona makes, having started with the intention to help young people make films, she shows how MADEs with an interest in SJE might seek to further support young people. Ultimately the wider question of what GSJE educators can do is impacted by the fact that, "Teachers cannot fix the problems of society by 'teaching better', nor can teachers alone, whether through individual or group efforts, alter the life chances of the children they teach, particularly if the larger issues of structural and institutional racism and inequity are not addressed. However, while teachers cannot substitute for social movements aimed at the transformation of society's fundamental inequities, their work has the potential to contribute to those movements in essential ways" (Cochran-Smith, 1999: 116 cited in Brandes and Kelly, 2004, p. 2). I believe the issue of a lack of structural change accounts for the 'transformation' objectives of MADEs that Fiona describes. In light of the wider structural forces impacting SJE issues, some participants like Abby, may be conscious of not coming across as 'saviours', which is made even more complicated when they occupy a different socio-economic class from the young people they are working with.

## **8.8 Reflections**

In this chapter I drew out what the participants consider to be achievement for the young people they work with. The range of achievements analysed, showcases how GSJE can be achieved without its objectives necessarily being the primary focus. These achievements include hope and perspective, personal development, another language, action, qualifications and portfolios, and further opportunities.

The process of filming sometimes provides an excuse for travelling to new locations where by virtue of young people being outside of their usual environments, they are able to reflect on their lives. As part of structured GSJE, filming can provide a focus that inspires young people to consider how their new environments may be similar or different to their home ones, which can be a trigger for new perspectives, and a key aspect of GSJE (SJE Arena 1 – knowledge development).

Presenting information or understanding of a topic in an artwork requires young people to figure out what they are trying to convey, and by engaging in this process young people develop their communication skills (SJE Arena 2 – reflection and skills-development). By creating an artwork and sharing it with an audience, young people meet the action requirement of GSJE (SJE Arena 3 – action). The completed artwork becomes part of young people’s portfolio and can lead towards them gaining qualifications, which can be the driving force for their involvement in the first place.

By participating in the creation of an artwork, young people may find new collaborators as well as either get sign-posted to new GSJE initiatives or invited to work with participants on future projects. Finally, SJE arts projects can help inspire young people and provide them with hope to strive to challenge injustices through the confidence they gain from successfully creating an artwork and seeing it being experienced by others.

The process of creating artwork enables participants to meet SJE objectives without having to alter their practice much, demonstrating art-making as an effective approach for SJE. Supporting young people to create artwork can be the ‘official’ focus whilst addressing GSJE by stealth. In other words, the achievements analysed, whilst providing young people with a host of personal benefits which they can observe themselves, can also meet various aspects of GSJE.

In this final chapter, I summarise the rationale for my PhD thesis and the main findings of my data analysis. The key contributions of, and the realities of working in this field, are highlighted by examining the ways in which film creation by young people is used as part of social justice education (SJE). I then outline the limitations of my research. The penultimate section is an examination of the implications of my research for global social justice education (GSJE), particularly of how educators may help to prepare young people to live in the modern world. In the final section I make recommendations for future research and offer my concluding thoughts on the research.

### 9.1 **Film and Global Social Justice Education**

When I started this PhD exploring how young people learn about global issues through the arts and see their lives in a global context, I had no idea how much I would question everything I believe about the role of education and the impact of technology on film. The more I have read and researched, the more my eyes have been opened to both the richness and limitations of possibilities opened up by advances in technology, and the creativity of practitioners (i.e. arts-educators). Many opportunities stem from the continual reduction in price and increase in quality of filmmaking equipment, the increased accessibility of software for film editing and image manipulation, and the ever growing variety of platforms available for sharing finished films provided by the internet and social media. On the other hand many of the constraints on GSJE arise out of restrictions within the formal and informal education sectors, and the impact of funding requirements on project structures and duration. All of these conditions, the positive and the negative, have a knock on effect on educators in GSJE through the arts (specifically filmmaking), which I shall explain in this chapter as I pull together the findings from my research which is informed by interviewing and observing a variety of media, art and design educators (MADEs).

Art-making is important to GSJE because it provides scope for critical reflection in the process. The creation of artwork is in itself a type of research project. For example the artist identifies a topic that is worthy of focus in a piece of artwork – the problem, researches the problem considering how to depict it – reflection, then creates a new piece of work that showcases the artist’s understanding of the problem – the solution, shares the artwork and reflects on the reception it receives and whether the audience’s understanding does the original vision justice – evaluation. Filmmaking takes this one step further by making the whole process a collaborative one which provides possibilities for checking self-deception; although there is the possibility for “collective self-deception” (Kemmis, 1985, p. 153). An art-making process is therefore one of discovery and an attempt to make sense of whatever is the focus of the artwork.

Much of current GSJE through the arts tends to revolve around exploring the work or lives of artists working in other parts of the world (DEA, 2006). This research has focussed on young people creating artwork specifically film. The topics and issues engaged with by the young people in their artwork is often driven by their interests and identity,

although the educators’ personal areas of interests are also liable to manifest e.g. class, gender, race, etc. Through exploring the work of MADEs in SJE, this PhD thesis shows the contribution film makes to GSJE.

## 9.2 Approach to Data Analysis

This section provides an overview of what the data reveals in relations to my research questions. The empirical research focused on MADEs’ pedagogic practice of working with young people to support the latter’s understanding of social justice issues, the impact on their lives and how they might act to address them.

My research questions acted as stimuli, during both the data generation and analysis stages. They guided my analysis but the latter was not restricted solely to the research questions. Although the research questions have been addressed, my findings are not presented as direct answers to each question. My research questions informed how I addressed my research, as shown below;

Research Title	The contribution of arts-educators to a pedagogy of global social justice education: a qualitative study of creative production processes with young people
Research Questions	<p>1] In what ways can young people’s engagement in arts-based education contribute to a distinctive pedagogy of global social justice education?</p> <p>2] In what ways can arts-educators facilitate young people’s critical engagement with global social justice issues using lens based media?</p> <p>3] To what extent can global social justice education through the arts include a process of reflection and action for change?</p>

**Table 4: Research questions**

By way of a reminder, I would like to return to the definition of global learning I highlighted at the start of this thesis as an example that has helped my identification of GSJE; “...education that puts learning in a global context, fostering: critical and creative thinking; self-awareness and open-mindedness towards difference; understanding of global issues and power relationships; and optimism and action for a better world” (Think Global, 2012). The umbrella term GSJE emerged out of initial discussions with educators about labelling work they believed addressed concerns of global social justice.

Though the above research questions overlap, nevertheless they provoked explorations of different aspects of (G)SJE through the arts. The first question allowed me to investigate the distinctiveness of arts GSJE. The second question enabled me to explore the way MADEs engage young people’s interest in social justice issues, how they build young people’s knowledge and understanding of these issues in the service of creating artwork, and investigate the external factors that shape the level of critical engagement that is achievable. The third question enabled me to explore the regular opportunities for reflection during all the different stages of art-making, the range of accomplishments in

creating art as an action for change, and the manner in which this type of action continues to provide opportunities for further actions of change.

Themes for Data Analysis	<p>Concepts: ethos guiding educators' work in the 4 SJE Arenas</p> <p>Practice: practical approaches used within the 4 SJE Arenas</p> <p>Achievements: outputs or outcomes within the 4SJE Arenas, as well as cumulatively</p>
Approaches to Exploring Research Questions	<p>SJE Arena 1 – Knowledge development</p> <p>SJE Arena 2 – Reflection and skills development</p> <p>SJE Arena 3 – Action</p> <p>SJE Arena 4 – Evaluation</p>

**Table 5: Data analysis themes and SJE Arenas**

I arranged my data according to the themes of Concepts, Practice, and Achievements and these correspond respectively to Chapters 6, 7 and 8. These themes were then analysed through the heuristic device of the 4 SJE Arenas (knowledge development; reflection and skills-development; action; and evaluation), which are the key aspects of SJE. Using the framework of the 4 SJE Arenas I analysed how, and the degree to which, the chapter themes impact GSJE through the arts. Informed by the ideas of Freire, Marcuse and Dewey, analysing the data through the 4 SJE Arenas also makes it possible to draw out answers to the research questions.

In the next section I summarise my findings in relation to my research.

### **9.3 Summary of Research Findings**

Many of the pedagogic approaches to creating film and photography incorporate techniques, practices and teaching styles intersecting with critical pedagogy and SJE, aligning lens-based media art forms with a pedagogy of GSJE.

As discussed in Chapter 7, lens-based media provides a variety of pedagogical approaches for engaging young people in GSJE. For example the practices utilised by MADEs in supporting young people to create film scripts or storyboards provide repeated opportunities for critical reflection and consideration of multiple perspectives, enabling chances for the contemplation of knowledge within a wider global context. Many of the MADEs strive to run sessions that are practical, featuring many hands-on activities. Drama games, particularly those of Augusto Boal's 'Theatre of the Oppressed' (2008 [1979]), are used to explore ideas and solicit young people's views on issues and aspects of their lives. These drama games not only help to explore ideas, but they often do so in a fun, accessible and engaging manner. They have the added benefit of building trust and respect between young people, an atmosphere which is essential to the collaborative act that is filmmaking. Through participation in these activities young people get to express opinions, comment on the ideas of their peers and have discussions about various issues including poverty and climate change.

The table below is a summary of my key research findings in relation to my research questions; the information is taken from the reflection sections of my three data analysis chapters.

	Key Research Findings on GSJE through Filmmaking
Research Question 1	<p>Creating artwork meets action requirement of GSJE</p> <p>All 4 SJE Arenas are fundamental to creative production processes</p> <p>Workshop settings in which practical skills that are useful for future actions are developed</p>
Research Question 2	<p>Analysis of films and the global social justice issues the films engage with</p> <p>Research of global social justice topics as part of filmmaking process</p> <p>Facilitating critical engagement with, and understanding of, global social justice issues</p> <p>Re-presentation in film of knowledge gained of global social justice issues</p>
Research Question 3	<p>Collaboration on GSJE artwork with peers and MADEs requires understanding perspectives of others and regular reflection on outcome</p> <p>Multiple opportunities for reflection in discussions during creative production processes</p> <p>Sharing and discussing artwork created enables reflection on, and reinforces, GSJE learning</p> <p>Successful artwork creation inspires hope and confidence for future actions</p>

**Table 6: Summary of key research findings**

The majority of my research data was generated from interviews with MADEs working mainly in the informal education sector, however most have also ran workshops in schools. I also observed four of these MADEs working with young people. My research has relevance to the use of film with young people, whether working in the formal or informal education sector, as the strategies and approaches are equally applicable to filmmaking in both environments. As the objectives of GSJE are achieved through the 4 SJE Arenas I identified in Chapter 3, for the rest of this section I will summarise my research findings through the 4 SJE Arenas with the help of my data; all 4 SJE Arenas address overlapping dimensions of my research questions. So throughout section 9.3, each subsection corresponds to a single SJE Arena, with the italicized text below the subsection heading providing a summary of that SJE Arena.

### 9.3.i *SJE Arena 1: Knowledge Development*

*Identification of (global) social justice related issues to engage with, development of knowledge and understanding of the issues, in the process learning about the value and contribution of research*

Idea development through research is a stage in the filmmaking process incorporated by MADEs in their practice. This leads to the building of knowledge and understanding, and the forming of opinions that is at the centre of GSJE. Chapter 7 demonstrated that research can be done through various avenues: watching the films other filmmakers (young people, film-educators, and commercial directors) have made on similar issues, reading articles and books, and by communicating directly with others who have inside-knowledge on a particular topic. With the first approach,

the opinions of several experts in any field can be examined, either through DVDs or films on-line, especially documentaries, which provides multiple sources of information. Following this up with further reading enables the possibility of a more detached interaction with the issue. Discussions prompted by watching footage, can lead to conversations both about the technical craft of filmmaking and the content. Prompted by these discussions, young people are able to do further research on their own to inform their opinions. This research is seen as useful in either preparing young people to undertake interviews for their own films or to help them visualize what perspective their own film will take on their GSJE topic.

This aspect of my research has implications for the topics addressed in GSJE, i.e., the area of theme-setting for projects for young people, particularly arts based projects including filmmaking. The filmmaking projects in Chapters 3 and 4 showed that many SJE projects tend to either give young people complete freedom to focus on what they are interested in, thereby privileging young people's voice, or pre-select what the SJE topic must be. An example of the first would be young people documenting their lives and of the second, creating a film that will be used as a marketing tool by an NGO. Either approach can be problematic in that with the first the GSJE connection could end up being very loose and with the latter young people can become disengaged due to the absence of ownership.

In education work informed by critical pedagogy, explored in Chapter 6, it is important for young people to be able to address what they feel is directly relevant to their lives and interests. The realities of the lives of many young people are impacted both directly and indirectly by a myriad of forces, many of which are global in origin. Addressing the place of young peoples' lives within the modern world will invariably lead to considering aspects of global forces governing how local issues play out. Young people's attitude towards learning and knowledge can also be constrained by the external circumstances in their lives. Education approaches that fail to acknowledge the reality of young people's lives are doing their learning a disservice. However due to the nature of how power manifests (Lukes, 2004 [1974]), some of these external or structural forces are also beyond young people's field of vision, which is why educators cannot limit themselves to the young people's interests. The process of recognising this through a Freirean *conscientization* (Freire, 1996 [1970]) is one of the tensions at the heart of working with young people.

A mixture of both approaches in GSJE – young person topics driven and educator SJE objectives driven – leads to a balance between young people having a voice and developing their knowledge of global social justice. To have only one approach is problematic. A potential compromise is when MADEs set loose parameters for the theme or topic, then let the young people decide what they will make a film or artwork about within the parameters. The MADEs then support them through the process of creating the artwork, being “a guide on the side” not a “sage on the stage” (King, 1993, p. 30). For this approach to be effective, the educator needs to have a strong enough grasp of GSJE to be able to identify potential SJE links.

### *9.3.ii SJE Arena 2: Reflection and Skills Development*

*Development of critical thinking skills and active reflection on SJE issues, critical reflection that aids comprehension of the contradictions and complexity of issues as opposed to a single narrative, placing issues and situations within a wider global context, further development of skills to facilitate action*

The stages of idea-development and storyboarding provide a fun opportunity for young people to explore ideas and arguments for the story they want to tell as part of GSJE. This allows for critical engagement with the topic and the refining of ideas. With film this is a collaborative activity leading young people to both challenge and build on each other's ideas and opinions, developing their critical thinking skills in the process, which in Chapter 6 was identified as a key aim. Ideas are reflected on and the coherence of the argument or stance taken is explored. Through MADEs questioning and facilitating the idea-development process, both young people and MADEs may find themselves exploring angles and perspectives that they might not have considered before on the chosen topic. With support from MADEs, analysing and critiquing films in terms of representations of GSJE content and film techniques used, also enables further development of critical thinking skills and media literacy.

The ability of GSJE arts projects to meet their objectives is significantly hampered by the unrealistic timescale assigned to them, a situation examined in Chapter 5. Even when working with groups of young people where soft skills-development is not a main concern, insufficient time is still problematic. GSJE topics are generally affected by a range of complex issues and unpicking these, so that they can be understood, takes time; failing to do so results in oversimplification of GSJE issues.

In general, SJE arts projects should build young people's knowledge on two levels, SJE awareness and technical artistic skills. On the first level there is the process of developing an understanding of the topic to be explored in the artwork. This might possibly involve some or all of the following; sessions with an expert on the topic, research or discussions. This stage is dependent on young people having appropriate research skills to identify key information. This is followed by planning the artwork and what the content will be, e.g. storyboarding provides an opportunity for the young people to reflect on what they have learnt as well as a chance to summarise it. On the second level developing the technical skills to do justice to young people's ideas is something that their education and participation in GSJE arts projects must address. Too often inadequate amounts of time are allocated for either SJE awareness or technical skills development, with the result being that young people acquire little more than an introduction to both. Part of the reason for this is that funders or organizations managing projects either underestimate how long it takes for young people to develop knowledge in both areas or they think greater value for money can be achieved by shorter-lasting projects. By not funding more projects of longer durations, young people's experiences are not as deep as they could be.

### *9.3.iii SJE Arena 3: Action*

*Active engagement with SJE through involvement with activities that address particular SJE issues, awareness of how an individual's behaviour might impact others*

Creating artwork as part of GSJE fulfils the action element of SJE as it requires active involvement in a specific issue with the intention of impacting others. As explored in Chapter 7, the act of shooting footage and learning to use various equipment including microphones, lights and cameras, provides opportunities for the young people to rethink their ideas. As they develop their technical skills, they are able to gain new ideas about the possibilities open to them for expression. Constraints in the practical aspects of filmmaking and time limitations constantly force the young people to rethink what it is they are trying to say. Swapping roles in the filming process for example directing, sound recording or acting, means that the young people are interacting with the topic from different angles with scope for fresh revelations. Examining footage shot and subsequent discussions, allows the young people to evaluate what they have created and to determine if the story captured adequately reflects what they are trying to communicate. This iterative process gives the young people opportunities to return to their ideas and opinions as they decide which creative choices will lead to a successful story building on their knowledge. MADEs' support during this process provides young people with further opportunities for questioning and can provoke deeper engagement.

When young people are making a film that they know will be publicly shown, in many cases to an audience of friends, family and school mates, they have an added incentive to take their efforts seriously. Knowing that they will have an audience also gives validation of the knowledge they are acquiring and their efforts, which is one of the achievements discussed in Chapter 8.

In Chapter 5 my research reveals that another victim of the way projects tend to be structured is the time allocated for the various stages of a creative production process. Creative production processes often incorporate the following steps; knowledge building (planning and research), processing ideas (making and editing) and demonstrating knowledge (sharing). Each of the steps provide opportunities for reinforcement of GSJE and include opportunities for the development of critical and creative thinking. Some of these chances are missed, however, by not directly involving young people in the decision making at all stages. This happens especially at the film editing stage when educators tend to take control and young people are most likely not to be involved. Editing provides a chance to review work created against the plan and the knowledge gained in order to ensure that the film meets the objectives of its creators. Editing is also a chance to review the coherence of the film's SJE message and to consider how the film might come across to an audience. When editing is undertaken by film-educators, the young people's authorial voice is missing from the finished film. Editing is a technical skill that is visible in the final film and understandably done professionally it makes a big difference, but young people not participating in the process is a missed learning opportunity. The film should not be seen necessarily as reflective of the entirety of young people's learning. Either projects have to recognise that their commitment to participation and young people's voice disappears when it comes to the editing process, or the structure of projects needs to be changed to provide scope for young people to learn enough about editing to become joint-participants in the process.

#### *9.3.iv SJE Arena 4: Evaluation [Post-Action]*

*Consideration of the impact of action undertaken, reflection on understanding of SJE issues and identifying next steps, building further knowledge about what others are doing and finding solidarity through building connections*

It is the norm for arts projects to end with a public sharing of the artwork and SJE film projects are no exception. As Chapter 8 shows, interacting with the audience in relation to the film and answering questions on both the content and the filmmaking process, enables the young people to relive the experience and reinforce the knowledge gained. Having a completed film is a visible action that the young people can identify as an achievement and a way of engagement with an issue.

In the sharing of their artwork the young people showcase their efforts either to their peers in the group and to the wider community of which they are members of. This might be in the form of directly showing what they have accomplished or through displaying their work in a public setting for others to encounter or experience. Funders, family members and friends of the young people usually attend and a description of the project features as part of proceedings. This sharing is generally seen as a celebration and public acknowledgement of the young people's efforts. The Q&A that sometimes occurs during the sharing can be seen as an active part of the learning experience. By talking about their experiences and intentions for the project, young people have to revisit the SJE objectives leading to a reinforcement of the learning. Sometimes it is through vocalising ideas that they become true for the speaker, and young people are no exception.

Projects rarely return to reviewing the experience of creating the film post-project, and this is a lost opportunity for further reflection and reinforcement of the learning. My research in Chapter 7 suggests that educators need to think about the role of social media post-project in achieving this reflection and as a result, how projects can also help sow the seeds for young people's use of social media from a SJE perspective. Social media is a big part of young people's lives and digital media are frequently exchanged through on-line communication. To have maximum impact through the use of social media, young people need to be given sufficient advice and support from either peers or educators. Unfortunately projects tend to end at the public sharing stage with little consideration given for what happens to the film afterwards. Educators themselves, as probably less frequent users of social media than young people, are often not best placed to show young people how they might use social media for SJE. Raising the potential use of social media as a platform for sharing the film produced is, however, vital to maximising the impact of a film on a topic or issue on some level in the wider world.

Experiencing others watching their film, and the pride often associated with that experience, can act as an incentive for young people to engage in further projects. Most experiences of GSJE that young people have are directed or managed by educators. Young people might also have sessions in the classroom with a teacher or a visiting expert. For the young people to continue engaging with GSJE after the end of a project, sign-posting them to further opportunities they can access enables them to build on the momentum generated. At the end of SJE filmmaking projects, providing such opportunities for further filmmaking allows young people to continue to develop expertise in this area and maintain connections with others who share their interests, helping to maintain the young people's interest and commitment to SJE. In building filmmaking knowledge as in SJE too, "Learning filmmaking skills in isolation of communicating meaning is not conducive to long-lasting learning on young people's part" (Buckingham, Grahame and Sefton-Green, 1995, p. 210). The context that a project provides, gives young people a rationale for

continued learning. When sign-posts to further opportunities exist, they allow young people to continue on their journey and build on their experiences. This also gives them the chance to connect with other young people and different arts-educators. The arts provide an opportunity for young people to continue their GSJE by equipping them with skills to design and undertake their own creative social justice actions.

#### **9.4 Explanation for Findings**

In theory, many of the filmmaking approaches to SJE, with their opportunities for reflection and action match up well with the objectives of GSJE. However, though the approaches have potential for GSJE this does not mean they will be successful. External considerations examined in Chapter 5 such as funding, school set-ups, length of projects, and in Chapter 8 such as follow-up opportunities, all have a major impact on how effectively MADEs are able to operate regardless of their intentions.

##### *9.4.i Young People in GSJE*

In principle GSJE is meant for young people of all backgrounds and this is reflected in definitions not specifying any particular group (Think Global, ND-a). However, many SJE arts projects in informal education are geared towards disaffected young people or those classified as being from marginalised or disadvantaged backgrounds. This may in part be funding-driven and led by educators' desires to target young people they see as needing extra support. I believe when it comes to global social justice, change will not be achieved by the efforts of the 'disadvantaged' alone or those who are already committed to tackling social injustice. Young people from comfortable middle class backgrounds also need to be part of the cause. For change to be sustainable, those in power and those not impacted by inequality have to be part of the process. Without their involvement, efforts may be obstructed, undermined and overturned whether consciously or unconsciously.

As a consequence of focussing on marginalised young people in SJE art projects as highlighted in Chapter 7, educators often find themselves spending a significant amount of their time developing young people's soft skills (e.g. confidence, behaviour and relationship management) in addition to trying to develop young people's knowledge and awareness of social justice. As a result, there is relatively little time to engage with SJE issues that exist beyond the immediate personal or lived experiences. Sometimes educators scale back their ambitions for the depth of SJE issues that projects will address, as opposed to admitting or recognising that the majority of their time has been dedicated to soft skills-development.

Actively allocating a restricted timetable to soft skills-development and setting up projects involving mixed groups of young people as part of SJE education efforts, are ways of addressing issues emerging when working with marginalised young people. By bringing together young people of different backgrounds to work on a joint project like a film, that they all have a personal interest in, young people are able to directly experience different perspectives and through collaboration have an opportunity to learn to appreciate diversity. To enable this, projects

have to be structured to be of sufficient duration and will need to last longer than they are often currently designed to be.

#### 9.4.ii *Format of Outputs*

Outputs of GSJE efforts invariably tend to conform to what educators have experience of. These outputs of GSJE projects for young people are focussed on standard formats utilising direct representations and linear non-fiction descriptions documenting young people lives, their immediate surroundings or SJE issues affecting other people elsewhere. These approaches and formats conform to narrow conceptions of what they can offer regardless of whether this is as posters, banners, written explanations or films.

The origins of filmmaking for young people which lie in participatory video of the 1960s (Buckingham, Grahame and Sefton-Green, 1995) may account for the reliance on the documentary format. Documentaries are also relatively easy to organise compared to fiction films. With the latter, young people have to create a script and act which accounts for the amateur appearance of many such efforts. By sticking to documentaries, however, filmmaking projects are failing to utilise some of the greatest strengths of the art form and the arts in general. The creation of art that engages with social justice issues is a chance for young people to internalise knowledge they have gained before imaginatively displaying it in the form of fiction. This enables young people to re-present their knowledge and understanding of a topic in their own vision, allowing them scope to make personal connections with the topic. It also gives young people scope to imagine alternative ways of behaving and how the world could be, an option potentially lost to them if they limit themselves to documentaries.

Documentaries at their least effective might do little more than reproduce young people's lives or 'oppression' by showing it on screen. That in itself is powerful, both for participants and audiences, but it is just one dimension of what film has to offer. Documenting what is witnessed and experienced is a useful activity as a testimony of lived experiences. However, if that activity on its own does not contribute to change in perspectives or situations, then questions have to be asked about its effectiveness. In global-educator Gwen's opinion, *all the SJE learning has to lead towards action by the learners otherwise it is pointless*. However creating such documentaries within a SJE framework that is structured to stimulate critical reflection can sometimes lead to critical consciousness, either through the research, discussions, or change in mentality the experience of making the film provides.

Fiction however, may require a narrative skill some educators like film-educators do not have, even though direct representation has its own type of narrative. It is worth bearing in mind that fabricating fictional stories set in an environment where an issue or topic can be explored is something young people are already familiar with in drama lessons and creative writing during English lessons. There is no reason why film should not build on this 'expertise'. In terms of producing polished final products, outputs like fiction films created by young people do not have to seek to emulate professionally created films. Film can incorporate animation, puppetry, video game footage, and combinations of these, and these options are often overlooked in both fiction and documentaries. Each of these

alternative options has its own practical complications, but thinking outside the box can lead to new imaginings of what filmmaking can mean and be to young people.

When it comes to creating the final version of work showcasing young people's learning, the psychology of narratives is an area that educators may unconsciously be aware of without actively thinking about them. There is a growing body of scientific data on this area as touched upon in Chapter 3. Films provide learning opportunities for young people during the making process, but the completed film also has a SJE role it can play. For film to be at its most effective, young people as filmmakers could benefit from considering the impact of different types of narrative structures.

#### *9.4.iii Arts SJE Pedagogy*

As stated in Chapter 3 there is no fixed pedagogy for SJE and for that matter GSJE either. However, the 4 SJE Arenas identify the key elements common to many pedagogical approaches: knowledge development; reflection and skills-development; action; and evaluation. So in general what are educators actually trying to achieve with arts SJE projects for young people? Sometimes the end product e.g. film is meant to achieve too many objectives – a demonstration of what has been learnt, a marketing tool and a product for funders – and this leads to a confusion of purposes. The product may end up not doing any of its objectives justice. From an audience perspective, if a work causes the public to discuss issues that go unnoticed or are rarely mentioned, then it could be argued that the work has served a valuable wider purpose. Perhaps all that can be achieved for young people is providing a window into other cultures, engaging more critically with existing situations, or encountering issues of which they were previously unaware.

When SJE aims (highlighted in Chapter 2) refer to understanding inequalities or injustices, the type of response will vary depending on which side of the equation the individual finds themselves. As in whether or not the young people are part of the group directly impacted or affected by the injustice, or they are part of the group perpetuating the injustice. The imperative for the 'action' part of GSJE is heavily dependent upon context and whether or not young people are directly impacted, affected, or touched by the cause or issue. The urge or necessity for action will, influence the reaction and the extent to which follow-up actions will be carried out post- creation of the artwork.

Ultimately, what does it mean for young people to find out about what others experience? What are young people going to want to change about the world? Does it come back to the possibility that unless young people, and people in general, are directly impacted by something in a negative way, they can find it quite easy to ignore? Within people's own lives, whether they are adults or young people, the reality of immediate economics is capable of outweighing their desire to behave differently. What impact can educators realistically hope to have? One approach is educators adopting strategies geared towards producing deeply lodged knowledge in young people that will at some unspecified point in the future cause the young person to consider the wider implications of their actions or choices in the world.

I believe that filmmaking and other types of art-making as part of GSJE are an approach that can automatically meet SJE objectives. Creative processes of making artwork regularly provide opportunities “to deconstruct so as to reconstruct, to select, to rework, to take the known and to refashion it to fit one’s context...” (Barbosa, 2002, p. 472). As a result, the process of creating and sharing a completed artwork throws up many opportunities to integrate SJE in a seamless fashion. However, as my research has shown, there are a number of implications for GSJE that stem from how filmmaking is currently used by many educators and organizations under the banner of SJE.

In an ideal case scenario, the whole process of planning, shooting and editing a film is an iterative one as opposed to a linear one. Time, funding and resources constraints however mean that is not always the case, and the process is rarely as smooth or as holistic as arts-educators would like it to be. Having sufficient time for young people to develop their technical skills and to create a film was often highlighted as being problematic. Gauging levels of impact is something all the arts-educators also struggled with. Nevertheless, throughout this process, the arts-educators report the building of young people’s voices and a growth in their confidence, as well as hopefully a broadening of young people’s perspective on a topic and how they see the world around them. Development of critical thinking skills was highlighted by the majority of interviewees as a major outcome or objective. Critical thinking, reflection, action and knowledge building are, however, inseparably intertwined throughout the whole process of creating a film. The aforementioned activities are able to ‘naturally’ exist at every stage of the filmmaking process in a manner that sometimes makes them invisible, engaging and fun for the young people.

## **9.5 Limitations**

Despite widespread engagement with GSJE through the arts, little research has been done regarding the way arts-educators operate in this field, and how the practicalities match up to the theoretical ideals; this is the gap my research bridged. There are limitations to my research, which I will outline below.

The first point to raise is that my research is based on a relatively small sample size of interviews with MADEs, and observations of them. This was mainly due to the difficulty I had with finding suitable candidates to interview. Consequently, several of my participants worked primarily in SJE as opposed to GSJE; this meant deducing implications of their work for GSJE. As a result of this combination of factors, I believe that although there are important implications of my findings for GSJE, it is not possible to make definitive generalizations about teaching GSJE through the arts.

Focusing on SJE educators working in lens-based media was also problematic because, although many educators work in this media, they do not necessarily see themselves as experts to the extent they wanted to be interviewed about their experiences. For some educators this stems from not having any formal training in filmmaking.

The issue of what artist training or practice I personally possess came up a few times which led me to wonder if my lack of professional or academic training in the lens-based media arena was problematic for my research. Due to the

high number of SJE filmmakers I was initially put in touch with, the multimedia potential for young people, its ease of circulation and the scope for articulating complex ideas, in the end I had to opt for film as the primary art form for my research.

## **9.6 Implications of Findings**

Throughout my research at all stages I have attempted to be a reflexive researcher including how I phrased research questions, how I came across during interviews, minimising imposing my perceptions on the data, and the importance I attach to the ideas I present in my final analysis. In managing the interviews, I had to distinguish between interesting tangents that would be useful and those that were potential dead ends while building a relationship with people I was often meeting for the first time. As a result I have constantly asked myself how my actions and understandings shaped the data I generated. The process of data analysis has been an iterative one of constantly going back and forth revising themes, categories, codes and understandings of the data.

Film is a powerful form of expression, communication, reflection and approach to gaining knowledge. On one level, film is like an extension of drama, utilising many of the techniques of drama, but adding extra benefits such as reviewing through editing, and repeated sharing with others. It is also a record of an experience that the young people can return to time after time unlike theatre and drama.

### *9.6.i Filmmaking and GSJE*

Filmmaking as a pedagogical approach to GSJE is rich with possibilities. Through the way MADEs structure the learning experience, the journey that young people undergo in the process of making a film lends itself to multiple opportunities for young people to research information on a topic, reflect on the knowledge they have on the topic, rework the knowledge for presentation in a manner of their choosing (e.g. documentary, animation, etc.), and a public sharing or discussion about the experience.

Under the guise of research, critiquing and analysing the GSJE content of films and film techniques used provides opportunities for reflection and critical thinking leading to the development of media literacy.

Often a lack of sufficient time means that young people are unable to fully participate in all stages of the filmmaking process. As a result MADEs take on the bulk of some technical tasks like editing which means that young people miss out on the experience of further critical engagement with the topic.

In the need to balance young people's voice, development of technical skills and understanding of GSJE issues, the first two tend to dominate despite MADEs advertised commitment to SJE. This can stem from a conflict between these multiple pedagogic objectives that can be exacerbated by factors like the agendas of funders or the need to produce a polished film to use for marketing.

An over emphasis on the GSJE issues that young people are already familiar with and the documenting of young people's lived experiences, particularly those from marginalised backgrounds, results in documentary films dominating. This means the loss of learning that is potentially achievable through the process of absorbing information to re-present in a fictional narrative. The other main consequence of this approach is that young people's voice dominates over addressing structures and systems of social (in)justice. Through MADEs carefully managing the topic selection stage of filmmaking by, for example, choosing broad topics for young people to then select what interests them most, MADEs are able to maintain young people's engagement and commitment to learning about GSJE throughout the process of making and sharing a film.

Documentary films dominate the type of films young people make as part of GSJE, yet from a learning perspective fictional films require young people to develop their knowledge of the film topic in order to internalise the understanding before representing it in fiction. Fiction films require development of strong writing skills which can be more easily obscured in documentary films.

Soft skills (e.g. communicating in teams) often need to be developed in order for young people to fully access all aspects of the learning process in SJE. Time needs to be built into projects to allow for this.

Identifying the most effective types of endings of films to maximise the GSJE impact on the audience is an aspect of filmmaking that must be given greater attention. The young people participating in the filmmaking experience are generally the ones who benefit the most, but the film also has a SJE responsibility in maximising its impact on viewers. Selecting narrative structures or formats designed to provoke estrangement in audiences also needs to be explored more in how young people put their films together.

The skills and expertise gained through filmmaking are ones that young people can exercise by themselves on other GSJE issues. This is boosted by the sense of achievement, hope and community that often develops between people engaged in a filmmaking project addressing GSJE. Building on concepts from psychology and experiential learning, this thesis shows how the construction of a narrative building on young people's own research in filmmaking can be a learning tool for young people to both understand and express their perspectives on global issues.

Much of the focus of existing academic work in the use of film in development is on documentaries and the usage of professional films as a stimulus for learning. As an approach to GSJE, filmmaking provides educators with a fun interactive mechanism by which to engage young people with GSJE. There are multiple opportunities to revisit information on a topic while reflecting on its significance to young people and others, development of critical thinking skills through analysis of visual media in relation to young people's practical activities, a chance for young people's voices and ideas to be showcased, a sense of solidarity from working closely with others whilst learning to listen and support each other, feelings of hope and achievement that come with participating in an observable GSJE action as well as experiencing its impact on others, and a way for young people to continue their GSJE learning experiences through making new films.

### 9.6.ii GSJE through the Arts in Formal Education

Fundamentally my research shows that educating young people about the increasingly inter-connected nature of society is an important and valuable part of preparing them for their place in a global world. It is vital they understand how actions or behaviour in one part of the world impact different parts of the world. From decisions in Brussels on Europe, their own choices as consumers of goods manufactured in different parts of the globe, to impact of actions of their elected government on other nations, and medical remedies reliant on herbs and practices from distant lands. These are just a few of the things that GSJE can help young people to understand.

The formal education sector is where GSJE stands the best chance of engaging with large numbers of young people. The Department for International Development's (DfID) review of funds for use in development education and raising awareness of global poverty in the UK reached a similar conclusion (Dominy *et al.*, 2011). The Global Learning Programme (GLP) is DfID's current answer to GSJE within the UK's formal education sector until 2017. As part of the GLP, schools become centres of good practice (Expert Centres) and share their pedagogical practice with other schools (Partner Schools) by providing training, and supporting them to embed GSJE. Support is provided by advisors (GLP Local Advisors) who are experts in GSJE (Global Learning Programme, ND). As the GLP is based on schools sharing their GSJE pedagogical practice with other schools, arts SJE can be one of the approaches shared.

The current National Curriculum has no explicit inclusion of GSJE except for in some strands of Citizenship and Geography. But as GSJE only forms a minor part of that, it is difficult to ascertain how much young people understand the nature of how interdependent the world of today truly is. The arts can be an effective way of instilling this understanding, or rather providing opportunities for young people to explore for themselves the lack or presence of global interconnections. The DEA publication on the arts and the global dimension (DEA, 2006) provides a starting point for GSJE through the arts. There is one particular aspect that possesses great scope for GSJE amongst young people and that is the creation of artwork that sets out to address a particular situation or area, be it the poultry industry, the fashion industry or life in one of the countries of the Global South.

A MADE who is socially or politically engaged will often seek out ways to bring that into their teaching, invariably educators utilise ideas from areas they are passionate about. One way to capitalise on what my research has shown is for GSJE to focus on encouraging MADEs (as well as other educators) to be more socially and politically engaged in the world as opposed to focussing predominantly on showing them different approaches to SJE. Theoretically 'schools' (though not necessarily in their current UK incarnation) are the easiest place for engaging with young people on global social justice issues; they are more efficient spaces due to the legal requirement for young people to be there. However in practice the format of youth and after-school projects allows for more freedom and a looser adaptable structure for long creative projects which can get round the restrictions of the formal education system. A way to fuse together the best of both environments where GSJE experts and MADEs could benefit immensely from working together could be in a manner similar to Creative Partnerships (ND), where arts practitioners work with teachers on a joint project geared towards learning new skills and approaches.

My research demonstrates that for the arts to have an impact there are a few vital elements that need to be incorporated into the art-making experience. These elements, the 4 SJE Arenas, are applicable across art forms, though I concede the mastery of the technical aspects of each art form and the way audiences can engage with the art form, mean that the elements will manifest in slightly different ways. Nevertheless my research suggests that the overall philosophy governing the process is similar.

### **9.7 Recommendations for Future Research**

Areas for further contemplation include issues around the evaluation of the social impact of the arts which have to be borne in mind in relation to this research. Galloway (2009) examines a theory-based approach to the evaluation of such arts work. She outlines the difficulty in being able to demonstrate the social impact and argues that maybe attempting to do so is a flawed exercise. Even for a theory based evaluation approach, she says that more work needs to be done, including longitudinal studies. Coming at the limitations from another perspective, Corning and Myers (2002) believe that the “...*the Activism Orientation Scale (AOS), demonstrates strong psychometric properties and allows assessment of activist propensity across a wide continuum of social action behaviours, ideological positions, and movement issues*” (p703). This is an area that could do with further consideration to gauge how realistic an approach it is.

Another area of potential future research includes technology, its implications and future development prospects. More thought is needed on the area of technological advancements especially in the form of open ended video games (considering these as a form of art-making), and the impact technology is having on how young people respond to or construct their views of reality, focussing on games that actively incorporate social issues or GSJE (Alexander, 2013).

The psychology of persuasion and motivation for behavioural change through the arts is also an avenue for further research. This could include young people’s perception of social justice arts and what messages they receive from it.

### **9.8 Arts-Educators and a Pedagogy of Global Social Justice Education**

GSJE through the arts is a popular approach to engaging with young people and developing their understanding of global social justice issues. However academic discourse on GSJE through the arts is rather ‘thin’ and my research addresses this gap. In my qualitative research, I have explored concepts of SJE using ideas of critical consciousness, art as experience and social change through the arts. The empirical stage of my research involved interviews and observations with media, art and design educators (MADEs) working in both formal and informal education settings with young people over the age of 15. My research approach was influenced by ethnography.

Considering pedagogy in arts GSJE through the themes of context, concepts, practice and achievement, highlights the challenges between the intentions of educators and the practicalities of working in this field. Firstly, through my research I have shown that ultimately the greatest contribution of MADEs and by extension the arts to GSJE, is the artistic process. This is in no way to suggest that there is a standard artistic process but that there are certain approaches that exist in varying degrees within the processes many arts-educators employ. These approaches include research, making, editing and sharing incorporating discussion, critical engagement, reflexivity, and self-expression, and are part of an iterative artistic process that culminates in action for social change through creating and sharing a completed film or artwork. The 4 SJE Arenas (knowledge development; reflection and skills-development; action; and evaluation) apply at each stage in the process, providing multiple opportunities to reinforce learning and understanding into the social justice topic with which the artwork engages.

Secondly, young people's learning in arts SJE is often dominated by development of soft skills and young people's voice at the expense of addressing structural conditions leading to global social injustice. The policies of funders, and funding opportunities available, lead to projects and sessions being shorter than needed, resulting in an overemphasis on voice. These factors also lead to the dominance of documentary films in GSJE.

Thirdly, a key outcome of artistic processes for young people is the assimilation of knowledge and re-presenting it in their own vision through their artwork. It is important that young people are the drivers of their artwork to maintain their engagement, connection and the relevance of their work's focus to their lives. Of equal importance is the role of MADEs in setting parameters and boundaries to ensure the GSJE dimension and the creation of strong artwork. Due to the repeated opportunities to revisit GSJE objectives, participation of young people at all stages of a creative process especially at the editing stage which is currently dominated by MADEs, is just as important.

Finally, despite evaluations being part of many GSJE projects and sessions, these rarely occur after the action, as the action is generally seen as the endpoint. Post-action evaluation provides a powerful opportunity for reflection on the GSJE learning experience, highlights what could be improved next time round and exposes support required for plans for further activities.

The world is more connected than ever so actions and choices in one part of the world affect people in other parts of the world. This thesis has shown that global social justice education through the arts has the potential to engage young people in exploring the implications of this for their own choices. Such education can develop their knowledge, understanding and capacity to act for global social justice. However, the research has also found significant constraints on educators' ability to fulfil this potential. In response to this, the thesis has set out four key considerations for educators to incorporate into their practice to enable their social justice education to fulfil its powerful potential.

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## Appendices

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### Appendix A. Summary of Relationships Between Key Terms

#### **Basic Definitions**

Social Justice Education (SJE) – education to raise awareness, challenge and stimulate action against oppression (racism, ageism, human rights, misogyny, the environment, economic, etc)

Global Social Justice Education (GSJE) - an umbrella term for broadly similar but distinct types of SJE with an emphasis on a global perspective, examples of SJE that fall under GSJE include global learning, education for sustainable development, peace education, global citizenship education and environmental education

Development Education – education to raise awareness and action on development and international development issues in the Global South

Global Learning – education to raise awareness about the world, global issues, seeing life in a global context, stimulating action to make the world a ‘better’ place

Critical Pedagogy – an approach to learning that is not didactic and is built on participatory learning, critical thinking, empowerment and critical consciousness

Media Literacy Education – education on decoding and reading media, and understanding of how media is created

Critical Media Literacy Education – MLE that pays particular attention to media power and vested interests

Arts Education – education on the history of the arts, art critique, understanding the arts, and creating artworks

Visual Arts Education – arts education that focuses on visual media, includes painting, drawing, film, photography, etc

Lens-based media - focuses on visual arts media created through the use of ‘lens-based technologies and processes’, which includes photography and film

Arts Social Justice Education (Arts SJE) - combines social justice education with arts education

#### **Intersections**

Social Justice Education (SJE) is the main umbrella for the area of my research with Critical Pedagogy an approach to implementing SJE.

Global Social Justice Education (GSJE) is a type of SJE, and as an umbrella term covers Global Learning and Global Citizenship

Part of Media Literacy Education (MLE) overlaps SJE, and Critical Media Literacy is an approach to MLE.

Critical Pedagogy and Critical Media Literacy overlap.

Visual Arts Education (which I’m classifying as film and photography for my research) is a subset of Arts Education. Media Literacy Education is a subset of Visual Arts Education.

Visual Arts Education can be used as an approach to GSJE as can Critical Media Literacy. Geography and History can also be used as approaches to GSJE.

Not all GSJE is implemented through Critical Pedagogy, and not all Critical Media Literacy is Critical Pedagogy, as participatory learning, a central component of Critical Pedagogy, is not always present.

**Summary**

Concepts: Social Justice Education -> Development Education -> GSJE

Approach to Implementation: Critical Pedagogy, Visual Arts Education, Critical Media Literacy

However, the relationships are further complicated by the reality that what is regarded as an approach to implementation can, and also is, a concept in its own right. The relationships can also be bi-directional in the sense that for example, Visual Arts Education can utilise GSJE as an approach, and vice versa.

## Appendix B. Arts-Educators Research: Outline

TITLE: What is the contribution of arts-educators to a pedagogy (i.e. strategies of instruction) of global social justice education<sup>2</sup> for young people?

In an increasingly connected world, the need for greater understanding of global issues and the impact of different lifestyles has become essential in preparing young people for their role as global citizens. In the search for effective approaches in attaining this, the arts have long been adopted as an essential approach in achieving this. However, despite the influence in this arena of the ideas of innovators like Paulo Freire and Augusto Boal, there exists a lack of depth of analysis and reflection behind this pedagogy, hence the justification for this PhD.

*1] In what ways can young people's engagement in lens-based media contribute to a pedagogy of global social justice education?*

*2] How do arts-educators engage young people in processes of critical engagement when young people are learning about development and global issues<sup>3</sup> through creating artwork?*

*3] In what ways does a global social justice education approach to the arts include a process of reflection and action for change? [For participants]*

### IMPLICATIONS OF MY RESEARCH FOR EDUCATORS/ORGANISATIONS and DEVELOPMENT EDUCATION

As Funders have increasingly begun to demand supporting evidence to justify arts education projects, the need for research exploring the way the arts is used has become more significant for the sector. The dearth of research dealing with the arts' scope to transform awareness in global social justice education into action is evidence for the need for work in this field.

My research will shed light on how the visual arts (mainly film, with photography as a secondary art form) is, and can be, used with young people to raise awareness and shape attitudes on global issues. It will also highlight the levels of impact of global social justice education through the arts, which has implications for current assumptions and approaches used within Development Education by NGOs and schools.

### FURTHER INFO ON MY PHD RESEARCH

Focussing on the 16 – 21 age group, I shall concentrate on the visual arts (film and photography), as these art forms are frequently deployed in projects and lessons for young people. Examining the arts' use for global social justice education as opposed to the application of global social justice education in the arts, ensures that the area of this PhD is not solely limited to arts practitioners. I have selected the over 16s age group due to their potential ability to engage with information and artwork at an in-depth level. Young people at that age are also beginning to actively make choices that will govern how they will behave and respond to the world as adults.

### ABOUT ME

In my dissertation for my MA in Global Political Economy, I explored how the arts can be used to raise awareness about social issues in International Development. For members of the public disconnected from issues or experiencing issue fatigue, I was also interested in non-traditional approaches to distributing public information.

Over the last 15 years I have worked in the Education sector as a Teacher, Project Manager, Consultant, and Education Programme Coordinator. After my MA I worked for Apples and Snakes, an Arts Education charity, and then for Harambee, a Development Education Centre. As the Global Youth Work Coordinator for Harambee, I raised awareness about global issues and sustainability. This included running a youth group and working with young people on various projects exploring global issues, like Human Rights. At Apples and Snakes I set up and managed arts projects that primarily were about self-expression, the way young people feel about their lives, and supporting education practitioners in developing creative approaches to engagement.

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<sup>2</sup> Also known as *Global Learning* which is defined as "...education that puts learning in a global context, fostering: critical and creative thinking; self-awareness and open-mindedness towards difference; understanding of global issues and power relationships; and optimism and action for a better world." [Think Global]

<sup>3</sup> *Climate change, fair trade, global poverty, etc.*

**Appendix C. Arts-Educators Research: Interviewee Consent Forms**

In world that’s becoming increasingly connected, the need for greater understanding of global issues and the impact of different lifestyles has become essential in preparing young people for their role as global citizens. In the search for effective approaches in attaining this, the arts have long been marshalled as essential in achieving this. Socially conscious works of art (film, literature, TV drama, theatre, photography, etc.) can ask difficult questions, provoking reflection and providing opportunities for young people to think about global and/or social issues. However in academia, there exists a lack of depth of analysis and reflection behind these strategies of instruction.

Arts-educators and those who work in arts education addressing social or political topics with young people, have different ideas of how to work in this area and experience a range of work produced by the young people. Lots of interesting questions arise such as:

- What makes some approaches more effective than others in working with young people on arts projects dealing with social or political topics?
- What are some of the practicalities of using the arts in this context with young people?
- How can young people connect with issues deeply enough to actively incorporate them into their life choices?
- How useful a stimulus are the arts?

I am studying for a PhD at the Institute of Education, University of London. In my research, I plan to explore the ways arts-educators work with young people who are creating artwork that addresses or examines social or political issues, particularly in a global context. I am interested in why arts-educators work the way they do and the ideas/thinking informing their education work with young people. I am also interested in the ideas about how young people can see their lives in a global context through the arts.

To do this research, I would like to:

- Interview a number of arts-educators.
- Observe arts-educators run workshops/sessions with young people.
- Read reports/evaluations of previous projects you believe worked well.

I will provide opportunities for you and the other participants to comment on draft findings and to read a summary of the final research which I hope that you will find interesting and useful.

The research will be written up for my Doctoral thesis. It might also be used in publications and presentations. Anonymity and confidentiality will be maintained in all these.

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**Interview consent form**

- I give my voluntary and informed consent for William Essilfie to interview me for the research described above.
- My right to anonymity and confidentiality will be fully respected.
- I reserve the right to withdraw fully or partially from the research at any point.

Signed: ..... Name: ..... Date: .....

- I give permission for the interview to be taped to help with writing up but understand that the recording will only be used for this purpose and will be kept confidential.
- I give permission for anonymised quotes to be used in write-ups or presentations on this research

Signed: .....

Please feel free to contact me with any questions or comments:		
William Essilfie:	Phone: 07960 770 100	E-mail: wessilfie@ioe.ac.uk

**THANK YOU VERY MUCH FOR SUPPORTING THIS RESEARCH**

## Appendix D. Arts-Educators Research: Interviewee Consent Form (Young People)

In world that's becoming more and more connected, the need for greater understanding of global issues and the impact of different lifestyles has become essential in preparing young people for their role as global citizens. In the search for effective approaches in attaining this, the arts have long been marshalled as essential in achieving this. Socially conscious works of art (film, literature, TV drama, theatre, photography, etc.) can ask difficult questions, provoking reflection and providing opportunities for young people to think about global and/or social issues. However in the academic world, there exists a lack of depth of analysis and reflection behind these approaches.

Arts-educators and those who work in arts education dealing with social or political topics with young people, have different ideas of how to work in this area and experience a range of work produced by the young people. Lots of interesting questions arise such as:

What makes some approaches more effective than others in working with young people on arts projects dealing with social or political topics?

What are some of the practicalities of using the arts in this context with young people?

How can young people connect with issues deeply enough to actively incorporate them into their life choices?

How useful a stimulus are the arts?

I am studying for a PhD at the Institute of Education, University of London. In my research, I plan to explore the ways arts-educators work with young people who are creating artwork that addresses or examines social or political issues, particularly in a global context. I am interested in why arts-educators work the way they do and the ideas/thinking informing their education work with young people. I am also interested in the ideas about how young people can see their lives in a global context through the arts.

To do this research, I would like to:

- Interview a number of young people taking part in arts projects.
- Observe arts-educators run workshops/sessions with young people.

I will provide opportunities for you and the other participants to comment on draft findings and to read a summary of the final research which I hope that you will find interesting.

The research will be written up for my Doctoral thesis. It might also be used in publications and presentations. Anonymity and confidentiality will be maintained in all these.

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### Interview consent form

- I give my voluntary and informed consent for William Essilfie to interview me for the research described above.
- My right to anonymity and confidentiality will be fully respected.
- I reserve the right to withdraw fully or partially from the research at any point.

Signed:

.....

Name:

.....

Date:

.....

- I give permission for the interviewed to be taped to help with writing up but understand that the recording will only be used for this purpose and will be kept confidential.
- I give permission for anonymised quotes to be used in write-ups or presentations on this research

Signed:

.....

Please feel free to contact me with any questions or comments:

William Essilfie: E-mail: wessilfie@ioe.ac.uk

**THANK YOU VERY MUCH FOR SUPPORTING THIS RESEARCH**

## **Appendix E. Interview Questions**

1] Intentions: what do you aim to achieve with young people in your practice?

This focused on understandings of the concepts of social justice education and global learning, i.e. practitioner's expectations and change hoping to inspire

*Sample questions; how did you get involved in arts education, how would you describe this kind of work.*

What are the beliefs governing your practice in Social Justice Art Education?

What motivates you to work in this area?

What are the difficulties you experience on a personal level as practitioners in this area?

How do you keep your work in this area fresh and effective, i.e. keep skills up-to-date?

What are influential books, ideas, practitioners, artwork and organisations encountered?

What advice would you give to someone just starting out as a practitioner?

2] Practice: how do you work with young people to achieve this?

This focused on arts-educators' practice and approach, i.e. their structure and environment for working with young people

*Sample questions; tell me about your work with young people, explain your working approach to me.*

What do you see as prerequisites for young people creating such work?

What do you consider to be the most effective way of structuring such projects/ work?

What learning stages do you actively build into the young people's experience for the project?

What levels of critical thinking and analysis are possible with the young people as they create art?

In your experience what is the learning journey that most young people go on during projects?

What sort of support do young people need during sessions and the whole experience?

What are the problems and mitigating approaches you utilise?

3] Rationale: why do you work with young people in the way you do?

This focused on arts-educators' rationale and intentions behind their practice, getting the balance right between entertainment and activism in art, i.e. critical engagement and the challenges of mixing art with politics

*Sample questions; what drives the work you do.*

What do you hope to achieve for the young people, ideal case scenario?

What conditions promote or are most likely to lead to success?

What is the wrong way or what is bad practice?

Examples of some of your most successful work with young people and what made that so

Why do you believe in the approaches you use?

What are common misconceptions of young people, prior and during projects, and outsiders?

4] Impact: what do the young people gain from participating in this work?

This focused on arts-educators' evaluation of their work and what they believe young people have gained, i.e. indicators of success that practitioner will be looking for, indicators for realistic behaviour change or action

*Sample question; tell me about how projects conclude, what do young people make of their work.*

Follow up with the practitioner probing what was observed and what students said

What is your idea of a 'successful' experience for the young people?

How do you evaluate success for you and for the young people?

How do you avoid a sense of helplessness on the part of the young people?

What scope exists for reflection and action for change by the young people?

What makes a good activist artwork or experience for an audience? And bad?

**Appendix F. Ethic Approval**

**Departmental use**

If a project raises particularly challenging ethics issues, or a more detailed review would be appropriate, you may refer the application to the Research Ethics Coordinator (via [researchethics@ioe.ac.uk](mailto:researchethics@ioe.ac.uk)) so that it can be submitted to the Faculty Research Ethics Committee (FREC) for consideration. FREC Chairs, FREC representatives in your department and the research ethics coordinator can advise you, either to support your review process, or help decide whether an application should be referred to the FREC.

Also see 'when to pass a student ethics review up to Faculty level committee':

<http://intranet.ioead/ioe/cms/get.asp?cid=13449>

**Reviewer**

Advisory committee member name	Clare Brooks
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Advisory committee member comments	<p>The ethics considerations for this research look thorough and well-balanced and I am happy to approve this. I would point out three minor points however:</p> <ul style="list-style-type: none"> <li>a) The research proposal appears to include Young People aged 17-18 but this is not acknowledged in section 3.</li> <li>b) It might be useful to consider how the researcher might respond if any incidences arise during the data collection that are potentially damaging, and the extent to which participants, post-data collection, are able to amend their data (ie, they can read it after collection, but can they change it – who “owns” the data?)</li> <li>c) In the accompany document, it is stated that the researcher is happy to help out during the observations, what potential difficulties might this cause for the data collection?</li> </ul>
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Advisory committee member signature	
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**Decision**

Date decision was made	
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Decision	Approved and reported to FREC	<input type="checkbox"/>
	Referred back to applicant and supervisor	<input type="checkbox"/>
	Referred to FREC for review	<input type="checkbox"/>

<b>Recording</b>	Recorded in the student information system	<input type="checkbox"/>
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## Appendix G. Excerpt of a Coded Interview

Interview with research participant Frank

F183	Frank# Um he made it in his neighbourhood where people knew him and he just walked into a local shop or whatever with this little thing in his hand and was able to kind of make those pieces of work. The films were then posted to the site, <so I'm just going through the process?>, so there is this <b>process requirement, dialogue and discussion, film making workshops where they're supported to kind of develop their ideas, storyboard their ideas, production schedule, all the producing stuff and organising their interviews, you know?</b>	xProj Design
F184	W# Mmm.	
F185	Frank# Coming to weekly workshops with a film mentor who kind of, you know, first couple of workshops were training them, next lot of workshops where, okay what's your idea, develop your idea. Next thing okay, these are the things you need to put in place to get that happening. Youth workers support this person to get this interview booked, blah, blah.	xProj Design
F186	W# Yeah.	
F187	Frank# Booked a production schedule with like, these are the technical things you need to remember, technical training to be able to go and film your film. Um in some regions the filmmaker worked with them every time, some then didn't. And then er, the films were made and there's a little session that each filmmaker did with them to kind of look at the outline edit, and then the filmmaker goes away and polishes off the edit. We get the films back and then they're brought down together again.	xEditing
F188	W# Okay <0:46:46.1>.	
F189	Frank# Bear in mind that some of these young people had never been outside their postcode, never mind been to London. I mean one of the areas was <name of London borough>, we had one or two from <name of London borough>. So they all came back down to London, and um and we had a internal evaluation session um so we had the evaluation that <name of arts organisation> put in plus our own evaluating. We screen their films, we share their films, we were blown away. All of the professionals in that room um were absolutely blown away and there was this really weird moment where all the smokers were outside smoking and shaking having watched the films. It was absolutely amazing, you know?	
F190	W# Yeah.	
F191	Frank# <YP1> the traveller and another, he was from <Midlands City> and another young woman from <Midlands City> who made a piece about gender issues, um were 14 years old and both excluded from school at the time. They both went back to school. Um so we screen all the films, and wrapped up the process and did the evaluation, and the thing I remember most about the evaluation session was I asked them a question at the end of the day and said, what do you want to do with these films now? We offered to get films put into festivals, as soon as convenient. They said we want help to get our films shown in our local areas so that we can, we can actually get, actually talk about the themes.	xAudience xEvaluation
F192	W# Mmm.	

F193	Frank# You <YP1's> film he wanted his local youth club opened up again, you know. <YP2>, so he ended up running a campaign to do that, <YP2> with her youth worker applied to the <name of national funder> for money to set up a dance group to bring young women together in her area. Um er someone <YP3> from <2nd Midlands City> who actually only ever left the house to go the mosque or go to school, are now working with their youth worker on a project to um engage similar, young women, young Muslim women in a similar circumstances more with the wider community_	
F194	W# Okay.	
F195	Frank# _to advocate around issues, I mean they, one of them made a film about the hijab that we showed. The other one made a film um about the demonstration that <mujiharoon?> organised for, to throw insults at the returning troops from, from <name of Middle Eastern country>.	
F196	W# <Name of Middle Eastern country>, yeah.	
F197	Frank# And er she really wanted to make the case that this is not representative of the Muslim community in <2 <sup>nd</sup> Midlands City>, and now the two of them are doing a lot of work there. So, around that area of activity. Um <national broadcaster> hosted an event for us afterwards to do a more public screening of the films in their cinema and to get the kids to just come to London again for a third time and see <national broadcaster>.	
F198	W# Mmm.	
F199	Frank# <49:31.2> Um so out comes all of these young people with confidence, real self esteem, especially after the <incoherent>, after the <national broadcaster> screening. They had peer, they had a peer education experience which raised all of their understandings of each other_	xImpact
F200	W# Mmm.	
F201	Frank# _um in terms of dealing with those community cohesion issues and all of them wanted to use their films to <appear?>. None of them said I want my film on telly.	xImpact xOutcome
F202	W# Okay.	
F203	Frank# <b>You know, they're all teenagers. I said what do you want to do with your films? We want to use them in our community to improve the relationships between people. We want to go around and do community screenings.</b> That's you know, and the education resource, that <arts organisation> wanted was the website, tidied up, people anonymised, you know, tidied up all the posts and discussions and the blog, so that the resource was the films and the discussions around it, and how the discussions were stimulated by framing particular questions or posting stimuli. That's what we did centrally from the office.	
F204	W# Right.	
F205	Frank# Post a bit of stimuli, <talk to them> and they go off, talk to them and <run of to talk?> about it, generate a conversation and so on and so on. So all of that stuff there become part of that resource. They then came back and gave us um some more money because they still wanted to publish um a book with the liter_, writing project and the DVD at the back. So they came and gave us some money to author the DVD <I laugh>, they still wanted their DVD. Um <we both laugh> so yeah, so I mean that's an example of a process there um_	xProj Design
F206	W# So is that, is that um process, I'm trying to think how to phrase this, is that, I'm guessing do you use just variations of that process on lots of projects where you start off with like, you know, um_	

## Appendix H. Excerpt of an Nvivo node

Node - Media Literacy

<Internals\Flora> - § 10 references coded

F9	Flora# _regardless of where their heritage is from and stuff, which is, which on one hand you think is a wonderful thing, and on the other hand it's still a terrible thing cause they are all facing barriers. But it's not, but that's London again. And that's certain ethnic_ pockets in London, as well, I wouldn't say it's across the board in all boroughs. I don't know, but, I showed them, <b>I've got a film here about racism. Erm racism, it's in the North, late 80s film and stuff. And I thought, again this does connect, media literacy, so watching, seeing just another community. In the North it's different isn't it? It's where I'm looking at difference and I thought, they might say oh yeah some of the issues, but they just said we don't have any problems like that.</b> I don't know how much of that if you really, maybe it was just a particular group, that go like_	xYP Attitude xRepresentation xMedia Literacy
F10	W# Mmm.	xMedia Literacy
F47	Flora# But, and er, yeah, so not by in any means saying some of those things that I'm talking about don't happen in our communities and stuff but I believe that media does a very good job <she laughs> by exposing us to_	xMedia Literacy
F49	Flora# _all of that mainstream. When I'm talking about media I'm talking about mainstream media_	xMedia Literacy
F51	Flora# _which can be also, when I talk about media, I'll define it for you. I'm talking about papers, newspapers, film, all forms of media, in terms of the internet as well.	xMedia Literacy
F89	Flora# Where it's come from, how, eh how, because when we seek connections for young people we think YouTube you know, you can go and watch stuff or. We can see other people's lives. <b>I mean that always makes me laugh, now when people say we're globally connected like in terms of we get to see much more images, it's rubbish. Cause people choose to watch, they surf around on YouTube and, they generally watch another rapper or whatever, somebody that they generally watch all the time. They're not going to go, ooh let's have a look and see if I can find a film about children living in a tribal village in India. Do you what I mean?</b>	xMedia Literacy

<p>F99   Flora# They're never really on their phones &lt;she laughs&gt;, cause their tariffs are more competitive I think in other countries. So that also, that's the stuff I'm constantly making, reflecting and we're doing through discussion and through films. Yeah, through lots and lots of our stuff and because recently I just went to a village in India that the young people are going to watch. And I engage in them in that before I go so I made a film with some children in India and I, they do some stuff. They did some profiles on, picture photos about themselves. So, cause I work in villages where there is no ace_, I can't just plug in and project onto &lt;stuff?&gt;. So I can take hand stuff and the young people can see who I work with here, and a bit of their profile you know. Like I'm Terry, I'm ddddd.</p>	<p>xMedia Literacy xTravel</p>
<p>F235   Flora# I doubt it, I doubt it very, most, not all but I doubt it. They just put them in front of, and I just, it's that as well isn't it, how powerful. My Palestinian friend said that, that media is like the new government. And he's right, it governs everything, just in what we buy, what we think, what we see, you know, like how we feel about stuff. And if you, that's the only sort of exposure that you get, and how much exposure of the same thing that there is &lt;she laughs&gt;, is just, it's quite for me scary, scary.</p>	<p>xMedia Literacy</p>
<p>F359   Flora# Yeah, this explains it. This &lt;method?&gt; was an independent youth media organising, set up for the sole purpose of training young people in TV media production who wouldn't normally have access to media resources. That's what we do, and then it's um, about giving access to young people and challenging stereotypes and misconceptions surround children and young people's lives. That's globally.</p>	<p>xAE Values xMedia Literacy</p>
<p>F516   Flora# So they don't think, it's not, and they've had a chance to see the big wide world out there. They get the chance on TV, they get the chance to see, and that's the great thing isn't it? They go no I don't want it, and actually Moroccan kids said they watch American stuff, and I was like oh, they said but they know it's not real &lt;I laugh&gt;. Cause we know it's not real, this is a 10 year old, it's brilliant. Didn't have to go round analysing, mmm does it affect your life, do you, do you think, would you like a Ferr_, whatever car like that. Do you want to be some rapper or whatever, and they were just like nah, we know it's all fiction. They think all of it is fiction.</p>	<p>xMedia Literacy</p>

<Internals\Paula> - § 1 reference coded

P179

Paula# It's more about their mindset. Erm but for the photographs we also hope, and want them to find, you know, new perspective and new viewpoint and to surprise us, not do, one of them she's really like the, the picture has to be perfectly composed and <usually?> I'm like, just break the rules, just do something different, just, you know, just see in another way. So we develop exercises about um <sometimes?> there's a treasure hunt where there's a list of things that they have to take. One of them is take a picture of something that when you show it to us we don't recognise it. Show us another way of seeing it. And another one is about taking pictures of letters, but not written letters, but letters that are shapes, so it's all about composition and framing, but the way you compose and frame it, makes the letter and then write the word with it, and everybody when they do that, they're usually like wow I would have never seen that T in there. **So it's just so they become visually more aware of everything in society after that.**

xChallenge  
xMedia Literacy

<Internals\Gwen> - § 1 reference coded

G64b

Gwen# Well okay, yeah. For example, if erm an art teacher is looking at the work of a contemporary artist, it might be somebody who... raises issues of sustainability for example, the pupils leave that art lesson knowing that there are contemporary artists in Africa and Asia, not just people making masks and... **and that, art is one form of taking action, of raising your voice and speaking out,** and that you can create incredibly beautiful, internationally renowned, selling for thousands of pounds art using reclaimed materials, doesn't all have to be brand new. Um and so that's, I mean that's just one small example **at a basic level it's about challenging stereotypes, in order that young people go away from school... believing there's always more to a picture than they've been told. So that they can receive information in the news and think... that's just opinions and it's a little bit biased. That there's a bigger picture, they can have a conversation with their mates, where someone's saying well, something slightly racist, or something slightly bigoted, or something... you know, and they say actually there's more to this than you realise. Or where they just receive one image of a group of people or a place, you know, and that one image is presented again, again and again. They can think, that's just one image. There's more to it. Even the most basic form of... awareness raising hopefully leads to the skills, that will lead to... action even if the action is just a discussion with their peers to say, you shouldn't say that because, you know... so that's action on different levels.** But also <38:36.1> you know, some art, particularly artwork, art that <name of former colleague> did was around protest and literally taking action. How can you get involved, how can you create a newspaper that raises the voices of young people in a way that brings about social change. You know she had a very short space of time, so she didn't... save the world with that, but you know it is a format that can actually bring about change. She linked it with a newspaper that street children in <name of Latin American country> had been creating in order that their voices were heard. Um and then linked that again with the big issue, which is a really nice connection actually, to get young people thinking that you raise your voice through art, through writing, whatever it may be, you don't have to be parading the streets with a placard although you can do that to.

xSIAE  
xMedia Literacy  
xAE Values  
xSJE

Appendix I. Final Themes, Categories and Codes

FINAL THEME	FINAL CATEGORIES	CODES	NOTES
Achievements	Accreditation, qualifications and portfolio	Qualifications	Accreditation and qualifications
	Action -The Showcase and Audience	Outcome	
		Audience	Showcasing work created and having an audience
	Another Language	Another Language	The arts as another language
	Further Opportunities	Further Opps	Further opportunities
		Future/Aspirations	
		Aims Changing	
	Hope	Burden	Not burdening young people
	Personal Development - Impact	Impact	Impact differences
		Confidence	YP's self confidence
Evaluation			
Perspective - Travel	Trips		
	Travel	Travelling as motivation	
Concepts	Community	Trust	
		Team Work	
		Legitimacy	
		Types of YP	
	Critical Thinking	Challenge	
		Discussion	
		Reflection	
		Critical Thinking	Reflection, questioning, challenging and perspectives
		Research	
	Participation		Youth involvement in project design and participation
		Setting Theme	
		Film Topic	
		Labels	
	Voice	Pastoral Care	
		Soft Skills	
		YP Attitudes	
		YP Stories	
		YP Confidence	Youth voice and confidence
		Society/ Class	
	Social Justice Education and Visual Arts	Citizenship	
Global Dimension			
SJAE			
SJE			

		World	
<b>Context</b>	Film as a Product	YP Art Work	
		Agenda	
		Choice	
		Images/ Film	
		Campaign Film	Campaign films
		Film quality	Production values and quality of work
		Professional Art	
	Funding	Funding	
	Professional Training	Teacher training	Teacher training
		Youth worker training	Youth worker training
		Teacher vrs facilitator	Teacher vrs facilitator role
	Project Design	X-Factor Culture	
		Session Structure	
		Proj Design	Approach – approach, funding, time constraints, exam/school set-ups, end product films
		Proj Length	
		Art Status	
		Culture of Art	
		Exam Results	
		Function of Art	
		Sch Rules	
Sch Structure			
Sch Type			
Scheme of Work			
Working in Schs			
Youth Work			
Art Project			
Timeframe	Time (to film)		
<b>Practice</b>	Ability to Ask Questions	Ability to ask questions	
		Interviews	
	Drama Games	Drama	Drama games and building trust
		Representation	Fixed representations
	Relationship and Educator Life	AE Aims	AE = Arts-Educator
		AE Mentality	
		AE Values	
		AE Background	
		AE Education	
	AE Encounters		

		Ethics	Ethics
		Relationship	Opportunity for regular interaction/ Life of arts-educator
		Artists	
	Social Media and Technology	Technology	Internet access/ technology
		Social media	Using social media platforms
	Teaching Style	Media Literacy	
		Workshop	
		Failure and Mistakes	
		Tackling Issues	
		Teaching Experience	
		AE Responsibility	
		Teaching Style	
		Engagement	
		YP Interest	
		YP Regulars	
		Authority	
	Technical Skills Development	Editing	
		Fear (of filming)	
		Idea Development	
		Skills	
Tech Skills Dev		Technical skills-development	
Training			
Film Making Roles			
	Key	Major idea to address	
	Power of Work		
	YP	Young people	

**Appendix J. Relationship Between Original and Final Themes and Categories**

FINAL CATEGORIES	ORIGINAL THEMES	ORIGINAL CATEGORIES	CODES	NOTES
Accreditation, qualifications and portfolio	Motivation for Arts-Educators	Accreditation and Qualifications	Qualifications	Accreditation and qualifications
Action -The Showcase and Audience	Impact	Outcome	Outcome	Showcasing work created and having an audience
	Project Realities	Sharing	Audience	
Another Language	Impact	Another Language	Another Language	The arts as another language
Further Opportunities	Impact	Further Opportunities	Further Opps	Further opportunities
			Future/Aspirations	
	Motivation for Arts-Educators	AE Mentality	Aims Changing	
Hope	Impact	Burden	Burden	Not burdening young people
Personal Development - Impact	Impact	Impact	Impact	Impact differences
	Motivation for Arts-Educators	Soft Skills Development	Confidence	YP's self confidence
	Structure	Admin	Evaluation	
Perspective - Travel	Motivation for Arts-Educators	Educator Life	Trips	
		Travel	Travel	Travelling as motivation
Community	Motivation for Arts-Educators	Soft Skills Development	Trust	
		Project Realities	Team Work	
		Project Mechanics	Legitimacy	

		Young People	Types of YP	
Critical Thinking	Motivation for Arts-Educators	Reflection	Challenge	
			Discussion	
			Reflection	
			Critical Thinking	Reflection, questioning, challenging and perspectives
	Project Realities	Project Mechanics	Research	
Participation	Motivation for Arts-Educators	Participation	YP Involvement	Youth involvement in project design and participation
	Project Realities	Project Mechanics	Setting Theme	
	General	Wider Concerns	Film Topic	
	Project Realities	Representations	Labels	
Voice	Motivation for Arts-Educators	Soft Skills Development	Pastoral Care	
			Soft Skills	
		Youth Voice	YP Attitudes	
			YP Stories	
			YP Confidence	Youth voice and confidence
	General	Wider Concerns	Society/ Class	
Social Justice Education and Visual Arts	Project Realities	Social Justice Education	Citizenship	
			Global Dimension	
			SJAE	
			SJE	

	General	Wider Concerns	World	
Film as a Product	General	General Stuff	YP Art Work	
	Structure	Admin	Agenda	
			Choice	
			Images/ Film	
		Campaign Film	Campaign Film	Campaign films
	Film quality	Film quality	Production values and quality of work	
General	General Stuff	Professional Art		
Funding	Structure	Admin	Funding	
Professional Training	Impact	Training Teachers	Teacher training	Teacher training
	Motivation for Arts-Educators	Training Youth Workers	Youth worker training	Youth worker training
	Structure	Training Teachers	Teacher vrs facilitator	Teacher vrs facilitator role
Project Design	General	Wider Concerns	X-Factor Culture	
	Project Realities	Project Mechanics	Session Structure	
	Structure	Admin	Proj Design	Approach – approach, funding, time constraints, exam/school set-ups, end product films
			Proj Length	
		Edu System	Art Status	
			Culture of Art	
Exam Results				

			Function of Art	
			Sch Rules	
			Sch Structure	
			Sch Type	
			Scheme of Work	
			Working in Schs	
			Youth Work	
	General	General Stuff	Art Project	
Timeframe	Structure	Admin	Time (to film)	
Ability to Ask Questions	Impact	Questioning	Ability to ask questions	
	Project Realities		Interviews	
Drama Games	Project Realities	Drama Approach	Drama	Drama games and building trust
		Representations	Representation	Fixed representations
Relationship and Educator Life	Motivation for Arts-Educators	AE Mentality	AE Aims	AE = Arts-Educator
			AE Mentality	
			AE Values	
	Educator Life	AE Background		
		AE Education		
		AE Encounters		
Project Realities	Ethics	Ethics	Ethics	

	Project Realities	Relationship	Relationship	Opportunity for regular interaction/ Life of arts-educator
	General	General Staff	Artists	
Social Media and Technology	Project Realities	Technology Access		Internet access/ technology
	Structure	Social Media	Social media	Using social media platforms
Teaching Style	Project Realities	Media Literacy	Media Literacy	
		Session	Workshop	
		Teaching Style	Failure and Mistakes	
			Tackling Issues	
			Teaching Experience	
			AE Responsibility	
		YP Engagement	Teaching Style	
			Engagement	
			YP Interest	
		Authority	YP Regulars	
Authority				
Technical Skills Development	Project Realities	Project Mechanics	Editing	
		Technical Skills Development	Fear (of filming)	
			Idea Development	
			Skills	
			Tech Skills Dev	Technical skills-development
Training				

	General	Wider Concerns	Film Making Roles	
	General		Key	Major idea to address
	Motivation for Arts-Educators	Soft Skills Development	Power of Work	
	Project Realities		YP	Young people

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