

**Boundaries of Experience and
Imagination in Arts Education:
An exploration of Bernstein's
Pedagogic Rights in Practice.**

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As Robert Moore (2001, p.368) observes, the question that Bernstein asks of theory, is this:

*'If the world is indeed as you say,
how would we know:
What kind of things would have to be in it,
what kinds of capacities would people have,
how would they acquire them,
what would they be doing,
and how would we recognise these things
if we saw them?'*

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Abstract

A current priority in education policy and regulation in England concerns how to address low levels of participation in post-compulsory education (PCE) of people from socially and economically disadvantaged groups. Set in the context of an Arts education institution, this thesis contributes to a longstanding debate of whether education alone, can, or cannot, compensate for social inequality (Bernstein 1970, Gorard 2010, Coffield and Williamson 2012).

The thesis provides a narrative account of my own experience and influences, it progresses to present the narratives of five Arts students, who for methodological purposes, are regarded as 'exemplar' cases (Bronk et al 2013). Throughout the thesis episodes of experience, influence, and critical incidents (Flanagan 1954) are referred to as '*Critical Moments*'.

The ontological position taken in this thesis, regarding what is taken to be real in the social world, is constructivist. Here, reality is framed as neither singular nor objective, but made up of multiple realities (Waring 2012, p.16). The epistemological position underpinning the study is interpretive, in that knowledge is pursued not via a quest for objectivity or certainty, but through authentic and trustworthy interpretation. Quantitative empirical datasets are employed to indicate the scale of the problem and the complex context in which widening participation (WP) practitioners' work.

Bernstein's concept of *Pedagogic Rights (PRs)* (2000, p.xx) is employed as a focusing device to explore the potential contribution and development of guiding pedagogic principles and curriculum design in WP. Narrative inquiry is used as a method to generate stories of the experiences of participants in this study, these are presented as accounts of encountering boundaries as tension points between their past and potential future lives.

The thesis illustrates how decisions to engage in PCE are influenced by significant others, accrued experiences and access to resources. These can enhance or diminish life chances as well as develop an individual's personal virtues.

Contributions to knowledge are presented in the form of a series of pedagogic principles, grounded in the work of Bernstein (ibid.). In closing, the thesis extends an invitation to other practitioners to test out Bernstein's *PRs* and the related *WP* pedagogic principles.

Key words: *Pedagogic Rights (PRs); Widening Participation (WP); Democratic Education; Arts Education; Post-compulsory education (PCE); Inclusion.*

Chapter 1. Problem and Context

A Critical Moment of Influence

As an introduction to this chapter, I begin with a description of an influential encounter with a cultural artefact. It is the introductory sequence to the documentary created in response to the state of education: *'We are the people we have been waiting for'* (Puttnam and Rowland 2009). The documentary, created in 2009, had been produced as a catalyst for educational reform. It was written by Caroline Rowland, with Lord Puttnam as the Executive Producer, and created in response to the McKinsey Report on Education (2007), which makes a comparison of the features of the education systems of the best performing countries, that are listed in the Programme for International Student Assessment (PISA).

This artefact is presented here as a stimulus and an example of a personal influence that provided the motivation for this research study. I cite it as one of my own 'critical moments'. The short piece of film epitomises, for me, the influential events that are imposed upon society in contemporary times. It also raises the question of how do we collectively ensure that future generations have the capabilities to safely deal with today's challenges?

In the opening sequence, the camera pans across the interior of a large empty industrial building. A door opens and light spills across the floor. A diverse group of young people enter and file silently into the void. Penetrating light cuts across the screen from the lens of a projector - its imagery falls upon the passive bodies of the group. The moving images depict newsreel footage of global disasters that have occurred within our lifespan. Alongside the shocking images of violence and conflict, that depict the collapse of the New York Twin Towers, in the 9 -11 terrorist attack, of child soldiers bearing arms, scenes of anti-social behaviour, rioting and the catastrophic effects of climate change. The narrator states:

'The world is facing huge challenges and they are growing daily in severity. In scale and in complexity. It is no exaggeration to say they are not going to go away, indeed, they will get worse unless we find solutions and find them soon.

If we are going to survive, we desperately need the next generation to be smarter, more adaptable, and better prepared than any that have gone before.

Our only chance is to improve the way we teach our young, to equip young people with the skills and attitudes that might steer this world of ours to a safer place than at present looks likely.

The question is ... is that what our current education system does?'

(Rowland 2009)

As if mesmerised, the young people stand, observing and silently absorbing the events that are portrayed, none of which were of their making, however they will inherit and experience the consequences of these atrocities. The viewer of this film is left to wonder what impact the current state of the world will have on the next generation. This is the legacy that we are in the process of passing to them to resolve.

The film is an artefact that has required the processes of many arts professionals in the creative industries. It has involved script writing, concept development, editing skills, project management, creative vision, filmmaking and team working to create a powerful piece of visual communication.

In his 'Ted Talk' online video '*Do schools kill creativity?*' Robinson (2006) advocates creativity as an interaction that occurs between multi-disciplines, and he states: 'My contention is that creativity now is as important in education as literacy, and we should treat it with the same status' (ibid.).

The creative and cultural industries are not afforded the same status as other subjects, which are considered as 'facilitating', such as the 'STEM' subjects of sciences, technology, engineering and maths. As a subject in formal education, the Arts in the curriculum are constantly being marginalised and undervalued.

Eisner (2000), makes a strong case for Arts education, as preparation for the world of work, stating that it is important to gain experience in the Arts and creative practice, that can develop the skills necessary for students to become productive workers for their future. Eisner also asserts, 'that students need arts education more than ever' (Eisner 2000, p.34). Robinson makes a broader case, that the Arts are about the qualities of human experiences of the world that we inhabit (Robinson 2015, p.143).

This chapter now goes on to explain the educational problem which forms the focus of this thesis and the context in which it emerged. The broader, overarching problem that gives rise to this thesis, concerns the question of how to support disadvantaged individuals, to widen their participation and increase their engagement in post-compulsory education (PCE), with the longer term aim of enhancing their inclusion and to attain upward socio-mobility.

This chapter develops upon the problem and context that is the central focus of this thesis. The stages of progression through the education phases are examined, particularly with regard to how education in England is routinely expected to compensate for economic and social inequality. Key dilemmas and enduring issues of equitable access to education and progression, together with their links to social mobility are discussed in depth.

It also examines the challenges faced by WP practitioners in the Further Adult and Vocational Education (FAVE) sector in England. The plethora of inter-related, entrenched, and prevalent barriers, that impede an individual's upward social mobility are also considered. The existence and dimensions of the phenomenon of the lack of social mobility are illustrated through consideration of empirical surveys of large populations that have been carried out, over generations, by governmental and charitable institutions.

The extent of the problem, that is shown to exist through the quantitative data, is presented and discussed in this chapter, and considered in more detail with

reference to qualitative data, in Chapters 4 and 5, that has been gained through listening to students' voices of their lived experience.

This thesis does not view social mobility through the lens of a negative deficit model, but from the perspective of a pragmatic consideration of the sheer complexity and messiness of the term 'disadvantaged', or from the point of view that there is not just one simple problem, to which can be overcome with one straightforward solution. The intention is that the context is understood more fully and that this, in consequence, informs WP pedagogic practice for positive outcomes.

Reports related to this field of study have been produced by McKinsey (2007), the OECD (Organisation for Economic Co-operation and Development), UNICEF (United Nations International Emergency Fund) (2010), the Social Mobility Commission (2016), Joseph Rowntree Foundation (2017), the Centre for Longitudinal Studies (CLS 2019) and the Children's Commissioner of England through the 'Vulnerability Report' (2018). These reports and surveys, in part, provide an empirical, epistemological underpinning and the supporting rationale for this thesis, and contribute to discussion in Chapter 3, where the Research Methodology, Methods, Research Design, and the epistemological and ontological positions, adopted in this thesis, are explained and justified.

This practitioner-research study examines a facet of the context and problem, from my own perspective, as well as from the perspectives of my students. Data generated by personal accounts and the findings from the study are viewed critically through the lenses of three *Pedagogic Rights (PRs)*, presented by the education theorist Basil Bernstein (Bernstein 2000, p.xx). They are listed as *Enhancement, Inclusion* and *Participation* (ibid.), they are employed as a focusing device to explore the 'if and how' Bernstein's *PRs* are evident in the lives of the individuals, who participated in this research study.

The research population for this thesis recall their critical and influential experiences, that they received before becoming students in PCE and during their

engagement in Access Diploma in Art and Design, Foundation Diploma in Art and Design and Arts focused Higher Education courses. The extent to which Bernstein's framework might be translated into a series of guiding WP Pedagogic Principles, that can be used to inform WP practice, is explored later in the thesis. The pedagogic principles are generated through the analysis of Arts students' narratives of their experiences of their journeys into PCE.

The resulting data comprises of moments of activities, encounters or experiences, that the respondents in this study recall through their personal stories. These are incidents that they relate as being influential for them. I refer to these as 'critical moments', however the term is used interchangeably with the terms 'experience' or 'incidents', as the research methods used in this study employs 'Critical Incidents Technique' (CIT) (Flanagan 1954). This is described in more detail in Chapter 3.

By providing their stories, the group of five Arts students are effectively carrying out a form of reflection upon their individual experiences. Their eventual transition, through further and higher education, creates a rich tapestry of their accounts of the boundaries that they encountered, that can be analysed for key themes and categories, which ultimately informs the contents of a suite of WP Pedagogic Principles.

Levelling up and social mobility

Today, achieving upward social mobility or 'levelling up' is high on the agenda of the current government, for example, in September 2021, the Ministry of Housing, Communities and Local Government became a task force with the title 'Department for Levelling Up, Housing and Communities' (Government 2021a). In the publication '*The Spirit Level: Why equality is better for everyone*' the authors, Wilkinson and Pickett (2008), define social mobility as:

‘The possibility of social mobility is what we mean when we talk about equality of opportunity; the idea that anybody, by their own merits and hard work can achieve a better social or economic position for themselves and their family.’

(Wilkinson and Pickett 2008, p.157)

For some individuals, the experience of the impact of complex and enduring multiple factors of disadvantage deters them from the choice of engaging in PCE, and the potential that may be given to create change for the good in their prospects. The Social Mobility Commission, identifies barriers for low socio-economic households as:

‘Four fundamental barriers that are holding back a whole tranche of low and middle-income families and communities in England, these are an unfair education system, a two-tier labour market, an imbalanced economy and an unaffordable housing market.’ (Social Mobility Commission 2016, p.iii).

The Commission also states that:

‘Britain has a deep social mobility problem, (...) it is getting worse not better. Low levels of social mobility are impeding the progress of not only the poorest in our society.’ (ibid.)

Wilkinson and Pickett contend that the socio-economic context of families in deprived areas increases ‘all kinds of stress, deprivation and difficulty’ (Wilkinson and Pickett 2008, p.163). They also point out that social mobility may not be always achieved upwardly, they state that:

‘In modern market democracies, people can move up or down within their lifetime (*intra-generational mobility*) or offspring can move up or down relative to their parent’s (*inter-generational mobility*)’ (Wilkinson and Pickett 2008, p.157).

As described by the Joseph Rowntree Foundation’s Poverty report (2017), this can be due to changes in individuals’ and households’ circumstances, that are beyond their control. Changes that are made to the benefits system, increasing unemployment and raising rents, impacts upon an individuals’ perceptions of their ability to progress their situation for the better. This is discussed in more detail later in this chapter.

The advocates for upward social mobility strive to promote progression in education for individuals who are experiencing disadvantage in all its forms.

Interventions in education, labelled as widening participation (WP), widening engagement or inclusivity, aim to assist upward social mobility by advocating progression into PCE (JRF 2017, p.8). The objective is to enable less well-resourced groups of students to gain further and higher levels of qualifications, to achieve employment and financial security. In education, the realisation of policy and programmes to support social mobility, are often attempted through WP outreach interventions, that are located in educational and community settings. These programmes aim to raise aspiration, attainment levels, and improve the confidence of individuals from 'targeted', disadvantaged or under-represented, groups, to enable them to progress further in their education. These policy initiatives are intended to help individuals from these target groups, to gain qualifications, considered necessary to enable them to lead a fulfilled and secure life in their future.

The problem, here, is the wide range of under-representation of groups of students from more disadvantaged contexts. This can be due to their socio-economic situation, family circumstances, location, or by being identified as an under-represented, or a minority protected characteristic group. Nominally these are referred to as 'WP criteria' or factors, and the gaps in their participation continue to glare. This suggests that, despite good intentions on behalf of the Education institutions, entrenched gaps in the rates of access to and participation in PCE continue for these groups. This state of affairs implies that WP and education policies are not working. This certainly is the case with the enormity of the challenging circumstances and scale of the problem.

In the context of my own experience, working with teams of WP practitioners, who are also involved in encouraging cohorts of under-represented groups of students into PCE, it is important to state that this is not just a creative arts education

phenomenon, evidence suggests that the same problem is also manifest across many other disciplines and subjects, as described by the Office for Students (OfS), in its regulatory guidance and statements on the challenges of WP practice (OfS 2019, 2020, 2021).

This research study is undertaken with the intention of uncovering factors which can positively influence students' decisions to engage in PCE, and subsequently to achieve success and security in their lives. This thesis is to inform curriculum design and pedagogy of WP outreach interventions for the future. This is intended to be achieved through analysis of the students' own voices, of their journeys into PCE, to obtain authentic accounts of their lived experiences and lead to insights into understanding the components of experience, that can create change for the good.

As stated previously, Education and WP policy-makers convey ambitious expectations, through target driven policy and guidance, to ensure that WP interventions are sufficient and impactful. This approach aims to develop an individual's cultural and social capitals, to raise attainment levels and for them to gain knowledge of options for future progression into employment. The WP interventions are intended to override low confidence and negate a 'sense of not belonging' or not having a stake in society (OECD 2017). WP interventions are an attempt to overcome these perceptions, by offering a learner exceptional learning experiences, the opportunity to gain additional learning, or provide a revelatory insight into the benefits of education, ultimately to enhance cultural, social and economic advancement of an individual.

Bourdieu's capitals

The practice of WP is often viewed through the lens of Bourdieu's field theory, through the acquisition of 'capital' (Bourdieu 1973). Bourdieu wrote on social, culture and economic capitals of different classes in society, how that determines the taste, language, and choices, according to a person's social and economic standing (ibid.).

Capitals, references what an individual possesses, as their 'habitus' or taken-for-granted ways of doing things, according to their status in society. Students' suitability for potential progression onto a course of study may be determined by an institution's perception of the level of the student's capitals, which convey their social and cultural experience, or their ability to adopt the expected codes and indicators of capital.

Moore (2012, p.103) sees Bourdieu's cultural and scientific capitals as forms of symbolic capital. He explains how capital can exist in two different forms, of being 'objectified' and 'embodied' (ibid.). In 'objectified' capital, it is materially represented in things, such as art works, galleries, museums and books. In its other form, capital is 'embodied', and is considered as the predispositions and propensities of a person (ibid.). Moore cites body language, stance, intonation, taste, and lifestyle choices as 'embodied' capital. In between objectified and embodied capitals, is 'habitus', which is about knowing the 'rules of the game'. Moore then gives the reader the example, of viewing pictures in a gallery, 'doing so in a way that appears entirely natural and effortless' (ibid.).

There exists the belief that students, who apply to progress into Level 4 in PCE, are guaranteed success, by the merit of their hard work and accomplishment in their qualifications. Ball states that this is by virtue of their 'habitus and levels of possession of cultural, social, and economic capitals' (Ball 2004, p.16).

Once on their course of study and with each new intake of students, student populations are constantly monitored by the education institution for their representation, by groups and their performance. Metrics are gathered in terms of criteria such as, the socio-economic status of their household, where they originate from, whether they are experiencing any form of disadvantage due to their context or circumstance (UCAS 2016).

A consideration of capitals, compensatory education, emancipation, and democratic education

An appraisal of the canon of texts of Bourdieu (1973), Bernstein (1996), Biesta (2013) and Broadhead and Gregson (2018), demonstrates how the power relationship between the individual, educators and the institution becomes evident, through the different terms used for educational interventions.

The definitions used range from Bourdieu's '*social, economic and cultural capitals*' (1973), Bernstein uses the term '*compensatory education*' (Bernstein 2003, p.147), whereas Biesta references the '*emancipation, emancipated and emancipator*' (Biesta 2013, p.77), Freire references the '*oppressed and oppressor*' (1970).

In Bernstein's '*Critique of the concept of compensatory education*' (Bernstein 2003, p.147), he describes how it 'focuses upon deficiencies within the community, family and child' (2003, p.149). He draws attention to how compensatory education approaches, in the form of interventions and enrichment programmes, were developed. These are intended for children of low social class, whose material circumstances were considered 'chronically inadequate'. Bernstein explains how he cannot understand, through the act of applying categories of labels of 'deprivation' and 'disadvantaged', stating:

'How we can talk about offering compensatory education to children who, in the first place, have yet not been offered an adequate educational environment' (Bernstein 2003, p.148).

He contends that the concept of compensatory education is a societal model, where the children are perceived as, and become, 'little deficit systems', he continues that this 'implies that something is lacking in the family, and so in the child.' (2003, p.148). Bernstein then states:

'If children are labelled 'culturally deprived' then it follows that the parents are inadequate, (...) and that their culture, its images and symbolic representations are of reduced value and significance' (ibid.).

He further states that: 'Once the problem is seen even implicitly in this way, then it becomes appropriate to coin the terms 'cultural deprivation', 'linguistic deprivation' and socially disadvantaged.

Bernstein then concludes, '...and then these labels do their own sad work' (Bernstein 2003, p.148).

Ten years after Bernstein presented his critique on 'compensatory education', Biesta (2013) writes on emancipation, by considering the work of Ranciere. He presents what he sees as 'one of the more contentious educational questions, which is the question whether and if so, how, education can contribute to the freedom of the human subject.' (Biesta 2013, p.77). Biesta is citing education as a powerful intervention, aimed at setting people free. This approach brings to the fore, the power relationship between the 'emancipated' and the 'emancipator' - that 'the ones to be emancipated remain dependent upon the truth or knowledge revealed to them by the emancipator.' (Biesta 2013, p.78).

The terminology used by the authors change, but the fundamental power relationships implied are interactional between the transmission and the acquisition, as presented by Bernstein (2000, pp.16 -18).

Later in the process of developing this research study, I discovered the work of Siraj and Mayo (2014), through a large-scale research study, that ran from 1997 to 2015. The 'EPPSE' (Effective Pre School, Primary and Secondary Education) research study consisted of a longitudinal mixed methods research study of 3000 young people (from age 3 to 16 years). The study questions how a child's early home learning environment is important. Siraj in her keynote speech, at the BERA (British Educational Research Association) Conference in 2021, spoke of 'Active Cultivation'. She related finding that the predicted outcomes of attainment were often confirmed, yet some children had exceeded the predicted expectations of their circumstances. Siraj and Mayo state that there is something that is helping some young people to become academically resilient (2014, p.6). The definition Siraj and Mayo provide for resilience is:

‘Resilience follows when the cumulative effects of protective factors in the child and in the life and environment in which the child develops, outweigh the negative effects of risk factors in that child or in their socio-cultural context’ (Siraj & Mayo 2014, p.6).

Siraj and Mayo’s use of the term ‘Active Cultivation’ is an interesting concept to point out. This is where they describe the support received from ‘significant others’, not only in the school and classroom, but also from the community who provides successive experiences that develops an individual’s cultural, social and emotional capitals (Siraj & Mayo 2014, p.230). Chronologically, by carrying out a longitudinal study, the EPPSE research observes and measures outcomes, as they occurred in the lives of their research population. As a question of adopting an ethical approach, for the Siraj and Mayo research; if a prediction was leading to a conclusion that an individual would not attain and succeed, why had additional interventions not been put in place at that time, to avert the expected outcome?

‘Inequality begets inequality.’ (UNICEF 2010, p. 20)

In UNICEF, Article 4, of the United Nations ‘Convention on the Protection of Rights of the Child’ (1989), it is stated that governments have a responsibility to take all available measures to make sure children’s rights are respected, protected and fulfilled and that, every child has a right to develop to their full potential, but the cost of falling behind scars a child’s prospects for their future. To quote UNICEF: ‘By and large, they are the children of families at the bottom end of the socio-economic scale’ (UNICEF 2010, p.20). The UNICEF report then continues:

‘The children of rich parents are healthier, better behaved, happier and better educated during their childhood and wealthier when they have grown up than children from poor families’ (UNICEF 2010, p.20).

Determining the scale of the problem and context

The Joseph Rowntree Foundation (JRF) Report ‘*UK Poverty 2017: A comprehensive analysis of poverty trends and figures*’, provides a stark indication of the numbers of people in poverty in the UK (JRF 2017, p.10). An extract from the 2017 data is shown in the Table 1.1.

Joseph Rowntree Foundation Poverty Figures UK 2017. Group	Number in Poverty	Poverty Rate
People in poverty	13,900,000	22%
Children in poverty	4,000,000	30%
Working Age adults in poverty	8,000,000	21%
Working age lone parents in poverty	900,000	46%
Children in poverty in couple families	2,500,000	24%
Working age adults and children in poverty in workless households	4,100,000	63%
Children in poverty in workless households	1,300,000	72%
Working age adults in poverty in working households	8,000,000	18%
Children in poverty in working households	2,700,000	23%

Table 1. 1 Joseph Rowntree Foundation Poverty Figures UK.

(JRF 2017, p.10)

It was the first report of its kind, produced in-house by the Foundation and it states that poverty rates for those at most risk (pensioners and 'certain types' of families with children), have started to rise again. The report lays out the state of the nation in respect of poverty rates and states that, 'overall 14 million people live in poverty in the UK - over one in five in the population'. This, the report continues, is made up of 8 million working age adults, 4 million children and 1.9 million pensioners (JRF 2017, p.10).

The three factors identified in the 2017 JRF report are that:

- 1) State support for low income families through benefits and tax credits is falling in real terms.
- 2) Rents are increasing.
- 3) Rising employment is no longer reducing poverty.

The key figures that the report (JRF 2017) offers are:

30% of children and 16% of pensioners now live in poverty.

One in eight workers live in poverty.

30% of people living in a family with a disabled member live in poverty.

Nearly one quarter of adults in the poorest fifth of the population experience depression or anxiety.

20% in the poorest fifth have 'problem debt'.

70% of people in work are not contributing to a pension.

Bradshaw and Keung (2018) differentiate between *poverty 'rates'* (the proportion of the population below the poverty threshold) and *poverty 'gaps'* (how far people in poverty are below the poverty threshold). They state that the UK has tended to have comparatively high poverty rates but low poverty gaps. It points out that since the recession, the minimum income scheme has been undermined by a range of changes to benefits and taxes (ibid.). The authors list a series of reasons of the increasing poverty in households, as benefits cap, the two-child limit, bedroom tax,

local rent limits, cuts to benefit levels, failure to uprate child tax credits, child benefits, and localisation of council tax benefits and sanctions (ibid.).

The JRF Report states that, 'Education and skills are the biggest factors predicting whether individuals are likely to experience poverty.' (JRF 2017, p.8). The report also states:

'In England and Northern Ireland, at age 16, young people from poorer backgrounds are around a third less likely to achieve good qualifications, putting them at much higher risk of continuing to live in poverty as adults.' (JRF 2017, p.6)

The impact of a young person's experience of growing up in the home and family, in a context of stressful family circumstances, is presented in the UNICEF and OECD (Organisation for Economic Co-operation and Development) report, 'Innocenta No.9' titled: '*The children left behind: a league table of inequality in child wellbeing in the world's rich countries*'. It outlines the factors of wellbeing, to quote from the report;

'family circumstances, employment and income health and education systems, and the local environment all play interacting roles in determining well-being' (UNICEF 2010, p.5).

The Mckinsey Report (2007, p.50) states that PISA scores of top performing education systems show a low correlation between outcomes and the home background of the individual student. The report continues that, 'the best systems have produced approaches to ensure that the school can compensate for the disadvantages resulting from the student's home environment' (ibid.)

Communities, households, families and individuals, who are in the grips of poverty, are beset by the contexts in which they live. Their aspirations and dreams towards attaining financial security, are marred by the inability to improve their circumstances, which are not of their making. Education becomes the focus, as the source of the solution. The Learning Development Agency (2015) on '*How does education improve social mobility?*' notes that:

‘In both developed and developing countries, education is seen as a ‘ticket’ out of poverty because it enables children from low income families to move upwards not only when it comes to income but social status too. In other words, children born to poor parents who completed higher education are more likely to climb the social ladder than those with a lower level of education. This is especially true for middle-income and rich countries although some - including the UK - are troubled by an increasing rather than decreasing gap between the rich and poor when it comes to both educational opportunities and income.’ (Learning and Development Agency 2015)

As identified earlier in this chapter, the Social Mobility Commission identifies four barriers that contributes to the problem. These are listed as, an unfair education system, a two-tier labour market, an imbalanced economy and an unaffordable housing market.’ (Social Mobility Commission 2016, p. iii).

The Equality Act references Further and Higher Education (Government 2010) in Part 6, Chapter 2 of the Act. It states that the responsible body of an institution, to which the section on education applies, must not discriminate against a person ‘in the arrangements it makes for deciding who is admitted as a student’ and ‘in the way it affords the student access to a benefit, facility or service’ (Government 2010).

Attainment as a boundary

The UK Poverty report (JRF 2017) concludes that the prospects of solving UK poverty are worrying. The report adds that most young people from disadvantaged backgrounds do not achieve 5 GCSEs (General Certificate of Secondary Education). Attaining a pass grade in English Language and Mathematics GCSEs, grade C, 4, or 5, is a minimum entry requirement for many courses in PCE. This presents a significant barrier for seamless progression in education for significant swathes of the population.

To understand the inequalities that occur, in terms of gender and pass rates, the Joint Council for Qualifications (JCQ) annually reports on GCSE and A level (Advanced level) qualifications (JCQ 2018, 2019). The data presented by JCQ

(2019), indicates that many young people fail at the first qualifications hurdle. The extent of this can be determined by looking at GCSE English and Maths attainment each year.

In 2018, the Department for Education (DfE) reports that 39.7% boys and 46.5% girls, in England, achieved English and Maths, grades 9 to 5 (DfE 2018, p.11). This means that 60.3% and 53.5%, respectively, did not attain a pass in their English GCSE. Also, the attainment gap between females and males for a grade 4 GCSE in English, in that year, was 16.3 percentage points. To indicate the scale of the problem, in terms of count, this means that 182,280 males and 108,365 females did not meet a pass grade of 4 or above in their English GCSE in that year.

The total taking Maths GCSE in 2019, had been 778,858, so if that number is used to be the total of those sitting GCSE's in that year. In comparison, the number who took a GCSE in Art and Design was 195,928, almost a ratio of 1 in 4 pupils were studying the Arts. This comprised 130,517 females, and 65,411 males, which is approximately a ratio of 2 females to every male pupil taking Art and Design at GCSE. Regarding the attainment of a pass, grade 4, in the Art and Design GCSE in 2019, this had been achieved by 81.9% females, in comparison to 62.1% males, this presents a 19.8 percentage point gender attainment gap.

The numbers then diminish even further at the next step of Level 3 qualifications, which are also a prerequisite, for many courses, for entry into PCE. To enable progression on to Level 4 study in the Arts, it is normally expected that there would be a pass in an Art, Design or Media qualification at Level 3, as well as to present a portfolio of examples of creative practice. The portfolio would have been built over the period of study and in exam conditions. In an in-person interview examples of the student's work would act as the focus for discussion, or through the submission of a digital portfolio of documented work, this is to demonstrate suitability of the applicant to be offered a place on the course.

The Level 3 options for study, in England, are A' level, BTEC (Business Technology Education Council), Extended Diploma or Access to Higher Education. T' levels (Technical Levels) are currently in the process of being introduced into the education curriculum, as the Government restructures the level 3 qualifications landscape (Weale 2021).

Arts education at Level 3

To take a look at the context of Arts education in 2019 (JCQ 2019), 42,307 students had sat A' level qualifications in Art and Design. This is only 5.3% of the total number of students who were sitting A' levels in that year. In terms of gender, this figure is broken down to 10,914 males and 31,393 female students, which is a ratio of 2.87 females to every male sitting the subject. In the Design Technology A' level qualification, only 10,870 students sat the examination, comprising 7,415 males and 3,455 females. This serves to demonstrate inequalities in terms of gender in subjects studied.

Those that qualify, through attaining sufficient entry requirements and tariff points for their grades, then, end up being selected (or not) by the merit of how they present themselves at the interview, through demonstrating their communication skills, knowledge and use of language, and by presenting evidence of their creative skills and exploration through building a portfolio of examples of work.

Prior to the competitive aspect of the application, and receiving an offer, there is also a stage of self-selection and decision-making, that the student has to go through, to choose what subjects to apply for and study. In that period, external influences are at their strongest, in terms of whose voices are heard. This is in addition to the students' own choice of direction.

The case studies, who are the focus of this thesis, are presented in Chapter 4.

Introducing a national collaborative approach for WP

In January 2017, an education intervention, the National Collaborative Outreach Programme ('NCOP') had been introduced by the Higher Education Funding

Council England (HEFCE) and the Office for Fair Access (OFFA). This was a network of regional partnerships of education providers across England. HEFCE and OFFA later were merged to become known as the Office for Students (OfS) for England.

The 'NCOP' had been a short pulse of funding for a 2 – 4-year funded project. Phase 1 for the collaboration was initially for 2 years, and then, dependent on evidence of the scheme's impact, there was the potential for a further 2 years continuation of the project, leading up to 2020.

The short-term injection of funding had been created for regional partnerships to be formed between schools, colleges, higher education providers and employers in the NCOP. Specific wards, in the area, had been identified as 'cold spots and corridors' of lower than expected higher education participation, in comparison to the area's GCSE attainment rates. The areas to be targeted were determined by HEFCE, through 'POLAR 4', geographically mapping of 'Participation of Local Areas, version 4' (OfS 2018b).

Universities and Further Education Colleges, who offer higher education courses, were tasked to work together in partnership, as opposed to acting as competitors, for a shrinking demographic of student populations in England until 2021.

Consequently, Colleges and Universities, across the country, formed into regional collaborations, to engage with specified POLAR4 quintile 1 cohorts of young people in schools that were located in the wards of low participation in higher education. (Quintile 1 areas being least likely to participate in higher education).

The NCOP partnerships were tasked to work with young people in school years 9 through to year 13. The aim had been to encourage progression into post-compulsory Level 4 education, either to study a degree or a higher apprenticeship.

The partnerships were set targets, to increase the percentage of the lowest quintiles' progression into level 4 education, by the year 2020. This effectively advocates taking a postcode determined approach, to target WP interventions with young people, their parents, carers and communities, by merit of their postcode. The University Colleges Admissions Scheme (UCAS) state:

'Careers information, advice, and guidance will continue to be an important part of this support, addressing the fact that 18- year-olds from the most advantaged areas in England are almost six times more likely to enter the most selective institutions, compared to those from the most disadvantaged areas.' (UCAS 2016)

The Careers Strategy, published by the Department for Education, in December 2017, titled, *'Making the most of everyone's skills and talents'*, laid out the expectations for outreach programmes and WP. It states:

'This outreach activity should include interventions that raise attainment, such as supporting curriculum programmes and formally sponsoring or establishing schools. We want universities, particularly our most selective institutions, to support young people from disadvantaged backgrounds and challenging areas to apply to higher education. We want young people to understand that where they are from should never be a barrier to entry and may entitle them to support.' (Department for Education 2017, p.14)

The range of interventions, that are adopted by WP Outreach teams with schools, colleges, communities, and individuals, is broad. Gorard and colleagues (2007, p.40) contend that much of it is delivered without effective evaluation of its impact.

A key issue for the WP practitioner is to deliver educational engagement with an aim to enhance a participant's capability and resolve for their own social mobility and to overcome entrenched factors or barriers of disadvantage that are holding them back from successful progression through their education. The challenge for practitioners is how, and who to reach out to, when there are so many multiple factors of disadvantage and under-represented groups to prioritise. A further

challenge is how to demonstrate the extent of the impact of the interventions, an issue that Gorard raises as problematic (ibid.).

In view of the above, this research study does not focus on just one group by merit of a characteristic, such as their ethnicity, gender or class, but extends to an intersectionality of protected characteristics and WP criteria. It seeks to give voice to a range of students, who at the time of interview, are studying or had studied Art and Design. This research approach intends to determine what were the critical incidents or agents that influenced the students' progression beyond compulsory education. This approach is in order to gain an insight into what principles of pedagogy should be in place in the WP curriculum for students, who are less resourced or more disadvantaged, than the research population in this study.

Students' voices

Coffield and Williamson (2012, p.66) advocate strongly that:

'young people (...) are not sufficiently consulted about what they want to learn; they need to be engaged in a process of negotiating a curriculum that suits their needs.'

A guiding principle of the approach is that outreach curriculum design should be carried out 'with, as opposed to being applied 'to' programme participants. Freire argues 'for a pedagogy which must be forged with not for the oppressed (whether individuals or people) in the incessant struggle to regain their humanity.' (Freire 1970, p.5)

There is widespread rhetoric about the inclusion of the 'student voice', often conducted through formal institutional surveys of satisfaction levels, that are undertaken throughout a student's education pathway. Each year, data is gained through the Learner Satisfaction Survey (LSS) of students in Further Education and the National Student Survey (NSS) for Higher Education. In effect creating league tables of FE and HE institutions, based on student satisfaction.

The surveys mean that the education institutions receive an insight on what their graduates felt about their student experience, which can be broken down into student groups by gender, ethnicity and age. The danger is that successive investigations may cause 'survey fatigue', due to student cohorts being bombarded by questionnaires throughout their education.

In January 2018, the Society for Research in Higher Education (SRHE) hosted a seminar that asked, 'How can we meaningfully listen to students' voices to shape policy and practice?' The text for the SRHE seminar warns:

'The complexities of students' lived experiences do not always fit neatly into policy documents. The student voice can all too easily be ignored if it does not sound right. The student voice can be a token'. (SRHE 2018)

The SRHE continues by asking 'How can individual stories be used to challenge and re-shape embedded structural inequalities?' It concludes that, 'listening to the lived experiences and voices of students could open up new, unseen, ways of developing policy practice' (SRHE 2018).

In an earlier research study, titled '*The dilemma of increasing under-representation of males in art and design education*' (Baines 2017), I felt I had not sufficiently included the 'student voice', therefore, an intention of this thesis, is to gain authentic stories of creative students' experiences of the range of influential incidents that informed their entry into PCE. The focus and context of this study, is upon Arts Education, however, it also shines a light on the student experience of progression into Further Education, Vocational Education and beyond, as a whole. It is hoped that an outcome of the resulting outreach design for WP, informed by this thesis, will culminate in an innovative, student designed and co-created curriculum, combined with supporting pedagogical interventions, that are shaped by their stories of experience.

The context of WP pedagogy in education settings has to be considered in some depth, in order to identify what needs to be done. It is considered as good practice

to first gain, listen to and then respond to the students' voices about their experiences of their journey from compulsory into PCE. The outcome may help to determine what processes of decision-making enable individuals to progress and proceed into PCE, to gain access to a 'good democratic education' (Broadhead and Gregson 2018).

Through the activities that WP teams of practitioners deliver, they attempt to include in students' learning, approaches that enable and encourage individual progression. This may be achieved by letting them construct their imagined futures and to identify the route necessary to achieve that aim. This involves taking a student's 'whole lifecycle approach' to their education pathway in England, from prior to Level 2 GCSE examinations, Level 3 A' levels, BTEC Diploma (Business and Technology Education Council) or an Access to Higher Education Diploma qualifications, to progress into Level 4 undergraduate degree and beyond into postgraduate education. A journey involving travelling from compulsory to post-compulsory education and into post-graduate study or into secure employment.

A targeted approach

It is part of the regulatory requirements for Higher Education providers for their plans for WP, access and participation to be approved by the Office for Students. Each Higher Education provider is required to submit an Access and Participation Plan. This is to outline their commitment to how it will support under-represented and disadvantaged groups of students to join the academy, and to succeed, through completing and attaining through their studies, to progress into further study or employment.

Entrenched disadvantage is seldom experienced as a single phenomenon (Childrens' Commissioner 2017). Multiple factors, that are interrelated, may hinder progression for an individual, to gain sufficient education qualifications that lead into secure employment.

People, who feature in an individual's life, such as family, friends and community members, as well as teachers, who, themselves possess different levels and types

of capabilities, knowledge and experience, take on supporting their young person, acting as the immediate proximal sphere of key influencers. Yet, if we are to eliminate inequalities and enable upward social mobility, through attainment in education and progression into work to achieve financial security, the wrap-around of support from the state provision of education, welfare and assistance must make changes. Solutions need to be found.

Declared as, 'now is an essential moment', the 'Deaton Review' (IFS 2019) had been launched in May 2019, by the Institute of Fiscal Studies. It is a 5-year study, chaired by Nobel Laureate Professor Sir Angus Deaton and funded by the Nuffield Foundation. This large-scale study intends to bring together a wide range of evidence from world leading experts in a wide range of disciplines (economics, sociology, demography, philosophy, political science, and epidemiology) (ibid.).

As discussed earlier, the problem of the under-representation of some social groups, in education, is not restricted just to the field of Arts education. Inequalities of representation are manifest in many other subjects, for example, the under representation of students from low socio-economic households, mature learners, people of minoritized ethnicities and disabled students, are evident across many subjects and disciplines. These are the predominant groups that WP policymakers instruct that PCE institutions target, to close the gaps in access and participation in education (OfS 2019).

In the regulatory framework for higher education in England, it states that there are four primary regulatory objectives (OfS 2018, p.14). These are that all students, from all backgrounds, and with the ability and desire to undertake higher education:

- 1) Are supported to access, succeed in and progress from, higher education.
- 2) Receive a high-quality academic experience, and their interests are protected while they study or in the event of provider, campus or course closure.

3) Are able to progress into employment or further study, and their qualifications hold their value over time.

4) Receive value for money. (ibid.)

The regulatory approach taken by OfS is stated as being; student focussed, having clarity, accountability, consistency, proportionality and targeting (OfS 2018, p.15). The guidance for the 2019-20 Access and Participation Plan (OfS 2018a) advises that it is important to identify:

‘those underrepresented student groups, or subgroups, among your own students where there are gaps in equality of opportunity in relation to access, success and progression’. (OfS 2018a, p.19)

The main groups of students that are listed as under-represented are:

- Those living in areas of low higher education participation, household income, or socioeconomic status.
- Students of underrepresented ethnicities.
- Mature students.
- Disabled students.
- Care leavers.

The OfS (2018a, p.20) then advises that,

‘you may also wish to include in your assessment a wider set of student groups where national data indicates there are particular equality gaps and support needs that can be addressed in an access and participation plan’ (ibid.).

Including:

- Carers.
- People estranged from their families.
- People from Gypsy, Roma, and Traveller communities.
- Refugees.
- People with mental health problems, specific learning difficulties and/or who are on the autism spectrum.
- Children from military families. (ibid.).

The Higher Education provider is encouraged to approach these groups of students, in its widening engagement endeavours. The guidance states, to reach

out through a combination of characteristics or intersectionality of criteria, for example, a combination of characteristics such as ethnicity, class and gender, for example, 'White, working class boys' as an under-represented target group.

However, as the Children's Commissioner for England annual reports (2017, 2018, 2019) show, the context of disadvantaged families' lives are often far more complex than the education policy guidance indicates.

The 'Childhood vulnerability in England' annual reports (Children's Commissioner 2017, 2018) provide an insight into the numbers of young people, categorised in 70 different subsets of vulnerability. They provide an indication of the sheer scale of the numbers involved in the situation. The same reports give an indication of the many different situations in which the most disadvantaged communities, families and individuals in society may find themselves.

This report demonstrates how these large, empirical, quantitative data sets serve to illustrate the complexity and impact of the context within which WP pedagogic practice in education operates.

The children who are not accounted for

There are, evidently, gaps in the datasets, in the counts, of young people in many different circumstances of vulnerability. To provide an example, with regard to children who are not accounted for, which was highlighted in 2019 by Longfield, the previous Children's Commissioner for England, in a report titled, '*Skipping School: Invisible Children. How children disappear from England's schools*' (Longfield 2019), the focus is on unregistered, illegal schools, and the 'off rolling' of students from school registers by exclusion of pupils. There are also unregistered numbers of 'home schooled' children in England, and an increasing number of children who are just not accounted for. The report states that children disappear from the school-roll, and that this occurs in order to improve attainment statistics and the school's position in national league tables (ibid.).

Longfield pledges, in the above report, that the initial survey of 11 local authorities will extend to all councils in the future, and that school by school results will be

published, indicating that it is a work in progress. In her role as the Children's Commissioner until February 2021, Longfield presents a picture that:

'(...) unhelpfully encompasses a wide range of parenting styles – from those who choose to educate their children themselves for social and philosophical reasons and do so perfectly well, to those who choose to keep children out of the school system to avoid the eyes of the authorities or to deny them a secular education; and then those who would love to have their kids in school but cannot find a school to fit their needs.'
(Longfield 2019, p.2)

Her Majesty's Chief Inspector (HMCI) of Ofsted reinforces the former Children's Commissioner's statement. In the Ofsted report for 2017/18, the Chief Inspector wrote:

'We continue to have serious concerns for the pupils who are being educated in unregulated settings that circumnavigate legal loopholes in order to operate. Children in these settings are being denied the education and opportunities they are entitled to. Some are at risk of radicalisation'. She then continues: 'We know that the most vulnerable children are more likely to be excluded or off-rolled' (Ofsted 2018, p.10).

Moving on from the previous discussion of school age compulsory education, there is persistent under-representation of certain groups of students in PCE. Under-represented groups of students, become defined by nomenclature of their protected characteristics of gender, age, ethnicity and disability and defined by the factors of disadvantage that they are experiencing. It can be seen, that a combination of forces is at play, that of the student's choice of what subject to progress into, the qualifications they gain (or fail) to meet, in regards to the entry requirements of institutions, and the selection processes by PCE institutions. In each cycle of an educational year, these factors combine and shape the demographics of a cohort entering into their next stage of education. The result is that there continues to be a persistent under-representation of groups of students, who, defined by certain characteristics or contexts, are consequently left behind.

White working-class boys

As a comparative research study, Travers's (2017) research comprised of a chronological series of interviews with working class boys, who she had followed from the stages of transition into university through to graduation. The emergent themes that Travers analysed in her study were identified as, family, schooling, mentors, fractions [sic] of class and misrecognition (Travers 2017, p.8).

In the first interviews in the series, she had focused 'on their habitus and forms of capital', through using Bourdieu's capitals as lenses to her research. Her study describes what the young men experienced in their home environments. Travers writes that they had 'compensatory factors' in their lives, that enabled them to experience academic success of entering Higher Education. This group of students were deemed successful, as they had progressed into Level 4 education in a variety of universities. Travers acknowledges that, the group demonstrated 'persistence and sheer determination at various stages of their schooling' to become academically successful (Travers 2017, p.4).

To quote Travers (2017):

'There is little research that explores academically successful white boys from a working-class background and the multifaceted variables that contribute to their success.' (Travers 2017, p.xiii).

Participants in her research population were studying across different types of universities and studying a range of courses, however, none of were in the creative sector. The participants in her study had studied Engineering, Law, History, Sports Science, Physics, Mathematics, Computer Science, Philosophy, Politics, Economics, Education and English in either elite or modern universities.

The title of Travers' research (2017) is: '*White working-class boys: Teachers matter*'. In her account of interviews with the boys, she relates how they had been influenced by other family members, their teachers and there is a particular emphasis on the mothers' influential role, but her account also includes fathers, stepfathers, and aunts. Travers also writes on the presence of 'meaningful others', that the students had access to in their lives, for example, a parent, sibling, relative

or a mentor (Travers 2017, p.28). Correspondingly, recent research shows, that when making decisions about what to do after school, in both year 11 or year 13, that, ‘Pupils go to parents, teachers and friends for careers advice – not to careers consultants’ (Bloom 2017).

However, as a counter argument to a focus on investigating just on boys’ attainment from a particular ethnicity, in UCAS data published in 2016, it is indicated that female students from the most disadvantaged contexts did not perform much better than their male counterparts (UCAS 2016).

Practical wisdom

An accumulation of experience overtime informs practical wisdom and the making of judgments. Aristotle refers to this as ‘*phronesis*’. Broadhead and Gregson (2018, p.15) investigate the Aristotelian concept of ‘*phronesis*’ (the acquisition of practical wisdom) of mature learners who, as non-traditional learners, bring to the institution their prior knowledge and experience as a range of practical wisdom or ‘acquired prior experiential learning’ (APEL).

The mature learners’ educational journey is distinctly different from younger students, who go through a systematic conveyor belt of education, up to the compulsory participation age of 18, to then, potentially, progress directly into PCE. The transition from school or college from Level 3 study of A’ levels, or BTEC qualifications into Level 4 education can appear to be a seemingly seamless transition for well resourced, confident students.

I argue that *phronesis* is imbued across a whole lifespan of experience at whatever stage of education or age. It is not just an attribute of maturity, but a process that occurs in progression towards a stage of maturity. I contend that everyone acquires practical wisdom of some sorts (whether good or bad) and their consequent actions or choices in their lives will be informed by that.

Practical wisdom is an accumulated knowledge or wisdom that is accrued throughout life. Younger students will also have experiential and practical

knowledge to fall back on, albeit, not as much as mature learners, but through the context of their upbringing, as well as their network of influencer's own practical knowledge to guide them. This may create positive or negative encounters with influence, according to the circumstances of the individual (Dewey 1938., Reay 2017).

Broadhead and Gregson ((2018, p.15) contend that the institutions' and policy scrutineer's focus on metrics of access, retention and successful completion of the mature learner, screens the additive value of the diverse range of experience that is brought into the educational context by diverse groups of students.

In a report, for the Office for Students (OfS), '*Understanding and overcoming the challenges of targeting students of underrepresented and disadvantaged ethnic backgrounds*', Stevenson et al (2019) introduces Yosso's description of 6 capitals of cultural wealth as critical race theory (CRT). Cultural wealth is explained as aspirational, linguistic, familial, social, navigational and resistance. To quote Yosso:

'CRT shifts the research lens away from a deficit view of communities of colour as places full of cultural poverty and disadvantages. (Yosso 2005, Abstract)

She argues that cultural knowledge, skills, abilities, and contacts of socially marginalized groups 'go unrecognised and unacknowledged.' (ibid.)

Routes and Options

In the OECD (2012 p.143) report, '*Equity and Quality in education: Supporting disadvantaged Students and Schools*', the organisation outlines policy options that link schools with parents and communities. It states the importance of reaching out to parents, to establish trusting relationships, to benefit the child, and to support their involvement with specific communication strategies.

However, in my personal professional experience in WP, in the context of careers and progression events held in schools and colleges, practitioners can find themselves confronted by an unpreparedness of both young people and their

parents or carers, regarding their awareness of the range of choices and future options in education pathways. Navigation of, and understanding the range of possible routes and options in education, is perplexing for parents and carers, who wish to be able to support the decisions of the young people in their charge. This can occur at critical decision-making points, in the education timeline, for the individual student, or at times, information may be received too late to be effective.

This view is supported by Ball in 'The Education debate' (2017), where he states,

'Increasingly demanding strategic and navigational skills are needed to manage children's learning in and out of school, as parents are expected to choose their children's schools, curricular routes and forms of qualification within the fuzzy complexity of provision (...) (Ball 2017, p.206-207)

These are the moments, when decisions are made that affect students' GCSE subject choices, and consequently informs their future careers direction.

Career pathways begin to be formed early on in education as well as at the points in which individuals choose which Level 2 (GCSEs) and Level 3 (A' Levels / BTEC / T' Levels) qualifications to study, are where career options may close for the future. This merits the need to provide timely information, advice and guidance as advocated through the 'Gatsby Benchmarks' (Gatsby n.d). The Foundation states that career guidance, in this country, has previously been criticised for being inconsistent and patchy, advocating that good careers guidance needs to be embedded throughout education, so that young people will be better equipped to make informed choices about their next steps (ibid.).

By the time the students reach the threshold between compulsory and post-compulsory stages of education, an application to study specialised subjects can become more of a test of an applicant's preparedness, a measure of their confidence and performance in interview, as well as their ability to pick a path through the complexity of institutions' admissions processes.

Each year, educational institutions compete for Year 13 students to come to study with them. At the time of writing, there is a projected decreasing student population

demographic of the number of 18-year olds until 2020, that increases the pressure to attract student numbers to their campus to study.

In addition, there is a multifaceted offer of Level 3 qualifications and institutions, for example, there are Academies with sixth forms, stand-alone Sixth form colleges, Further Education Colleges. Higher education is delivered in FE institutions and Further education delivered in Higher Education institutions. University Technical Colleges (UTC) are also opening, and the number of higher-level apprenticeships is increasing in some sectors of education. In 2021, the Parliamentary Under-secretary of State for Apprenticeships and Skills, in a policy review of post-16 qualifications at Level 3 in England states that:

‘We will streamline and improve the quality of the Level 3 system. We are strengthening the pathways to progression, creating clearly defined academic and technical routes with qualifications leading to further study, and/or skilled employment. This clarity of purpose will allow students to see more easily how their study will help them to progress’ (DfE 2021, p.4).

This raises the question as to whether WP and education interventions, can offer sufficient access and support into PCE to overcome the enormity of the impact of multiple social and economic disadvantage? This is connected to the question of whether education alone can compensate for society - as raised by Coffield and Williamson (2012). A question then arises, if social mobility cannot be achieved, through education alone, then what does the landscape of provision of education, socio- economic wellbeing and equitable health need to look like in order to make the change required? This is a much bigger and broader topic of societal change for future research and Governments to address.

The Universal Declaration of Human Rights

It is also helpful to consider the Universal Declaration of Human Rights, which was created in 1948, as an overarching framework of rights for all (United Nations 2021). Amongst its 30 Articles, the first three reference equality, freedom and security as fundamental rights, then Article 25, highlights health and wellbeing and Article 26 (ibid.) addresses Education. They are, as follows:

Article 1: All human beings are born free and equal in dignity and rights.

Article 2: Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Article 3: Everyone has the right to life, liberty and the security of person.

Article 25: Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing and medical care and necessary social services (...)

Article 26:

1. Everyone has the right to education. (...)
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. (ibid.)

The United Nations General Assembly approved the Declaration in 1948, stating, 'The Declaration is a statement of principles approved as a common standard of achievement for all peoples and all Nations.' (ibid.). It is also clearly stated that, 'the equal and inalienable and fundamental rights of all members of the human family is the foundation of freedom, justice and peace in the world.' (ibid.).

Recovery from a global pandemic

Moving forward to 2021, where society faces another period with the need (and opportunity) of reconstruction, due to the global impact of the COVID-19 pandemic. The Organisation for Economic and Collaborative Development (OECD) published a report in response to the global pandemic in 2021, which presents 10 principles for an 'Effective and Equitable Educational Recovery' which illustrates that the need for WP support and interventions are more pressing than before the pandemic.

The report states:

‘The recovery of education systems from the effects of the health crisis will be vital to the future social and economic health of societies, and to the recovery of societies as a whole. The pandemic has sharply exacerbated existing inequalities in education as it has in wider society. Addressing inequalities in students’ access to educational provision and learning during and after the pandemic should be a central principle of education systems’ successful recovery.’ (OECD 2021, p.1)

The OECD principles have two objectives, that students’ development, growth and well-being in the most effective and equitable ways, must be ensured and that the reduced learning gains and widening of the achievement gap, due to the crisis must be addressed (OECD 2021, p.2).

Principle 6 states the need to provide targeted support to meet students’ learning and social and emotional needs (OECD 2021, p.14). It continues by stating that schools act as social hubs, that support the development of student’s socio-emotional skills and wellbeing, and as centres of their local communities. (ibid.).

This provides an overarching international perspective of the need and importance for WP practice and an indication of how WP practitioners are now having to adapt to the COVID -19 pandemic, as have practitioners across all sectors of education. It provides an added imperative to contribute to the necessity of reconstruction in anticipation of entering a possible post - COVID world. The OECD Report points to creating a recovery ecosystem where all partners involved in education, at all levels, should work in collaboration. To quote:

‘All stakeholders will need to work in a spirit of trust in achieving the common goal of repairing and recovering the education of students.’ (OECD 2021, p.3).

The OECD suggest achieving the sustainable development goals through a series of learner initiatives, with an emphasis on 21st Century skills, such as creativity, critical thinking, collaborative problem solving and communication. (ibid.)

Education International (‘EI’), an organisation representing more than 32 million teachers in 178 countries, (2020, p.2) states the pandemic has aggravated

inequalities particularly in education ‘making them more visible and exposing a global crisis for teaching and learning.’ (ibid.)

In a constantly changing context

The research data for this study had been collected prior to any knowledge of what disruption that a virus and its impact on education and the economy would create. The impact upon all aspects of society, by this onslaught, creates a significant defining moment for society and the government, to address the issue, whilst society enters into a phase of reconstruction. It is as though we have all arrived at a turning point or, to use the focus of this thesis; a ‘defining, critical’ or ‘epiphanic’ moment.

Hogan (2005), in reference to Ellman’s (1983, p.83) biography of James Joyce, describes epiphany, as bringing us into a sudden ‘revelation of the whatness of a thing’, or an experience which brings us into the presence of something which is otherwise inaccessible. The disruption caused by the pandemic creates a significant moment of opportunity, which if grasped and acted upon, could also create opportunities for positive change and transformation for the future to readdress stark and widening inequities, as the world struggles to quell the impact, out of sheer necessity.

An analogy can be made with the period of reconstruction of education, human rights, health and welfare of the population that had been necessary in the post-World War II years in England. In 1944, the Butler Education Act implemented reform in education (Butler 1944). 1948 had seen the establishment of the Universal Declaration of Human Rights (United Nations 2021), in the same year the National Health Service came into effect (UK Parliament n.d).

As the current pandemic period has shown, Education has had to deal with severe disruption to its status quo, and it is of necessity, involved in one of the most contemporary of human practices; that of education (Hogan 2005, p.83). Agility and flexibility of society needs to be purposively built into the system of lifelong

learning, if it is to be able to adapt to such changed circumstances as advocated by the OECD (2021). This, I feel, indicates a profound need, on the part of the policy makers, institution and practitioners, to enable reflection on practices and to open up spaces to provide a response to the current climate. This was recently indicated by Lord Blunkett, at his inaugural key speech at the launch of the campaign, '*Right 2 Learn*' (Blunkett 2021). In his keynote speech, '*The Learning Age Revisited: do we need a lifelong learning strategy for our post COVID world?*', Lord Blunkett (2021) states, 'What you do in the classroom is only a tiny part of your life-long learning'. Blunkett also advocates a need to open up opportunities to face the challenges of an aging society, artificial intelligence, decarbonisation and climate change, to reskill, reboot, reshape, and reframe our lives. (ibid.) All stages of education need to adapt and incorporate this into their curricula. WP, as an educational practice, is not exempt from this necessity.

The loss of education and learning opportunities within schools, during the pandemic, has been due to repeated lockdowns, creating isolation of families and groups of students, and reduced staff numbers due to illness, a situation that had not existed prior to March 2020. The authors of the 'Education International Guide' (2020, p.2) suggest that an equity audit could be carried out to analyse the impact on wellbeing, levels of learning loss, student dropout rates, and the accessibility and effectiveness of distance learning during lockdowns. Education International (EI 2020, p.5) then identifies that, an audit could be an effective approach, if school, college and university communities and the educators, education support personnel, students and parents within them, value their purpose and believe that they can lead to a decrease in the equity gaps within education, the EI guide advocates:

'The outcomes of an equity audit can adapt more effectively in a COVID-19 'new normal' and help to undo the structures of inequality that prevent countries from realising the universal right to education.' (ibid.)

The Children's Commissioner's Vulnerability Report (2018), previously mentioned in this chapter, could act as a baseline for comparison between the pre-COVID era and the impact of COVID on all aspects of society. As an example, it is reported

that many more households have been plunged into worklessness and poverty, creating increased stresses on wellbeing, and mental health, and that it will impact on many more households going forward (JRF 2021, OECD 2020).

In an article written by Milburn (2017), in a pre-COVID era on intervention practices to address socio-mobility in England, entitled '*Social mobility is a postcode lottery. Too many in Britain are being left behind*' Milburn (ibid.), in the article he states:

'There is, however, a mind-blowing inconsistency of practice. All too often schemes start up and then wither away; initiatives lack scale, experience is not pooled, evidence is not embedded properly or ignored.' (Milburn 2017).

The Social Mobility Commission, in the 'State of the Nation' Report (2017), points out the fractured state of education, labour and housing and that those on 'the wrong side of this divide are losing out and falling behind' (Social Mobility Commission 2017, p.iii). I contend that the reference to a 'fractured state of education', mentioned by the Social Mobility Commission, is not a simple three-way divide, but that there are multiple elements of fragmentation and division. For many in the United Kingdom, the complexity of the experiences of entrenched and multiple facets of disadvantage is deterring individuals, and their families, from engaging in post-compulsory further and higher education. This is preventing a significant number of people from attaining a good education and the qualifications that hold the potential to enhance prospects of progression into employment and financial security as described by the Department for Education (2021) and the Children's Commissioner for England (2018).

The Brexit debate uncovered a polarisation of political views across the United Kingdom (UK), in which 52% of the electorate voted to exit the EU whilst 48% voted to remain. (Curtice et al 2019). That division of political points of view, on the matter, cut across families, generations, and geographic areas. There is a persistent tendency towards silos of practices, that are not serving to resolve the problem well. This problem, whilst it is not new, is more acute now than ever, in

the current context of profound uncertainty of the nation's future on the vote on continuing or ceasing membership of the European Union (EU) (ibid.).

In comparison with other countries

In the lead up to the unknown consequences of the severance of the United Kingdom from the European Community, the educational performance of the UK is still found to be lacking, in a measure of inequality in material wellbeing, that is measured by the Programme of International Student Assessment (PISA) and reported in a paper (Innocenta no.9), titled '*The Children Left Behind*'. The UK, along with Greece and Slovakia, show the highest levels of inequality in young peoples' access to basic educational resources in the home. (UNICEF 2010, p.6). The UK was rated as 19th in a list of 24 OECD (Organisation for Economic Co-operation and Development) member countries.

The league table is headed by countries such as Switzerland, Iceland, Netherlands, Denmark, and Finland (UNICEF 2010, p.6). The survey had asked 15-year olds from the 24 countries what educational resources were available in their own homes. As an indicator of educational wellbeing, the list of basic resources in the home were a desk, a quiet place to study, a computer for schoolwork, educational software, an internet connection, a calculator, a dictionary and school textbooks. In terms of literacies, the league table is topped by Finland, whereas the UK sits 12th of 24 for reading and maths and 21st for science (UNICEF 2010, p. 9).

To surmise what factors are present to determine Finland's performance in the PISA league tables, the McKinsey Report (2007) points out that policies in Finland are operated in completely different cultural and political contexts, and confront different challenges (McKinsey & Co 2007, p. 14). Children in Finland receive fewer hours of instruction between the ages of 7 and 14, in comparison to any other children in an OECD country, for example, Finnish children do not start pre-school until they are 6 years old and school at age 7 (three years later than many

of their European counterparts). Once they are in primary school, they study just for 4 to 5 hours a day. To support the young people who are falling behind, the Finnish education system uses a wider support team of psychologists, nurses, and special needs advisors, to provide comprehensive support with special education teachers. The report also states that there is one special education teacher for every seven teachers. (McKinsey and Co 2007, p.51). The report then concludes that by the age of 15 years, Finnish teenagers score top in the world in tests of mathematics, science, reading, and problem solving (McKinsey & Co 2007, p.14).

The quandary arises, as to how can a comparison be made between Finland and the UK? There are multiple factors that impinge upon a nation's performance. Cross-cultural comparisons are difficult to make, when the size of the population, socio-economic status of the household, employment rates, the state of the health service, and the industrial infrastructure of the country, the welfare support of families and the percentage of the population, above the poverty level, are so different. In view of the above, therefore, only broad guiding principles can be drawn from such a comparison.

In the Millennium Cohort Study Fourth Survey (MCS4) delivered in the UK, it is identified that:

‘At age 7, children growing up with parents, who are well educated, have a professional job, or are living above the poverty line, are performing better than their less privileged peers, as they did at 5.’ (Centre for Longitudinal Studies 2010, p.162).

The McKinsey Report also highlights evidence from the United States, stating that by the age of three years, the average child of professional parents, has a vocabulary of 1100 words, whereas the average child of parents on welfare has a vocabulary of just 525 words. (McKinsey & Co 2007, p.57).

In 2018, at an early stage of writing this thesis, babies born at the turn of the 21st century, ‘the millennials’, are 17 years old and turning 18. The Millennium Cohort Study Fourth Survey (MCS4) had surveyed mothers and children, who were born

in the years 2000 to 2002, on four occasions, and the survey will continue to track them into adulthood. In 2008, 94% of the seven-year olds of 13,857 families had participated in their own MCS4 questionnaire for the first time. It was stated that, 'The children proved old enough to let their own voices be heard' (Centre for Longitudinal Studies 2010, p.9).

The questionnaire for the children had been added, as a response to the policy agenda of the National Society for Prevention of Cruelty to Children of 'Listening to the child's voice' (NSPCC 2008). This approach was implemented with a view to increase the cohort members' sense of belonging in the survey for the future (Centre for Longitudinal Studies 2010, p.102). It asked the children questions on their hobbies, feelings, friends, and schooling. It also illustrates a gender divide of preferences in their creative activities, skills and literacies, it found that:

66% girls to 46% boys liked listening and playing music.

79% boys to 68% girls enjoyed watching television.

81% girls to 62% boys liked drawing and making things.

65% girls to 48% boys enjoyed reading (ibid.)

As an indication of the situation of the stability of family's relationships, in 2008, 30% of the cohort of seven-year olds were living apart from their natural father, one in five were living with a lone natural mother. The survey states that 'the complexity and diversity of family structures can be expected to continue increasing as the cohort gets older (Centre for Longitudinal Studies 2010, p.8). The survey revealed that mothers' aspirations for their children were not lacking, as the report stated that 'the proportion of mothers wanting their children to attend university was as high as 96%, even when parents had no qualifications themselves'. (Centre for Longitudinal Studies 2010, p.10).

This survey group of the population had already received the attention and questioning on 3 previous occasions, in the period since the year 2000, I argue

that this may have skewed the high percentage result, that aspirations of the mothers had been raised by merit of the intervention's questioning, and through repeated participation in the survey heightening awareness through the survey.

Chapter summary

This Chapter describes and discusses the educational problem examined in this thesis, and the context in which it emerged. It also points to the challenges that confront the WP practitioner, in their professional endeavours, to create opportunities that may help to counter the impact of a complex range of multiple social, economic, cultural and other barriers, that may hinder an individual's upward social mobility.

The complexity and scale of the problem is not just a challenge for education. Policy interventions which are designed to widen participation, cannot, on their own, override entrenched and multi-generational disadvantage. Factors such as socio-economic status, multiple aspects of deprivation and disadvantage can lead to multiple generations to experience unemployment, poor health and housing.

This suggests that there needs to be a stronger co-ordinated, multi-agency approach to the problem, achieved through collaboration and partnership working across all sectors of health, welfare, economy, housing, employment and education, not through silos of actions within the multiple agencies.

This thesis also contends that there is a tendency, by government and institutions, of herding together students into homogenous cohorts by a putative taxonomy of 'protected characteristics', and the persistent measurement of student assessment, attainment, and progression. This practice perpetuates a deficit model of expected performance and development of the individual. This stands in stark contrast to taking in consideration each individuals' learning gained, and taking heed to their personal narratives of experience of access into and participation in PCE, in the context of their earlier influential and developmental environment, from which they have progressed.

Chapter 2. Literature Review

Introduction

Chapter 2 presents and critically examines a canon of texts and the work of a range of authors, who have contributed their voice to an understanding of influences, that shape an individual's journey through education. Through its review of relevant contributors to literature, this chapter identifies the discourses and dominant voices in this field of study. Particularly pertaining to any positive influences or critical incidents that shape creative arts students' decision-making towards making the next step of their education journey.

This chapter will critically consider Aristotle's concept of '*eudaemonia*', the attainment of happiness as a fundamental purpose of society to strive to achieve, as in attaining the best sort of life, consisting of 'living and acting' (Irwin and Fine 1995, p.587).

It also includes a discussion of Hattie's '195 influences' (Hattie 2012, pp. 82-83), and how I initially, looked to it as a potential framework, but subsequently I turned to the work of Basil Bernstein, to establish a lens to interpret the data. In the early stages of this thesis, I explored the work of Hattie (2012), to help me to create an expanded taxonomy of fixed and variable WP criteria and protected characteristics, that can impact upon a positive experience of education and social mobility. This initial analysis brought to light stark omissions in Hattie's range of influences and incidents in relation to WP interventions in education.

The chapter then goes on to critically explore the challenge of the labelling of individuals through the intersectionality of protected characteristics and multiple factors of disadvantage, by a consideration of the theories of Crenshaw (1989) and Adichie (2009). For example, consider the pitfalls of labelling an individual as '*minority ethnic, male or female, working class, low socio-economic status, resident in a POLAR4 quintile 1 area*, as a construct of an individual's identity, by

way of their ethnicity, gender, from a disadvantaged context, due to their class, income or by merit of where they live.

In this chapter I also discuss the work other researchers, who have qualitatively investigated the educational journeys of groups of under-represented groups of students, Travers focuses on a group of white working-class boys (Travers 2017), Broadhead and Gregson (2018) look to mature learners, who were on a Level 3 Access to Higher Education Art and Design course. Reay's research focuses on the working classes (2017), but looks to middle and the higher classes for comparisons.

In Part 2 of Chapter 2, an in-depth exploration of the legacy of concepts, developed by Bernstein (2000, p.xx), is made. He offers us his problematic of the *Pedagogic Rights (PRs)*, that provides lenses, through which to consider education and practice. Bernstein argues that 'people must feel that they have a stake in society'. He offers three entitlements:

- The *PR* to individual *Enhancement*.
- The *PR* of *Inclusion*, to be included socially, intellectually, culturally and personally.
and
- The *PR* of *Participation*.

Bernstein then advocates that, 'Participation is the condition for *civic practice* and operates at the level of politics.' (ibid.)

Eudaimonia: The attainment of happiness

In 384 BC, Aristotle wrote on the acquisition of knowledge, and outlined, the way that different people conceive human good or happiness, that is given as '*eudaimonia*', which is the concept of happiness, through living and acting (Irwin and Fine 1995). This is considered to be the purpose for which, each individual, and society, strive to achieve in a lifetime. Irwin and Fine (1995, p.587) go on to state that Aristotle identifies happiness with the highest good, and contends that,

'Happiness is the complete end fully satisfying a person's correct rational desire' (ibid.).

Eudaimonia, refers to the human function, in regards to, how different virtues and actions are the means to achieve the human good (Irwin and Fine 1995, p. xix). One virtue of character in Aristotelian terms, is firstly, 'virtue in thought', which requires experience and time, and secondly there is a 'virtue of character', which results from habit, and this, according to Irwin and Fine (1995, p.366), derives from the word 'ethical'.

Gregory (2009), in his preface, also deliberates on the term 'ethos'. He describes people as ethical agents, 'as people who make decisions about good and bad and who decide their own conduct'. Gregory argues that the influences that shape our character, or 'ethos' involves 'ethical criticism'. He concludes that ethical criticism, 'examines the influences on us that shape our ethos' (2009, p. xiv).

Connected to influences and their effect, Dewey (1934), in a chapter entitled, 'Having an Experience', argues that, influence can be positive in its effect for the good, or may create a negative influence and that experience, is defined by situations and episodes as 'real experiences'. Dewey states: 'Experience occurs continuously, because the very interaction of live creature and enviroing conditions is involved in the very process of living' (Dewey 1934, p.36).

He then explains that life, 'is a thing of histories, each with its own plot, its own inception and movement toward its close, each having its own particular rhythmic movement' (Dewey 1934, p.36). This can be interpreted as the result of everyday life and encounters that we all experience, and how these experiences can influence, sway and shape an individual's decision-making along the way.

Paradigmatic exemplars

Tabensky also considers Aristotle's description of '*Eudaimonia*', translating the term to mean 'wellbeing or flourishing' (Tabensky 2003, p.13). He presents the metaphor of a plant that flourishes when its external conditions are ideal.

Tabensky advocates that, this has been described by Aristotle, as '*paradigmatic exemplars*', that act as typical and developed examples.

To unravel Tabensky's metaphor, in a little more detail, a plant requires the right conditions to thrive, correct soil conditions, sufficient space, enough light, warmth - but not too hot to scorch the plant, enough water - but again not too much and administered at the right time, so that it does not wilt. It also requires a balance of good nutrition during its growth and development. Throughout, it needs to be protected from predators, infections, neglect and given shelter from the extremes of the weather. In that combination of factors, the plant has an opportunity to grow, flower and produce fruit. A gardener, who is nurturing the plant, needs to know the ideal balance of conditions for the plants to flourish.

In the context of this research, examples of engaged students are considered. Bronk et al (2013), describe exemplar methodology as a useful, yet under-utilised approach, where 'researchers deliberately identify and study a sample of individuals or entities that exhibit a particular characteristic in an exceptional manner'. They then state that, 'exemplars are not necessarily far removed from more typical individuals.' (Bronk et al 2013, p.3).

This thesis is searching out the good and positive actions that influence direction and decisions made - those experiences or activities that can lead to creating an effect that is in the right direction, to enable change for the better for its recipients. That being the case, this thesis explores how WP outreach pedagogy and curriculum design can learn from investigating examples of how interventions, that offer positive experiences for an individual, can provide sufficient momentum and impact to create change for the good.

To provide a counter view, to receive a negative influence, incident or experience might also effect a positive change for an individual, by becoming a lesson learnt, or an experience that deters someone from choosing a more harmful route, or making a choice that leads to bad consequences. However, there are ethical

considerations to be made in arriving at everyday judgements of administering an experience.

Whilst it may be considered good practice to wield positive and good influence through educational interventions, the converse is that bad or ill-intended influence could be labelled as coercion, grooming, brainwashing or radicalisation. Dewey (1938) speaks of this in a chapter titled, 'Social Control', in his publication, '*Experience and Education*', as gaining 'educative experience from non-educative and mis-educative experience' (Dewey 1938, p.51).

Creating a typology of influences, the work of Hattie.

An aim of this study is to understand the complexity of factors of disadvantage, to examine conditions that are experienced external to the education institution, which hold the potential to impinge on successful achievement in PCE, outside of the influence of teachers and the teaching.

Initially, careful consideration is given to the 195 listed influences published in 2015 by John Hattie. The list acts as an initial framework, which is then further expanded, to create a fuller typology of factors of disadvantage.

Hattie's work involves the meta-analyses of many hundreds of educational research studies. He quantifies and measures influences upon learning. By identifying an absence of factors of influence, that Hattie does not yet list in his findings. The list acts as both a catalyst and a focusing device, however I later later adopt Bernstein's *PRs* as a lens to this research study.

On returning to Hattie's work, whilst in the process of developing this chapter, it emerges that Hattie has since further expanded his list. Hattie has continued his meta-analyses. From 138 influences, in 2009, the number then increases in 2011 to 150, and then in 2015 to the 195 influences, that are considered in this chapter. In 2018 this was further updated to 252 influences and related effect sizes linked to student achievement. By examining the later lists, it can be seen that there are

further categories that can shape and inform an individual's context, that were not mentioned in Hattie's earlier 195 influences (Visible Learning 2018).

These are the needs and must haves in anyone's life, for example, the family structure, the employment status of the household, the economic status of the family, care responsibilities of a family member, what literacies and capabilities an individual has built, what role models are in the individual's social sphere, in addition to geographically, where in the country a family resides, what resources an individual has access to, what communication technologies are affordable and finally, the external and extended support network of their family, friends and community - the individual's social and familial network.

At the time of writing, Hattie's phenomenal body of work is derived from 1200 meta-analyses, involving 80 million people, in over 15 years of research activity (ibid.). This demonstrates the fluidity and dynamics of contemporary education research. It becomes apparent that knowledge, research and the published literature on the field of study, are not a fixed entity - that knowledge is constantly evolving.

Eminent researchers, such as Hattie, are active in research and publishing regularly. This means that their work and theories inform policymakers, and that they continue to add to a recognised body of knowledge in the field. It is difficult for new researchers to keep up with the constant changes that leading policy makers put forward.

Hattie's work serves to indicate how a positivist approach, despite its scale, may still omit areas of study. Hattie uses the process of meta-analysis, that is adopting a positivist technical rationale approach to his significant body of research. What is created becomes a bewilderingly complex list of influences that, as time proceeds, becomes further complicated, yet still remains incomplete.

Through the immense meta-analysis of educational research studies and his findings over many years, John Hattie (2015, pp. 82-83), concentrates the focus of

his work, predominantly on teaching and teacher-led interventions. In the 2015 expanded list of factors, considered by Hattie, those that are outside of the context of the school are far fewer in number, however, it is found that these are home environment factors, that are not in the sphere of control of the teachers. Hattie's list of influences, are ordered into categories that reference the formal education experience of teachers, teaching, school environment, school-based interventions (ibid.).

Once the 195 influences listed are stripped of references to formal education and its institutions, the influences that remain, in the list, are those that refer to the student as an individual, their home environment, making references to parents, parenting and peers. These are all factors that are external to formal education, the educational institution and the profession of teaching and teachers. Consequently, the influences that remain are factors of influences to learning, that are situated outside of the school gates. When the list is viewed through the lens of the practice of WP, the list can be seen to be incomplete, despite the many hundreds of meta-analyses undertaken by Hattie. As a practitioner-researcher, I was first drawn to these gaps in the meta-analyses listed, that reference influences occurring in the home environment.

However, I find myself in danger of falling into the same trap of attempting to complete the list and over complicating the context. WP practitioners work conscientiously to reach out to the most disadvantaged quintiles of the population, across their whole educational lifecycle. This, I argue, without realising the true size and scale of that endeavour and the population that they can feasibly reach out to. When disadvantage is so multifaceted, entrenched and multigenerational, who should we concentrate our time and funding on supporting?

Where, and with whom do we prioritise our efforts?

Lingard (2013), comes to Hattie's defence, by pointing out that his meta-analyses are misread by policy makers and others, who interpret Hattie's work to mean that teachers alone make all the difference to the achievements of learners. Lingard

argues that Hattie 'is only dealing with those practices that school and teachers can influence'. He continues that Hattie does acknowledge 'other external factors such as socio-economic factors and the like might very well have more effect' (Lingard 2013, p.8). Lingard then quotes Hattie, stating that:

'Critical discussions about class, poverty, resources in families and nutrition are not included – but this is NOT because they are unimportant, indeed they may be more important than many of the influences discussed in this book.' (ibid.).

In contradiction to this statement, Hattie continues to include factors that are external to the school and teaching context in his meta-analyses. In examining Hattie's expanded list, 5 categories come to the fore, that are external to teaching and the school environment, but have effect on a student's achievement. These are; 1) Self attributes, 2) Family structure, 3) Pre-determined physical attributes, and 4) Emotional aspects and 5) Digital Access.

1. Self – attributes of the student

Attributes that are held by the individual student feature much more frequently in the updated list of effects, such as self-reported grades, self-efficacy, self-judgment, self-verbalization, self-regulation strategies and positive self-concept. All of these attributes of the individual, tip over the 'hinge point' of .4, apart from the influence of positive ethnic self-identity. In the 2012 publication of '*Visible Learning for teachers, maximising impact on learning*' Hattie writes on the 'Self attributes that students bring to the lesson', listing self-efficacy, self-motivation, self-dependence, self-discounting, self-perfectionism, hopelessness and social comparison (Hattie 2012, pp.44 - 51).

2. Family structure features in the 252 listed influences, scored with positive effect factors such as - the family/home dynamics, adopted versus non-adopted care, intact (two parent) families, engaged versus disengaged fathers and other family structures. Families on welfare state aid and parental military deployment are listed as negative influences.

3. Pre-determined physical attributes or protected characteristics of the student feature as strong negative influences, such as deafness, ADHD (Attention Deficiency Hyperactive Disorder), non-immigrant background and relative age in class.

4. Emotional aspects begin to feature. As negative influences, there are mental health states, such as depression and boredom, and students feeling disliked. More positive in their influence, are humour, lack of stress, memory strength and help seeking.

5. Digital access has only a single entry of online and digital tools.

The following table extracts from Hattie's list of influences those factors **not** in the control of the educational environment:

Hattie's 195 Influences (2015)
Themed influences experienced that occur
external to school and teaching
(quantified effect in brackets)

1. <u>Family or Home</u> <u>Context</u>	Quantified Effect
Home Environment	(.52)
Socio economic Status	(.52)
Parental involvement	(.49)
Homework	(.29)
Divorced or remarriage	(.25)
Family Structure	(.18)
Diet	(.12)
Adopted children	(.16)
Parental employment	(.03)
Welfare Policies	(-.12)
Television	(-.18)
Home Corporal punishment	(-.33)

2. <u>Student Attitude</u> <u>or aptitude</u>	Quantified Effect
Response to intervention	(1.07)
Self-questioning	(.64)
Questioning	(.48)
Concentration/Persistence/Engage ment	(.48)
Self-concept	(.47)
Motivation	(.44)
Reducing Anxiety	(.4)
Goals	(.4)
Creativity	(.35)
Positive view of own ethnicity	(.32)
Personality	(.19)
Student Control over Learning	(.01)
Depression	(-.42)

<u>3</u> Predetermined factors	Quantified Effect
Pre-term birth weight	(.59)
Relative age within class	(.45)
Ethnicity	(.32)
Gender	(.12)
Mobility	(-.34)

<u>4.</u> Peer interactions	Quantified Effect
Peer Tutoring	(.55)
Peer Influences	(.53)
Drugs	(.32)
Bullying	(.24)
Ethnic Diversity of Students	(.05)

<u>5.</u> Student - personal	Quantified Effect
Self-reported grades	(1.33)
Drugs	(.32)
Lack of illness	(.25)
Sleep	(.07)

<u>6.</u> Material Possession	Quantified Effect
Mobile phone	

Table 2. 1 A series of Hattie's influences that relate to potential influence in the home context and individuals' characteristics external to school and teaching.

Educational Inequalities

The picture that is emerging, is one of complexity, of many different influences experienced, that impact upon the lives of students throughout their education, but are experienced outside of the formal education system.

Ball (2018), notes his strong sense of discomfort, disappointment, and frustration with the current state of the English education system and with the educational state. He uses terms such as ‘messiness’, ‘incoherence’, ‘meddlesomeness’ and ‘reluctance’. The state education system in England, Ball argues, reproduces, and legitimates ‘complex social divisions and inequalities embedded in this messiness’. He writes at some length on how education itself reproduces ‘social cleavage’ and that it ‘perpetuates inequality’ (Ball 2018, p.209). Ball also talks of the complexity of the situation of social divisions and social exclusions, as ‘multiple, multifaceted, gross and subtle, intended and unintended and often poorly understood’ (ibid.). He describes this as an ‘uneven multifaceted-ness of inequalities’ that are difficult to grasp and describe due to market freedoms, the gaming of the education system and geographic variation. He summarises this by simply stating, ‘The chances of your child being excluded from school depends on your ethnicity and where you live’ (Ball 2018, p.229).

The European Human Rights Convention and the fundamental ‘Right to Learn’

Brown (2002), in ‘*The Right to Learn: Alternatives for a learning society*’, talks of government imposed ‘plethora of remedial interventions’ to resolve ‘the monolithic education system that is seen by many to be failing a significant proportion of its client-group and society as a whole’ (Brown 2002, p.2).

He identifies and questions an apparent disconnect, between the mass education system and society outside of the education field, to quote Brown:

‘How could a centrally directed hierarchical system of mass schooling, largely isolated as it is from society at large and from the intimacies of

family and community life, adequately address the diversity of individual children's needs, aptitudes and aspirations? (Brown 2002, p.4)

He argues that, it is a fundamental right to be able to gain access to an education. Brown draws our attention to the Human Rights Article 2, that 'the state shall respect the right of parents to ensure (...) education and teaching in conformity with their own religious and philosophical convictions' (ibid.), and that, 'No person shall be denied the right to education' (ibid.). This gives an emphasis on the parents having a choice of how the education of their young people is carried out.

Experiencing boundaries

Another way of looking at hurdles and barriers in the education field is to consider encountering boundaries, as a transitional space or experiences, that requires addressing. In the experience of progression phases in education, a number of boundaries may be experienced. In execution of the right of access to the next stage of education, in comparison to those who appear to have greater ease of entry into the institution, some students may find themselves being treated differently or being marginalised.

Bernstein (2000) and Fenton et al (2015), use boundaries as a metaphor in their descriptions. Bernstein states that power relations and control (in the institution) constructs barriers to progression, he emphasised that it:

'create boundaries, legitimise boundaries, reproduce boundaries, between different categories of groups, gender, class, race, different categories of discourse, different categories of agents.' (Bernstein 2000, p.5)

Bernstein speaks of pedagogic discourse, its agents, and its context, as forms of pedagogic communications – as a 'process of interaction and the potential for change'. He notes that a hallmark of 'good' or 'democratic' education has the capacity to open 'tension points' between past and future lives (Bernstein 2000, p.xx).

In Bernsteinian terms, the capacity to cross these boundaries involves the ability for individuals to 'condense their past' (constrained/enhanced experiences, influences and contexts), and to 'open up possible futures', in which they are

enhanced, included and have agency (of independence, becoming autonomous, having responsibility for their own decisions and their elected paths) (Bernstein 2000).

In '*Learning in Landscapes of Practice*', Fenton et al (2015, p.153) writes on the challenge of encountering boundaries in education and challenge how to lever them to become positive developmental assets for the good.

Etienne and Beverley Wenger-Trayner (2015) present an argument for landscapes of practice, in the following statement:

'the body of knowledge' of a profession is best understood as a 'landscape of practice, consisting of a complex system of communities of practice and the boundaries between them'

(Wenger-Trayner & Wenger-Trayner 2015, p.13).

Ball (2004) states that boundaries in education have become 'fuzzy and loose' and then speaks of reworking the boundaries of the sociology of education. He contends that education is informed by sociology, philosophy, political science, geography and social psychology (Ball 2004, p.1). The field of education, according to Ball, touches on social justice, human rights, sustainability, socio-geography, critical race theory and not just education alone. Effectively, he advocates for a multidisciplinary approach to understand education.

This thesis looks to examine those boundaries and margins that Ball speaks of, in terms of how they translate into the human experience of people, who are leading complex lives and faced with the necessity of navigating a complicated education landscape.

In short, progression in education, is influenced by equitable access, welfare, and financial security. There is the pervading spectre of poverty that is currently reaching into working households, due to austerity, inflation, cuts and changes in welfare and benefits and the effects of the pandemic that are compounding the problem.

Chapter 2, part 2: Understanding Bernstein's legacy.

In this part of the thesis, I explore the legacy of Bernstein's work and its implications for current researchers in education and for educationalists. It is intended to illuminate the process of analysis of the narratives, that are presented in Chapter 4. As this thesis aims to establish influences and incidents at play that inform creative students' decisions to progress into studies in the Arts, in PCE, it seems fitting to understand Bernstein's own critical influences and incidents in his life, that informs his work. I feel it is important to understand Bernstein, in terms of his own context, and his influences, to gain an insight into where and how his theoretical ideas may have originated, and how they might have been shaped.

The texts I have referenced emanate from a variety of sources, from Bernstein's own account, reflections about Bernstein by his students and colleagues, and others who were close to him (Power et al 2001). Further evidence of his significant achievements is housed in a collection of work and papers in the Basil Bernstein Archive, which are held at the Institute of Education Archive (IoE 2020).

A further aim of the thesis is to increase understanding of Bernstein's restatement of his concept of the *PRs*. These were presented in the publication '*Pedagogy, Symbolic Control and Identity, Theory, Research, Critique*', that he had produced towards the end of his life. (Bernstein 2000, p.xx).

This line of investigation into Bernstein's own influences and experiences, takes us, as researcher and reader, on an insightful journey. Significant aspects of his early life and his formative experiences are therefore presented, gleaned from the writings of Bernstein himself, and from those other authors.

The Basil Bernstein Archive

Over the past two decades after his death, in 2000, Bernstein's substantial body of work remains open to interpretation, by researchers, educationalists and practitioners. The sheer quantity of Bernstein's lifetime of work, publications, papers and correspondence, provides a significant legacy for further interpretation.

Bernstein's papers and documents are lodged in an archive, having been left to the Institute of Education by Bernstein's family.

The Archive is currently broadly summarised in a listing of files and boxes. The contents are yet to be scanned or catalogued in detail. The catalogue list, as it stands at the moment, is placed in the Appendices of this thesis with the permission of the Archivist (Appendix D). Surely, they are a research project waiting to be carried out in its own right. This is a recommendation for future research and development of knowledge of Bernstein's oeuvre.

Collectively, these sources potentially provide glimpses into Bernstein's own experiences and his influences. Bernstein, within his publications provides some pointers of his own influences, that he openly acknowledges. For example, Bernstein's own voice is presented in an interview with Professor Solomon, in the last chapter of '*Pedagogy, Symbolic Control and Identity*' (2000, p.197), as well as in an earlier publication by Bernstein, in '*Class Codes and Control Volume 1. Theoretical Studies towards a Sociology of Language*' (Bernstein 1971). Tantalisingly, there is a file listed in the Institute of Education Bernstein Archive, that is labelled 'File of 'Diagrams etc', containing diagrams and figures from published works and papers by Bernstein'. Previous students of Bernstein mention the diagrams that he drew during discussions. (Whitty in Power 2001, p.9). It would have been marvellous to open the file from the Archive and find the formative plans to Bernstein's thinking, in regards to his PRs, but that is something of a pipedream, at least for now.

Bernstein's *Pedagogic Rights*

I now draw upon the work of Frandji and Vitale, in '*The Enigma of Bernstein's Pedagogic Rights*' (2016). They point out how the 3 'PRs', of *Enhancement, Inclusion and Participation*, were first presented by Bernstein in a paper at a conference in Chile de Santiago, in 1986. Frandji and Vitale note that Bernstein then presents the PR's only once more, and that is in the introduction to his publication '*Pedagogy, Symbolic Control and Identity, Theory, Research, Critique*' (Bernstein 2000, p. xx).

Bernstein published his concept in 1996, with a revised version printed in 2000, which is in the year that Bernstein passed away. Bernstein's publication was the fifth of a series, that made a dedication to Paulo Freire, titled '*Critical Perspectives*'. The editor to the revised version, was Donald Macedo, who also authored the introduction to the 30th Anniversary reprint of Paulo Freire's '*Pedagogy of the Oppressed*' (2000). This connection led to me considering who were his influencers, who were operating in Bernstein's sphere, who could inform his ideas and concepts.

The concept of the *PRs* had been born out of Bernstein's theories of education, that I suggest can be seen to have been partly informed by his earlier life experiences as a young man. These include, the location of his birth, his education and, particularly, the context of society and world changing events occurring at that time. I suggest that these are factors that are worthy of further consideration.

Authors, such as Moore (2013), Castelnuovo and Friedgut (2015), provide us with some of Bernstein's biographic information, as well as the contributors to the '*Tribute to Bernstein*' (Power et al 2001). Bernstein, himself, acknowledges his influences as he provides an outline of his post-World War II experiences (Bernstein 1971, p.2). This indicates to me, that as a researcher, I am not taking liberties by giving this aspect of influences in Bernstein's life this degree of consideration.

In the introduction of the webpages of the '*Papers of Basil Bernstein*' Archive, held at the Institute of Education (IoE, n.d. Please note this webpage no longer available as the archive has been moved), it briefly describes how Bernstein had worked from 1947 - 49 as a Settlement Worker at the Bernard Baron Settlement, Berner Street, Stepney. During this period of time he had undertaken 'family case work, youth club work, community organisation and participated in 'delinquent camps' (UCL Library Services 2021).

When I first came across this information, I found that, as a WP practitioner, these details certainly aroused my curiosity, to find out more on Bernstein's experiences and influences. I feel that it offers a way into understanding his concepts of the *PRs* – particularly to understand where, and how, they might have originated.

Bernstein's *PRs*

The three terms of '*Enhancement, Inclusion and Participation*', seem as if they might be directives, provided for professional practice of the role as a WP practitioner. A comparison can be made to the three-stage student lifecycle, cited by the Office for Students (OfS) of '*Access, Success and Progression*' (OfS 2018a), that could be loosely interpreted as an attempt to realise Bernstein's three *PRs* (Bernstein 1996, p xxi).

The Access and Participation guidance, published by the Office for Students (OfS 2019) tasks WP practitioners to reach out to those who are marginalised, underrepresented in PCE and disadvantaged groups, who may experience greater boundaries and barriers to access further and higher education on equitable terms to others, who have access to more resources and, as a consequence, experience less resistance to cross those boundaries and thresholds to achieve progression.

It is important to note that the Bernstein's *PRs* of *Enhancement, Inclusion and Participation* are very broad terms. He does not specify what the underlying components of these *PRs* are, beyond identifying the three conditions of *Confidence, 'Communitas', and Civic Discourse*, which he argues operate at levels of the *individual, social and political*. (Bernstein 2000, p.xxi).

Frاندji and Vitale (2013), point to how the *PRs* are 'highly heuristic', which gives a broad scope for interpretation by subsequent scholars. Bernstein, himself, explains the 3 *PRs* as 'simple', if not naïve, conditions for effective democracy (2000, p.xxv).

In the later (2000) publication, Bernstein presents to us the *PRs*. They are laid out simply as a table, as a grid of nine terms (2000, p.xxi), he also places it just in the introduction to the book.

Frاندji and Vitale (2016) point out that twelve years previously Bernstein had published his concept in Spanish for the Chilean audience, in a chapter that was titled, '*Observaciones en torno a educación y democracia*' (Bernstein 1988, p.202 in Alvayay and Ruiz 1988, p.201).

In the more contemporary publication of the table, the term '*civic discourse*', is visibly placed as a condition of the second PR '*Inclusion*', and it is mixed up with the level of the *political* (Bernstein 2000, p.xxv).

In another modification in the two texts, Bernstein changes the term '*civic discourse*' to '*civic practice*' and then, a little later, changes it again to '*political practice*'. It is as if the concept is still not yet fully defined, or he is implying that the conditions and levels of the *PRs* may be interrelated or interchangeable. I suggest that Bernstein is saying, 'Here they are - make of them what you will'.

Bernstein provocatively comments on the conditions for an effective democracy by stating, 'I am not going to derive these from high order principles, *I am just going to announce them*' (Bernstein 2000, p.xx) (My italics for emphasis).

By placing the *PRs* as a concept in the introduction of his last works, at the front of the 1996 publication, Bernstein is presenting the concept as one of his 'problematics' (Moore 2013, p.4) - as an offering for future educationalists and practitioners to consider, and to work out how to apply them or make them real in practice. It is my view that Bernstein may have been 'handing on the baton' of the *PR* model - leaving it open for interpretation, and for translation into practice, by researchers and teachers in the future.

This interpretation concurs with that of Moore, who comments on Bernstein's interest in what others can do with his ideas and concepts (Moore 2001, p.368). Moore, who had been a student of Bernstein in the sixties, dedicated an obituary to him in 2001 (Moore 2001, p.368). In that article he states, 'Bernstein delivered ideas and most significantly, concepts that positively enabled others to take and apply them in their own ways in their own areas' (Moore 2001, p.368). Moore then affirms that:

'Bernstein was always extremely interested in what others were doing with his ideas, but not in order to repossess them. He was most delighted when others did things he had not himself thought of' (Moore 2001, p.369).

Bernstein himself, provides a response to a series of authors' chapters in the publication '*Knowledge and Pedagogy: The Sociology of Basil Bernstein*' (1995), edited by Sadovnik, stating, 'It is very reassuring when the theory is found to be useful in contexts other than those for which it was originally designed' (Bernstein, in Sadovnik 1995, p. 375).

Moore poses questions that Bernstein asks of theory, as follows in this quote:

'If the world is indeed as you say, how would we know: What kinds of things would have to be in it, what kinds of capacities would people have to have, how would they acquire them, what would they be doing, and how would we recognise these things if we saw them?' (Moore 2001, p.368).

This series of questions, attributed to Bernstein and presented by Moore, poetically sums up the research investigation, which gave impetus to this thesis. This raises a range of dilemmas and questions to consider:

- What capacities or accrued experiences should an individual have to possess or acquire, to create the conditions that enable them to progress into further and higher education?
- When viewed through the lens of Bernstein's *PRs* - what are the key components that emerge from this study, of the narrative accounts, provided by the students who participated in this research?
- What should we be doing in education, and through WP pedagogy and curriculum design to create the conditions (*Confidence, Communitas* and *Civic discourse*), to achieve the *PRs* of *Enhancement, Inclusion* and *Participation*, for groups of students with diverse characteristics and identities, coming to the institution?

- How will we recognise these conditions when we see them?
- Do incidents of influence and experience occur at differing degrees of intensity and at different times for different individuals?
- What do we need to do to enable all students to participate politically and equitably in the education institution?

These questions apply particularly in the context of students who do not have the ease of access to a range of resources and experiences, as well as the access to opportunities to develop these capacities.

Communitas

Bernstein's use of the term '*Communitas*' in his *PRs*, merits further exploration, to understand the purpose and how its use might be interpreted. *Communitas* is cited as a condition of *Inclusion*. Today it seems to be an unusual term to use, where the term 'community' might equally sit in its place?

I began by loosely translating and considering this *PR* as having the opportunity and the ability to join in the community of the Arts institution considered in this research study. However, taking a closer look at Bernstein's definition and the context of his use of the term, yields some interesting results.

The use of the word '*Communitas*' may be applied to, or refer to those who decide to progress into PCE, in order to move their lives forward through education. Often, this will be with the intention of some kind of personal *enhancement*, or sometimes, with the aim of bringing about a transition towards creating an elevation in their social status, for example, by gaining a further or higher qualification and to increase their viability for a particular career. Bernstein sees the *PR* of *Inclusion*, through '*Communitas*', as being situated at the level of the social (Bernstein 2000, p.xxi).

Turning back to Bernstein's chapter, that was presented in his publication in 1988 (Figure 2.1), the Spanish term '*comunidades*' is used, which translates into English as 'communities.' In Spanish it is written as:

'La inclusión es una da las condiciones de la *comunidades*, (my italics) y opera en el nivel de lo social' (Bernstein, in Alvaay and Ruiz 1988, p.201).

Frاندji and Vitale (2016, p.15), only briefly mention Bernstein's use of the term, the authors cite it as the ability and opportunity to belong to the '*Communitas*'. They then add, as if to clarify the application of the term, 'as not only in relation to 'the educational community, but also to society more generally' (ibid.). Their addition of the explanation 'of educational community and society in general', broadens the scope of Bernstein's second *PR* of *Inclusion* to apply to anyone, whether they are in formal education or not.

Frاندji and Vitale point out that at the time of their writing in 2016, that little mention is made amongst the community of Bernsteinian scholars of the *PRs* model that he presents (ibid.).

Bernstein's *PRs* are also discussed, in part, by Broadhead and Gregson (2018), in their exploration of practical wisdom (which Aristotle described as *phronesis*) and democratic education. They focus on non-traditional students in their case studies of mature learners, who are undertaking a Level 3 Access to Higher Education course in Art and Design. They write on how the classification of knowledge 'refers to the boundaries between, and the maintenance of separation between categories, agents, spaces and discourses' (Broadhead and Gregson 2018, p. 29).

Broadhead and Gregson contribute to an understanding of Bernstein's model of democratic education, where they point out that, in educational practice, Bernstein's *PRs* overlap and interact with each other and that Bernstein describes them separately only to simplify them and to make them more accessible to teachers and other scholars (ibid.).

However, I contend that Bernstein has presented his *PRs* diagrammatically, in the form of a hierarchical grid of 'Rights', 'Conditions' and 'Levels' (Bernstein 2000,

p.xxi). In his description, they are also ordered as first, second and third *PR*, as opposed to the possibility to show them as a Venn diagram, where a less implied hierarchy may be visualised.

In diagram figure 2.2, I describe the 3 *PRs* as tiles that have the ability to fit together in tessellation. They are also portrayed, in this diagram, as equal in size for each *PR* of *Enhancement, Inclusion and Participation*, but it may be found that is not the case.

One of the three *PRs* may be more expanded than another, they may also fluctuate, according to the situation or encounter with a boundary at the time. The tile diagrams are discussed further, following data analysis in Chapter 5.

Whilst Broadhead and Gregson discuss the '*condition of community*' (2018, p.68), they stop short of a consideration of the implications of the use of, or the definition of the term '*Communitas*'. This is employed strategically, by Bernstein, in his description of the *PRs*, to convey a sense of the achievement to attain that special sense of belonging with the group. It is this aspect of Bernstein's work to which I now turn to consider.

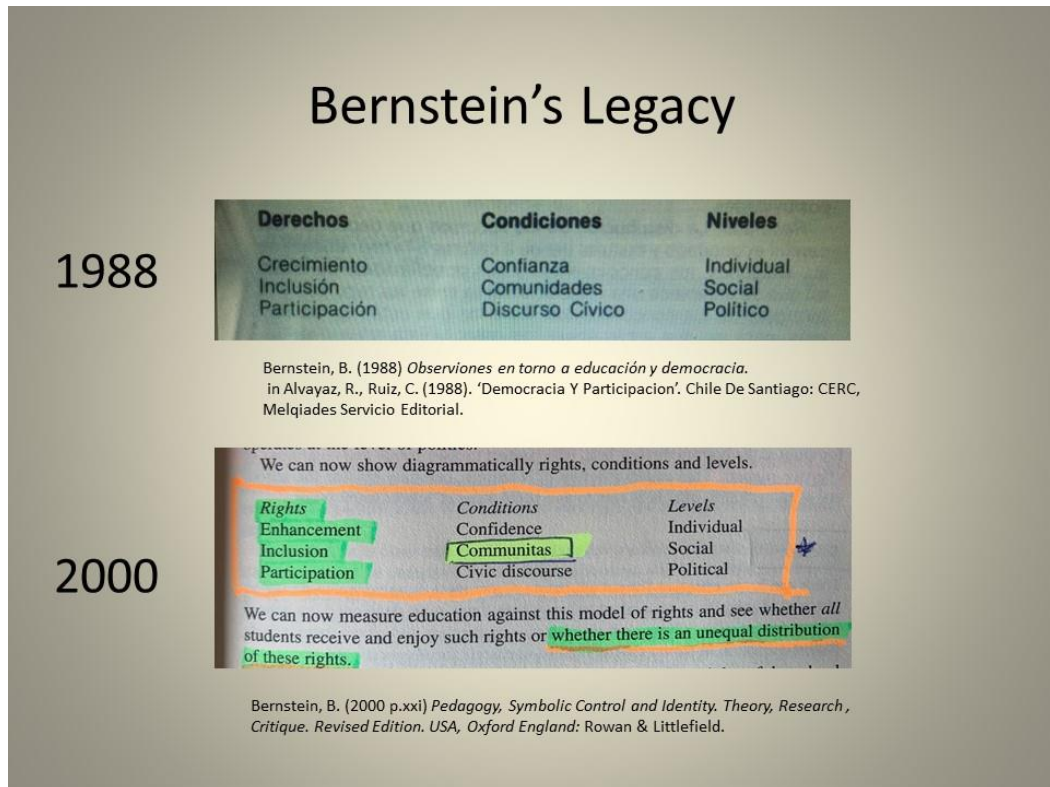


Figure 2. 1 Bernstein's PRs, as published in 1988 and in 2000.

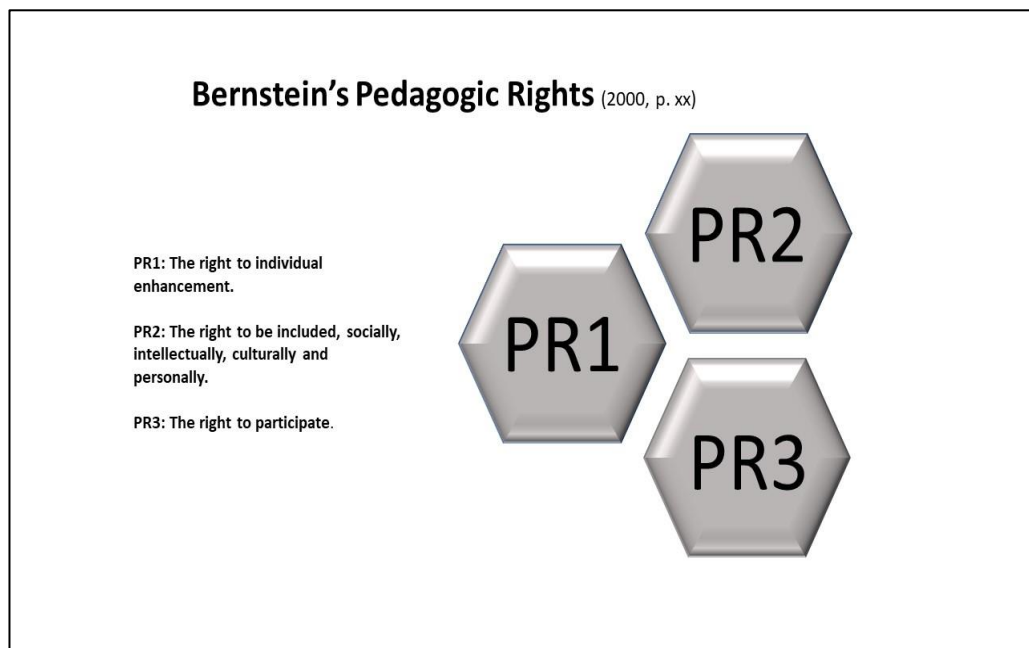


Figure 2. 2 Bernstein's *PRs*, depicted as tessellating tiles.

Victor Turner and 'Communitas'

The term '*Communitas*' is often credited to Victor Turner, an Anthropologist of Religion and Cosmology, whose research in the 1960's identifies rites of passage, as 'transition points' in all forms of social life. This is where human beings, who are 'in transition', experience a state of liminality, between their past, present, and possible future lives (Turner 1969, p.358).

Bernstein also identifies episodes as 'tension points' that are experienced at boundaries. That the crossing of a boundary opens up new possibilities in the future. The act of crossing being a transition, where an individual may experience liminality, of being neither here or there. Bernstein questions:

'Is the boundary a prison of the past (*whatever the nature of that past*) or is it a tension point which condenses the past yet opens the possibility of futures? (Bernstein 2000, p.206).

Returning back to an explanation of the word, Turner explains that he prefers the term '*Communitas*' to 'community'. He states that it is referred to as a 'moment in and out of time' (Turner 1969, p.360) - an instance that is generated through social relationships and rites of passage, to create a change of position in society, effectively, making a crossing of a threshold, an entry point, a portal or at a moment of being accepted into a community.

Turner draws on the discipline of Anthropology, to describe social and cultural transitions, in terms of, three phases of *separation, margin and aggregation* (ibid.). It is important to note the tidiness and linearity of both Turner's and Bernstein's 3 phase descriptions:

Separation – Margin – Aggregation (Turner)

Enhancement – Inclusion – Participation (Bernstein)

To surmise the link between Bernstein's use of the word '*Communitas*', as a condition in the three *PRs* of *Enhancement, Inclusion and Participation*, and to place them in comparison with Turner's defining of the three stages of entry into a

'*Communitas*', through the three phases of 'separation, margin and aggregation', is to describe a journey of experience, as a rite of passage (Turner 1969).

'*Separation*' is the starting point, that is positioned, initially, as being situated outside of a community or a group in society, an 'otherness' (ibid.)

'*Margin*' is the liminal phase, an in-between period of transition into a community (ibid.). In Bernsteinian terms this could be what he refers to as a tension point and a boundary to cross.

'*Aggregation*' implies the coming together, a gathering of a particular group of persons (ibid.).

These terms could be applied and used to describe the period of change and transition or progression, that are examined in this research study, of the journey of moments, influences, incidents and experiences, that facilitate decision-making for progression into PCE. Students emerge from compulsory education to enter into a transition phase, with a potential to progress in their education. In the stages in between education levels, they are found to be in a liminal state.

As discussed in Chapter 1, this is a serious pitfall, to be wary of, to view individuals as just one homogenous group, to be labelled as 'disadvantaged'. This only serves to overly simplify and under-estimate, the complexities of their context, their individual accumulated experiences, and the capitals that they might bring to the *Communitas* of the assembly of people that they might consider entering.

Perhaps Bernstein's use of the term '*Communitas*' is meant to encourage us to view the phase of transition, as if it is a rite of passage? The term creates a sense (in the process of transition), of being in suspension, of being situated in a liminal zone, state or a phase, that this is created by immersion in a turbulent period (perhaps of decision and indecision), in which someone has to find courage and confidence to move forward. Whilst in this liminal state, they are encouraged to see the past and the present in different ways, so that they can arrive at a direction to take, having to consider what their options are, and to make choices that they

did not have the power to make before. The decision, once made, is the action made towards joining the *Communitas* that they seek to join.

This brings us to the third stage in Turner's transitions, that of 'aggregation', joining in with a community or group. Turner describes the condition of 'liminality', as part of the rite of passage into '*Communitas*'. Turner argues that;

'The attributes of liminality or of liminal personae ("threshold people") are necessarily ambiguous, since this condition and these persons elude or slip through the network of classifications that normally locate states and positions in cultural space.' (Turner 1969, p.359).

Almost poetically, Turner then continues to say, 'Liminal entities are neither here or there, *they are betwixt and between* the positions assigned by law, custom, convention and ceremonial.' (ibid.). (My italics for emphasis)

A mean between two extremes of behaviours

Liminality is a transitional state, that is experienced in different levels and to different degrees, situated between two states of being, to re-iterate Turner's description of being; '*betwixt and between*' (Turner 1969, p.359).

Is this a case for visualising a sliding scale of states of emotion, states of mind or being in a situation - a transitional stage that can be applied to many aspects of characteristics, experienced by an individual?

To deliberate on Turner's words, 'of being in a moment of time and betwixt or between two points.' (Turner 2012, p.2). This may be a different experience for individuals', who may experience varying degrees of marginalisation, due to the complexity of people's lives and their circumstances. There may be lesser or greater states of liminality, at one point in time. Another stage of transition could be that interlude between compulsory and PCE, or when someone is considering returning to learning as a mature learner.

Turner's use of the terms, 'law, custom, convention and ceremonial' speaks of perceived entitlement, tradition, normality and customs of the well-resourced. Whereas, liminal entities are those who, situated at the margins of society, are in

the shadows, seeing what also should be their entitlement. The terms speaks to me of establishment and structures (being fixed in time), that are unchanging, or are slow to change. This could refer to religion, society regulation, and to institutions of education.

Towards the conclusion of his chapter on '*Liminality and Communitas*', Turner describes how '*Communitas* is of the now', he also states that '*Communitas* emerges where social structure is not'. (Turner 1969, p.370).

In 2012, Edith Turner, Victor Turner's widow, credits her husband in her publication, '*Communitas - The Anthropology of Collective Joy*' (2012). She relates that he established the term during their fieldwork together. She states that there are numberless questions as to the words form, provenance, and implications (Turner 2012, p.1) She describes:

'The characteristics of communitas show it to be almost beyond strict definition, with almost endless variations. Communitas often appears unexpectedly. It has to do with the sense felt by a group of people when their life together takes on full meaning'. (ibid.)

Through this description, I have connected Bernstein's use of the term '*Communitas*' to the concepts of Turner's liminal states of transition. To mean the journey of transition, towards an individual's possible future, by looking to join a community of like-minded people.

Bernstein's colleague, Mary Douglas

By looking to Turner, in this exercise of literature forensics and review, a link between Turner and Bernstein is revealed. In Turner's chapter on, '*Liminality and Communitas*', Turner references Mary Douglas (Turner 1969, p.368), who is an Anthropologist of religious beliefs and cosmology, and an associate of Bernstein.

To consider Mary Douglas as an influence on Bernstein, there is evidence to how she was a close colleague of Bernstein. Moore (2013, p.14) describes Douglas as a 'significant colleague, interested in and supportive of the sociology Bernstein and

his colleagues were developing'. Moore also adds that Mary Douglas and Bernstein enjoyed an important intellectual collaboration in the second part of the 1960's (Moore 2013, p.13).

Douglas was also the general editor of Bernstein's publication of, Volume I of, '*Class Codes and Control*' in 1971. Additionally, in the papers of Basil Bernstein Archive, held at the Institute of Education, there is evidence of their collaboration by a joint application for a research grant. This is described in the IoE Archive as:

'10. SSRC application for a research grant by Bernstein and Dr Mary Douglas (UCL) October 1967. Subject is 'Relation of social structure to belief systems investigated in sample of Catholic Schools' (Institute of Education, n.d)

In her tribute to Bernstein (Power et al 2001, p.113), Douglas remarks that 'First and foremost Bernstein saw himself as an educationalist' and that she had been deeply influenced herself, stating, 'I can fairly claim that I have tried to apply his ideas about speech, thought and social structure to the study of religion' (ibid.).

In reference to Douglas, Bernstein states in the Volume of '*Class Codes and Control*' (1971), a volume that had been edited by Douglas herself:

'I was very fortunate to meet and enjoy a continuous relationship with Dr Mary Douglas (...) As a result the work on family structures, socio-linguistic codes and their wider institutional relationships became focused upon the idea of the variable strength of boundaries and their relationship to the structuring and realising of experience' (Bernstein 1971, p.13).

In this quote, Bernstein reaffirms the relationship with Douglas and points out the changing strengths or intensities of boundaries experienced.

Aristotle's Virtues of Character

Following the earlier discussion of states of liminality and being '*betwixt and between*' (Turner 1969, p.359), it is appropriate, at this point, to look to Aristotle's '*Virtues of Character*' in the Nicomachean Ethics, Book II (Ross 2009).

Aristotle has been translated to provide a description of the virtues of character of courage and temperance, the characteristics of two extremes and variable states

of dispositions (Ross 2009, p.34). The virtue of character, for any individual as occurring at some point between that scale of two extremes at any time.

Brogan (2005, p.142), states that, 'virtues are dispositions toward acting and feeling in a certain way, namely in an excellent way', he then continues:

'The virtuous person is able to see the parameters of the situation, the excess and deficiency, and choose what to do within this broader context of understanding.' (Brogan 2005, p.143)

He then continues on to state that,

'For Aristotle, to be virtuous is to find pleasure in what is most worthy of being pursued. This in turn requires openness to options, a lack of immediate compulsion, a certain distance from the moment. (...). Virtue requires forethought and decision about what can be done.' (ibid.)

In Irwin and Fines' (1995) interpretation of Aristotle, there is a description of a wall chart that is presumed to be hanging in Aristotle's Lecture Room that portrays the 'Virtues of Character' (Irwin and Fine 1995, p.374).

A 'virtue of character' is described as a mean between two extremes of behaviour or emotion, as degrees or intensity of an attribute on a scale. To explore an example of the Virtues of Character, we can consider Bernstein's use of the condition of '*confidence*' in his concept of the *PRs*.

Confidence is described as a state of mind, which comes and goes from the two poles of the Aristotelian virtue, of expressing bravado and that of feeling timid. This virtue is mentioned in Brogan's account on Heidegger and Aristotle (2005), as the feeling of fear and confidence, where the mean is stated as 'bravery', resulting in one extreme, as cowardliness (lacking bravery) and in the other as being rash (overly brave).

I imagine that the virtues are represented as a sliding scale of degrees or levels of aspiration from one point to another. The characteristics of an individual are positioned on a scale of two poles of being.

The themes that have emerged from the analysis of the narratives in this study are discussed in more detail in Chapters 5 and 6. It may be that the level of self-belief, that is possessed by a student, or how much expression of determination they are required to show, or the level of intensity of passion that is being applied towards a particular subject or activity, is a variable that changes with each encounter. The levels may vary on a scale, according to the circumstances at a time, due to the external environment they are situated in, or in response to current circumstances or to the personal state of mind.

Could this be a way to interpret Bernstein's concept of *PRs*, *conditions* and *levels*? that different individuals will possess different degrees of each of the components, at any one point in time? (Bernstein 2000).

Bernstein and the Sociology of Religion

Bernstein's connection to religion has parallels with Moore's view (2001), who argues that 'the sociology of religion is the best starting point for understanding Bernstein's relationship to the sociology of education'. Moore confirms Bernstein's connection to religious belief by stating; 'Bernstein's thinking about Education and Knowledge begins with religious thought' (Moore 2013, p.15).

This is also borne out by a passage in the 'Homage from Chile to Professor Basil Bernstein' (Power et al 2001, p.51), in '*A Tribute to Basil Bernstein* 1924 – 2000', where it states about the late Bernstein that:

'He was a man for whom the relationship between his faith and Christianity was central and generative, not only for his own existential position, but as a sociologist who enquired relentlessly into the nature of the relationship between social bonds and the sacred.' (Power et al 2001, p.51).

This reference to the sacred, is a reference to Durkheim. Bernstein and his colleague Douglas are both attributed, by Collins, as notable Durkheimians - that the two colleagues were both influenced by Durkheim's publication: '*The Elementary forms of Religious Life*' (Collins in Moore 2013, p.19).

Young and Muller (2015, p.179) explain Durkheim's use of the term 'sacred', as linked to fundamental questions of 'who we are'. They also refer to Bernstein as

‘an exemplary Durkheimian’, who developed Durkheim’s ideas to extend the social theory of knowledge (ibid.). They continue that Durkheim’s sacred categories, indicated the theoretical, intellectual and conceptual problems (Young and Muller 2015, p.120), saying that, for Durkheim,

‘the knowledge we need as a basis for understanding the world and therefore the possibility of changing it, is separate from and prior to the practical activities people are involved in every day’ (ibid.).

Bernstein’s own Critical Moments

It seems appropriate, within the context of this thesis, that is exploring critical moments of other individuals’ incidents and influences, to understand a little more of the positionality of Bernstein and his theories, to begin to interpret the *PRs*.

I conclude that it has been illuminating to gain a view of Bernstein’s context, to be able to understand where he and his concepts originated from. I find myself considering what places, contexts and people could be considered as Bernstein’s own influences, and what comprises as critical moments, to influence his direction and work.

This endeavour to consider the significance of the context that he is coming from, is to create an understanding of Bernstein’s biography and life experiences, by which we gain a way into understanding Bernstein and his concepts. I find this provides some inroads to understand the complexity of Bernstein’s ideas, to enter into his thinking and theories by developing a picture and understanding of his context, in terms of, the time, the place, the people he was involved with and influences to his ideas, some of which he acknowledges in his own writing (Bernstein 1971, p.2).

Moore states:

‘There are deep influences behind Bernstein’s thought – personal, political, religious – that are profoundly influential but only hinted at on the surface of his texts’ (Moore 2013, p.16)

To turn to Moore, again, on Bernstein’s background, which he presents in ‘*The Thinker and the Field*’ (2013), Moore argues that Bernstein’s theories and

interpreting of Bernstein's ideas has to critically involve a consideration of when he thought what he did (2013, p.3). Moore contends:

'Both in terms of the intellectual matrix of the time, the nexus of personal relationships and broader social conditions and issues. It must be concerned with the time and place of the ideas.' (ibid.)

Understanding Bernstein's formative experiences

I think it is an important context, to contribute to the study, to take into consideration Bernstein's own critical influences and incidents, that had occurred in the formative stages of his life.

As a creative practitioner, when approaching an artist's work, I have always wished to understand far more about the context of an artist's life, who they were, and what motivated them. This is to establish where they have come from, at what time or period they created the works, what were the influences on the work, the stimuli to their practice and how they responded to critical incidents in their lives.

I feel this is reflected in the way I have approached understanding and interpreting the work of Bernstein in this thesis. For me, this has transformed a key author and contributor to educational theory, into a human being in a lived context. It is, in this way, I could find an inroad into understanding some of his concepts more deeply.

To achieve this, I have looked into Bernstein's formative experiences, the context and the period of his life, that he also acknowledges has influenced him. I feel that this time and context of Bernstein's life, as a young man is significant as a formative influence to his thinking, as does Moore, who states,

'The purpose now is to identify the centre from which Bernstein's problematic unfurls. Bernstein's special sensitivity to them *is grounded in his early life experiences.*' (my italics for emphasis) (Moore 2013, p.15)

The Bernstein Archive at the Institute of Education (IoE no date. No longer available), Moore (2013), as well as, Castelnovo and Friedgut (2015), describe aspects of Bernstein's upbringing. Moore asserts that:

'Bernstein's thinking is complex but remains rooted in his initial experiences as a teacher of working-class students in the East End of London and in his own background.' (Moore 2013, p.189)

Castelnuovo and Friedgut (2015) examine Vygotsky and Bernstein, together, in the light of the Jewish tradition, by taking a socio historical and socio-cultural perspective, they state:

'We must place them (Vygotsky and Bernstein) within the social and environment of the twentieth century in which both of them matured and created' (ibid.)

To take this approach, advocated by Castelnuovo and Friedgut, positions Bernstein, who was born in Stepney, London, as the child of Jewish immigrants. Bernstein's mother was English-born, from a Sephardic Jewish family, her grandparents having come to England from Holland, to settle in the East End of London. Castelnuovo and Friedgut (ibid.) add that, Bernstein's father was from Russia, and Moore (2013) informs us that he had worked in the fur trade.

Castelnuovo and Friedgut (ibid.) relate how both Vygotsky and Bernstein had,

'rode the wave of Jewish literacy, urban status and secular acculturation and a Jewish culture of inquisitive learning, the search of hidden meanings and universal truths with which to further the modernization of the human race' (ibid.).

Inglis (in Power et al 2001), in his tribute to Bernstein's life, also provides an outline of Bernstein's experiences. He relates that Bernstein had left education at the age of 14 years, and joined the Royal Air Force, under the age of conscription. As he was born in 1924, Bernstein, therefore, had left school in 1938 – 39 (Power et al 2001, p.77). Significantly, this is on the cusp of the onset of World War II. We are, therefore, presented with a place and a particular time in history of some of Bernstein's experience, in the context of the East End of London, at that pivotal point in history. The Second World War, undoubtedly, represents a significant 'critical incident' at the time that Bernstein was leaving school. Inglis describes Bernstein's wartime experiences as being part of a crew, in a Sunderland Flying boat, over the West African Coast, operating as a Bomb Aimer (Inglis 2001, p.77).

Following the end of World War II, in 1945, the country's priority was the reconstruction of the bomb-damaged cities of the United Kingdom, and particularly in the city of London. Young et al (2006) identifies this area of London as the 'largest impoverished urban enclave', which acted as a 'breeding ground for social policy ideas and visionary thinking', stating that 'much of the background work for the post war welfare state grew from analysis of the East End conditions' (Young et al 2006).

The authors, Young and Willmott worked between 1945 - 51 for the British Labour Party, at the 'Institute for Community Studies'. This became established in the East End at a time that social research was rare in Britain, both inside or outside universities (Young and Willmott 1957, p.xiv). This is the period in which Bernstein was carving his future career, after his wartime experiences.

I propose that the particular period of time on Bernstein's return to East London, from his experiences in World War II, are highly influential upon Bernstein's work. In the context of time, society in the United Kingdom was in a state of post-war reconstruction, from the devastation created by the bombing of London, and other UK cities during the second world war. The experiences Bernstein gains in this period, appear to underpin what is to become his life's work, for which he remains publicly recognised to this day. His storyline provides us with an inroad into understanding a source of his concepts and thinking.

This section of the thesis also detects the underlying eddy of connections, that can be linked between Bernstein and the work of the couple, Basil and Rose Henriques. They were the founders of the Settlement Centre and they had, in turn, been influenced by a neighbouring University Settlement Centre in the form of Toynbee Hall in Whitechapel, East London.

Bernstein at the Bernhard Baron Settlement (1947 – 49)

Piecing together the story of the Bernhard Baron Settlement Centre, its ethos and mission, makes a connection with and provides a context to Bernstein's later endeavours through his career. In 1947, Bernstein as the age of 23 years, went to work at the Bernhard Baron Settlement Centre, which had been established by the couple Basil and Rose Henriques.

As a WP practitioner, I find that I am drawn to finding out more on the mission of the Settlement Centre in the East End of London. This is to consider the possible impact and influence of Bernstein's experiences at the Bernhard Baron Settlement Centre and particularly by the proximity of the Settlement Centre's founders at this stage, in relation to Bernstein's future works and concepts.

The influence of Basil and Rose Henriques

In Volume I of '*Class Codes and Control*' (1971), Bernstein acknowledges how his influences, and the development of his 'guiding ideas' within his writing (Bernstein 1971, p.2) by providing us with a summary of his experiences. These references to his personal story, justifies the attention I am giving here to the context of his life and his experiences of being in a particular place and time in history.

In the following quote Bernstein sets the scene. I include it in full, as it is Bernstein's voice, where he accounts for an influential stage of his life. Bernstein describes:

'After the 1939-45 war I was fortunate to be accepted as a Resident worker at the Bernhard Baron Settlement, Stepney. I was there for three years, both prior to going up to the London School of Economics and for my undergraduate year.

During my stay at the Settlement I took part in the running of Boy's Clubs spanning ages of nine and eighteen years, for which Baron Bernhard was rightly famed. I was also introduced to family casework.

This experience more ways than one had a deep influence upon my life. It focused and made explicit an interest I always seemed to have had in the structure and process of cultural transmission.

The Settlement introduced me to the interrelationships between social class and religious beliefs within the context of an apparently distinct and homogenous group.

For several decades the Settlement, under the leadership of Sir Basil Henriques and eventually his nephew Lionel Henriques, played a vital role in the life of various communities which made up Stepney.' (Bernstein 1971, p.2)

Bernstein's mention in his quote above, of the work and leadership of the Henriques's, and the fame of the Settlement Centre, could be an indicator of possible formative experiences, that the 23-year-old Bernstein had whilst working there. In the quote above, Bernstein makes a reference to 'cultural transmission' that he was interested in, which was developed through his encounters with the local Jewish population of young people and their families at the Settlement Centre and its particular purpose, set in the context of the East End of London. Therefore, I feel that, Bernstein's involvement at the Bernhard Baron Settlement Centre would have been at a pivotal and formative time for him, one that informs his future work. I suggest the experiences and insights that he gained working with the population of the East End of London, whilst at this earlier stage of his career, may well underpin his ideas and theories.

Provision of support 'from cradle to grave'

The accounts of the Bernhard Baron Settlement Centre indicate that it was a community focused hub, devised by Basil Henriques, to provide opportunities for the young Jewish population of Stepney. On the webpages of 'The Oxford and St George's Clubs', it states that the clubs were not just social, but that;

'they helped to prepare the boys and girls to enter into a British way of life and so helped them in eventually seeking careers.' (The Oxford and St George's Clubs no date).

The Bernhard Baron Settlement Centre catered for the needs of all ages of the Jewish community, 'from cradle to grave'. The article also states that, in addition, the Settlement Centre provided clinics for expectant mothers, toddler groups, youth clubs, parents' groups, friendship club, a luncheon club for the elderly, a diabetic clinic and a first aid centre, as well as, a poor man's lawyer scheme. (ibid.)

Sir Basil Henriques, the founder, had first formed the club for boys in 1914, calling it the 'Oxford and St George Boys Club', as a reference to his alma mater of Oxford University and the area that the centre was located (The Oxford and St George's Clubs no date). The boys club at the Centre, was 'dedicated to improving the lot of young Jews in the East End'. Rose Loewe, Henriques' wife-to-be, then founded a similar girls club in 1915, located at the same building, but on a different floor. We are also told that 'their motivation was to anglicise the children of East European immigrants and keep them out of mischief'. (ibid.)

I argue that this may have subsequently informed the grounding and endeavour of Bernstein's research and development of his later theories. He was gaining this valuable and pivotal experience, at a time and context of a post-World War torn East End of London. He was acquiring significant experience in a WP programme, devised by Basil Henriques, that was designed to provide opportunities for the young Jewish population of Stepney and to give further support to their families. The account on the Jewish East End webpages indicate the range of activities at the centre:

'The Berner Street building had 125 rooms equipped for welfare work and recreation. All sorts of games, skills and arts and crafts were available to Jewish East End boys and girls. (...) Basil & Rose Henriques continued to dedicate their lives to the Settlement and other philanthropic work within the Jewish Community and in the wider World, with particular concentration on the rehabilitation of young offenders.' (Jewish East End, no date).

This ethos of providing the access to space, resources and opportunities, alongside the placement of people as role models, still acts as a programme for WP today. Focusing on the establishment of the Bernhard Baron Settlement Centre, the work of Basil and Rose Henriques was considerable. I suggest that Bernstein's encounter with the Henriques's, and the ethos of the Centre would have been impactful in influencing Bernstein's future. I feel that, to have an insight into the lifetime work of both Basil and Rose Henriques is certainly worth acknowledging.

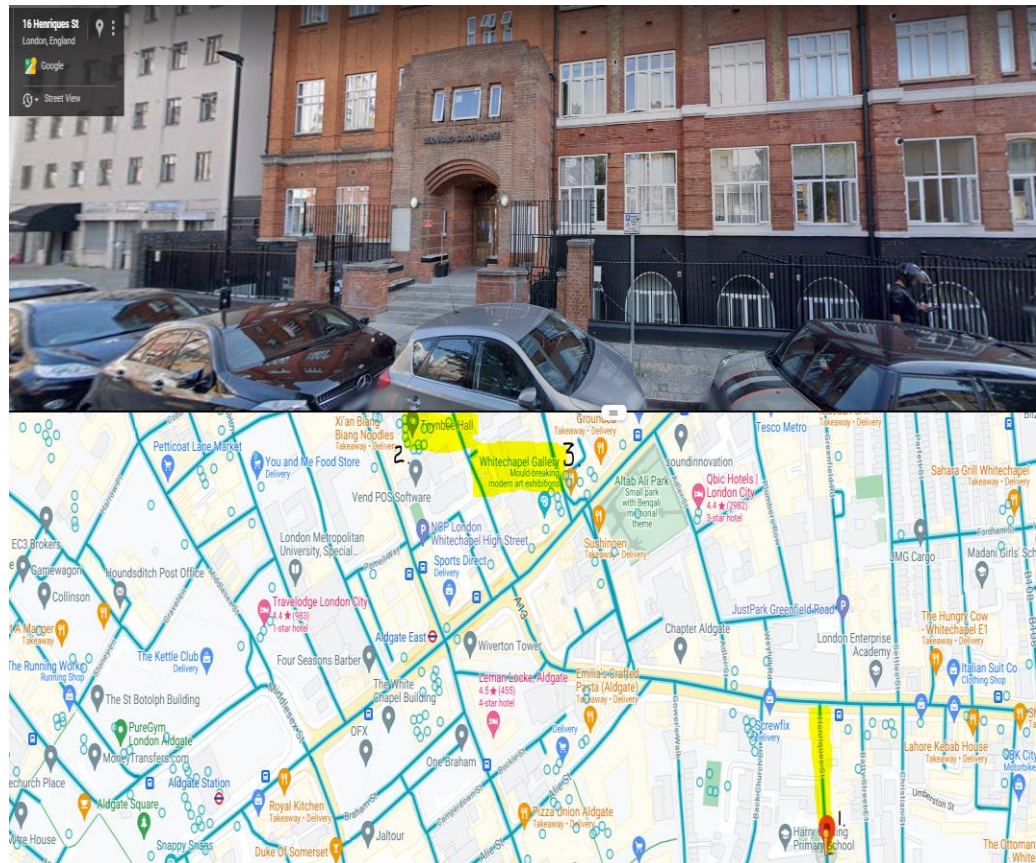


Figure 2. 3: Google Maps images, showing the location of the Bernhard Baron Settlement Centre, Henriques Street, London E1 (1), Toynbee Hall (2) and the Whitechapel Gallery (3). (Google 2021)

In '*Basil Henriques. A portrait based on his diaries, letters and speeches, as collated by his widow Rose Henriques*' (Loewe 1976), Basil Henriques's character comes across strongly in the accounts of his life, and his capabilities are highly impressive. He worked tirelessly as a 'club leader, soldier on active service, Settlement Warden, Magistrate, Preacher, Lecturer, champion of losing causes.'

Following is a statement by Basil Henriques, made in 1961, where he comments on the community that he served in the East End of London (Loewe 1976, p. 20):

'During nearly half a century of club life I have seen some almost unbelievable external material changes in the environment of club members. Starvation and poverty existed in those days; overcrowding in the vast areas of slums was appalling; sickness or unemployment of the wage earners meant ruination in the family' (Loewe 1976, p. 20).

Reading further into the life of Sir Basil Henriques, illustrates how his lifetime energies were channelled into operating, an example of 'political practice' and 'civic discourse' that Bernstein later places within his concept of *PRs*.

An examination of the literature of the Bernhard Baron Settlement Centre and the influence of the Henriques's reveals another significant connection that is worth mentioning, which is the establishment of the Toynbee Hall as a Universities Settlement Centre in Whitechapel. The Bernhard Baron Settlement centre was a community hub for the Jewish communities of that part of London. It had been built on the model of Toynbee Hall, which is a University Settlement Centre situated nearby, and continues to serve its communities today.

The influence of Toynbee Hall

Toynbee Hall, situated near to the Bernhard Baron Settlement Centre, became a model of a community support system, that was emulated by Basil Henriques. Henriques had connections with Toynbee Hall, he was a Justice of the Peace residing at the Hall (Bradley 2007, abstract). He had set up the Inner London Juvenile Court there, so that young offenders did not have to mix with adult criminals, so that they were in less frightening surroundings as a requirement from

the 1933 '*Children's and Young Persons Act*', Chapter 12, Section 47 (2) (Government 1933).

Toynbee Hall was originally established by Oxford and Cambridge Universities in 1884. (Briggs and Macartney 1984, p.9). This collaborative approach between the two Universities was achieved by placing undergraduates in the Settlement Centres, like Toynbee Hall, to undertake voluntary social work 'to learn something of what poverty meant for their host communities' (Bradley 2007, p. 137). One of Toynbee Hall's stated aims was:

To provide education and the means of recreation and enjoyment for the people in the poorer districts of London and other great cities; to inquire into the condition of the poor and to consider and advance plans calculated to promote their welfare. (Briggs and Macartney 1984, p.9)

To quote Bradley (2007), who writes in '*Juvenile Delinquency, the Juvenile Courts and the Settlement Movement 1908 - 1950: Basil Henriques and Toynbee Hall*':

'The Settlements saw themselves as experts on 'Citizenship' they used their experience in the clubs and other forms of social work to springboard their members into positions of authority, as advisers on particular issues or to launch the careers of former residents in social policy and research.' (Bradley 2007, p. 137).

This experience of working in a club, the author writes; 'was an epiphany opening their eyes to religious service or political activism' (Bradley 2007, p.139).

Emanating from the establishment of Settlement Centres across the country, an Association of Residential Settlements was later created in 1920, its aim was to seek the close association and co-operation of Universities, local Education Authorities and Voluntary Bodies engaged in Adult Education (Briggs and Macartney 1984, p.98).

This model of Toynbee Hall became an impetus for Henriques to establish the Bernhard Baron Settlement Centre. To provide one more link in the chain or sphere of connected influences in this context, is that the Social Reformer William Beveridge had also been a Resident worker at Toynbee Hall. (Toynbee Hall 2018).

Beveridge had been appointed by the coalition government, formed during the war to construct social policy and a programme to remedy social inequalities. As an example of Welfare reform in the post war period, the Beveridge Report on 'Social Insurance and Allied Services' was published in 1942 (Beveridge 1942). This was intended to counteract piecemeal support and provision for sections of society in post war Britain.

Beveridge notes that each problem had been dealt with separately, 'with little or no reference to allied problems' (Beveridge 1942, p.5) and that social insurance and the allied services (...) 'are conducted by a complex of disconnected administrative organs, proceeding on different principles' (Beveridge 1942, p.6). In a powerful statement Beveridge writes, 'Now, when war is abolishing landmarks of every kind, is the opportunity for using experience in a clear field' (Beveridge 1942, p.6).

Beveridge presents three guiding principles, as an attack on five 'giants on the road to reconstruction', of Want, Disease, Ignorance, Squalor and Idleness. The first principle was to use experience that had been gathered in the past, the second was to create a comprehensive policy of social progress, and thirdly that it should be achieved by co-operation between the state and the individual. (Beveridge 1942, p.6).

The Butler Act

This time in history was pivotal, in many ways, for society. In a chapter titled 'Turning Point' (Loewe 1976, p.152), it is noted how the Butler Education Act of 1944 had changed the basis of youth work, by empowering local authorities to provide 'organised cultural training and recreative activities'. To quote:

'It was the end of the war, the second of the two wars to end war, and society was everywhere responding to the universal need for reconstruction' (Loewe 1976, p. 154).

The Education Act of 1944, known as 'The Butler Act', was presented with plans for a post-war secondary education in Britain. Meals, milk and free medical

attention were to be provided for children, which Butler advocated as, 'an instrument for building up, through childhood, a sounder and fitter people'. (Butler 1944). The all-age elementary education was divided into free Primary and Secondary state education. The School leaving age was raised to 15 years, but not until 1945, due to the shortage of teachers, building labour and materials for rebuilding schools (ibid.).

To quote from the Education Act's second reading in 1944, Mr Butler states: 'An education system by itself, cannot fashion the whole future structure of a country, but it can make better citizens' (Butler 1944). Butler, in his speech, goes on to refer to family life, stressing that:

'Family life is the healthiest cell in the body politic. It is the Government's desire that family life shall be encouraged, and we hope to try and help children both in their physical, moral and religious development.' (ibid.)

This is the educational policy and context that Bernstein was returning to, from being enlisted, to become part of that push for reconstruction of society and family life in post war Britain. Butler also points out in his speech,

'The demands of the Forces have brought the normal recruitment of men teachers to a standstill. (...) There is likely to be at the end of the war a serious shortage of teachers just at the moment when we most want them' (ibid.)

Butler then continues: 'Thus, we are ready not only to attract fresh blood to the teaching profession from those who have had the wider experience of war.' (ibid.)

Arts and Culture in the East End of London

At the Bernhard Baron Settlement Centre, the activities on offer included, not only boxing and gymnastics, but also singing, painting, photography and current affairs, predominantly introduced by Rose Henriques, who was a self-taught artist (Jewish East End n.d).

I would like to, momentarily, acknowledge the potential influence of the creative practice of Rose Henriques at the Centre. Rose Henriques is described, by Ayad, as a 'philanthropist, activist and painter' (Ayad 2019). She was a Trustee of the

Whitechapel Art Gallery, which was opened, to bring great art to the people of East London, as examples of this, the Gallery hosted Picasso's monumental painting of war, 'Guernica' in 1939, it staged the first show in Britain of Jackson Pollock, Mark Rothko and Frida Kahlo, as well as exhibiting the works of British Artist - David Hockney, Gilbert and George and Richard Long (Whitechapel Gallery 2021). Copies of artworks could be lent out to be hung within homes, lantern slides were put on loan to schools and exhibitions were staged of local amateur and children's work (Briggs, Macartney 1984, p.58). This is evident in the listing of the, '*Through the Decades. Exhibitions of the Gallery*'; that includes exhibitions, such as, 'Pictures for Schools', 'Local School Children's Work', Association of Students' Sketch Clubs and London Schools Paintings (Whitechapel Gallery 2021).

Rose Henriques' first exhibition of her artworks, was in 1947 at the Whitechapel Gallery, titled '*Stepney in War and Peace*' (Berner 2019). Her paintings depict bomb scarred London and the life of the people that she observed around her, at times painting views of the the streets from the roof of the Settlement Centre. The paintings now represent a valuable insight and documentation into the impact of the war on that community. They also visually describe the devastation that Bernstein returned to, after the war.

There are also some very interesting links to the creative sector, that emerges in the accounts, of other writers on Bernstein. These point to Bernstein's own interests in the Arts. For example, in a series of tributes, written in dedication to Bernstein, upon his death, by those who knew him as a colleague, academic, supervisor and friend (Power et al 2001). Sadovnik relates how Bernstein 'was no narrow academic', he states that Bernstein was an Arts aficionado, and a collector of the works of David Hockney, and an expert photographer (Sadovnik 2001, p.22). There is, I argue, a good deal of creativity in Bernstein's oeuvre and concepts. As another example, are the accounts of his approach to conversations and discussions about his concepts, with colleagues and students, where he drew explanatory diagrams on any available piece of paper (Whitty 2001, pp.9 -10).

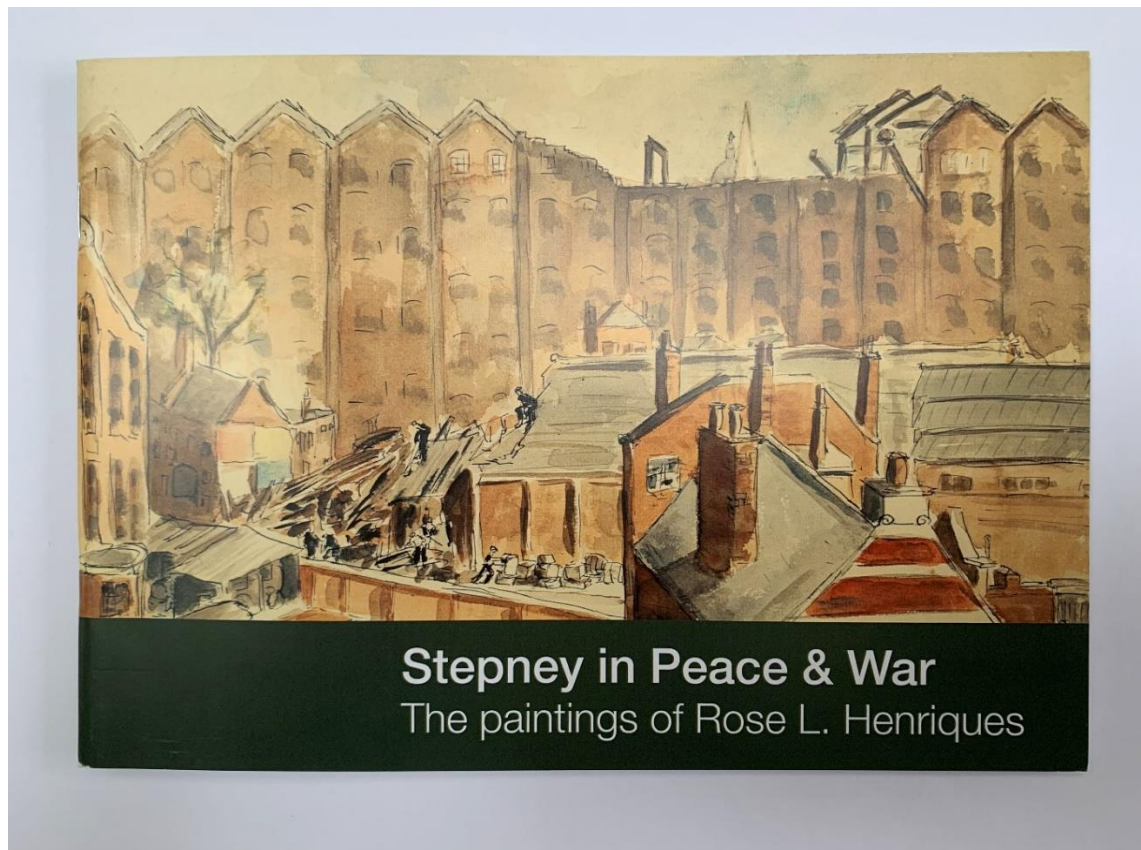


Figure 2. 3 Cover of '*Stepney in Peace and War, The Paintings of Rose L. Henriques*' (2014).

An exhibition by Tower Hamlets Council's Local History Library & Archives. Published by Tower Hamlets Local History Library & Archives. Research, text and image selection by Sara Ayad (2014).

To recap

To expand my understanding of where Bernstein was coming from, through this further investigation, I find that I am making associations between literature references to others within the sphere of influence experienced by Bernstein. I then began to consider what context of experience Bernstein was coming from, and who were his intellectual contemporaries, those who had the potential to inform and influence his views.

I suggest that Bernstein's involvement and experience, gained at the Bernhard Baron Settlement Centre, must have been at a pivotal time for Bernstein. Piecing together the story of the Bernhard Baron Settlement Centre's ethos and mission, I feel that it makes sense to many of Bernstein's later endeavours, underpinning his ideas and theories. I propose that it was perhaps here, in the Bernhard Baron Settlement Centre, that Bernstein, himself, experienced '*Communitas*' at work. To quote Bernstein:

'The Settlement introduced me to the interrelationships between social class and religious beliefs within the context of an apparently distinct and homogenous group'. (Bernstein 1971, p.2)

The reference to the 'apparently distinct and homogenous group' refers to the young people, from 9 to 18 years, coming together in the '*Communitas*' of the Settlement Centre. The aims of the centre were to provide positive influence and experiences for those young people, at that time, location, and from a particular cultural context of post war East End of London, and the Jewish society that he was part of.

This part of the thesis has provided an insight into Bernstein's considerable legacy and an account of the context of his upbringing, that may have laid the foundation for his considerable lifetime work.

It has given a range of his scholarly influences and some aspects of his ideas; which practitioners can incorporate into their practices in compensatory education (as considerations to be aware of in their provision of education).

This is, particularly, to enable those students, from contexts of disadvantage, access to join the *Communitas* that further and higher PCE provides.

The exploration has also provided an inroad to interpret Bernstein's *PRs*, in that, key components are situated on a sliding scale between two poles, so that each individual is a balance or in a state of differing conditions or degrees of each aspect, for example, the state of the condition of confidence for an individual at any one point in time.

Bernstein calls these moments '*tension points*' (2000, p.xx). Boundaries are encountered, as these tension points are a '*condensing of the past and opening possible futures*' (ibid.). This indicates the place of Pedagogic Practice, in how to develop or encourage students' confidence. It indicates that, although there is a tendency to treat a group as homogenous, in delivery of support or scaffolding, that this is not the case, because individual life situations are variable and often complex, complicated by merit of intersecting factors.

This emphasises the importance of developing WP practitioners' understanding of the complexity of lives and experiences, that individuals bring in their transition into PCE, to become successful in crossing boundaries into further and higher education. To quote Bernstein, 'Participation is not only about discourse, about discussion, it is about practice, and a practice must have *outcomes*' (Bernstein 2000, p.xxi).

Incorporating Bernstein's *PRs* of *Enhancement, Inclusion and Participation*, in the outset of providing support, both politically and ethically in WP, points to the importance of incorporating the students' voices (and those of the recipients of the intervention), so that they have an opportunity to be actively engaging politically, within the institution.

As this discourse (of civic practice) evolves, then *Communitas*' is created and shaped. It is not a fixed state, but it possesses an evolving and changing fluidity, according to the moment in time, the individuals involved, and their personal encounter of boundaries at that point.

Summary

In the first part of this chapter, current knowledge and literature, regarding what influences or critical incidents (external to formal education) inform the decisions of young people, as they consider their options for progression into PCE, have been explored.

It also considers what might propel them towards or away from PCE. It illustrates the sheer complexity of multiple criteria of disadvantage and inequalities, and how they are interrelated. Although this thesis focuses on the creative sector, it illuminates the dilemma of under-representation of groups in progression into PCE, in general.

In Part 1 of this chapter, it first describes how an earlier consideration of John Hattie's list of 195 influences has acted as a stimulus, focusing device and impetus at the start of this research study. Some limitations of the work of Hattie are brought to the fore. It is explained how the work of Hattie assisted in generating a framework and a typology of factors of disadvantage. In that it is far broader and more inter-related than the target groups, as currently presented to WP Practitioners in guidance produced by policy makers.

It draws attention to the complexity of the context, in which factors of disadvantage occur. It describes how a family, who are trapped within circumstances of deprivation and poverty, can be affected by many aspects of health and wellbeing and how this can continue for generations within that family. This chapter illustrates how these factors of multiple disadvantage and deprivation, for the most disadvantaged, can have the capacity to stifle the potential to progress into PCE.

The approach taken in the literature review has been pragmatic, considered, and analytical. This is done to expose the extent of the difficulties in addressing notions of 'reach' that WP practitioners must encounter in their role.

It can be surmised that the multiplicity of the factors of disadvantage may result in different levels of low cultural capital, low confidence, weakened resolve and a sense of 'not belonging', among individuals and groups of people, who find

themselves in these social, economic and cultural positions. Building on points made in Chapter 1, that progression in education may not be the most pressing priority in someone's life, at any one point in time, due to the circumstances that a family or an individual may find themselves in. This chapter draws attention to the importance of having a right to learn across an individual's whole lifespan.

It points out that there may not be one easy solution in the way that education can compensate for society alone. The Institute for Fiscal Studies (IFS) response is to launch a multidisciplinary review of the many aspects of inequalities in society today (IFS 2019).

If the circumstances surrounding an individual are so negatively persistent and entrenched, is the expectation that WP interventions, which are situated on the periphery of home, welfare, and educational systems, can realistically make a difference to someone's life? That is what the policy guidance issued by the Office for Students directs (OfS 2019), to deliver research informed, evaluated evidence of impact of WP intervention to achieve measurable change.

This thesis does not aim to find a magic bullet. Neither does it denigrate the need to continue the systematic and sustained support provided by WP interventions. Ethically, there has to be the continued endeavour to create equitable access to PCE. Just one pause or a stalling in a sustained outreach provision could affect a whole swathe of year groups of students, at critical stages, in their formative education journey. It is important to continue attempting to create change in individuals' futures for the good. This is an educational entitlement for all, as laid out in the Human Rights Act 2000.

Bernstein (1970), Gorard (2010), Coffield and Williamson (2012) and Cunningham (2017), over a considerable period, have presented their views of the capability of education to deal with the problem. Bernstein (1970) states: 'Education cannot compensate for society'. Gorard (2010) takes this argument a little further and claims that: 'Education can compensate for society - a bit'. Coffield and Williamson (2012. p.64), makes a finer distinction, where they argue that:

'Education alone cannot compensate for society.'

They continue on to state that;

'unless we have policies in place that tackle inequalities in all its complexity and pervasiveness in the structures of this society, education will continue to reproduce it rather than transforming it.' (Coffield and Williamson 2012, p.64).

A fourth reference to the education or society debate comes from Cunningham, in the afterword to Travers research (Cunningham in Travers 2017, p.128).

Cunningham states: 'Moving (from Gorard's statement) 'a bit' to 'in truly significant ways' is what will take the hard work.' Cunningham, like Coffield, advocates that this work will need to be a collaborative effort on the part of policymakers, academic researchers, schools, universities, mentors, parents - and teachers. (ibid.).

The central research question for the thesis becomes:

To what extent can Bernstein's theoretical framework contribute to the development of Pedagogic Principles and curriculum design in WP?

In the next part, Chapter 3, Research Methods and Methodology, the design of the approach for this research study is considered. This is informed by the Problem and Context, as presented in Chapter 1, and is amplified by the canons of text that have been presented in this chapter.

Chapter 3. Methodology, Methods and Research Design

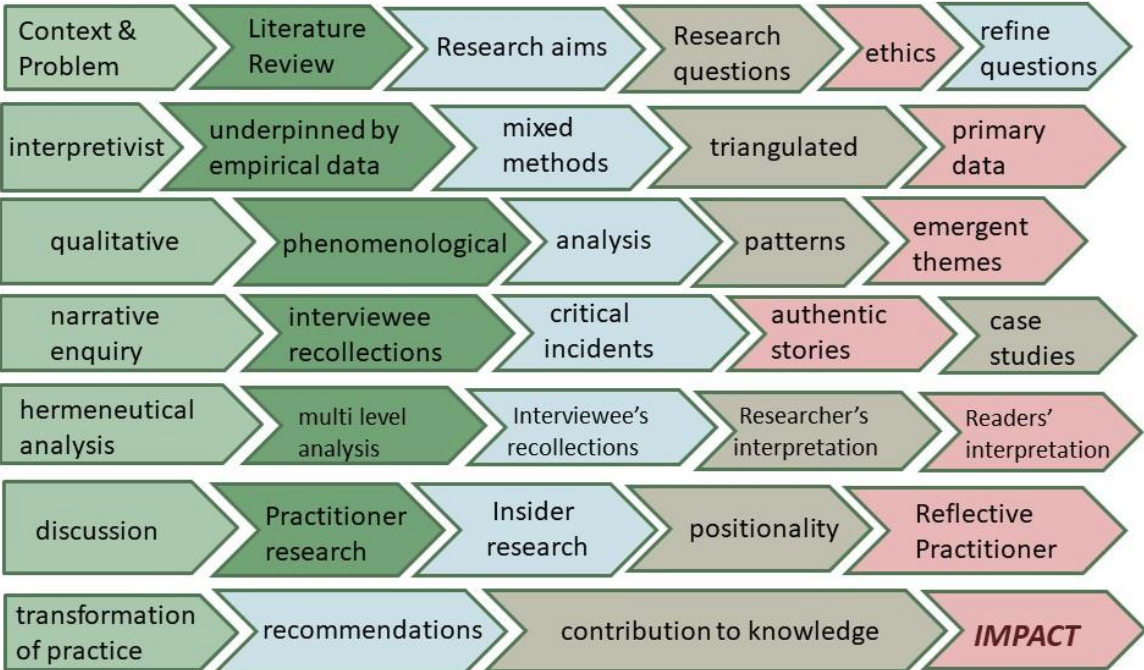


Figure 3. 1 The Research Design

Introduction

To briefly summarise; the focus of the thesis, has been presented in the two previous chapters. Chapter 1 has described the context and problem, in which this thesis was first encountered, and subsequently explored.

The thesis focuses upon the prevalent inequalities of access into PCE, that can be faced by some individuals from under-represented groups. The problem and question examined, is how individuals, who are experiencing multiple factors of disadvantage, that limits potential of upward social mobility, can surmount barriers that they face, including access to the education pathways, that follow on from the stages of compulsory education.

The empirical and quantitative data in Chapter 1, demonstrates that inequalities of opportunity exists for many. In short, contextual factors affect opportunity (Wilkinson and Pickett 2008). However, the experience of compulsory stages of education, that a person receives, is just one aspect that shapes an individual's learning and accumulation of knowledge (UNICEF 2010). It is also necessary to take into consideration experiences gained through factors that are external to education, such as the home context, location, health, welfare, and financial security of an individual, and that of their family and community (JRF 2017). All of these persistent factors appear to interact, contributing, to the shaping of accumulated experiences, that informs outcomes later in life, for example as reported annually, by the Joseph Rowntree Foundation on the state of the population experiencing poverty (JRF 2017). Consequently, the interrelated hurdles on progression into Further and Higher education, that are encountered in this environment, can become mired for many.

To recognise the complexity of the situation for an individual, is to acknowledge that there may be a combination of barriers, that individuals may face, that hinder

progression when they are immersed in multiple and overlapping factors of disadvantage (Children's Commissioner 2017).

Successful attainment and progression in education, from a context of disadvantage, may not be the most pressing priority at the time within an individual's life, or for their family and community. Indeed, they may not even be aware that such barriers exist, due to the extent that their experiences of multiple factors of disadvantage and deprivations may have led them to the conclusion that progression into post compulsory education is 'not for them'.

Chapter 2 then identifies and discusses key contributors to this body of literature, from several discipline areas and perspectives, including philosophy, psychology, and sociology. Through the review of the canon of texts, it becomes an imperative in this study, to address the question of whether education can, or cannot, compensate for society, or achieve it in isolation of other agencies interventions. (Bernstein 1970. Gorard 2010. Coffield and Williamson 2011). This dilemma informs the research questions for the thesis.

Ontology, epistemology, methodology and methods

This chapter now considers and justifies the ontological, epistemological, research methodologies and methods required, to gain deeper insights into these issues. To establish the theoretical position for the thesis, Waring's (2012, p.16) four key questions on ontology, epistemology, methodologies, and methods are used to frame the study:

Ontology: What is the form and nature of the social world? (Waring 2012, p.16)

This thesis brings together the voices of those who consented and participated in this research, to present authentic accounts of their experiences. The ontological approach is constructivist, to understand what is real. To quote Waring, 'reality is multiple realities ...constructed by individuals.' (Waring 2012 p.18).

It is not a Platonic positivist pursuit of absolute truth, but more of an Aristotelian interpretation of the social world, in which truth and reality are constructed within that context.

The constructivist ontological position, taken in the thesis, as illustrated in Chapter 1, with the discussion of the research context and problem, is that there are many pervading inequalities of access to educational opportunities (Mckinsey 2007, UNICEF 2010, JRF 2017, CLS 2019, Children's Commissioner 2017). The same chapter makes the point that these educational inequalities are experienced differently, and in many ways that may enable or deter an individual to achieve upward social mobility.

In the Literature Review in Chapter 2, Pearson (2016), Gorard (2010), Wilkinson and Pickett (2009) indicate how deprivation, disadvantage and lack of social mobility exists and how this is a complex social phenomenon.

Epistemology: How can what is assumed to exist be known? (Waring 2012, p.16)

The epistemological position, that underpins this thesis, is interpretive. An interpretivist, dialectical and hermeneutical approach is adopted. To quote Waring on adopting a hermeneutical approach:

'Conventional hermeneutical techniques are used in interpretations and compared and contrasted through a dialectical interchange' (Waring 2012, p 18).

Waring then points out that:

'It is not a matter of eliminating conflicting or previous interpretations, but to distil a more sophisticated and informed consensus construction' (ibid.).

Substantial longitudinal empirical investigations, introduced in Chapters 1 and 2, are interpreted and discussed in some detail in this chapter. To provide an example of the complexity of such investigations, is to consider the series of large birth cohort surveys that have been carried out over the past 73 years in England (Pearson, 2016).

Another key and pivotal report, that presents a picture of the complexity of factors of vulnerability and disadvantage for young people, is the Children's Commissioner's (CC) Report (2018). This publication throws light on how complex the definition of vulnerability or being 'at risk' is. The Commissioner's 2018 report is the second attempt to determine the sheer numbers of young people, aged from 0 - 17 years, who are defined as vulnerable in England.

The intended result of the analysis of the interview transcriptions, is to be able to interpret, and identify recurring themes, in the data. These will then be presented and discussed in Chapters 4 and 5.

Data, drawn from accounts of experience by the students, who participated in this research study, will be analysed to reveal influences, experiences and offers insights, which may contribute to creating a range of WP pedagogic principles, that may lead towards more inclusive interventions, intended to result in a positive outcome for others' journeys through their education.

The transcriptions of students' narratives will generate rich accounts of their experiences, which will be analysed for emergent themes and presented in later chapters in this thesis. Analysis of these accounts should identify a range of critical moments and factors of influence. These are then considered in detail in Chapters 4, 5 and 6.

Methodology: What procedure or logic should be followed? (Waring 2012, p.16)

The rationale of the methodology selected for this study, is to investigate creative students' own accounts of critical incidents (Flanagan 1954), that had occurred in their lives. These are experiences of moments that they attribute to having influenced their decision making in continuing their education in to the Arts.

The logic adopted through this methodology, is to look to particular cases and determine their related experiences of influence. Themes and categories will be extrapolated through the analysis of the narratives, provided by the research population. Emergent themes and categories are then distilled into a series of WP

Pedagogic Principles. The aim is to create a contribution of knowledge, which can be applied in WP practices, pedagogy and its curriculum.

Therefore, the approach to the methodology is through a logical process, which is both inductive and incremental. The group of narratives are brought together and analysed, in comparison for divergence and synergy. The analytical interpretative approach enables me to identify themes in those accounts. I will provide a series of interpretations, through carrying out repeated analysis of the case studies and their stories of experience. This approach will bring emergent themes to light, and these then will be grouped together into categories, to inform a set of WP Pedagogic Principles, to enhance outreach curriculum and practice.

Following this rationale has shaped the research methodology and methods adopted. The cases presented may have partial resonance for others in similar contexts and disciplines, particularly for those who are experiencing disadvantage in any of its many forms.

Methods: What techniques of data collection should be used? (Waring 2012, p.16)

As previously stated, authentic stories of Arts students' recollections of their experiences and influences are gathered and then analysed for emergent categories of influences. The research study is qualitative, interpretive and constructivist. The research methods adopted, are driven by the objectives, the research questions, and the aims. The problem and context of the study is drawn from existing empirical quantitative research studies and reports, as described in Chapter 1.

The predominant research method, selected for this study, is narrative inquiry (Clandinin and Connelly 2000). The intention is to lead towards a series of case studies and to gain rich stories of experience. The purpose of using narrative inquiry as a method, is to identify authentic accounts of critical incidences. Critical Incidents Technique (CIT) (Flanagan 1954) is utilised as a research method, along with the narrative inquiry approach. The research design, therefore, is a study of a

context that is revealed as occurring in society, as a situation illuminated by existing data and reports.

As a brief summary, the data gathered for this thesis for analysis, are transcriptions of the research population's narratives, to determine what factors they consider had influenced them in their decisions to enter PCE. The analytical approach is to identify emergent categories of a range of influential actions, that may facilitate future progression through the provision of experiences and encounters, that broadens creative skills and capitals, that in turn enhances capabilities and individual's resolution towards progression in their education.

Hermeneutical analysis of the data occurs at several levels, firstly through the students' accounts, secondly my transcription and my subsequent analysis of their accounts. The third level of analysis, is the readers' interpretation, on reading my interpretation, and upon reading the case studies to construct their own layer of analysis.

Biesta (2017, p.159) describes a convergence of evidence, stemming from two or more methods, through 'triangulation' of the data. He speaks of development and expansion, where elaboration, enhancement, illustration, and clarification of the results of one method, are complemented against the findings of another. The analysis in this study aims to identify emergent categories of influence, as a triangulation from a number of sources. This study brings together Critical Incidents Technique (Flanagan 1954) as an approach, narrative inquiry (Clandinin and Connelly 2000) and creates an ethnography of a group, who are situated in a particular context and in a study that is carried out at a particular time.

Gorard et al (2007), are critical of the effectiveness of WP research, on the grounds that there is in the literature;

'a high proportion of thought pieces with no clear empirical content, no summary of research of others and no assistance to others intending to conduct research' (Gorard et al 2007, p.35).

This research thesis takes note of this criticism, it attempts to avoid the above stated shortcomings in the conduct of this study. In this thesis defence to Gorard's criticism, the findings have been drawn from authentic accounts, provided by those operating in the field of study of the Arts, by a WP practitioner and researcher. It also draws directly upon the students' voices of experience.

This thesis is underpinned by much larger research projects and sustained data gathering, as indicated in Chapter 1. The Literature Review in Chapter 2 references and acknowledges a range of significant contributors to research in the field of study, including Gorard himself.

The outcomes of analysis and contribution to knowledge, discussed in Chapter 5 – 7, are intended to offer a series of WP Pedagogic Principles, for practitioners to consider for inclusion in WP practice, without being prescriptive or directive to what WP practitioners should do.

The study and the analysis of data are to be viewed through the lenses of Bernstein's concept of Pedagogic Rights (*PRs*) of *Enhancement, Inclusion and Participation*, in this situation, and applied to the discipline of WP in education.

To summarise, the research methods employed in this study, aim to identify and present a range of categories of influences, experiences and critical incidents that can, in the context of the Arts, aid learners in their progression into continuing education in that field.

The research outcomes will inform a series of actions, scenarios or a programme of interventions, that can act in place of, or as a compensation for, an absence of positive formative influences.

An aim here is to identify a blend of dynamics or ingredients, that can be seen to assist progression and decision-making, in relation to access to Arts education, particularly when it comes to stages in the process of choosing an educational pathway. This leads us to a selection of methods, to gain relevant stories, through

students' voices, for analysis and comparison of their experiences, including that of my own story.

Research Questions

As discussed in Chapters 1 and 2, the research questions for this study became modified over the course of the research. This is due to the process of research into the context of this study, together with engagement with related literature, the questions became refined and this, in turn, has shaped the methodological approach taken for the research.

The two primary research questions, for this study, are derived from the statements by Bernstein (1970), Gorard (2010), Coffield and Williamson (2011), that deliberate on the capability of whether education can deal with the problems and state of society. To re-iterate those statements:

'Education cannot compensate for society'. (Bernstein 1970)

'Education can compensate for society - a bit'. (Gorard 2010)

'Education alone cannot compensate for society.' (Coffield and Williamson 2012, p.64)

Reay later asks, *'Why can't education compensate for society?'* (Reay 2017, p.11).

The proposed overarching research question for this study becomes:

Can WP outreach interventions in education compensate for inequality of opportunity in society?

This is a very broad question, therefore in order to create further focusing of the research study, the analysis of the data is considered through the lenses of Bernstein's framework of pedagogic rights of *Enhancement, Inclusion and Participation* (2000, p.xx), as a consequence, the second research question in this study becomes:

To what extent can Bernstein's theoretical framework contribute to the development of Pedagogic Principles and curriculum design in WP?

This question has progressively become the central focus of this thesis. It aims to investigate, and throw light upon education, WP interventions and its curricula, carried out in the contexts of further, higher education institutions, and schools, that are intended to make a difference, and create a change for good.

In other words, in order to begin to answer the overarching question, the approach taken is to utilise a focus of analysing the data, considered through a filter of Bernstein's *Pedagogic Rights*. This research thesis then strives, through the analysis of students' voices relating their experiences, to uncover what WP Pedagogic principles are required to be in place.

The thesis is situated within the context of education, through WP outreach interventions, that may, or at least may begin to, ameliorate the impact of social circumstances of individuals. The intention is to inform the design of WP curricula, to enhance experience and opportunities, that may be missing or insufficient in quantity, that they may be sufficiently impactful to support someone on continuing their journey through PCE.

However, this thesis contends, when addressing targeted interventions in education to aid access through WP interventions, that the identification of WP groups by singular factors of their circumstances, does not fully acknowledge the scale of the complexity of the experiences of multiple contexts and interrelated dynamics of disadvantage, that can occur in peoples' lives. This is illustrated very well by the Children's Commissioner's report on Vulnerability (2017), that identifies 70 subsets of vulnerabilities, yet there are acknowledged gaps and overlapping of the identified circumstances (Children's Commissioner 2017a).

Policymakers create guidance and regulatory directives on how to achieve equitable and fair access to further and higher education, to be interpreted in order to be then implemented.

The stance taken in this thesis is to examine how implementation of WP might be better realised, from a careful, pragmatic and philosophical perspective, in the situation of such complex contexts. The challenge is to identify conditions, in which equity of access and participation in education, can be achievable for everyone. This includes achieving upward social mobility, financial security, and the attainment of a fulfilled and stable life for all, despite the context in which any individual's life begins, and continues.

WP programmes are intended to influence and change the prospects, lives and life chances of individuals, who have experienced, or are experiencing multiple aspects of disadvantage. At the outset, this has to be done by identifying, and then effectively targeting those who are disadvantaged. The envisioned outcome, of WP practice, is to understand what is necessary, to best bring about positive changes, in the current demographic profiles and percentages of groups of under-represented student populations in PCE institutions.

Some answers to this conundrum, hopefully, will lie in generating a framework of WP Pedagogic Principles, that are presented in Chapter 6. The resulting Pedagogic Principles are to be derived through the analysis of the narratives, to identify key themes and categories in this study. In an analogy of a recipe, to identify what are the key ingredients or components required, prior to and throughout the timespan of a young person?

In turn, to determine what are the outreach and WP practices that can be put in place, to begin to compensate, to create positive and creative influences, for those who are looking to further their education and instigate change in their prospects.

The quandary is how should WP interventions and programmes reach out to individuals, to broaden their experience of the world and to enhance their prospects? Particularly those who may have only experienced a limited amount of

cultural capital in their lives, due to their circumstances as young people. As research by Gorard (2010) has identified, gaps in educational attainment of the most disadvantaged, arrive at the gates on their first day of attending school, and then are in danger of remaining, even widening, the attainment gap, consequently countering the potential for upward social mobility, later in life (ibid.).

Critical Incidents Technique (CIT)

A useful method in research of this nature, is to gather individuals' 'critical incidences' (Flanagan 1954, in Spencer-Oatey 2013, p.1). In this thesis, this leads to gathering a series of narratives from five creative students. The method taken is to identify their pivotal turning points, salient moments, critical incidences, or episodes - the epiphany, that they considered, had occurred in their educational journey into studying the Arts in PCE.

Flanagan introduces 'Critical Incident Technique' as a research method (1954). It had developed as a set of procedures for collecting observations of human behaviour, and identifying incidents that have special significance, so that the critical requirements for the topic being investigated can be identified. Flanagan states that an 'incident' is meant by any observable human activity, to quote, 'that is sufficiently complete in itself to permit inferences and predictions to be made about the person performing the act' (Flanagan 1954, p.1). He then continues,

'To be critical, an incident must occur in a situation where the purpose or intent of the act seems fairly clear (...) and where its consequences are sufficiently definite to leave little doubt concerning its effects' (ibid.).

CIT was first developed in the United States Army Air Forces, in World War II, to analyse the specific reasons for trainee pilots' failure to learn to fly (ibid.). A second study through CIT was to understand the failure of bombing missions and then a further study was carried out on experiences of disorientation whilst flying (ibid.).

The CIT method is a systematic effort to gather specific incidents of effective behaviours, with respect to a designated activity. Through analysis of the pilot's narratives, there emerged the 'critical requirements' of their role, and activities that

occurred in those incidents. The procedure, described by Flanagan, was to obtain first-hand accounts. His CIT study demonstrated selective recall of dramatic or other, special, types of incidents. The examples of the questions by Flanagan were in the form of: '*Think of a time when....*' He adds that,

'it should be emphasized that the CIT does not consist of a rigid set of rules governing such data collection. Rather it should be thought of as a flexible set of principles which must be modified and adapted to meet the specific situation at hand' (Flanagan 1954, p.1).

This fits well with this research study, as a method for gathering recollections of student's experiences. The academic rationale for selecting this method, is to gain the 'students' voices' of their accounts of their own personal, significant influences and incidents, that they recall shaping their journey into the Arts. The anticipated outcome will be to identify a series of 'critical requirements', or factors of experience and contextual influences, to inform WP curricula and outreach pedagogic practices.

Using story telling prompts

Throughout this research study, reference to a 'critical moment' is synonymous with other terms that are used, such as a 'critical incident' (Flanagan 1954), a pivotal event, a turning point, a light bulb moment or an epiphany.

In order to generate the data through the students' voices, many questions were raised for the analysis, for example: *What critical events or moments were there? Who were the agents involved? What were the circumstances that provided the impetus for them to continue into PCE?*

The interviewee's accounts will enable primary research data to be analysed, as a series of case studies for comparison. The aim will be to determine what experiences feature in pre-university students' decision-making processes, and whether other examples of influential phenomenon were encountered on the participant's educational journey. The interviews are conducted in a semi-structured approach, conducted with a suite of pertinent storytelling prompts

(Gremler 2004), to generate the dialogue. The series of prompts, that shaped the interviews are as shown here:

- Influences.
- Influencers.
- Critical moments (pivotal events, epiphany, light bulb moments, critical incidents, turning points).
- Enablers to progression.
- Barriers or hurdles encountered to progression.
- Stakeholder recommendations.
- 3 keywords on the participants progression into studying a creative subject.

The interview questions

To carry out the research, the interview topics, to generate the narratives had initially been structured around the previously listed storytelling prompts. This was to gather accounts of:

- *Who influenced you to proceed into studying the creative subjects?*
- *What was influential to your choices in that journey?*
- *Were there any outreach opportunities that you experienced?*
- *What do you think would have been a useful intervention or support during those decision-making periods?*

When I approached my first interviewee, I explained the research project as:

“May I also interview you for a research project I am carrying out? It should only take 30 minutes. My research project is on what influences, influencers or events led you to where you are now, as a student in the creative sector. I am using the student voice, to inform the design of outreach activity and will be asking you for recommendations.”

Stories as units of knowledge

The question prompts, to generate the dialogue, were ‘storytelling trigger questions’ (Gremler 2004, in Spencer Oatey 2013, pp.81-82). Yin describes (1994,

p. 21) how gathering narratives presents information on everyone's account as 'units of analysis'.

To recap, my intention is to gather students' authentic narratives (Clandinin and Connelly 1990. Gregory 2009) of their personal experiences, of influential moments and the people that informed their journey into the Arts, to provide insights into their experiences and influences that had occurred. Analysis of the narratives, will then lead to identifying critical incidents of experiential learning. An aim of this study is to gain insight and knowledge from these personal descriptions. Their stories of their own journeys, what factors were present, and how the emergent themes, which could consequently inform WP practice, in devising outreach strategy, curriculum design, and pedagogy. Gregory (2009), in '*Shaped by Stories*', notes how, as human beings, we lead storied lives. He contends that exposure to stories is educational and therefore exerts formative influence (Gregory 2009, p.3). He refers to stories as,

'fundamental units of knowledge and the foundation of memory that is essential to the way we make sense of our lives; the beginning, middle and end of our personal and collective trajectories' (Gregory 2009, p.14).

He argues that our identity is subject to 'formative influences', that 'character' is generated from at least 3 sources, which he describes as:

- 1) 'The direct prescriptions for good and bad conduct given to us by our parents and other caretakers, by our teachers and ministers by our relatives and friends and by the law.
- 2) The indirect ethical influence of our peers' attitudes, and their conduct.
- 3) The ethical models displayed by other people's conduct, acting as role models.' (ibid.)

The danger of the single story (Adichie 2009)

The Novelist Chimamanda Ngozi Adichie in her 'Ted X' presentation speaks on 'the danger of the single story' (2009). Adichie warns how we risk creating a critical misunderstanding if we consider a single characteristic about a person, and how the construct of an identity, through just one aspect, for example; ethnicity, may

have unintended consequences. Adichie alerts us to the danger of assumption and stereotyping, in focusing on a particular characteristic of a person.

In her video recorded presentation (ibid.), she relates how, as a young person growing up in Nigeria, she read British and American children's books, and that when she started to write her own stories, how her characters were white and blue-eyed, how they played in the snow, ate apples, and they talked a lot about the weather. She relates that this was despite that in Nigeria, they did not have snow, they ate mangoes and did not have to talk about the weather (ibid.). Adichie comments on how impressionable we are in the face of a story, particularly as children. She also speaks of a family she knew, who were experiencing poverty, she states that 'Their poverty was my single story.' Adichie warns that, as a danger of the single story, that: 'Show a people as one thing, only one thing, over and over again, that is what they become.' (Adichie 2009). Both Gregory (2009) and Adichie (2009) illustrate how all of us have our own stories, to tell of experiences and contexts, that contribute to where we end up.

The aims of the research study

The aims of this research study are to identify a range of common themes of influences, experiences, critical incidents, and processes, that might act in an individual's decision to engage further in education.

This study focuses on students who are studying the Arts, in the context of a specialist Arts institution in England. Ultimately, it aims to inform institutional and practitioners' practices, in relation to WP, delivered in that context and subject sector in the future. This research endeavour aims to identify a range of contributing factors, which contributes, positively, to the decisions of students to enhance progression into the next stage of their education. It aims to:

- To identify in the research study participants' accounts their 'critical incidences' (Flanagan 1954), the factors that had influenced their decisions to progress into the study of the Arts.

- To gather their personal stories of their educational journey, so far, through gaining narrative accounts of their recalled experiences (Clandinin and Connelly 1990).
- To illuminate, and understand, the factors that influence progression into further and higher study in creative subjects beyond the stage of compulsory education.
- To create spaces and conditions, in which students' voices can be heard, this is to inform WP outreach with, as opposed of outreach interventions, that are delivered to the cohorts of students (Freire 1970, p.5).
- To gather the 'students' voices' through narrative accounts, through semi-structured interviews and conversations with creative Arts students, who inherently possess a range of criteria of protected characteristics, and possibly, WP factors themselves.
- To gain a deeper insight into equality issues, and its challenges, by considering multiple and inter-related characteristics, not just to focus on one underrepresented group or characteristic.
- To provide a lens, through which to sharpen the focus on progression into education in the Arts. A subject area that has experienced systemic marginalisation within the education curriculum (Warwick Commission 2015, p.49).

There are parallels in the research aims, underpinning this study, with how Usher (1996) describes the research of Patti Lather, 'how her interest in emancipatory pedagogy, shapes the process and product of her enquiry', 'to make a space from which the voices of those not normally heard could be heard' and 'to put the researcher back into the picture, given that the researcher is a social subject in relation with others' (Usher 1996, p.31).

The research study provides insights into a small number of Arts students and their personal recollections of their home and community environments. As they relate their reflections of their experiences. It may then be possible to explore how their interactions with other agents, places and episodes of experiences which had

informed and shaped their lives. The narratives are the participants' recall of parts of their journey through their education, fundamentally, it will be what they chose to tell the researcher at that point of time of the enquiry.

Ethical research considerations

The ethical research considerations, for this study, have been drawn up according to the British Educational Research Association (BERA) guidelines (2018). The research project proposal has received the approval by my own institution's Ethics Committee, and also approved by the University of Sunderland Ethics Committee. The purpose of subjecting this research study, as a proposal for ethical approval is to reassure the Ethics Committees and the Universities involved, that my research proposal has been carefully designed, and will be carried out with due regard and consideration of its ethical impact on its participants and the organisations involved.

The thesis complies with the three guiding principles to:

- Cause no harm (e.g. in relation to living subjects, institutions, communities, the environment)
- Respect for the person, (e.g. in relation to researchers, colleagues, managers, students, participants, public).
- Academic and research integrity (e.g. in relation to acknowledging the work of others, and being honest when reporting research findings) (Broadhead 2015, pp. 2-10)

This thesis is also written in consideration of the legal responsibilities, such as the Equality Act 2010, and with consideration of compliance with the (General Data Protection Regulations (GDPR 2018). One of the key points from the GDPR is that request for consent must be given in an intelligible and easily accessible form, with the purpose for the data processing, attached to that consent. It also strives researchers to use clear and plain language. Throughout the thesis I am mindful that it must be as easy to withdraw consent, as it is to give it. (EUGDPR 2017).

“Privacy by design” is a legal requirement of GDPR. It calls for the inclusion of data protection, from the outset of the designing of systems, rather than as an addition (ibid.). The research methodology has gone through several stages of scrutiny for ethics in its approval processes. The researcher holds a current certificate of an enhanced Disclosure and Barring Service (DBS) certificate, which is updated annually. Prior to the Ethics committee application, I gained signed approval and permission by the Vice Chancellor of my own institution, for the outline research proposal.

The following ethical considerations, that are not expected to arise, but awareness of those issues that may occur:

- Identification of the individual. To avoid this, the personal data are recoded and individual’s names are changed in the transcriptions.
- Disclosure of sensitive information, that the participant may not wish to have disclosed. If the participants disclose anything that they do not wish to be transmitted, then at their request that part of the narrative will be deleted. Verification of the account will be made after the writing up of the transcription. The narrative will be written, effectively, with the participant.
- That an organisation may be offended by its reference, or inclusion of sensitive material, related to its business. All direct references to institutions, schools, colleges, and organisations will be avoided.
- A participant has the right to withdraw from their participation at any stage.

The expected narrative is hoped to be one of reflection and recall, which presents good guiding principles and factors, with a view to contribute a series of constructive recommendations of practice, that may influence others practice.

Consent

Participants in the research project were asked to sign a research participant consent form (See Appendix E). The form outlines the processes to protect their identity, the data protection protocol adopted, how the storage of their information

will be secure, the use of the data and duration that the primary data would be retained.

The Data Protection Act requires further reassurance that only the required data, for the purposes of the research, is gathered. That the digital form of the data will be password protected. The identities of the participants will be anonymised from the outset. A request for photo and video permissions was made at the same time.

Assurance of anonymity

The participant's /interviewee's identity (name, photographic image) were withdrawn from subsequent versions of the data. Each participant's narrative is recoded, for purposes of the research analysis, and the personal data will be retained securely by the researcher (the data controller) for the agreed period.

To quote the International Association of Privacy professionals, the term 'pseudonymization' is a reference to the processing of personal data in such a way that the 'data can no longer be attributed to a specific data subject (...) to ensure non-attribution to an identified or identifiable individual.' (IAPP 2017)

The participants hold a right to withdraw at any stage of the research process. If disclosure of any sensitive nature occurs, the interviewee can request that information is redacted from the written account.

The participants will be entitled to convey any concerns or complaints, if or when they arise. This can be either directly with the researcher in person, by other communication methods, through the Research Committee members, or via the supervisors of this research project.

The IAPP state on consent:

'Where research is concerning sensitive personal data the GDPR forbids a controller from processing "special categories of data" sensitive data revealing racial or ethnic origins, religious or political beliefs, as well as genetic, biometric and health data, except in certain enumerated circumstances, where the data subject provides "explicit consent" in further

processing of personal data, concerning health, data about children, other vulnerable individuals, or other highly sensitive information, should in principle, be permitted only with the consent of the data subject' (IAPP 2017)

Through the consent process the participant will be made aware of how the data will be used for the purposes of the research, and for the duration of the research project.

Authenticity and trustworthiness

To ensure authenticity in the research design, stories are presented as supporting evidence from the participants, who provide accounts of their individual experiences. These generate a range of data, linked to an individual's progression into PCE. This research method can be repeated with other interviewees from other subject fields, who would also give their versions of their experiences. Upon analysis, comparable range of thematic overarching categories might emerge. This is despite each informant's account being their personal account. I suggest that other researchers' findings of critical incidences that occurred could be present in other subjects that are investigated. It is not in the scope of this research project to investigate other subject progression pathways, nor to expand the number of research participants, in my study.

Positionality as a Practitioner-researcher

For transparency and to establish trustworthiness, it is important to be open about the role that I take, as the researcher, within this study (Nowell et al 2017). The position that I hold, within the research thesis, is a WP practitioner and Progression Manager, as well as a practitioner-researcher. As I work within the context, that I am investigating, I assume the position of an insider, acting closely to the practice, that I am exploring.

In November 2018, BERA published a definition of 'Close to Practice' research (CtP). BERA defines CtP as:

‘Close-to-practice research is research that focusses on aspects defined by practitioners as relevant to their practice, and often involves collaborative work between practitioners and researchers.’ (BERA 2018).

In this study, the Researcher and the Practitioner is the same person. BERA states that CtP can encompass several research methodologies, that can ‘connect and contextualise theory and policy’ for problems in education that can be seen ‘of mutual interest to all three groups’ (of practitioner, researcher and policy maker) (BERA 2018, p.6).

The statement by the British Educational Research Association on Close to Practice is:

‘High quality close to practice research requires the robust use of research design, theory and methods to address clearly defined research questions, through an iterative process of research and application. (...) Such research will draw upon practitioners’ and researchers’ reflections on both practice and context.’ (BERA 2018, p.2)

In this case, the interviewees themselves also become reflective practitioners, by what they choose to recall, at that point in an interview. The resultant transcriptions of semi-structured conversations portray the experiences, influences and influential agents that shaped their decision to study the Arts.

As part of the research, I have also provided my own narrative, this was to test the approach and questions, before carrying it out with others. By presenting my personal reflective journey, of influential events or incidents, was to conduct an auto-ethnographic account as a pilot case study. This highlights the positionality of my role as researcher and insider/practitioner. I am aware that is potential of bias occurring, in analysis of the transcription and interpretation of the accounts, as I am part of the research, and that it is part of the ‘live’ context, that I operate in, as a practitioner.

Dr Kevin Guyan, of the Equality Challenge Unit (ECU 2017) states: ‘When conducting equality and diversity work, it is crucial to reflect on your (the researcher’s) identity, background, and past experiences’. Guyan explains:

‘This is because who we are, where we are from and what we have experienced can shape how we approach equality and diversity issues, design and conduct research projects and analyse equality data’ (ECU 2017, p.1).

This is whether you are operating as an insider, where you share one or more characteristics with the participants, or as an outsider, where you do not share a characteristic.

‘Reflexivity’; is the process of reflecting critically on your identity, your biases and assumptions, and how your experiences and background might influence decisions made in the research processes’ (ibid.).

The ECU briefing paper uses the term, ‘positionality’ to encapsulate these factors’ (ECU 2017, p.2). As a pilot to the research method, I carried out a reflective narrative of my own influences, and then address this dilemma within my own narrative. As the researcher participating in the research, points of reflection upon my educational journey are considered in Chapter 4, Part 1.

An auto-ethnographic approach

If my own account is considered in isolation, it can be said that I am using an auto-ethnographic approach, by reflecting upon my experiences and identifying my own critical moments. However, if my account is incorporated, as part of the whole thesis, along with the personal stories of the main study, then my position is as if I am part of a larger ethnographic study of a group. I am of the mind that Chapter 4, Part 1 is an auto-ethnographic account, whereas in Chapter 4, Part 2 is an ethnographic study of a group who are identified by the particular time, place and subject area.

Wall, in *‘Easier Said than Done: Writing an Auto-Ethnography’* (2008, p. 39), states that auto-ethnography is ‘an intriguing and promising qualitative method that offers a way of giving voice to personal experience for the purpose of extending sociological understanding’. Wall then warns that auto-ethnography can be a very difficult undertaking. She describes this method as a ‘challenging yet highly promising form of inquiry’ (ibid.).

Like Wall, my aim is to present an 'authentic self' (2008, p. 41) and to make a 'scholarly contribution' (2008, p. 48) through my own account. Geertz (2000, p.23) provides another perspective on using oneself in an account, by stating:

'To propose, after such a preamble, my own experience as a fit subject for review may seem to suggest a certain pretentiousness.' (Geertz 2000, p. 23).

He goes on to say that he does not relate his research experiences, because he considers them particularly unique or special. Geertz continues, 'Rather, I suspect them of being common to the point of universality among those engaged in similar work.' (ibid.). A benefit of using myself, as the initial test subject of this research, is that I did not need to gain consent or permission from anyone else to begin data collection.

The power and trustworthiness of taking this particular approach, to gathering accounts of lived experience, is that it provides illuminating case studies that have been gained through my own as well as the students' voices. This provides valuable insights into the complexities of decision-making, as experienced by these participants, in a particular context of the Arts in PCE at a particular time. As stated, my own account was carried out prior to the carrying out the main body of this research project, to test the research interview questions. Following initial analysis, this produced a range of categories of influential agents, artefacts and events, prompted by the 'storytelling trigger' questions. (Gremler 2004, pp.81-82). (See Chapter 4).

The initial question (to myself) was: *'What early critical moments, influencers or experiences have brought me to where I am now?'*

Therefore, as the researcher who is also contributing to the data, my positionality within the research project needs to be declared. By providing my own story, it establishes who and what influenced my own journey into the Arts and shapes my perspective on the other stories. This approach is self-reflection, in that I am acting as a reflective practitioner. (Yin 1994)

Starting with this method means a range of possible themes emerge that may, or may not, occur in others' accounts. The emergent themes are identified when each of the narratives are compared. This demonstrates where synergy, or divergence, occurs in the accounts.

The analysis of emergent themes and categories of positive influence will shape WP outreach design, so that it is informed by the creative students' experiences. To restate; the aim of the study is to develop practice, and to create positive change in outreach design, through gaining knowledge of positive, experiential encounters and influential moments, that could assist other students' decision-making when they are in compulsory stages of their education, and looking towards PCE.

The Research Population

There are six voices in this study, including myself as a participant, as well as the researcher. This thesis offers a snapshot of a group of arts students' experiences. It is proposed that by examining, in some depth, the experiences in the lives of others, it will throw a light on the contexts and processes of progression into the arts and identify potential enablers to that journey.

All individuals in this study were encountered in my professional role, as a Progression Manager in a specialist Arts institution. As a practitioner-researcher, I am aware that this is something of an 'insider' study, investigating the critical incidents of influences, that aided student progression beyond compulsory education into the Arts, in the context of my own professional practice. The profile of the participants will be presented as shown in the example of the table that follows (Table 3.1).

The participants who were approached, to be part of the research process, were all willing to give consent to being interviewed, to give their time and personal stories. At the time they were all attending the Arts institution. To preserve anonymity, it is proposed to ask the participant to choose their own pseudonym, that the researcher will identify them by throughout the writing of the thesis.

‘Exemplar’ methodology

I reflected upon the reasons why I had selected and approached the creative Arts students from the context where I work. This had largely been due to my perception of their level of studentship, their activities beyond the course they were studying.

Therefore, in the context of this thesis, examples of engaged students are considered. Bronk et al (2013) describes exemplar methodology as a useful, yet under-utilised’ approach, where ‘researchers deliberately identify and study a number of individuals or entities that exhibit a particular characteristic in an exceptional manner’. They then, significantly, state that ‘exemplars are not necessarily far removed from more typical individuals’ (Bronk et al 2013, p.3).

Constructing a profile of the research participants

The data required for consideration from an equality, diversity and inclusivity and a WP perspective for the research project, are the protected characteristics of gender, age, ethnicity, if there is any declared disability, and then contextual factors such as home postcode, school, college or education pathway and qualifications to date. This information sets out the profile of the interviewee and allows the interviewer to understand the context of factors, that were at play in the narratives, given by the interviewee.

Other barriers/challenges may have been experienced to their progression into higher education may emerge, for example, if the participant is care experienced, is a Carer of someone in their family, holds a criminal record or is the first in their family to enter into Further or Higher Education. The participant may have been a recipient of free school meals/ part of a single parent family/experienced a disadvantaged home environment. The extent of the information provided, is in the control of the interviewee.

In order to create a profile of the interviewee and to provide a context for their narrative, a range of characteristics and information of each participant is gathered to present a picture of their characteristics, of their gender, age, ethnicity, disability. Details of their educational journey was also gathered. Throughout the thesis their names, and the schools and colleges they attended, are anonymised to protect their identity.

Characteristics and WP factors to create a profile of each respondent are:

- Gender: Male/Female/X or not disclosed.
- Age at outset of study, split by age groups; 16-18 years, 19 – 20, 21-25, 26-35, 36+.
- Ethnicity.
- Disability, or no declared disability.

Factors that involve the education institution attended:

- Geographic location of the educational institutions attended, as deciles of the Index of Multiple Deprivation (IMD) or postcode location in an area of participation in Higher Education (POLAR4) mapping, as quintiles.
- School's/College Ofsted assessment.
- School, college attended.
- Education pathways offered (whether A levels, Extended Diploma or a Foundation Diploma or alternative qualifications. If a pass grade in GCSE English and Maths had been attained).
- Whether the participant is the first in family to progress to higher education.
- Their qualifications attained, to date.

Intersectionality

When an under-represented group is defined by a protected characteristic and it is combined with another protected characteristic, for example, a mature learner who is disabled, from a disadvantaged area or low socio-economic household, the degree of magnitude of under-representation becomes significantly increased.

To then add a factor or criterion of disadvantage, such as working-class, as in; 'white-working class male' and the under-representation becomes further compounded. Crenshaw (1989, p.167) writes on intersectionality, in a black feminist critique, on discrimination of persons defined by multiple characteristics.

She speaks of the experience of being Black and female. She states that a 'single axis framework' is dominant in anti-discriminatory law, that Black women may experience 'double discrimination', through the combined effects of practices, which discriminate on the basis of race and on the basis of sex. She concludes that: 'The goal of this activity should be to facilitate the inclusion of marginalized groups for whom it can be said 'When they enter, we all enter' (ibid.).

Crenshaw draws attention to how characteristics intersect, how overlapping factors, then potentially amplifies the effect of the context of the individual person. The picture of the field of WP practice under scrutiny, that emerges is complex, as well as both multi-layered, and multi-faceted.

Respondents Profile (Example)	
Name	'Tia'
Gender	F
Age Group	Mature
Ethnicity	White
Declared disability or specific learning difficulty	no
Level of education at time of interview	L7
Subject studied	Fine Art
Type of secondary school	State School
School College location (POLAR4)*	Q2
Qualifications to date	A' levels, Foundation Diploma, BA, MA

* HEFCE POLAR4 postcode tracking. (HEFCE <http://www.hefce.ac.uk/postcode/> Accessed 09/12/17)

Table 3. 1 An example of a respondent's profile.

Cases for analysis

All of the group identified, met the criteria for inclusion in the study, in that they were all considered to be successful students, due to the stage that they had attained in their education pathway at the time of interview of entering into and continuing through their course of study. Their success in their experiences is made evident by four factors. They had:

1. Accessed entry into PCE.
2. Successfully completed or in process of completing their studies.
3. They were contributing time and effort to the institution, through commissions, student activism, studentship, and ambassadorial work.
4. They were gaining transferable and professional skills.

Their access to continuing their education, was due because they had attained the entry requirements, and they been successful in a portfolio focused interview. This was by being involved either in WP interventions with the WP team, employed as Student Ambassadors, taking on commissions and competitions, or being involved with the institution's Student Union. On graduation, in two successive years, two had been elected to become Presidents of the Student Union.

To summarise the approach taken in selecting the research population, as the main part of the study, first the narratives of personal critical influences and incidents are provided by the five 'exemplar' cases of students, who had been identified by me as a WP practitioner and researcher in this field. Secondly, the exemplary behaviours of the research population, in this study, have been selected by identification through their extra-curricular contributions to the University. These activities serve to enhance their professional experience and skills, whilst a student. These case studies are described in detail in Chapter 4 of this thesis.

In her research on White working-class boys, Travers (2017) had identified her participants as being 'academically successful', as they had progressed into university and undergraduate study.

The accounts made by the participants, are their rich recollections of their experiences. Their stories are the result of the action of them looking back to how they had come to be at this point, in this context, at the time of the interview.

Decisions had been made on the way, influential occurrences have happened, and the result is evident by the context of where they are now (in PCE). This was also the case in Travers's research, where the participants were all academically successful to Level 6 of their education (ibid.). This is explored in more detail in Chapter 2, the Literature review, and in Chapter 5, on the analysis and discussion on emergent themes.

Data analysis

What are the emergent categories and themes that arise from analysis of the narratives gathered? The resultant analysis of the transcripts, are presented and discussed in Chapter 6. To carry out the data analysis, an approach to sorting the data is needed.

To quote Yin: 'Data analysis consists of examining, categorising, tabulating or otherwise recombining the evidence to address the initial propositions of the study'. He describes 4 dominant analytic techniques: Pattern matching, explanation building, time series analysis and program logic models. (Yin 1994, p.102).

To re-iterate, analysis of critical incidences, in this study, will demonstrate influencer's involved, influential encounters and the role, that they took in the individual's decision-making, through identifying pattern matching of convergent and divergent themes that emerge in the narratives.

Themes and categories of influences

Emergent themes are identified and correlated, to define where synergy occurs within the participants' accounts of their experiences. Therefore, there may be

common threads or differences in the range of the individuals' aspirations, experiences, influences, and their degree of resilience to setbacks in their progression.

Individual's narratives are presented, as examples of critical incidents and experiences, that informed these students' choices in their education pathways. It is hoped that these stories may throw light on the unexpected, as well as what might be expected. The aim of the approach is to gain insight and knowledge from these narratives. Another key aim is to use the knowledge gained, to inform curriculum design and pedagogy in programmes of WP. How might this knowledge gained inform the design of outreach that is done *with* the students as opposed *to* them? The principle of the design of programme activities *with* as opposed *to*, is informed by Coffield, (2009) who wrote that his research was 'not only for students but with students, giving their participation a key role in the research findings.' (Coffield 2009, p.1). This is explored in more detail in the conclusions in Chapter 6.

As previously stated, through carrying out this practitioner-research study, it is intended that the knowledge gained will generate a series of WP Pedagogic Principles, to put in place in WP practices, that may create the conditions, that are conducive to being influential for the participant in a good way.

To present just a single case study would not give a sufficient picture of influential factors in progression into PCE. Which is why providing an auto-ethnographic account of my own experiences, may be interesting to me, but it is not sufficient to be useful. The research study requires expansion to the experience of others, who are more relevant, in respect to their much more contemporary experiences, also to gain a deeper range of narratives in order to identify themes from others' accounts. Hence the plan for the research design is to conduct a range of interviews, where the individual stories can overlap, entwine and weave with each other, and once analysed into predominant themes, has the potential to provide a picture of positive and negative aspects of influence.

Ultimately, I would like the programme of delivery to be student designed and led, but that stage is not in the scope of this present phase of the research study. As a series of one to one, inquiry based qualitative interviews will be analysed for emergent themes, this will assist identification of effective outreach interventions, to address the dilemma of the increasing under-representation of students from the most disadvantaged contexts in Art and Design education.

To describe the planned approach to gathering the data, I plan that a series of one-to-one stakeholder consultations will be carried out, with consent from the participants. The dialogue will be recorded on a smart phone, with transcription of the key points and quotes, accompanied by the researchers own note taking, our discussions will be approximately 30 minutes in duration.

I found that over the process of carrying out hermeneutical analysis, my research analytical skills were developing through carrying out the study. Nowell et al (2017) state when striving to achieve 'trustworthiness' in thematic analysis that:

'To be accepted as trustworthy, qualitative researchers must demonstrate that data analysis has been conducted in a precise, consistent and exhaustive manner through recording systematising and disclosing the methods of analysis with enough detail to enable the reader to determine whether the process is credible.' (Nowell et al 2017, Abstract)

Therefore, at a later stage of the analysis process, I transferred the cases of the 6 transcripts into a 'CAQDAS (Computer Assisted Qualitative Data Analysis software) 'NVivo 12 Pro'. O'Neill states that the benefits are to create an auditable footprint of the progressive dialogue, between the researcher and the data. This serves to clearly demonstrate rigor in the data analysis, to a level required in a higher degree study, that enhances the transparency of the research process in conducting and interpreting the qualitative data (O'Neill 2013, p.2). This meant that all the data was revisited and placed into nodes and higher-level orders of categories.

Defining the parameters of the research study

To establish the parameters of this research study, it is a constructivist-interpretivist, qualitative multi-method study, carried out by a practitioner-researcher, in the context of her professional practice, in a WP team in a higher education setting, that engages with pre-university students of all ages from a variety of contexts and lived experiences. Larger empirical datasets serve to indicate the problem and context and underpins the motivation for the study.

The number interviewed is small, by necessity of time, and will be self-selecting by the nature of the individuals, who are willing to be part of a research project such as this, they are drawn from a cohort of students, who I meet within my role as a WP practitioner as in WP practice, we employ students as Student Ambassadors to contribute to the outreach programmes we deliver.

The research is a small-scale study, set within a particular context of WP practice in an Arts education institution. This study does not attempt to measure or quantify the level of participant's social, economic or cultural capitals (Bourdieu 1973, p.67) experience, or give a measure of the degree of influence that they had received from other people or experiences. The analysis of the research population's narratives is to identify a range of categories of influence, that are recalled by the interviewee, to having contributed to the decisions that they made. These are then compared to contexts, where these influences may not be at play.

The scope of this particular research project does not extend to those who have not chosen to study the arts in PCE. However, the method and approach can be replicated in other subject fields, which provides scope for comparative studies. A good deal of attention, by other authors, has previously been made to selective universities, such as the Russell Group Universities, or to students studying the subjects of Science, Technology, Engineering or Maths. Less attention appears to be given to research in widening participation, particularly within the subject of the Arts.

Contribution to knowledge

This thesis then will offer its contribution to knowledge, in terms of insights into influences in the decision-making processes of under-represented students, in the context of the Arts.

As described earlier, the insights presented, are into the lived experiences of a small sample of individuals, this approach is described by Mears is, 'to produce a deeper understanding and appreciation for circumstances of people's lives' (in Arthur et al 2012 p.170).

The depth of the insights offered into the narratives, provides a sense of detail that quantitative, empirical studies cannot reflect. It enables a depth of analysis that is systematic and thorough. Smith et al state that 'experience is uniquely embodied, situated and perspectival' and is 'thoroughly immersed and embedded in a world of things and relationships' (Smith et al 2009, p.29).

The qualitative strands of this research will illuminate just some, but not all, facets of a much larger and complex field. Through identifying emergent themes and presenting recommendations, this thesis has a value in contributing to current knowledge in this field of study, by the process of enquiry into the development of deeper understandings of the factors involved, and that these understandings may subsequently inform change in WP practice.

The project is unique in its time, within a rapidly changing context of further and higher education. It is an investigation into a specific example, that is pertinent to the subject, the context, location, and time that illustrate the challenges of progression into the Creative Arts.

The research findings may be found to be supportive of, or in contradiction, to other researchers' findings. The research methodology and approaches taken are replicable. Others may find similar findings, and gain similar results, to verify this research project's findings. But because each individual education journey is unique to themselves, only broad themes are likely to emerge.

Sharing of the knowledge gained in this thesis, will be carried out through dissemination with other WP practitioners in Education. This will be facilitated by presenting the research findings, and emergent themes, within professional WP stakeholder communities and research networks.

Impact is recognised through identification of changes in practice, that makes a difference, normally (it is hoped), for the good. The effect and impact of the intervention needs to be research informed, and evaluated to determine its worth.

Summary of Chapter 3

In Chapter 3, the Research Methodologies, Methods and Research Design has considered the ontological and epistemological approaches to this research study. To summarise, the research study is conducted with a small number, within a specialist context, that of an Arts education institution. It is intended that the methods applied in this study can also to be adopted in other fields of educational practice, beyond WP. This chapter describes, and justifies, why a qualitative, interpretivist, hermeneutical framework, that constructs a research design, that is a mixed method blend of means to gather data is adopted. The initial research questions to this study have become refined to investigate the impact of vulnerabilities and disadvantage that impedes social mobility, and how that may be overcome in WP.

What is anticipated to be revealed, through adopting the research approach described in this chapter, are the range of agents, experiences, influences and critical moments, which the respondents identify as significant within their accounts and as attributing to their journey to study the Arts. To re-emphasise, this thesis will investigate what incidents the participants in the study recall, that they attribute to shaping their decisions for their futures.

The narratives gathered, provides the qualitative data of a small group of successful, 'exemplar' students, who were perceived as, in addition to their course of study as highly engaged in activities contributing to the university. Their successful accounts of their progression into, and through PCE, stand in stark

contrast to those whose voices are silent, because they do not have easy or fair access, to become included in the ranks of the current student population.

The range of potential barriers, in the various stages of transition, into and through PCE that may be faced by individuals, who may be situated in a context of multiple-deprivations, are often described by the blanket term as 'disadvantaged' or belonging to an 'under represented' group, this is an injustice that needs rectifying.

This research study focuses on a complex context and problem, that affects individuals in many different ways. It places light on the importance of acquired experiences, and understanding the spheres of influence that occur. This is particularly important in understanding, what is happening in someone's life when they are making decisions on future educational choices and pathways. Having access to good education is just one part of the larger context of individuals' primary needs, to be able to attain future wellbeing, welfare, security and stability in their lives.

The students in the research population are introduced in more detail in Chapter 4. They are engaged in a range of courses of undergraduate study related to the Arts.

The next chapter presents the data and the narratives that underpin this study. I become a self-reflective practitioner and participant. My recollections contribute a range of influences and incidents that had shaped my personal journey into the Arts. My personal reflective narrative acts as a pilot run of the research method, which then informed the approach for the other participants in this research study.

Chapter 4. The Case Studies

Introduction

To re-iterate the rationale of this research study, as a WP practitioner and researcher located in a specialist institution for Arts education, I reflect upon the scale of the challenges faced by WP practitioners, in delivering outreach pedagogy, that comprises targeted interventions with under-represented groups. This study focuses on the Arts, a subject which has become marginalised in mainstream compulsory education curriculum.

The predominant group of students studying the creative subjects in higher education are young, white and female, from relatively affluent households. This means that the student population is not a fair or balanced representation of all groups in society. As discussed in the previous chapters, the students interviewed whose voices the thesis explores, represent 'exemplars' of successful students.

This situation, in higher education, is mirrored across many other subject sectors, for example, the number of females studying engineering, (UK domiciled) Black, minority ethnicities and students from lowest socio-economic households and mature learners, who possess the potential to progress into PCE.

Others factors, for such individuals, may also be the socio-economic status of their family household, or that their family resides in an area of multiple deprivation (IMD, Index of Multiple Deprivation), or in an area of low participation in higher education (POLAR4 mapping, Participation of Local Area), which is defined by the household's residential postcode. Other factors may include being in receipt of social care or care experienced, estranged from their family, having a disability, being defined as a mature learner of over 21 years, in a military services family or being the first in their family to progress into higher education.

Therefore, the dilemma, motivation and impetus for this research is a familiar quandary, encountered in my own professional practice, regarding how to

meaningfully reach out to underrepresented groups, via interventions designed to widen participation (WP) in this instance, in Arts education.

Described in Chapter 3, the research methods adopted, were a sequence of simple prompts, presented in the interviews, to provide a frame to the ensuing narratives. These prompts are described as 'Storytelling, trigger questions' (Gremier 2004, in Spencer Oatey 2013, pp.81- 82). The interviews are conducted by using this semi-structured approach, in a narrative inquiry research method (Clandinin & Connelly 1990).

The interview, carried out with the five Arts students, begins with the question,

'What critical moments of influence have you experienced, that have led to progression into your choice to study the Arts?'

The aim of this question is to encourage participants in the research population to speak about the nature, and the form of the experiences, that feature in students' decision-making about their pathways taken in PCE. It also seeks to elicit information about what other influential phenomena, or experiences, had influenced each participant's educational journey.

The data gathered comprise of 6 interviews (5 recent Arts students and my own reflective account). Each interview took between 30 to 50 minutes. This resulted in a total of 20 pages of transcribed narratives and just over 5000 words of transcribed text.

After providing a brief introduction to the research study and the format of the meeting, the prompts were simply given at key points during each interview. The responses were annotated and paraphrased back to the respondents, as part of the interview. This approach was to check my understanding of the research participants' responses, for accuracy. All participants have given their signed consent at the outset of the research. (See Chapter 3 for an account of the ethical considerations).

After the interviews were carried out, they were then transcribed, and then a preliminary analysis was carried out. It became evident that I had approached five highly engaged students, who were willingly participating in extra-curricular opportunities, that were over and above their course requirements. They were all demonstrating a high level of studentship in a variety of ways. For some, this involved engaging in the role of being employed by the University, as Student Ambassadors (Arthur, Amelia and Imaan), while others were involved in delivering interventions with the WP team in student projects, by competing for externally run commissions and awards, led by organisations (Arthur, Bruce, Imaan and Amelia), or by being involved with the institution's Student Union activities.

Due to the period over which the interviews were carried out, two of the group had graduated and had been elected to the role of President of the Student Union, in two successive years (Arthur and Jack). Three of the group were current students, in their second or third years of undergraduate study at the time.

The method employed in the analysis of the data gathered, is presented in more detail later in this Chapter. To carry out the data analysis, an approach to sorting the data is needed. Yin describes the process of data analysis as:

‘Data analysis consists of examining, categorising, tabulating or otherwise recombining the evidence to address the initial propositions of the study.’ (Yin 1994, p.102).

Analysis carried out, through the critical incidences' technique (CIT) (Flanagan 1954), illuminates a range of influences that the respondents chose to relate in their accounts of experience. These include key activities and the role that other people had played in influencing their decision to engage in Arts Education.

The analysis was carried out through a process of pattern matching of convergent or divergent themes of the topics that emerged, through the repeated sifting of the contents in the resulting transcripts.

This chapter consists of two parts. In Part 1: I first look to my own influences by providing an auto ethnographic account. I give my own story as a pilot activity of

the research. I do this to test the research design, before carrying it out on others. The incidents and influences that I recall within my own narrative, of my journey through education, are sifted and analysed, to identify the range of emergent categories.

Part 2 of this chapter, then, presents the stories of the research population, who participated in this research, as five case studies, their narratives are then transcribed from the interviews, providing their accounts of critical incidents and moments of influential experience.

Chapter 4. Part 1: My own account

I have carried out and share in this thesis, a recollection of my own critical influences, that had occurred in my own education journey, which had led me, eventually, to study the Arts as a mature student in my late twenties, with a young family. Therefore, in the first part of Chapter 4, data is presented as an auto-ethnographic account of my own experiences and incidents, that I attribute to having influenced me. This is intended to not only serve as an introduction to myself, as the researcher conducting this study, but also to indicate my positionality within the research methodology and in the study itself.

The research design is constructed and informed by a consideration of the problem and the context in which the study is set. Aspects of the study's originality and the contribution to knowledge, that this research study and thesis offers, are addressed, in Chapter 7, of the thesis.

This is a field of study, that is of a particular time, context, and place. It leads to an increased awareness of students' journeys of decision-making, and the range of moments of influence that these students had experienced, in relation to their education, as well as my own. Through sharing the findings from this thesis, it is hoped that this will be of interest and of use in the future, in the design and delivery of meaningful WP interventions.

To arrive at the selection of questions, that are chosen to frame an interview to be carried with other respondents, I first examined my own timeline of influential experiences, encounters, and places. This was to establish a sense of what I felt had influenced and informed my journey into arts education, as a mature student.

The first set of themes, that emerged, are the result of the first sifting and analysis of my own narrative, this was to test the methodology, as a pilot stage of the research. The themes are presented in Chapter 5 (Table 5.1).

By reading, and re-reading, the critical incidents, that arose in each of the transcripts, I then labelled each sentence or paragraph with a relevant title and later grouped them into a category. This account of my own critical moments, that I recalled, had not been gathered in the chronological order of when they occurred, but were written down as a list. It was also done at the time, without any particular weighting or hierarchy of those recalled episodes.

This early phase, of the research study, helped me to determine how I might approach the research participants in the main study, to enable them to recall their own accounts. It also helped to construct the series and sequence of the interview prompts. As discussed earlier, in Chapter 3, I then used a series of seven storytelling prompts, which created a framework for the order of the responses, to generate the narratives for analysis.

Chapter 4. Part 1. My influences.

Respondent's Profile	
Name	Martell
Gender	F
Age Group	Mature
Ethnicity	White
Declared disability or specific learning difficulty	No
Level of education at time of interview	MA (1997)
Subject studied	Fine Art
Type of secondary school	Independent Girls School

Table 4. 1 Table of the Researcher's Profile

Researcher's profile

In order, to facilitate an interview and select a semi-structured series of questions to use with the other participants in the research study, I started the data gathering, by examining my own timeline, of what had influenced my journey through education, so far. By using my own story, as the researcher, I am creating a self-reflective narrative. I am giving significance to my own experiences and establishing the presence of the researcher within this thesis.

The intention is, to understand a phenomenon/situation that I am examining in more detail. I find that I am not entirely comfortable with this approach. As my story unfolds, despite starting from a context, that might be considered as having a degree of disadvantage, my parents' aspiration was for me to achieve through supporting my education, and that meant they put in place an action of paying for my secondary education, that many, particularly in today's economic context, could not afford to be able to do. Therefore, it becomes questionable, as to, whether I am a suitable case study, in the context of the other participants in this study, from whom I hope to gain their personal stories.

It feels very indulgent to tell my own story, when the main research study proposal is to gain the students' voice. The research aim is to gain a collection of stories of their journey, and experiences, into PCE. This is to identify what curricula content may work in WP outreach design and curriculum, to determine what positive influences can be put in place to aid progression into higher education. I first looked to my own experiences, as a preliminary case study, before approaching current students who were studying at the institution, at the time or had just graduated. My early research questions to myself, at this stage were:

- *Is there a value in gaining peoples stories of their own influences?*
- *Can their stories contribute to knowledge?*

Everyone has a story to tell and as the researcher, I am seeking to gather a range of accounts, that informs my research objective of identifying significant encounters or experiences, that could create positive change for disadvantaged

individuals. My first 'story telling trigger' question (Gremler 2004, pp. 81-82), to myself, was '*What or who were my critical moments, influencers or significant objects, that have brought me to where I am now?*'

I started with a list of points, that I could recall of my education journey so far. It quickly generated a myriad of themes, a personal collection of places, collections, memories, and objects - many of which I still possess (pictures, catalogues of exhibitions, objects, publications and collections). After compiling my list of influences, I reflected on my approach and the themes that emerge.

My list of critical moments

- A school trip to an exhibition of the monumental paintings by Joseph Mallord William Turner, at the Royal Academy. This involved the 5-hour train journey from Cornwall to London. This was my first trip away from the family. (*School/ Cultural experience/Exhibition/Independence*)
- Annual family trips to London, to visit the Model Engineers exhibition and to the theatre in the evening. (*Family- cultural experience*)
- A visit to the 1973 China exhibition at the Royal Academy in London. My parents purchased a large poster of the Bronze horse, which my father decorated the wall of my room, which was in a caravan, in the bottom of the garden. (*Family-Cultural experience/Exhibition*)
- A very early memory of sitting on my grandmother's lap, watching her throw chimney cleaning powder onto the embers in the stove, and watching the play of colours of the flames. (*Visual experience, Grandmother*)
- Building a rocks and crystals collection, these were samples brought back from underground, in the local tin mines, by mining engineering university students, whilst on their placement at Wheal Jane tin mine. They lodged in my parent's house. I still have the collection of drill cores and crystals, they bought back for me on display. (*Collection/, Lodgers, University students*)
- Being encouraged to draw by my grandmother. (*Creativity, Grandmother*)
- Using the art room at school as a place of retreat. (*Creativity/Place*)

- Sketchbooks were handed out to the pupils on the top table at primary school. I was not on the top table, and I can recall that I was indignant that I was not allowed a sketch book. *(Creativity/School)*
- A set of Art and Architecture books, that are still in my library. *(Cultural/Collection)*
- Being introduced to an artist by my father. On one occasion, drawing at the artist's house, and the drawing, then, was critiqued by him. I remember him adjusting my drawing, by showing me how to add weight of line and tone. *(Creativity/ Father/ encounter with role model)*
- A naïve pastel drawing of a hill near my childhood home. It now hangs on my wall, in my home. *(Cultural Collection, Place)*
- Collecting, and scrap-booking images collected from old magazines. *(Creativity/Collection)*
- My father's coach and sign-painting equipment and his gold leaf collection. I still have the wooden box containing the gold leaf books. *(Father/Collection)*
- Dad purchasing a heavy book press in an antiques fair, it currently sits on my sideboard with a collection of other printmaking and printing artefacts. *(Father/collection)*
- Visiting an exhibition of Leonardo da Vinci drawings, whilst I was, a radiography student, living in London, I still have the catalogue. *(Cultural experience/ Exhibition/ Independence)*
- After-school visits alone, to the local museum, whilst waiting for my father to finish work. I had favourite displays to visit, the mining artefacts, the prehistoric artefacts, and the geology collection - particularly the rocks that fluoresced under UV light. *(Independence/Cultural/Collections/Visual experience)*
- The post-industrial landscape of tin mining and its spoil heaps, in walking distance of home, which were my playground. Hours were spent exploring these areas and derelict buildings alone. *(Independence/Visual experience/curiosity)*
- The prehistoric landscape and megalithic sites of Cornwall. *(Cultural/Place/Visual experience)*

- My father's interest in photography, with his collection of cine films and cameras.
(*Father/Collection/creativity*)

Should I contribute my account to this study?

At this point of the research study, I question whether I share enough common ground with those who participated in the main study of this research study, in terms of criteria to make any comparison to students' experiences in their education journey today.

Is it suitable to offer my story as an 'insider' to this research? I feel that it certainly provides the perspective, through which, I am immersed in the research study itself. I reflect upon my own story and experiences and that, in turn, informs my analysis of other's experiences.

There are several elements of 'disadvantage' in the start of my own story. I had grown up in a low participation in higher education area. The village, which was rural, was close to the main city in the county. We were surrounded by farms, a corn mill, lanes and fields of daffodils. We had a school group visit to the local art school, but at the time I did not really understand its context, or where I could fit in.

Socio-economically as a family, we were not particularly well off, my father worked in a garage as a panel beater, whilst my mother ran the village shop, that had been previously run by my grandmother.

I was the first in my family to leave the county, to continue my education after sixth form, but that was to train and qualify as a Diagnostic Radiographer. I applied, as a mature learner with a young family, to do a degree much later. I had been a borderline pupil at school, ending up selecting A' Level subjects that I enjoyed the most, without a particular career direction in mind.

I think, in comparison to today's young generation, I was a child in a very different environment. There has been such a lot of change in technology. As a child I remember having colour television introduced to me. In contrast, in a rented

cottage, my grandparent's home did not have electricity or running water. The lighting in the cottage was gas or by a paraffin lamp. Water was drawn from a deep well in the garden.

What becomes apparent to me, from my recalled list of influences, is how much my childhood experiences still shape and inform my interests today. I am also struck by the number of artefacts, and bits of collections from the list that I have still retained and value for their associations, from my childhood. I can see that collections, in the form of images, catalogues, geological specimens and books, feature highly in my list. It is not only the personal significance of the collections, made by my parents and my own accumulation of things that I treasure, but also having an attachment and memory of particular artefacts on display in the local museum, where I had spent a great deal of time exploring as a young person.

For all of the family, building collections was positively encouraged, coins, stamps, toy cars, records, geological samples and china tea sets. I am still surrounded by many of those objects - each artefact has its own story, they signify to me, a particular time and a place, and they have travelled with me on my many house-moves, since. Also evident is, how much my father was an influential figure in my wide range of interests (such as; art, photography, the prehistoric and post-industrial landscapes).

My grandmother on my mother's side was an influential figure, as much of my childhood was spent with my grandparents. I feel that I had a wonderful and rich childhood with them, as my mother was occupied for seven days a week running the shop. This gave me considerable freedom, as a child, to wander the lanes, play in the woods, and explore derelict tin mines, all with no particular concerns of danger.

I also realise now, on reflection, that a fair amount of 'cultural capital' was being gained through our family activities. We had annual family trips to London, which meant a five-hour train journey from the South West. The specific purpose of the trip was to attend the Model Engineers Exhibition, a passion of my father. In the

City, time was spent exploring the Natural History Museum, and we had trips to the theatre, to see performances, such as Derek Nimmo, starring in Peter Pan.

On reflection, what had made a difference for my educational outcome, had been the degree of my parents' aspirations that they held for me. This was significantly different to their own educational experiences. They had entered me into the entrance exam for the local independent school, as a result I was offered a fee-paying place, which meant that to put me through my education, they were placing themselves in considerable financial hardship.

They also allowed me a considerable amount of independence, to explore what I wished. This enabled me to experience travel at a young age, in a way that they did not have access to. My first experience of travel abroad, was with the school, and then with the local Girl Guides company. In contrast, my mother had never been out of the Country in her lifetime. Having family holidays together, never featured in my childhood, because my parents were constantly tied to the business. However, living in the South West has benefits, as you are never far from the sea. There were extended family day trips to the beach, with my grandparents, where we would meet as an extended group of distant relatives, and these were part of our Sunday afternoons out.

My mother's village grocery shop had been built by my grandfather onto the front of the 1930's bungalow. He was a Stonemason by trade. As a supplementary household income, the bedrooms were constantly occupied by Mining Engineering students, who lodged with us during their University placements, to experience work underground in the local tin mine. To make the bedrooms available for them, the whole family slept upstairs in the windowless attic of the bungalow. Consequently, our home was always full of exciting people, from all over the world. The students would bring back drill cores, 'fools' gold' and quartz crystals, to add to my geology collection of rocks.

Being the village shop, located in the centre of the village, my mother knew everyone in the community. From quite a young age, time was spent helping mum

out in the shop, serving the customers, stacking shelves, building displays, and delivering the newspapers.

At the time that I was at school, higher education was not available in Cornwall, except for the Camborne School of Mines. It was a foregone conclusion that, after secondary school, to get the next level of education, you had to leave the county. In the school I attended, the sixth form cohort became tiered into Oxford and Cambridge candidates, other university applicants, teacher trainees and then, the rest. I was in the latter category.

After leaving the sixth form, I elected to train as an X-Ray Technician. I gained a place on a course to qualify with a Diploma in Diagnostic Radiography, at a large teaching hospital in South London. This was before Radiography had become a subject to study at a degree level. Art became side-lined, to be just an interest.

It was much later in life, that I progressed into higher education to study Fine Art. I first completed an Art and Design Foundation Diploma, then applied on to study Fine Art as a mature learner, and eventually gained a postgraduate degree in Fine Art.

To summarise Part 1 of this chapter, I have provided an auto-ethnographic narrative, where I have mused on my own influences and critical moments of experience as a young person, that has led to informing my life today. As Carl Rogers relates in his publication, 'On becoming a person, 'This is me' (1961 p.6).

In Part 2 of Chapter 4, I now turn to present the narratives and stories provided by the research population of five Arts students, who were studying creative subjects, in the period between 2016 to 2020.

Chapter 4, Part 2: Five Case Studies

This is the main part of research study, which involved conducting research with the research population of five creative Arts students, who were identified and selected, through their participation in extra-curricular activities and engagement with the University.

In this section of the chapter, I introduce the research population by their profile, and their stories. This is accompanied with a description of how I had come to know them, through their various forms of engagement with the University, and through the accounts that they generously provide.

The names, I have given each of the students, rather than their real names, are Bruce, Imaan, Jack, Arthur, and Amelia, this is with the intention of protecting their identity. The research methods used in this thesis are described in more detail, in Chapter 3.

Through providing the narratives as stories, I am presenting the data through which, themes and categories are established, by carrying out multiple sifts of analysis. Gregory in *'Shaped by Stories: The Ethical Power of Narratives'* describes organising the data as,

'the value of - and - in narrative is its ability to organise the data of chaotic experience, to refer beyond the data itself to larger meanings in the universe, and to connect that data to our own lives'. (Gregory 2009, p.14)

The narratives, which consists of what the student's credit for their journey into the Arts, are hermeneutically analysed to inform the themes and categories, in that there is your interpretation as the reader, of my interpretation as the researcher, of both the students and my own recollection of critical influences. The layers of analysis are used to contribute to identification of a series of WP Pedagogic Principles, as an outcome of this study. These are presented in Chapter 7.

By utilising the research method of narrative inquiry (Clandinin & Connelly 2000), it is intended to illuminate the critical components, incidents and influences, through

using Critical Incidence Technique (CIT) (Flanagan 1954). CIT uses the term 'incident', this thesis uses this term as being synonymous with the terms of 'defining moments', 'influences', 'turning points', 'epiphany', 'tension points' (Bernstein 2000, p.xx) and Deweyian 'real experiences' (Dewey 1934, p.37).

In Chapter 6, their narratives and the resultant themes from analysis are discussed in more detail. Through the processes of analysis, the narratives, when viewed through the lenses of Bernstein's *PRs* (Bernstein 2000, p.xx), it is revealed how personal qualities of mind and character, differing levels of confidence, perseverance and acting politically, appear to have served these students well, to achieve their aims in life before and after their engagement in programmes of WP.

The reason why I have selected these individuals for the study, is by merit of their engagement with the educational institution, in addition to their degree studies. Each of these students were engaging with the University in a variety of ways. To recap, three of them were employed as Student Ambassadors (Arthur, Amelia, Imaan), three had achieved awards and won external commissions as well as securing work placements (Bruce, Imaan, Amelia), two had been active with the Student Union (SU) and its Union societies, and had subsequently become elected as President of the SU (Arthur and Jack). All five of the group had become involved in WP projects.

I had become curious to their motivations, and what had led them to be involved with the WP team activities. I was also interested in understanding how accruing these experiences, whilst being university student, appeared to be enhancing them, by extending their experience and increasing their confidence, thereby deepening their developing transferable skills and networks of social relationships, that might prove to be of use to them in their future careers.

It is pertinent here to point out differences between my own account of influential and critical incidents and those of the students I approached in the research main study. Essentially, this difference is reflected in the context and time of the related experiences and influences. The students in the main study provide accounts of

their more contemporary experiences, that have occurred several decades after my personal experience of PCE. It may be argued that using my experience as a pilot study may have no tangible relevance to the students' experiences in the early 2020's.

A significant difference in the narratives related, over time, between my experience and that of the research population, are how much digital technology has evolved, from dot matrix printers and six-inch floppy disks, to the digitally wireless networking technology creating the connected world of today.

Society is now operating in a far more digitally connected world, with knowledge and communications rapidly exchanged through the internet. In terms of digital access and literacies, this is creating further societal divisions, as will be discussed in more detail in Chapter 5, in relation to issues of digital literacies, poverty and access.

However, some similarities and common ground can be seen, in the related experiences of my account and the students in the research population. For example, in terms of family aspirations (Imaan), in some cases pressure by parents to take up particular education pathways. There are also examples of accrued cultural capital experiences, through family visits to cultural collections and events, such as the theatre or to galleries, (Jack and Arthur) Also, accounts emerge of being provided access to materials and creative activities, by the extended family (Amelia, and Arthur), and family friends also play their part as influencers (Bruce, Imaan, Amelia and Arthur).

The following table presents an overview of the profiles of the research population of the five Arts students, who constituted the research population, together with an indication of their extra-curricular engagement whilst studying.

Name		Route	Extra-curricular engagement
Amelia	White, female. Resident in a low participation in higher education area (POLAR4).	Transferred from Advanced levels to an Extended Diploma Art and Design course at the College, due to her circumstances at the time. Attended a Sixth form, located in a low participation in higher education area. Had experienced multiple education placements over her childhood. Became care experienced at 17 years old and placed in temporary care. Became a young mother and carer.	Student Ambassador Engaging with WP activities. As a student ambassador, returned to her sixth form for a WP project, to act as a role model. Part of a team who were awarded a prize for a collaborative project.
Arthur	White, male	Advanced Levels. Foundation Diploma Art and Design. All of Arthur's family are Art teachers (parents) or creatives (siblings).	Student Ambassador. Participant of an interdisciplinary collaborative project with another University. Elected as President of the Student Union for one year following graduation.
Bruce	White, male, mature student.	Missed taking Level 3 qualifications, due to the family living abroad, before returning to the UK.	Bruce had been successful in a competition to design a logo for an education

	Career change.	<p>Took up employment. Stepped away from an established career to become a student, by returning to learning.</p> <p>Gained entry requirements to degree level study through completion of an Access to Higher Education Art and Design course (Level 3).</p>	<p>organisation. The competition was open to both Further and Higher Education students across the region.</p> <p>He then worked on a further commission to illustrate an educational resource for young people in School Year 10 to document their residential WP Summer School experiences.</p>
Imaan	Female. Asian.	<p>First applied directly to undergraduate study from A' Levels.</p> <p>However, she was rejected on her first application, then enrolled on a local Foundation Art & Design course, the following year reapplied successfully, to same institution and course.</p>	<p>WP Student Ambassador.</p> <p>Returned to her school to talk about her student experience.</p> <p>Worked as a role model at a residential summer school.</p>
Jack	White, male.	<p>Experienced several changes of mind of his direction of career and subjects to study at Level 3.</p> <p>Stated that he was from a liberal arts family.</p>	<p>Elected as President of the Student Union for one year following graduation.</p>

Table 4.1 Presenting the profiles of the research population for the main part of the study.

Although this study presents a small number of five narratives, between them, these accounts present a range of protected characteristics, of gender, age, ethnicity, and disability. In the group interviewed, there are three males and two females, one is from a minority ethnicity background, two are mature students, and one had been diagnosed with a specific learning difficulty, through diagnostic screening on entry to their undergraduate study.

In terms of WP criteria, one was a Carer of a young child, who having been placed in corporate care, thereby becoming termed as 'care experienced'. Her narrative, also, reveals that she had experienced multiple education placements throughout her education. Another member of the research group lacked the required level of education qualifications for entry on to the course that he wished to study. He returned to learning, through enrolling onto a Level 3 Access to Higher Education Diploma in Art and Design course. Two of the respondents had also attended schools that are considered as a WP 'target school'. This term is commonly used in WP parlance, by merit of the school's location with low 'young participation by area' (an area-based mapping of participation in higher education, by postcode), referred to as 'POLAR4' mapping (OfS 2018b), or by IMD (Index of multiple deprivation).

The schools were identified as WP, by the socio-economic-cultural heritage demographic profile of the school's student population. For example, having a high proportion of students who are Black, Asian or another minority ethnicity. Other criteria that can be considered are, the percentage of pupils who are in receipt of free school meals (FSM), the percentage of speakers of English as an additional language (EAL), the percentage of pupils who are identified as having Special Educational Needs or Disability (SEND). Additionally, there is the benchmark attainment of five GCSE's, against the national average, as well as the school's OFSTED rating to consider.

These contributing factors demonstrate the complexity, created by the intersectionality of the many factors, and criteria that occur in the research

population, due to context, characteristics and circumstances of an individual and of their school. Siraj and Mayo (2014, p. 7), describe the factors involved, as being multidimensional, and consist of personal, psychological and structural characteristics. The case studies of the research population now follow in this chapter.

Bruce's Story

Respondent's Profile (Example)	
Name	Bruce (as in Bruce Wayne)
Gender	M
Age Group	Mature (25-30)
Ethnicity	White British
Declared disability or specific learning difficulty	No
Level of education at time of interview	L6
Subject studied	Illustration
Type of secondary school	Compulsory stages of education in Spain
Qualifications to date	Diploma of Visual Art Level 2, Access to HE Art & Design Level 3 Internal progression to study BA(Hons) Illustration

Table 4. 2 Bruce's Profile

Following the interview with Bruce, I reflected upon why I had chosen to find out more about his educational journey into the Arts. I had first asked Bruce if I could interview him about his influences and defining moments, as prior to this research study, he had designed an outreach education resource for a WP intervention.

Some of the knowledge I had gained about Bruce, was not part of the actual research interview, but gained through an insight that I had of Bruce's aspirations for his career, due to his winning a significant commission to develop a learning resource. This also included knowing that he wished to go on to design educational learning resources in the future. On reflection, this is in part, an aspect of being a Practitioner-Researcher, who is immersed in the context that they are researching, of being an insider and working in proximity to the subjects who are being researched.

Bruce had first come to my notice as he had participated in a competition, that called for the design of a logo for the regional collaborative outreach partnership of higher education providers of Colleges and Universities. The design that he made had been visually simple. I had been informed that he had presented his submission professionally. The design was suggested in many different colourways and potential uses for the logo. The judges could see it acting as the branding for the partnership. It has become to be used as headers to the partnership's website, in its social media as well as on the sides of a double decker bus that toured community events, schools and colleges throughout the region.

Subsequently, Bruce was then commissioned to design a series of worksheets that would appeal to school year 10's pupils, who were attending a summer school. The workbook meant that participants could document their aspirations, record their reflections, and note information, that they gained over the three-day residential. The young people at the residential summer school were encouraged to personalise the pages with felt tip pens, metallic ink pens and instamatic

photographs. At the conclusion of the summer school, the young people's reflective journal pages were photographed as a record of their involvement for reporting and evaluation purposes (Figures 4.1 - 4.3).

Bruce had responded well to the brief, providing additional suggestions to the layout and look of the finished work. He stated to me that he was using his young nephew as an example of his target audience. Bruce produced interim designs, attended consultations on the work, as it developed, and met all of the deadlines set. He produced the design in many different formats, so that the organisation could adapt the text, according to the event. This meant that the design had sustainability for future uses. Another additional feature, that he created, was an animation for a smart phone camera, that was triggered by a bar code, embedded on the worksheet pages, through which the characters and machinery, illustrated on the page, would become animated on the mobile phone screen.

Bruce had been able to present his work to the Senior Management Team, and to the regional outreach partnership's steering group. The opportunity of the initial competition had evolved into fuller professional opportunities for him.

As a further development, the Evaluation Officer of the collaborative outreach project and the summer school was interested in expanding and adapting the design, to become a visual and accessible means of gaining evaluative feedback from the participants. The images were then printed into the evaluation document for the summer school. This opportunity, to gain professional experience of this design project, was significant for Bruce, occurring at the midpoint of his undergraduate studies. The course he was studying had a Professional Personal Portfolio module, embedded in its curriculum, in which students are able to evidence their professional engagement, through an online blog and reflective diary of their developing professional skills. Bruce was able to use the documentary photographs, as evidence for submission for the final assessment of his work.

In Bruce's narrative, he tells his story of being a mature student, who had returned to learning, but realises that he did not have the necessary entry requirements. On leaving school, he had been able to establish employment in a role that could have been a career direction, but he later sought to create a change of direction in his career. Bruce related:

“Right before uni” and the Access to Higher Education course, I was working as an online Marketing Consultant, doing online marketing.”

He described that he had been employed for 6 years, and could have continued in the role as a career, but he expressed his dissatisfaction, and how he wished to return to what he wanted to do as a younger person. He seemed clear about the direction that he wanted to take in his career trajectory.

Bruce's Influences

Early in the interview, Bruce stated that his web designer parents had been his early influencers. His high level of digital literacy, and familiarity with digital technologies, became apparent from the outset of his narrative. As a young person he had ease of access to professional standard digital editing software. He describes how this served to enhance his capability and confidence in the use of digital technologies, as follows:

“I was interested in design from my parents, who both did web design when I was younger. When I was 13 -14 years I was delving into ‘Adobe Photoshop’ and bits of design. That is where it originally came from. It has always been in the background against other things considered more career worthy. I had a background in Information Technology. I was into computer work.”

Whilst studying as a student, he also managed to hold part time employment with a well-known computer and technology store. It seems that all the elements of a professional identity and life were fitting together. He was acquiring and demonstrating all of the right skills and communication prowess of a professional designer.

Influencers

On talking in the interview, references to his influencers came to the fore, as well as his digital literacy and his fascination with animation, cartoons and characters.

“I watched cartoons as a kid, watching a cartoon network, seeing animations and copying it. Creativity as a whole, and doing something as a hobby.”

He then stated there was one particular animation studio, that he still followed. Bruce gave an example of American-Russian Animator Genndy Tartakovsky. Bruce explained that Tartakovsky is the creator of ‘Samuri Jack’ and ‘Dexter’s Laboratory’ animations. He described the animations as having angular designed characters with very large eyes, that he acknowledged had influenced his own work. He related that, at a young age he had copied these animation characters and learnt how to draw in that style. He stated: *“The influence is still there; subconsciously.”*

The influence of the internet is very prevalent, and clear, throughout Bruce’s account, particularly with his access and familiarisation of a professional standard of digital image manipulation software. Aspects of digital literacies, capabilities and the existence of digital poverty are discussed in more detail, in Chapter 5.

Bruce gave a description of contemporary ‘You Tubers’, these are video makers and their audience, who create or consume ‘how to’ recordings on the internet. He stated that he followed these instructional videos, and tutorials online, to learn how to draw characters. He then learnt to use illustrative digital software to do specific designs, such as drawing character’s hands. Bruce acknowledges that: *“The internet was a massive influence.”*

Barriers/hurdles encountered to progression

Bruce described, in some detail, a barrier that he perceived he had encountered to achieve his aspirations. He stated that he felt that he was ‘stuck’, but then reflects that, the barrier was of his own perception. He states:

“The barriers were in my own head; to move from what could have been a career job. Finance is really what it comes down to.”

Bruce continued:

“When I was doing digital marketing, it got to the point I wanted to move into a design role, what I was doing as a kid with my parents. But I was just stuck; it was hard to move in a marketing position like that. I felt I was stuck in a job that I had fallen into.”

Pivotal Events

A key moment that Bruce relates as an influence, was the opportunity where he was able to observe what his friend was doing at the University.

“He was studying on the Digital, Film Games, Animation course (DFGA). I was trying to do it in the background of my job, and he was full time here and enjoying it, so I looked at what the options were.”

This encounter, of seeing his friend doing what he wanted to do, appears to have motivated him to look at his options. He, then, realises that he did not have the qualifications required for entry directly to undergraduate study. It was at this stage of the interview that Bruce explained that his education had been in Spain before moving back to the UK. *“I looked at one course here and decided I did not have the qualifications required, because I did not have the full education.”*

Consequently, he applied to attend an interim course of an Access to Higher Education Diploma in Art and Design. The Access to HE course is a Level 3 qualification, that enables mature learners to build a portfolio of a creative practice, to apply onto a Level 4 to 6 undergraduate degree.

“That is when I did the ‘DIVA’ (Diploma in Visual Arts) course, which was perfect. That was the moment I decided to drop the job and study full time.”

Enablers to Progression

Bruce had come to his decision that he needed to study full time. But had rational about the set back of losing his employment, by the security of the knowledge of being able to maintain part-time employment, whilst he studied.

“With my experience from my job, I could get part-time work in the background.”

It was evident that he also had the backing, and reassurance of his decision, by his immediate family and his friend.

“My parents, friend and family were supportive of it.”

Recommendations made by Bruce

In response to the interview question of *“What recommendations would you make to someone else in the same position?”* He stated:

“The support is there financial; just in finding out what courses are available, what qualifications you might need. I personally always found that there is some organisation or institution that can support you. But that’s my experience. I’m sure there is some form of support out there, the truth of education in my experience, the universities and colleges want the students.”

He conveyed a level of *confidence* to carry through with his decision. He reflects that there would be some form of support to be able to return to learning, to be able to achieve what he wanted. He comes across as very pragmatic in his belief that there is some form of support out there and that the universities and colleges want the students.

Bruce’s recommendations

Bruce’s recommendations to others, who are following his example is, *‘to make the move, make that jump’*.

This ethos corresponds to Barnett’s ‘wherewithal and ‘taking the plunge’ (Barnett 2000, p.78). Barnett explains it as multiple actions, occurring at one time, before making a move, he states:

‘Living in the modern world calls for a multitude of aspects of being to come into play and to do so simultaneously: Acting, monitoring oneself, knowing in action, feeling, giving of oneself, being willing and taking the plunge; all these can go on at once and all are separable.’ (Barnett 2000, p.78)

Bruce provides a series of responses to the request for his keywords, that related to acting upon a decision by replying *“Jump!”* His second recommendation was to seek out information on the options, by advising *“Research”*. Then he states, to

also have *self-belief* or *self-efficacy* in his capabilities, where he remarked, “*Belief, but that’s cheesy.*”

Bruce’s strategic planning

Due to his confidence in his competency in digital skills, Bruce feels that he could have achieved what he wanted to do alone, without the need to gain a further qualification, but he knew that he wanted the space and time to develop his skills further, through becoming a student.

“Ultimately the decision was down to me needing the time, more than the environment or education. Time dedicated to what I wanted to do.”

In his narrative Bruce comes across as highly strategic in his approach and thinking. He had come into PCE as a mature student, having experienced employment, that he stated he could have continued as a career. He was confident that he could support himself through doing part-time work, by merit of his previous work experience.

Bruce’s self-control and self-regulation are evident. This appears to enable him to achieve what it is he wants. Considerable research and planning had been required, on Bruce’s part, for him to undertake an interim qualification to prepare to be able to achieve his desired education pathway.

He concludes:

“Ultimately (studying Design) was something I needed to do.”

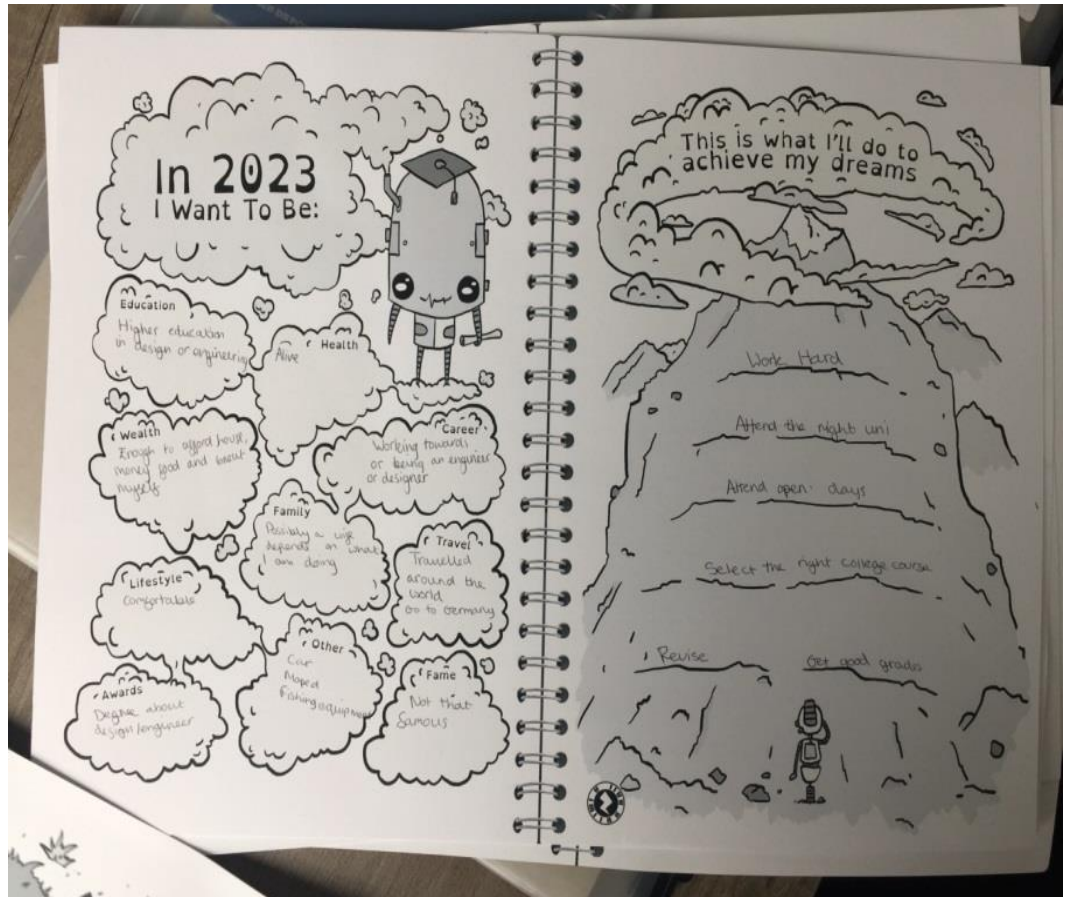


Figure 4. 1 An example of a learning resource designed by Bruce.

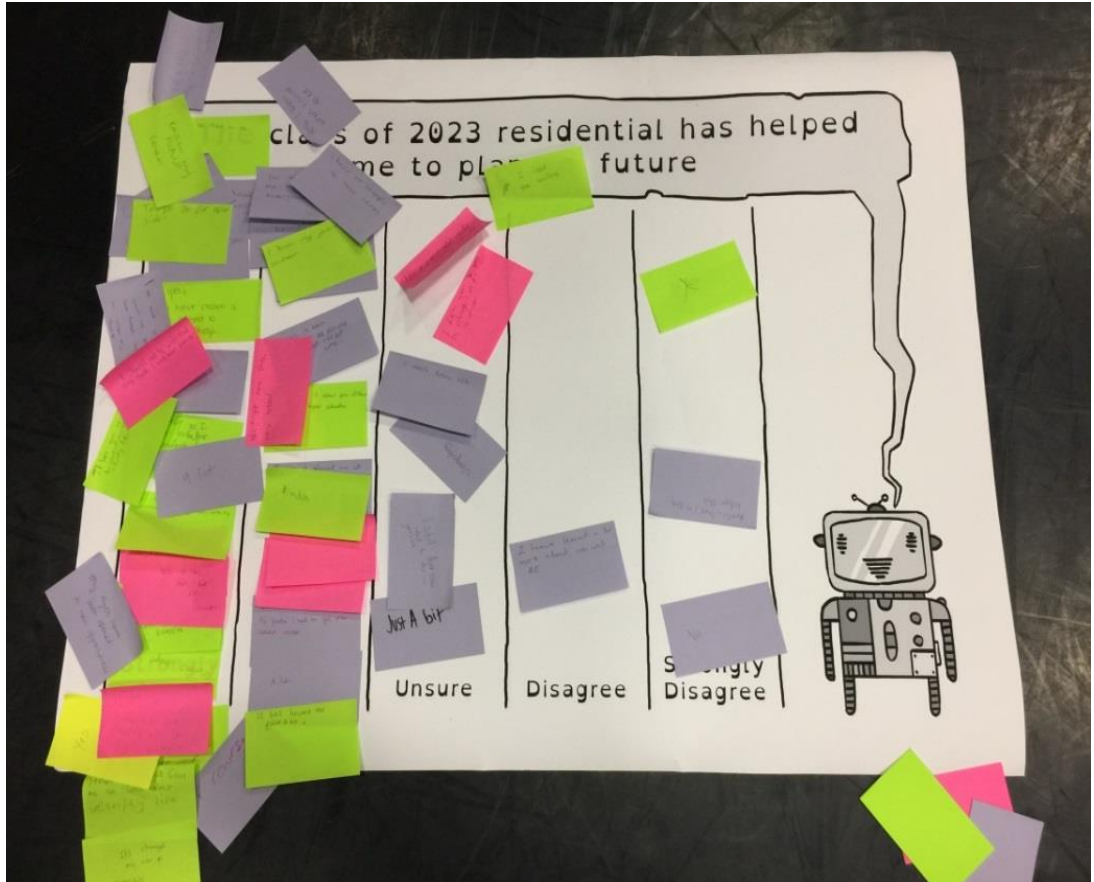


Figure 4. 2 An example of an evaluative survey designed by Bruce.

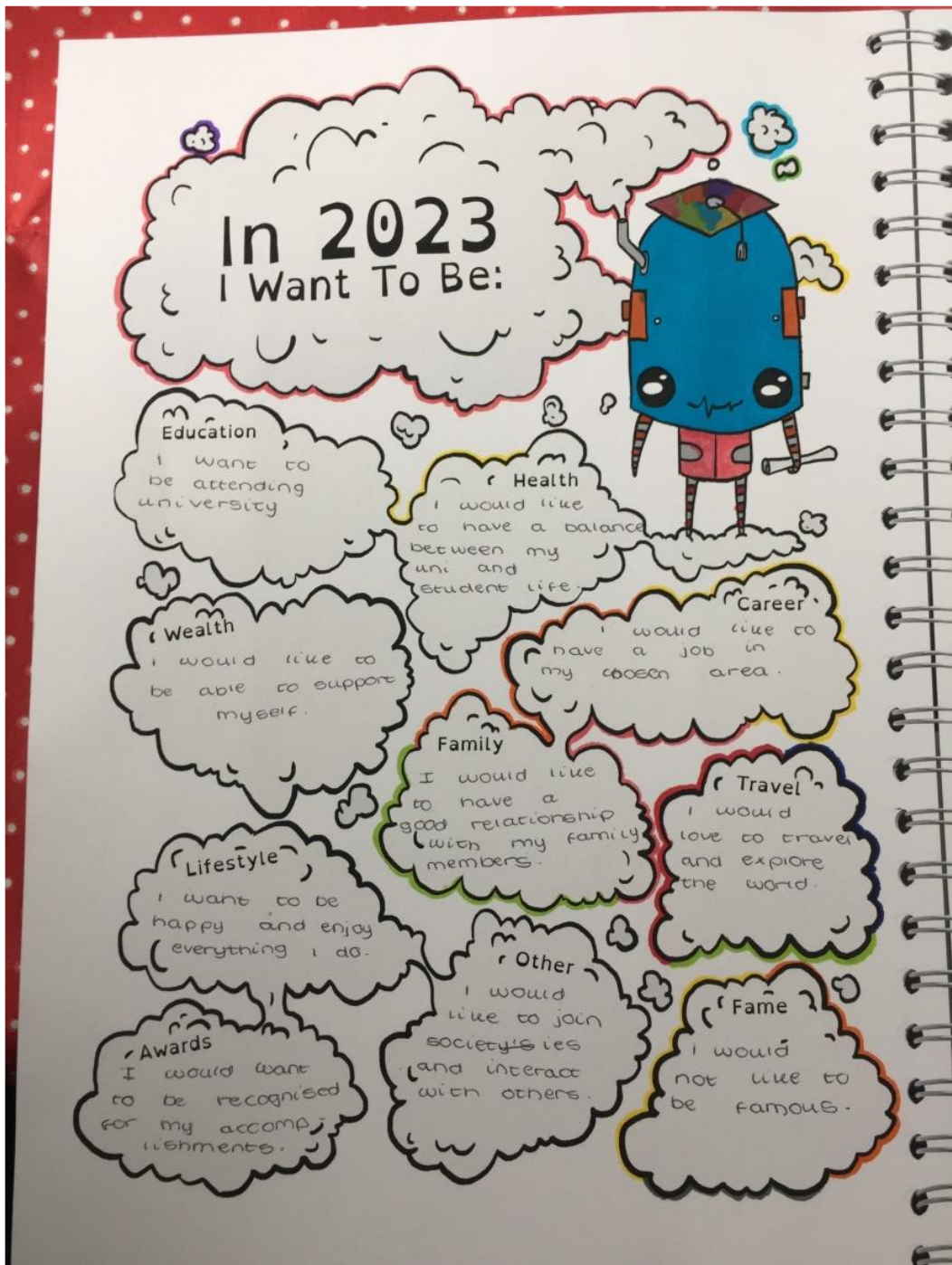


Figure 4. 3 An example of a learning resource designed by Bruce.

Imaan's Story

Respondents Profile	
Name	Imaan
Gender	F
Age Group	19-24
Ethnicity	British Pakistani
Declared disability or specific learning difficulty	No
Level of education at time of interview	L6
Subject studied	Textiles Surface Pattern
Type of secondary school	Single sex school
School College location	POLAR4 Quintile 3
Qualifications to date	Advanced Level qualifications in English, ICT, Art & Design Foundation Diploma Art & Design

Table 4. 3 Imaan's Profile.

At the beginning of the interview, Imaan explained to me that her chosen name is Muslim and that, in translation, it means 'Faith'. It is a name she would like to call her daughter in the future.

The school that Imaan had previously attended

There is a government website that reports on schools' performances, the percentages of the student population, who are eligible or in receipt of free school meals, and the numbers of students who have English as an additional language (EAL). This information provides an indication of the attainment and make-up of the school pupil population, and this information is used to determine whether a school is a target school, for WP intervention and support (Government 2021c).

Imaan's school was a mainstream school, for 11 - 18-year-old girls. It is located in a northern city with a high percentage of minority ethnic population. Other performance indicators, at the school, signal that it is a 'WP school', therefore, one that the WP team would seek to engage with. At the time of the interview, the percentage of pupils at the school, whose first language is not English (English as an Additional Language, 'EAL'), was 49.1%, compared to a national average of 16.1%. The percentage figure of students eligible for free school meals (FSM), at any time in the past 6 years, was 37.6% (National average 29.1%). The school's GCSE attainment in English or Maths (grade 5 or above) was 33%, as opposed to a national average of 39.6%. The school is Ofsted rated as 'Good'. The Ofsted inspection report, made in 2012, acknowledges the high proportion of students from minority ethnic backgrounds, EAL and FSM. In terms of Office for Students POLAR4 young participation quintiles, the school is situated in a quintile 3 area.

Imaan had initially applied, from her Level 3 A' levels, to enter directly onto a Level 4 Textiles and Surface Pattern degree course, but she had been turned down at interview. With regards to this incident, she states, *"It knocked my confidence, the interviewers said that I really need to do an Art Foundation."*

She then attended a one-year Foundation Diploma in Art and Design, in her locality, and then successfully re-applied to the same University in the following

year. She commuted from home to study and successfully attained her degree. Whilst she was an undergraduate student, she had been employed as a Student Ambassador, returning to her school to talk about her student experience, as an Art student.

Imaan speaks of having a choice of subjects to study, as she had the entry requirements for other subject sectors, such as science, which demonstrates that she had considered other options. She states:

“I had the grades to do other things such as the ‘whole science thing’; bio-medicine, optometry or medicine, and had considered taking an Access into Science course.”

Imaan’s account of her family influence

Family influences can affect an individual’s decision-making in their educational journey. In Imaan’s narrative, her resistance to these pressures are evidenced, as statements of her self-determination, of independently wanting to make her own choice. This is despite counter suggestions and pressure from immediate family members or teachers, as appears to be the case with Imaan’s story.

Imaan’s strengths of character were evident, as she recounts how she had to withstand her family expectations of what career pathway to follow.

“There were some protests from my family, as they are in finance. They did not understand it, that I was following a passion.”

“My brothers are all in finance and wanted me to work for them, as a CMAP or Mortgage Adviser, but I was not interested.”

Eventually, the family rallies around her decision. Imaan states,

“Now they are really proud of me.”

Influencers

In Imaan’s story, she reflects upon her Mother’s influence, recalling how they would choose fabrics together:

“Mum was a tailor, since coming to England. She made clothes, so we would go to choose fabrics together and she would make clothes for me.”

Mum had no qualms about textiles, she thought I was going to learn to sew, but it was printed textiles that I wanted to study.”

Imaan also acknowledges her cultural heritage of a love of beautiful clothes and fabrics:

“In my culture, clothes are important; they are colourful, intricate, and patterned. So, my heritage was growing up with beautiful clothes.”

In this section of the interview with Imaan, the role that the institution took in influencing her decision is evident. There is evidence of a visit to the University campus, for an Open Day.

“Coming to the University for the first time, I knew I wanted to be here. I knew I wanted this so badly.”

Imaan relates about becoming a Student Ambassador, herself. She said

“The Student Ambassadors talked about their experience, then seeing the studio and meeting the interviewer.”

She also talks about the internet research she carried out into the course that she wanted to do.

“I would look at images online, on the university website and online gallery. Things I would see; I wanted to make this and do this.”

She recounts in her narrative, the setback of being initially rejected at her interview and not receiving the support that she felt she required, at that time, as being considerable. She related, *“When I was rejected, it was a knock, but I listened to the advice from the teacher and the interviewer.”*

“I wish that my secondary teachers were more supportive, even my textiles teacher - she wrote me a recommendation, only after I had begged her. I remember getting really upset about that. She never told me my options. The teachers did not know how to support you, how to make a portfolio, present my work, that support was not there.”

The Art teacher was, initially, instrumental in encouraging her creative practice at GCSE.

“The Art teacher helped me initially at GCSE. I was good at Art and she made me push it more, I made cool and interesting things - initially I was going to go into Graphic Design.”

She also speaks of being too scared to talk to teachers and to go to the Careers Office.

“Talking to teachers, communication was difficult at times, it was embarrassing, I was scared to talk about it. I was always on the internet and googling things. I was too scared to go to the Career’s Office in school.”

In the following statement, Imaan acknowledges her low level of *confidence*:

“If I had more support from the teacher, I would have been more confident. I know I did not have an A2 level of work, it was not at the level of everybody else.”

At the end of her interview, Imaan then provides a substantial raft of advice for others, following her path. She uses her experience of doing a Foundation Diploma in Art and Design as one of her recommendations to others, stating:

“I now always recommend doing a Foundation Diploma.”

Imaan’s advice

(The terms in brackets indicates the emerging themes):

- *“To speak up and speak to parents and teachers.”* (Courage and Confidence)
- *“Don’t give up in the Asian community, because to them there are no jobs.”* (in the creative industries). (Community perceptions and tenacity/perseverance)
- *“The need to see the right role models.”* (Role Models)
- *“Don’t give up on it.”* (Perseverance and resilience)
- *“Don’t let family and certain people, such as peers, become a hurdle because you are going into art. All my peers did Engineering or Science, not Art.”* (Self- efficacy)
- *“Be strong and adamant as to what you want.”* (Determination)
- *“To dream big!”* (Aspiration)
- *“I will get what I want out of this.”* (Determination)

- “Have a goal.” (Planning)

These nine pieces of advice, from Imaan, oozes with her strength of character - her determination and resolve are evident in these short statements. Imaan, herself, had become a role model, as a Student Ambassador, despite her experiences of rejection from her first application. She had, then, gained an additional qualification, of the Foundation Diploma in Art and Design, to strengthen her application, and then, re-applied to the same course and institution, therefore, demonstrating her perseverance to pursue her options. This could easily have been a completely different story, if she had chosen not to re-apply after her first rejection. She exhibits what Bandura labels as, ‘perseverant effort’. Bandura (1994, p.1) speaks of:

‘A resilient sense of efficacy requires experience in overcoming obstacles through perseverant effort. After people become convinced that they have what it takes to succeed they persevere in the face of adversity and quickly rebound from setbacks.’ (ibid.)

Imaan comments, at the end of the interview, that being part of the Student Ambassador scheme was such a huge factor, as it had helped her in gaining *confidence*, as a student and provided opportunities to develop her skills. Her year tutor, on her undergraduate study in her first year, had recommended her to apply to the Ambassador scheme.

Shortly after the interview, Imaan emailed to me an example of her work that she felt demonstrated her influences. She wrote:

“I have attached an image of a piece of work I did in the second year, it is called 'Underwater Bloom'. It is a really important piece of my work as it represents hybridity which is how I perceive myself. The jellyfish have Indian dots on them, and there is an Indian/Pakistani 'vibe' and feeling injected into the jellyfish and the florals. As well as being contemporary and modern, the florals are inspired by British flowers. I see myself part of 2 different cultures.”

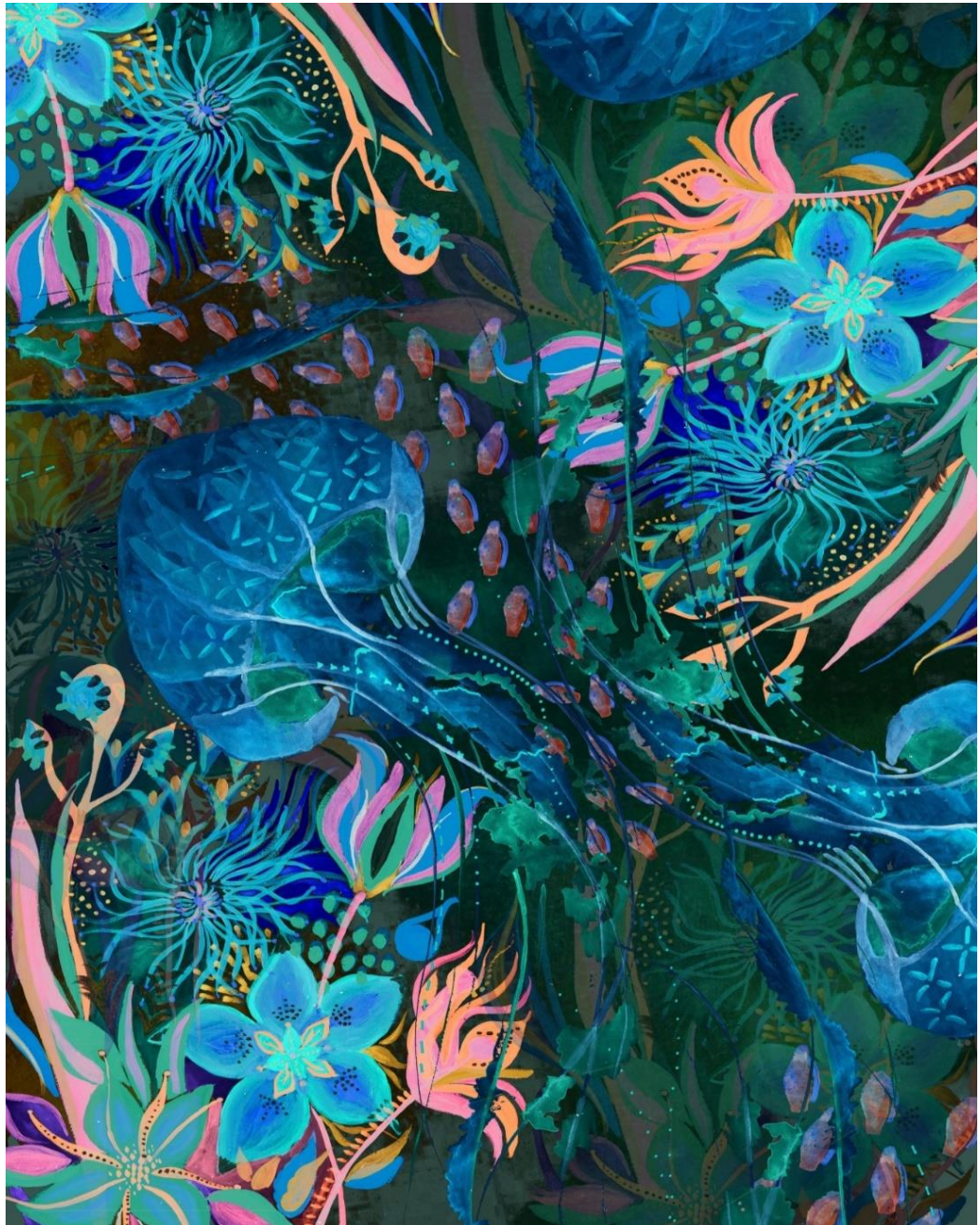


Figure 4. 4 An example of Imaan's textile design

Jack's Story

Respondents Profile	
Name	Jack
Gender	M
Age Group	21-25
Ethnicity	White British
Declared disability or specific learning difficulty	No
Level of education at time of interview	Graduated
Subject studied	Textile Design and Surface Pattern
Type of secondary school	State funded secondary school
School College location	South East
Qualifications to date	BA (Hons)

Table 4. 4 Jack's Profile.

Jack's Profile

"My creative practice is about people; cultures, locality, identity."

At the time of the interview, Jack had just been the elected Student Union President. This is a paid role for one year after graduation. In the year of his Presidency, a Student Union society for Mature Learners and a Black African Caribbean Society had been created, which was an action that recognised the increasing diversity in the student population. The Student Union also had successfully made a case, through the deliberative committee structure, for gender neutral toilets to be installed on the campus.

Jack's cultural capital and extended family influences

In Jack's narrative, he relates about his cultural visits out in the City, with his liberal arts family, that he states had strongly influenced him. *"I was from a liberal, middle class family, things could have been different."*

He spoke of how, living in the City had shaped his cultural capital as a young person:

"I was surrounded by the Creative Arts. I lived in London until I was 10 and that shaped my outlook on life. For example, exhibitions, theatre, lots of cultural things from a young age. Then I moved to the South Coast, but my upbringing was in London."

He recalled how education was considered a priority by the family. He stated, that, his parents had previous experience of PCE, but not in the Arts:

"The main influence was my family; a liberal family, but no one had studied a creative subject before. Education was an important part of family. My parents had been to university, but in the Social sciences and Social work."

As a family member, Jack had engaged in visits to a list of cultural collections, as a past-time. He listed many major collections. He stated, *"My Grandparents took me to the Tate Modern, Tate Britain, Royal Academy, National Theatre and the Film Institute a lot."*

"This was a big influence when I grew up; extra-curricular, it was never forced upon me."

"I was pro-actively taken to these opportunities."

Choices

"There were 2 sixth forms - my hometown and (a larger city a bit further away). I signed up for different courses, hometown for Geography and Social Science and the City offered a wider pool of courses."

"There was a textiles course at the local college, but I had signed up to politics, but changed from that in the first few months. I only had a GCSE in Graphic Design."

Jack finally settles for a course where he, like Imaan, studies for a Foundation Diploma in Art and Design, to act as a bridging course into undergraduate study, which he states, he enjoyed.

"The Foundation for under 19's, you did not pay for funding. It was a very good foundation. There were 230 students on it - a big course."

"They pushed individuals and tried everything. I loved the hands on and print processes, with illustration and drawing. It, kind of, made sense."

"The learning I made was pivotal into Creative Practice now. I still work in that way."

Influences

"Culture has always been super important, growing up in North London, in a multi-cultural environment. There were 40 in my school class with 15 different mother tongues - this shaped my cultural and international experience. Being White British was a minority group there."

His locality of London, as a child, appears to have influenced his outlook a great deal. In this account, due to the diversity of his school class and how, as a white British male, he was in the minority. It appears to make him reflect upon his position in society, as liberal, white and middle classed. He is aware of the privilege that he experienced culturally, due to his family influences.

"There are different extremes, on a scale of people in poverty and different hardships in that area of London. I was more in a unique position. Things slotted together, my upbringing - it informs who you are as a person."

Jack acknowledges the influence of his extended family, he also relates how his Grandparents took him to cultural collections and venues.

Jack's Influences

Jack states that his family did not particularly persuade him in any direction, regarding progression into PCE, but he, then, acknowledges his mother's influence. He concludes, that he was left to make up his own mind.

"I feel very fortunate to have been pushed, but it was no matter what it was. Maybe my mother swayed me down the Creative Arts and Geography, I had been leaning towards Geography before I saw the potential of the Creative Industries."

Jack's indecisiveness

"I am an indecisive person."

Jack talks about his indecisiveness and how he makes a series of changes to his plans. Initially, his first choice of action was to study Nursing, but, he had been deterred from that course of action due to being rejected for a nursing work experience placement.

"I first wanted to go into nursing, but I had been declined the work experience, so had I done the work experience I could have gone down that path."

He, then, switches to enrolling on to another subject, a Politics course, to then, finally, move to a Foundation Diploma in Art and Design, in a neighbouring town.

He demonstrates, in his account, high affective behaviours, through the repeated changing of his mind, as to what subject to study, before he finally settles on studying a creative subject. Through his account, one imagines him as having a highly emotional and reactional state, that drives his motivation to change his decision, at the several starts to the courses, that he applied to and had been accepted for. In his interview, Jack clearly declares that he recognises that he is very indecisive in nature, and how he ended up taking many different course decisions before, finally, settling for studying a creative subject. As a conclusion to

his interview, he cites 'chance' in his process of decision-making, as occurring 'by fluke'. In his words; *"A lot of things happened to me by fluke or chance."*

Jack's Recommendations

Jack's experience on the Foundation course informed the recommendations that he made. Rather like Bruce's statement to: *"Jump"*, and Imaan's comments to *"Be determined"* and to *"Speak up"*, Jack's recommendations are to *"Go for it."*, *"To make the most of it."* and *"Do not be afraid - not to hold back."* He states,

"I recommend definitely to do a Foundation Diploma because it was instrumental in making a firm decision - something I had struggled with previously. The way the course was structured and taught was accessible."

At the conclusion of the interview, Jack was keen to continue with his recommended actions for others. The themes related to these recommendations are to, research, observe and to talk with others, and he advocates creating one's own role models.

- *"Research: make sure you are accessing extra-curricular events so understanding what creativity means; what you are being taught can stump you at times."*
- *"Seeing what's around you."*
- *"Talk to other people, to each other."*
- *"If you have not got any role models, think who you might be able to talk to, to influence and guide you."*
- *"WP is important; with changes to the curriculum affecting creative subjects."*

Jack's account of his journey, finally, into the Arts, sounded very tumultuous. He had made several changes of mind and direction, in what was a short period of time. His final move into the Arts Foundation course was a few months into the course (in what is a short intensive course). The Foundation Diploma is one year in duration, but the deadline for university applications occurs in the January after a September start.

In his narrative, he often comes across as very reflective upon his own character, his fortune, his position in society and his cultural privilege. Here are three examples of his narrative that indicate this.

- *“I was an indecisive person and made rash decisions at the time.”*
- *“I know I have been really fortunate. I did not take that for granted at all.”*
- *“The decisions I have made through my education have got me to where I have got to now.”*

Arthur's Story

Respondents Profile (Example)	
Name	Arthur
Gender	M
Age Group	21-24
Ethnicity	White British
Declared disability or specific learning difficulty	No
Level of education at time of interview	Level 6 (Graduated 1 year ago)
Subject studied	Illustration
Type of secondary school	State Secondary School
Qualifications to date	A' Levels, Foundation, BA (Hons)

Table 4. 5 Arthur's Profile

Arthur's Profile

Arthur had been part of a group of illustration students, working in collaboration to compile a colouring-in book, that focused on the different careers in Engineering. This project was running as the result of a collaboration between the Outreach Officer of the Engineering Faculty, in a Russell Group University and the WP team.

The team of 6 students created a series of illustrations of different types of childhood play that involved concepts of Engineering, for example children building dams with sand at the beach, and making paper windmills on sticks. Arthur had also created expanded illustrations to represent all of the activities together, for the centre fold of the book.

As a result, 12,500 of the published colouring books were distributed to 60 primary schools. The schools had been identified as possessing WP criteria with high proportions of disadvantage in their pupil population, by pupils receiving free school meals, its location in a low participation in HE and pupil populations where English was an additional language (FSM, POLAR3, EAL).

As a student, Arthur was a Student Ambassador who contributed to the After-School Art Club, Summer holiday Art Schools and supporting subject taster days for school groups. In terms of extra course curricular activities during his undergraduate degree, he had been an engaged student, for example, leading on a film society for the Student Union. In addition, similar to Jack's experience, he had been elected as the Student Union President for one year following graduation.

Two years after graduating, Arthur had published an illustrated book and he held several significant clients and commissions, as part of his professional experience as an Illustrator. A lot of his work was coming through the contacts that he had made whilst a student. This indicates that the *social networks*, that he developed throughout his studies, were contributing to establishing his career as a freelance Illustrator.

Influencers

Arthur first related how his parents were very much his influencers. He explained how his mother had been an Art teacher for 25 years, and his father had undertaken an Art degree, at the same institution as Arthur, when he had been a first year undergraduate.

“It was very normal to me, the lens I looked at Art through, a normal childhood.”

Arthur’s rebelliousness

Arthur spoke of considering rebelling in his choice of subject to study at PCE, because, he explains, all of his family (parents and siblings) were creatives, and he considered that he should take a different route. Both of his older siblings were both involved as creatives - his sister was a wedding florist and his brother, a website designer. He felt that it was normal activity in the family to be doing art and creative pursuits. He expressed his surprise that he did not go on to become a doctor, or to go into technology or a ‘STEM’ (Science, Technology, Engineering, Maths) profession. He felt, as the youngest child, that he should be the rebellious one, but he decides to study Illustration as a creative career.

Influences

Arthur’s account seems to be highly cognitive and reflective, as he considers his surrounding family influences, and his tendency towards rebellion, but he then conforms to family tradition. In his story, a great deal of information was put his way about progression into the Arts, informed by his family led activities. A good deal of *cultural capital* and access to collections was evident in his narrative. He states that, the house was always full of creative materials. He added that, his parents took him on trips to museums and galleries, he lists, the Tate Britain and the Design Museum in London. His parents also took him to attend University open days and University End of Year Degree Shows. He mentioned that friends of the family were, also, in the Arts, such as, a friend who was set decorator for theatre productions.

What is evident in Arthur's account is the strength of his *kinship network* and how family friends work together, to steer Arthur's trajectory, as a creative.

He states that the books and illustrations of 'Herge's Adventures of Tin-tin' was an influence, as a young person, adding that Herge was still his favourite illustrator. Arthur relates that, he liked reading his older siblings' learning materials, adding that he, particularly, liked looking at the diagrams in text books.

Specific moments or episodes

Arthur reflects upon his life's influences so far as:

"There were no transformative life experiences, no dramatic 'batman moment' or childhood trauma."

He then states that, it was the stuff he read. He continued on to say that, there was no visit from an Illustrator, no one person who had influenced him. During his further education, there was a London visit to 'ELCAF', the 'East London Comic Arts Festival', which he spoke of it as being both a negative and positive experience for him as an Illustrator.

"I did not get anything out of the visit - I saw a lot of stuff I was not interested in. It makes me more confident in what I do now; that is more personal. Seeing what I did not like was more of an influence, rather than seeing something I wanted to emulate. It is not to say I am unique, like a scene breaking Damien Hirst type."

Influential Art Teachers and Studio practice as a pedagogy

In Arthur's interview, he speaks, a great deal, on the influences his Art teachers provided at school. He states that, the teachers made the subject exciting. There is the impression of a lively creative studio practice as a pedagogy, generated by the Art teachers.

"At school, the teachers had been very positive. It was a good art department, we were left to our own devices, in a core with guys who were excited by art - they were into weird stuff. There was lots of space and a studio set up, rather like uni, to practice, that was encouraging."

“The teachers were helpful - they brought in previous progressed students to show their portfolios of work, which was definitely helpful.”

Arthur went on to a Foundation Diploma in Art and Design, prior to embarking on his undergraduate studies. This appears to have helped him to decide that he was an Illustrator, rather than a Product Designer.

“I did not know I was an illustrator, previously I was Fine Art - I did not know what illustration was. I then went into Foundation thinking I was going to be a Product Designer, but it was drawing the products, rather than making the products, so that was Illustration.”

Barriers/hurdles

In response to the story telling prompt of barriers and hurdles, Arthur replies:

“I don’t know if there had been any; I have been very fortunate to progress into the Arts. I gained Maths and English (GCSE). Qualifications were not an issue, I got the minimum requirements.”

In a similar way to Bruce’s account, Arthur was gaining professional experience and work alongside his course studies. This was establishing social networks, that he could continue to engage with after he had completed his studies.

“Doing outside briefs, a museum company gave me frequent work, designing illustrations for use in museums; wall murals, banners, diagram, all printed media. It pushed me to work out a legitimising professional practice which became complemented by the degree.”

Arthur’s Recommendations

In his recommendations to another student considering the path he had taken, Arthur speaks highly of the importance of generating *social networks* and developing an art practice. He recommends to:

- *Seek out those people invested in the creative subjects.*
- *Take part in workshops and art classes.*
- *Surround yourself in that community.*
- *Be around similar people; that’s why Foundation and degree was so exciting; being in an environment with similar people.*

- *It's good to travel, visit galleries, read lots of books.*
- *The more limited your personal experiences and context you are in, the more work you have to actively go and find.*

Arthur stated that, there was a kind of mantra by his art teachers, that he thought all of the time. He reiterated what they would say as: *“The more you do boy, the better you will get.”*

Arthur then says: “There is nothing else to it really, practice makes perfect.” One thing to overcome creative block, that he then suggests, is to:

*“Do more of the thing,
do another thing,
turn it upside down,
throw paint at it,
set fire to it,
until you are happier and more content with it.”*

Amelia's Story

Respondents Profile (Example)	
Name	Amelia
Gender	F
Age Group	18-21
Ethnicity	White British
Declared disability or specific learning difficulty	Diagnosed dyslexia at start of L4 study
Level of education at time of interview	L5
Subject studied	Animation
Type of secondary school	Sixth form College following multiple education placements
Qualifications	Extended Diploma Art & Design

Table 4. 6 Amelia's Profile.

Amelia's Profile

Prior to the interview for this research study, I had not been aware of Amelia's story in such detail. I approached her to ask her to participate, because she was carrying out a great deal of Student Ambassador work with the WP team, responding to opportunities, such as the After-school Art Club, meeting visiting school groups to the campus, and supporting the Saturday Arts schools. She had also completed an installation art project in a secondary school, to highlight the story of the Windrush generation.

Amelia's story and the details revealed, by the interview process of the seven story telling prompts, indicate the potential vulnerability created when asking for an individual's story, and what experiences may subsequently be disclosed.

At the point of the interview, when Amelia related about her going into foster care and having become pregnant, I was careful to re-iterate that she did not have to tell me all details of her experiences, if she did not wish to, and, also that, she could withdraw from the research, or choose to retract the information from the transcription, but she said she was happy to continue.

I admire her fortitude and openness enormously, and it fills me with gratitude to be able to present her account of experiences, in this study. I hope that relating her account, in this thesis, reflects well upon her fortitude and the perseverance to pursue her ambitions, that she demonstrates. I gained a sense that she is proud of her achievements so far. This was conveyed in the animated way that she spoke of how she was now nurturing her daughter's creative skills, and how she expressed how bright her daughter was.

"When I got to College, I was kicked out (of home) at 17 - that is one of the reasons my art teacher helped me. Just after my 17th birthday, I was in a kind of foster family, as the local council have to look after you until you are 18. Then I got my own place. Close to Christmas I found out I was pregnant in the last year of college, the last year of A' levels. I gave birth in August and went on to do Foundation (Diploma in Art and Design). I'm really stubborn! - that's with my daughter as well.

At this point of the interview Amelia became quite animated. She placed an emphasis on the statement, *“I’m really stubborn!”* It was conveyed in a positive and assertive affirmation of her character. She repeated this statement 3 times in the course of the interview. Amelia’s self-declared stubbornness and evident determination, with the support provided by the school, and her partner, in combination, appears to have enabled her to continue with her education.

Amelia’s course of action had many external factors, experiences and influences that had shaped her choices. As a part of her interview, Amelia mapped out her education pathway, which indicated a great deal of flexibility on the part of the College that she attended. There was, evidently, a good deal of support from her school, to cope with balancing her continuing education throughout her pregnancy. There was the additional dilemma of illness, becoming a young mother and trying to complete her compulsory education.

Amelia had been, originally, studying for 4 Advanced levels, in Psychology, Art, French and Science. She then discovered that she was pregnant and decided to continue with her Art course, but dropped the 3 other subjects. Amelia, then transferred to do 1 year of an Extended Diploma in Art and Design. This course has an equivalence of attaining 3 Advanced level qualifications. She, then was able to complete the one-year Foundation Diploma in Art and Design, at the same College. Amelia described how, throughout this turbulent period of experiencing multiple related incidents, that were occurring in one period of time, she was being supported by her Head of Art.

Amelia also spoke of her partner, who becomes a supporting agent in her life, to also enable her to succeed in her studies. She added:

“My partner helped a lot - he is nocturnal and did the night feeds. I had to delay my Foundation (Diploma in Art & Design), slightly. I ended up in intensive care because I was really ill, but I was determined. I still went in on enrolment day, but I felt I was going to pass out.”

This support, provided by people who were close to her, enables Amelia to overcome a period of her life, where she experiences a great deal of change, all at once.

It is apparent that she was surrounded by significant players and supporters in her story. There are people who would support her, to help her through, but it still could not have been easy for her. This relates to how Daniels, in 'Vygotsky and Pedagogy', describes the provision of 'scaffolding' (2001). He describes scaffolding as being, where an adult supports a younger person with a course of action that enables them 'to solve a problem or achieve a goal which would be beyond their unassisted efforts' (Daniels 2001, p.107).

The school teachers at Amelia's school were able to offer timely assistance and supported her determination to succeed in her studies. This then enabled her to progress into PCE. Once on her undergraduate course, she was able to be employed as a Student Ambassador. This provided her with opportunities to generate some income to support herself and her child, whilst she was studying as a student.

Whilst writing about Amelia's journey, through her education, and her demonstration of virtues of perseverance and determination, I find myself wondering about her levels of capacity, at the time, to cope. How she was able to take up the options, that were presented to her, and how she was able to attain a clear perspective of the situation she was finding herself in, at the time. It was as though her self-declared stubbornness was a key virtue of her character, that enables her to persevere with her intended trajectory.

Reflecting upon the role of the teachers, at Amelia's school, they were able to show the flexibility to adapt her course of study, to meet her needs at the time of crises, that she was experiencing. The school provided a significant amount of scaffolding, to help her surmount the situation, as multiple adversities stacked against her, at once. This offers an insight into the role and responsibility of the educational institution, to act as a significant agent, situated outside of the home

environment, to provide support to a student's chosen pathway, and enable progression beyond that stage of their education.

Amelia's Influencers

In her narrative, Amelia acknowledges the influence of those who had helped her along the way. She recognises that they are her art teacher, but also being influenced by the Artist in Residence at one of her schools, and the maternal line of two generations of her family. Of her family influencers Amelia states:

"My mum, she really loves art and takes me to Galleries. It runs in the family, my Nan is an artist (my mum's mum) and my Auntie (my mums' sister), she works with special needs, but does art on the side. Everyone in the family has a creative streak."

On Amelia's encounter with an Artist in Residence, who acted as a role model for her, she states:

"The art department was really good - they had an Artist in Residence. I used to go in by choice, on a Saturday, with the Artist, and pop in during the week."

She spoke of the Art department:

"It was the same with the Art department - so relaxed. We could do what we wanted, in comparison with state schools, like needle felting with big needles, at age of 10, use acrylic blocks and scrape into them. We did all sorts; it was really good. What you wanted to do in any area of art."

Amelia's handmade teddy bears

Amelia spoke a great deal on making a particular toy, that held significance for her. She described how she was shown, by her mother, how to make simple teddy bears. She explained, in some detail, the process of making them, by stuffing the casing with lavender:

“Two pieces of fleecy fabric, that were sown on the outside with whiskers and a nose embroidered. It is quite cute and still smells of lavender to this day. I made it well over a decade ago now.”

Amelia’s experience of multiple education placements

In the interview, Amelia spoke of the many schools that she had attended. In her narrative, she made a comparison between the number of her multiple school placements with her mother’s experiences, stating:

“I have been here, there, everywhere, but definitely not as much as my mum.”

She continued to break down the number of schools that she had attended between living in Ireland, Isle of Man and Yorkshire.

“I have been to 6 primary schools, 3 high schools, 1 college and 1 university, that I am really proud about. My mum went to 27 schools. We just moved around a lot, due to my stepdad’s job.”

Amelia acknowledges that the moving around had not helped her. Due to her experience of different schools, she was able to make a comparison with another country’s education system to the one she received in England:

“Definitely moving around. I do not think that helped at all. Not all the schools were into art. Ireland had a better education system of being able to do what you want in Year 9 - art, music, cooking, like a gap year before GCSE’s. It is called Junior Cert. It’s such a good idea, I wish they did it here.”

Amelia’s recommendations

Amelia’s key recommendation conveyed a passion for the subject, to: *“Love what you do, otherwise there is no point doing it.”* In terms of creative practice, Amelia made three recommendations:

“Keep experimenting.”

“Do not be settled on your first try, you can always do better.”

“Everyone is different in the way they work and what they produce, that’s not necessarily a bad thing.”

Amelia's keywords

In her response to the prompt for keywords, Amelia's first response was just, "*I have no idea!*" She then followed with, "*Stubborn!*", "*determined*" and "*I'm not really organised!*"

The toy making and the experience of making the toy had become a family creative crafting tradition of intergenerational significance and influence. Amelia remarks:

"Probably my mum getting me to do art all the time, making teddies using the sewing machine (from 6-7 years). I was given an actual sewing machine on my 16th birthday. I thought it was quite normal to do artsy things all the time."

"We had lavender plants outside. I still have this teddy with a Lavender pocket. I called it 'Bebo' after the social media website at the time."

She had kept the toy and was now passing it on to her daughter, Amelia stated,

"My teddies are her teddies now."

Amelia's Daughter as an influencer

Amelia's young daughter features a lot in her account. She represents a fourth generation of creative practitioners, on the maternal side of the family. Throughout the narrative, her young daughter is, evidently, a key influence in Amelia's life. This is reflected by the way Amelia repeatedly refers back to her. It is not only an example of multi-generational influence, but that her daughter is also an influencer and motivator in Amelia's narrative. The family creative passion is conveyed, in spirit, in the following statements:

"My daughter is going to the childminders. It has made her more confident. She is 3 in August, but she acts like she is older. She is too smart for her own good, smart, stubborn, and determined - like me!"

Amelia also appears to be passing the creativity on to the next generation, by providing easy access to materials for art activities and by providing

encouragement in preparing her daughter's home environment to facilitate her self-expression. Amelia states:

"In Art, she is just a natural; she is already drawing faces and people. She loves to draw; she is drawing all the time. She begs for her pencil case and sketchbook. We are in the middle of decorating her bedroom. I've painted black parts to the wall, so she can draw. I have them throughout the house, so she has other places to draw but that's not enough! She uses chalk instead of pens now, so it can be washed off. I can't stop her."

An endnote to Amelia's story

As Amelia was leaving the room, made almost as a parting comment, she disclosed how, through diagnostic screening, at the start of her undergraduate studies, she had been diagnosed as dyslexic, and how the University was now providing support throughout her current studies.

"I found out I was dyslexic here. I am really happy that they do that here, they do the (dyslexia) screening."

This diagnosis means that further support scaffolding could be put in place, such as academic skills support and provision of computer equipment, through Disabled Students Allowance (DSA) being awarded, so that Amelia could continue to succeed in her studies.



Figure 4. 5 Amelia's Lavender Bear 'Bebo'.

Extending the interviews

The first phase of the main part of the research study focuses on the experiences, perceived influences and incidents of the research population of five students, who met criteria for WP. They, repeatedly, recalled and referred to experiences that occurred in the context of the home and family, that were external to their formal education settings. There were several references made by the students in the research population, regarding the education that they had experienced in school, how they had been influenced by the teaching that they had received, and relating how their teachers had or had not helped them.

The structure of the first interview had been open, with simple prompts to generate the narratives by the respondents. This first tranche of data provides a snapshot of the students, in the research population recollections, which they chose to recall and relate in the interview. This provided rich narratives, from which to interpret, analyse, and draw out the emergent themes of the influences and the experiences of these students.

To deepen my understanding of the influence, and impact, of each interviewee's education experience, I considered whether a further series of interviews might be required. This was scheduled to follow on from the first interviews and after the main part of the data gathering had been carried out. The analysis of the first group of interviews is what is presented in this thesis.

At this stage of the study, all of the interviewees had now graduated from their undergraduate studies. I sent out communications to all of them, through their social media presence on 'Facebook', their 'LinkedIn' profiles and their professional webpages. I was pleasantly surprised that Amelia replied within minutes, to say that she was happy to meet up with me online. Arthur replied, about a day later, however I did not receive a response from Jack, Bruce or Imaan.

This extension, of this stage of the research enquiry, felt very different to the first interviews, in that, I already had developed an awareness of their recollections of their personal journeys. With both Amelia and Arthur's second interviews, I was able to ask about specific aspects of their narratives, to elucidate more details. I was already identifying emerging themes and categories, which I then analysed through the lenses of Bernstein's *PRs*.

The experiences, that they first related to me, were already three to five years in the past. Also, it is important to add that their accounts were of events that had occurred before the COVID-19 pandemic had made its impact felt. On March 23rd 2020, the Prime Minister declared the situation of the pandemic, as a national emergency and instructed the nation to stay at home, stating that if the rules were not followed the police will have the powers to enforce them, through fines and dispersing gatherings. (Government 2020). The contemporary experiences that all of us have of the world, are now, in a very different context.

My conjecture is that, if the start of the research study, and the first round of interviews, had occurred after March 23rd 2020, the narratives would have been far more heavily influenced by those current events, at that time. The experiences of pre-university students, coming to the institution, at that time, to then experience repeated lockdowns and isolation from school, exclusion from public life and their experience of transition into PCE (due to the pandemic), may have been very different from the narratives of this research population. This is not in the remit of this thesis, but I suggest, may constitute future focus for study.

Even in that short period, there has been a considerable amount of changes in education policy, in terms of regulatory expectations and demands. The pandemic had necessitated a comprehensive switch, to providing education and WP curriculum online. This disruption quickly exposed stark realities of everyone having to have adequate digital access (computer technologies, software and broadband speed). Digital and data poverty came to the fore, as an issue (Lucas et al 2020). Issues of digital access, poverty and capital merits is a potential topic

for further study, in WP contexts, in pursuit of the development of deeper understanding for the future.

The research population's student experience and the policy horizons of WP interventions have developed, and changed in many ways, over the duration of this research thesis. As described in Chapter 1, in 2017, the Office for Fair Access (OFFA), merged with the Higher Education Funding Council England (HEFCE), to become a single regulatory body for Higher Education, now called the 'Office for Students' (OfS). This contributed to continuing significant changes, in the Higher Education landscape, creating change in its policies, regulatory structure and the focus of WP practice.

The respondents in the study would not necessarily be directly aware of those changes occurring, but it was, nevertheless, impacting on requirements, and the design of WP curriculum and pedagogy, including the support of the institution, in regards to the former OFFA approved 'Access Agreements', which became 'Access and Participation Plans', to be approved by OfS.

At the beginning of 2022, there had been a change in the Directorship of OfS, and a call for HE providers to 'reboot' their plans and commitments, to address issues of inequalities between groups of students (DfE 2020, Office of Children's Commissioner 2020, Donelan 2021).

Over that period of time the language of WP practice had also been going through modification. For example, in Government parlance, socio-mobility has now become referred to as 'the levelling up agenda'. Changes in leadership of the regulatory body, OfS, at the end of 2021, is creating changes to the directives of approach from the Government. To quote from the Government website (ibid.) and press release:

'Universities will be expected to improve education outcomes for disadvantaged students in the schools and colleges across the region. Measures could include running a summer school, supporting curriculum development or offering students and lecturers to tutor pupils. There will be a shift away from working only with those pupils with the potential to go onto

university as well as marketing activities that just benefit universities to an approach that improves education attainment.’ (ibid.)

The second interviews

The second interview was intended to seek further verification, and to add to what had arisen from the first series of interviews, with the two respondents. The aim, here, is to test and strengthen the findings of this thesis. Whereas, in the first interview, the storytelling prompts had been sufficient to promote recall of their experiences, it had avoided ‘contamination’ or steering by the interviewer.

A series of questions were prepared for the second follow-on interview, which was carried out with Amelia and Arthur. On these occasions, the interview became more of a conversation, where I described to them, the current state of the research study, and indicated some of the emerging findings. In hindsight, I should not have done this.

Looking back through the transcripts of the second interviews, I felt that, I now knew too much of the stories of the students. It was as though prior knowledge, of the purpose of the research study, itself, was interfering with the clarity, or cleanness, of the data. The language I was using, at this stage, in the second follow-on interviews, had not been sufficiently translated by me, as the researcher. In order to make it more accessible for the understanding of the respondents, or to enable them to translate the language that I was using, in relation to their accounts of their stories of their experiences.

At points in the second interview, where I made a reference to Bernstein and the *PRs*, it was as though, in using the language of Bernstein’s concept (*Enhancement, Inclusion, Participation*), it was too abstract for my interviewees to grasp well enough, to be able to answer clearly. In her interview, Amelia noticeably struggled to answer the question about her experiences of the ‘three *PRs*. There are periods in the interview, where I found, I had to explain what I meant and what I was trying to do in the research study, in order to convey the purpose of the question. On reflection and in hindsight, I now feel, I should have kept to the original research design, of using simple story-telling prompts (Gremler 2004, in

Spencer Oatey 2013, pp.81-82), that are described in Chapter 3, to make use of a simple term, in order to generate the narrative.

Another lesson learnt, through the experience of conducting these two interviews, is to make the communication of the concepts much more accessible, through the careful choice of language, the terminology used in the interview and the approach taken. In a further point, that is made in hindsight, I can see now that there had been less care taken, in planning this stage of the research, and its approach, than in the original research design. It was an extension to the study that did not have the tidiness of the research design presented, in Chapter 3.

Due to the pandemic and repeated lockdowns, interviewing had been conducted online, using conferencing software. With the interviewee's permission, the dialogue was recorded by means of webcam and laptop microphone. The narratives were transcribed from a video recording of the online meeting, and this was a new technological development from the first round of interviews, which had been conducted face to face.

As the discussion proceeded, it was evident that, the relationship between interviewer and interviewee had also changed. In the dialogue with Arthur, he became a co-researcher, discussing the research and informing the analysis by drawing out threads of conclusions himself. This development of this methodology and methods could be an approach for consideration in future research.

The data gathered in the second interviews might also provide the basis for a longitudinal research study and an in-depth case study of progression of members of this research population, in the future. However, this is not within the scope of this research study.

Chapter 5. Data Analysis

To recap, Part 1 of Chapter 4 introduces and discusses a range of my own influences, critical incidents and experiences, that I recall from my own life. This acted as a pilot exercise to the research study, prior to constructing the format of the approach for the main part of the study, which is presented in Part 2 of Chapter 4.

An initial exercise was to analyse for early emergent themes. This was to begin establishing a list of my own experiences, which, also helped, as a pilot analytic sift, to establish the approach I would adopt for the 5 further case studies, which comprise of the main study.

The following table (Table 5.1), presents the initial analysis of my own narrative and the taxonomy of influences and critical moments that I derived from, thematically sifting and categorising, my account. This early analysis reveals a range of categories, which served to alert me, through my later analysis of the main study, to broad themes of relationships that occurred with family and others. There are also examples of access to experiences that lead to gaining cultural capital, experiences of significant places, or contexts, that became personally meaningful. There is also evidence of traits or attributes of one's own character, or quality or state of mind.

The main study in Part 2 of Chapter 2, then follows. To recap, this is a series of five interviews, conducted with storytelling triggers (Gremler 2004, in Spencer Oatey 2013, pp.81-82), that generate narratives in a semi-structured way. The scripts are analysed to identify critical incidents (Flanagan 1954 in Spencer-Oatey 2013, p.1), and classify them into themes, that become evident in the personal stories provided by the students, who participated in the research study. Analysis of the narratives, through Narrative Inquiry (Clandinin and Connelly, 2000), reveal the complexity of experiences accumulated in each of these individual's lives. The analysis and identification of themes, provide a range of insights into the deliberations that students went through, in their progression through their educational journeys.

Initial themes that were evident in my own narrative	Categories
<i>Family, Father, Mother, Grandmother, Parents' aspirations</i>	Relationships
<i>Lodgers, University Students Role model, Artist</i>	Others
<i>Cultural experience Visual experience Exhibition Collections Creative Practice</i>	Cultural capitals
<i>Museum School The Art Room Travel Home/the Shop Landscape</i>	Significant places or context
<i>Independence Imagination Curiosity</i>	Personal traits or attributes

Table 5. 1 Initial themes that were evident in my own narrative.

Analysis of the respondents' hurdles and barriers

In the data analysis of the main study of five narratives, what struck me was, how different all of the accounts of their experiences are. Particularly, in the factors that they attribute to, resulting in them becoming Arts students. The discussion presented here, in Chapter 5, and in Chapter 6, also detects points where there is synergy and common themes occurring.

The narratives, analysed together, reveal the students' experiences of facing up to difficulties, that had to be surmounted to arrive at their current point in their education journey. The narratives indicate that, despite having successfully progressed into PCE, in subjects, ultimately, of their choice, the participants had, at times, experienced and had to overcome significant boundaries and hurdles to their eventual chosen direction of progression.

On many occasions in the narratives, it appears that, a considerable degree of perseverance had to be applied. Several examples of the hurdles and barriers encountered can be seen in the transcripts of the 5 case studies, on their journey into their Level 4 study, in the Arts. These include,

- A lack of a required entry qualification.
- Rejection at the first application and interview.
- Receiving negative influences, that were counter, to their wishes, from their family.
- Indecision over choice of subject and course.
- Changing courses.
- Disruption within compulsory education stages, due to going into care, pregnancy, and illness.
- Multiple education placements as a child.
- Taking on parental responsibilities.
- Considering rejecting the intergenerational family trend of working in the Arts as a career.

As presented in Chapter 3, the respondents' profiles evidence a range of protected characteristic groups, which are under-represented, in Creative Arts student PCE populations. The predominant groups, in Arts education, are young, white and female. In this study, there are underrepresented protected characteristics represented, including that of mature learners, minority ethnic and male students.

The following table (Table 5.2), summarises the research population, in terms of their, 1) under-represented protected characteristics, 2) individual WP criteria, 3) external WP factors, and 4) experience of negative influences.

It is worth reiterating, that the students interviewed, in this study, were regarded as engaged students, who were very actively contributing to the university as Student Ambassadors, Student Union members and participating in external commissions.

Although, with regards to the list of hurdles and barriers above, the group also encountered other aspects, that would act as a boundary to navigate, in order to pursue the direction that they wished to take. It is suggested that many of those encounters could deter other less resourced students.

1) By under-representation, by protected characteristics	2) By individual WP criteria
Gender. Ethnic Group. Age. Disability, specific learning difficulty. Maternity.	Care-experienced. Young Carer. Mature Learner. Lacking the entry requirements. Specific learning difficulty.
3) By external WP criteria	4) By experience of negative influences
Residential location, in an area of low participation, in higher education. Attending a 'WP target' school. Experiencing disrupted education pathway, due to multi educational placements. First in family to apply or study higher education.	From family members. From the community. From Teachers or Careers Advisers. From peers. Perceptions of creative careers. Experiencing rejection from a work experience opportunity. Experiencing rejection on application to course.

Table 5. 2 Research population in terms of, 1) under-represented protected characteristics, 2) Individual WP criteria, 3) by external WP criteria, 4) by experience of negative influences.

To briefly recap on the analytical approach, which is described in much more detail in Chapter 3.

After the interview, and at the beginning of the analytical process, each of the transcripts' paragraphs and sentences were read, coded and physically cut up to be pasted on to separate thematically labelled sheets of paper. This physical cut and paste approach made it easy to view all of the analytical themes at once, and to identify where synergy or divergence occurred in the group of the respondents' accounts. Each emergent theme was attributed a category of an influence or experience. Pieces of text could be moved around and notes added, in a visual way. The analytical approach was deepened by being able to make further annotation on the sheets using highlighter pens.

This approach was, for me, a very reflective and creative process. It generated 24 separate A3 sized sheets of identified themes and notation. Examples of four of the cut and paste approach analysis sheets are provided in the Appendices of this thesis.

The sheets, of assembled pieces of transcripts, were digitally scanned, so they could be brought together in a visual representation, and displayed as a research poster. The 24 themed sheets were brought together into five overarching themes, at this stage of analysis - these were, initially, summarised as;

- 1) Critical moments of incident or influence.
- 2) Significant others who acted influentially.
- 3) Experiences accrued.
- 4) Setbacks and boundaries encountered.
- 5) Self attributes and qualities of mind and character.

Digital Literacies

An emergent theme that was strongly evident, in the narratives of Bruce and Imaan, was the topic of their digital literacy, capability and ease of their access to computer hardware and software.

In Imaan's case, it was the research she had carried out on the internet, on the University before visiting it. She made comments on the impact of her seeing images on the internet of the Arts courses and creative practices, that she wanted to make and do. She related,

"I would look at images online on the university website and online gallery. Things I would see - I wanted to make this and do this."

In Bruce's narrative, his inherent level of digital literacy became evident from the outset. This was to the extent that I chose to analyse, and reflect upon this in more detail, for this study. Bruce states that,

"the internet was a massive influence."

It was clear that he had grown up in a household, that had a high level of proficiency and ease of access to professional quality digital technologies. To quote Bruce, from early in his interview,

"I was interested in Design from my parents, who both did web design when I was younger."

This parental influence, in addition to access to the computer hardware and creative software applications, gave Bruce the means to be able to develop a capacity for digital image manipulation and computer skills. From an early age, he gained confidence by learning to use professional standards of image manipulation software. Bruce explains,

"When I was 13, 14 years, I was delving into 'Adobe Photoshop' and bits of design - that is where it originally came from."

He followed this statement by indicating his early perception of a career in creative media, by saying:

“It has always been in the background against other things considered more career worthy.”

This statement also resonates with Imaan’s account about family members’ perception of her wishing to become a Textile Designer, instead of going into the financial or scientific sectors, for a career that her family felt was suitable for her.

The economic costs of affording and developing digital capacity can be high, and this can present itself as a barrier to access to PCE, for some students in WP social groups (ONS 2019).

Access to aspects of the hardware technologies, software programmes and broadband speed is variable. In terms of hardware, keeping abreast of technological developments and computer capacity to cope with large demands for broadband speeds, internet download times and the ability to store megabyte, gigabyte and terabytes of memory-hungry images, webpages, and video all come at considerable cost. Despite the fact that, in software terms, commercial professional tools for digital imaging, are now on subscription payment, broadband coverage across the country is still patchy and the cost of maintaining a broadband account for some households are prohibitive (ibid.).

Bruce’s parents, due to being website designers, meant that he had ample access to the equipment and their expertise as a child. His parents’ professional lives, seemingly, shaped his home environment, and gave access to technology for Bruce. In his narrative the development of a digital practice as a young person appears the norm for him. His developing creative practice was indicated by how he describes copying cartoon characters, as a child, and learning to draw. He speaks about moving on from online instructional videos on how to draw characters, and then using image manipulation software to develop specific design skills, like drawing his characters’ hands.

Bruce had spoken of being influenced by the Russian-American animator, Genndy Tartavosky, who is the creator of characters such as, 'Samuri Jack' and 'Dexter's Laboratory'. Bruce could access Tartavosky's work through streaming channels on the internet. He states that the influence of some of the shows, by this animator, still inspires him today. He also describes how the animator drew angular designed characters, with large eyes, which Bruce emulates in his own practice.

Earlier in the process of analysis, I had labelled this section of Bruce's narrative, as a 'creative influence', and not under the theme of 'digital literacy'. Upon further reflection and working again through the transcript, I have moved this statement and included it in the theme of Bruce's acquired digital capital.

Identifying further influential factors within the narratives

A further category that emerged and became of interest was, how elements of the respondent's own character and attributes had come to the fore in their narratives. These references became increasingly significant, they merited deeper exploration and discussion, to understand the phenomenon at play. The students made comments in their accounts, about their own character, making remarks about themselves, examples from the narratives that emerged, are terms such as, 'stubborn' (Amelia), 'rash' (Jack), 'indecisive'(Jack), 'determined' (Imaan), and Arthur relates how he thought that he should rebel against the family propensity to become creatives.

In relation to the narratives presented by the research population for this study, connections can be made with Aristotle's 'Virtues of Character', introduced in Chapter 2. The intention of making these associations, is to determine if an individual's character and attributes might serve as significant underlying and contributing factors to the respondent's experiences, encountered within their educational journey.

Daniels (2001, p.99), writing on Vygotsky's pedagogy, comments on self-attributes as being self-regulation, self-planning, self-monitoring, self-checking, and self-evaluating (Daniels 2001, p.99).

Evidence of the very personal aspects of their character, that affected decision-making, in their educational journey, are made apparent, through the statements, that are related to self-determination. These include, ultimately, making their own choices, despite receiving counter suggestions and pressure from immediate family members or teachers.

This appears to be the case in Imaan's account of her family influences, where the family were trying to steer her to another course of study, of their choosing. Imaan describes their protests, but states that, through her passion in what she wanted to do, she manages to overcome that pressure. To quote Imaan,

"My brothers are all in finance and wanted me to work for them as a CeMAP (Certificate in Mortgage Advice and Practice) or a Mortgage Adviser, but I was not interested. Now they are really proud of me."

"There were some protests from my family, as they are in finance. They did not understand it that I was following a passion".

Evidence of the Virtue of Character of Courage

In response to Imaan's expression of her passion in the previous statement, Aristotle writes on courage, as being one of the Nicomachean Ethics, in the Virtues of Character (Ross 2009, pp.51- 54). 'Passion' is described as one of the five kinds of courage - the other virtues are experience, confidence, bravery and sanguine, which signifies the ability to be optimistic or hopeful in a difficult position (ibid.).

Towards the end of her interview, Imaan provides a substantial raft of advice for others who are following her path. Her recommendations are presented (in full), in Part 2 of Chapter 4.

The determination and resolve are evident in the short statement Imaan makes, *"To speak up and speak to parents and teachers."* She advises on generating the courage to speak up to both parents and teachers, and she, then strengthens her statement, by adding, *'to not let family and peers become a hurdle'*.

A key point of her advice was also, not to give up on ambitions, but, to apply perseverance. The nine pieces of advice from Imaan's narrative, reflect her personal strength of character and qualities of mind. Here, Imaan appears to be demonstrating the Aristotelian virtue of character, to have the courage to be able to speak up to those who are close to her.

'Courage', is described, in the Nicomachean Ethics III.6, as being concerned with the feelings of fear and confidence, to stand by their decisions and choices (Ross 2009, p.49). In Aristotle's account, it is a reference to the ability for soldiers to stand their ground in the battlefield. Courage, in the Aristotelian Virtue of Character, is described as, a mean state that occurs between the two extremes of confidence and cowardice. In its extreme, to demonstrate over confidence is seen as rashness, and cowardice is seen as being fearful. In this contemporary context, of the research study, it is exemplified by being fearful, of not being able to speak up to family, peers and, at times, teachers' pressures, as is demonstrated in Imaan's story.

Bruce, through conveying rational perception, knows that there is support 'out there' - this portrays a person with a good deal of confidence, but in a pragmatic way, one that does not convey a sense of rashness in his decision making. It epitomises him as being able to take a strategic approach, to attaining the progression pathway that he desires. The outcome is that he first chooses to take an interim qualification of a Level 3 Access to HE Diploma, in order to meet the entry requirements for Level 4 study. He identifies that, he needs the time and space to develop, and makes the brave step of stalling his current career, to follow his aspiration.

As a more mature person in the group of five students, in terms of his age and previous employment, it could also be interpreted that he is demonstrating a degree of Aristotelian *phronesis* (practical wisdom) (Ross 2009, p.106), that has been accumulated through his previous acquired experience in the work place, and through his level of self-confidence. Therefore, Bruce is showing a good

degree of 'practical wisdom', for him to be able to deliberate well about what is good and expedient for himself.

As a counter example, to Bruce's demonstration of phronesis, Jack demonstrates a great deal of indecision, in choosing which course and subject to study, perhaps as a result of being rash in his earlier choices. I interpret this as an example of him not having a great deal of confidence, at this period of decision making, but he indicates a good degree of persistence and perseverance, to seek out in the end, the subject and course that he is happier to study.

A demonstration of perseverance

Imaan relates an experience of receiving a setback to her desired plans, by receiving a rejection from her first application and interview to the University. She also demonstrates perseverance, by having to delay her entry into the University of her choice, to gain an additional qualification of the Foundation Diploma in Art and Design. Her tenacity and perseverance are demonstrated as she, reapplies to the same course and institution in the following year. There is an indication of the degree of fortitude in her actions, which is admirable. This could have been such a completely different story, for Imaan, if she had chosen not to re-apply, after her first rejection and had taken another course of action. She demonstrates what Bandura (1994) refers to as 'perseverant effort'. Bandura states,

'A resilient sense of efficacy requires experience in overcoming obstacles through perseverant effort. After people become convinced, they have what it takes to succeed they persevere in the face of adversity and quickly rebound from setbacks.' (Bandura 1994, p.1)

Bandura then adds, 'By sticking it out through tough times they emerge stronger from adversity.' (ibid.).

Generating networks and seeking social capital

As the analysis of the narratives of the five respondent students proceeded, another theme came to the fore, particularly, when analysing the sets of recommendations for others who are considering taking the education pathway

that they took, that the group had made towards the end of their interviews. What had emerged was, the theme of 'recognition' of the need to acquire, and surround oneself, with social networks of 'like-minded' people.

This concurs with Bernstein's *Pedagogic Right of Inclusion*, to reach the condition of '*Communitas*' (Bernstein 2000, p. xx), and to enter into the institution, to be amongst others as part of a community, and to feel an elevated sense of belonging and being part of that group.

If networks and communities are absent, the research participants noted the need to build or seek out social circles and contacts, to support their intention of progressing successfully into studying the Arts in PCE. This is evidenced by the series of recommendations made by Arthur, where he states to, "*Seek out those people invested in creative subjects.*", and to, "*Surround yourself in that community.*" Finally, he affirms, to "*Be around similar people.*"

Correspondingly, Imaan advises in her narrative, of the need to seek out the right role models, as she relates how she had encountered Student Ambassadors on her visit onto the campus in an Open day. She identifies with them in her transition stage into PCE. Once she was a student herself in the University, she replicates providing that positive influence, to support and encourage others to join the *Communitas* of the University. In a reciprocal action, she becomes a role model herself, by becoming employed by the University as a Student Ambassador, to offer advice and her experience to others who are following a similar path.

Emergent themes

In the following Table (5.3), the themes and key categories that emerged from this part of the interviews are identified. These are drawn primarily from the recommendations provided by the respondents, as well as their personal stories.

The emergent themes are visualised, by the design of a diagram of intersecting hexagonal tiles, it uses colour coding, to delineate the higher order categories, that had emerged through the analysis of the narratives. To use diagrams became an

analytical device and visual aid, to explore the data further, and to deepen my understanding of emergent findings. In response to the analysis of the recommendations, the themes led to the production of version 1, of the diagram (Figure 5.1). Subsequently, the groups of tiles were further categorised, or distilled, into overarching aspects of critical influences. Potentially, identifying the themes of the critical influences at play, could point towards what components should be included in future outreach programmes and WP curriculum.

By creating a diagram of the tiles, to represent the emergent themes, the diagram itself becomes a useful visual device to focus upon for the discussion of the themes. It enables further consideration, and it shows how the aspects of human qualities of mind and character play a part in determining an individual's response, when they are faced with making choices of direction in their lives. This is what the participants, in this study, related in their narratives, as influential to making their choices, and what they would recommend to others following their path.

As a focusing device for analysis, the diagram was then taken into further iterations, to refine the discussion about the emerging themes. Although produced digitally in presentation software, constructing the diagrams felt like a very creative process, by handling and moving the concepts and ideas prompted through the narratives. I found that in the process of the research, I was using the diagram as a communicative tool for reflection - that was responsive and illustrative. It felt like a useful approach to analysis, and to elucidate the findings through thematic analysis for the research study.

On returning to the diagram, I still felt that the terms that I had used, in the key were still not, yet, truly reflective of what was occurring, or being communicated within the narratives, presented by the five respondents.

Action/Activity/Attitude	THEME
Build a community of practice, seek out role models.	NETWORKS
Broaden your own cultural capital.	CULTURAL CAPITAL
Develop experience and creative practice.	PRACTICE
Research your options.	RESEARCH
Allow time	TIME
To make an effort, to work hard.	EFFORT
‘Make that move’. ‘Make that jump’. ‘Go for it’.	ACTION
“Dream big, have a goal.”	ASPIRATION
Have belief in one’s own capabilities.	SELF BELIEF
Be determined, tenacious.	PERSEVERANCE
Love what you do, otherwise there is no point doing it.	PASSION

Table 5. 3 Emergent themes of recommendations from the five main study narratives.

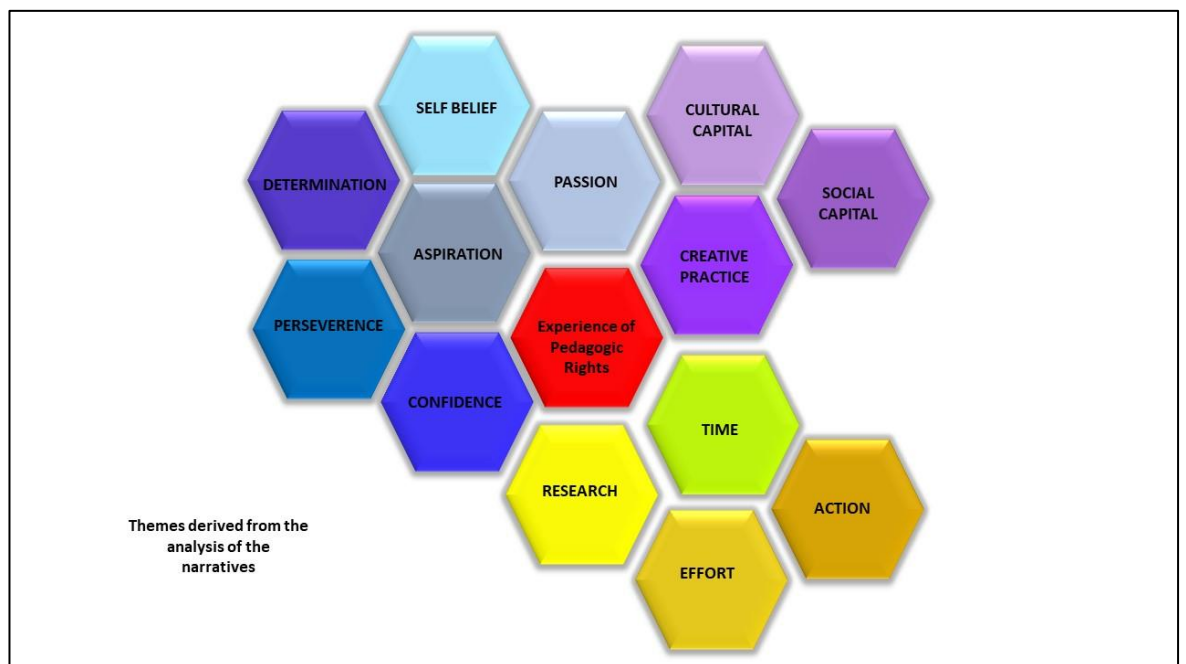


Figure 5. 1 Diagram of emergent themes from the respondents' recommendations.

In subsequent development of the diagram and the analysis of the narratives, the intersecting tiles of the individual themes, become merged into three themes as follows:

Qualities of mind and character: This comprises an individual's own character, that includes their capability of possessing or strengthening their sense of self belief, their ability to possess and hold on to their aspirations. Fundamentally driven by their passion, courage, confidence and determination, to create sufficient momentum to secure the results that they wished for.

Personal Investment: This is the willingness or capacity of an individual to invest in aspects of their effort, time and to make action happen. To have the ability to research one's options and to achieve one's aspirations for their future, that are not defined by the context that they are coming from.

Access to resources: 'Access' is the key word in this third theme. This is the capability for an individual to recognise and develop their own social capital, by generating networks, and to find suitable role models with whom they can identify. To access the resources that expand their experiences, knowledge and learning and through recognising cultural capital, that informs their choices and decision making. However, it is a precondition or an assumption that the individual has equitable access to all of these resources.

These themes begin to identify the resources that the institution needs to be offering out to individuals - to offer support and resources for them to be able to make the next step in their educational journey, particularly, at the stage of pre-entry in PCE, as they look to join the education community.

The themes resonate strongly with Bernstein's *PRs* (2000, p.xx- xxi), of the right of individual *Enhancement* (PR1), the right of *Inclusion* (PR2) and the right of *Participation* (PR3). Bernstein states,

'We can now measure education against this model of rights and see whether all students receive and enjoy such rights or whether there is an unequal distribution of these rights' (Bernstein 2000, p. xxi)

Bernstein has identified that '*Confidence*' is a condition at the level of the individual (2000, p.xxi), that sits alongside the other two *PRs*.

Pedagogic Right 1: Enhancement and the Condition of Confidence

Although the research group, in this thesis, did not refer directly to their levels of feelings of enhancement, inclusion and having the development of their confidence encouraged, within their related accounts, upon analysis of their narratives, these three aspects can be seen to be operating on several occasions. For example, the respondents all demonstrated varying degrees and application of confidence, in their accounts of their resistance, to attempts to constrain their freedom, to decide their future for themselves. This is evident in the data, by their perseverance and determination to see and realise the decisions they were making, and references to their own confidence and strength of character. In some cases, this led their families to see them in a better light.

Bernstein describes *PR1* as *Enhancement*, which has condition of *Confidence* of the individual to open thinking about possible futures. (Bernstein 2000, p.xx) Examples of the condition of *Confidence* are demonstrated, particularly, by Imaan, through her acts of defiance and resistance to the influence of the family and her community. Further evidence of demonstrations of *Confidence* can also be seen in Amelia's case, by the demonstration of her determination to enrol, shortly after being ejected from the family home, going into temporary care and the birth of her child. Jack keeps changing his mind about what course to study. He described this as his 'indecision'. However, it was by the virtue of his courage, that led him to change direction of what course to study, and a level of his *Confidence* to be able to keep changing his mind, until he arrives on a course of study that he, then completes. The same condition of *Confidence* and through pragmatic reasoning, finally led Bruce to step out of current employment, to become an Access to Higher Education student (as a mature learner). This leads to him achieving what he wants to do, to study a degree in Illustration at the University,

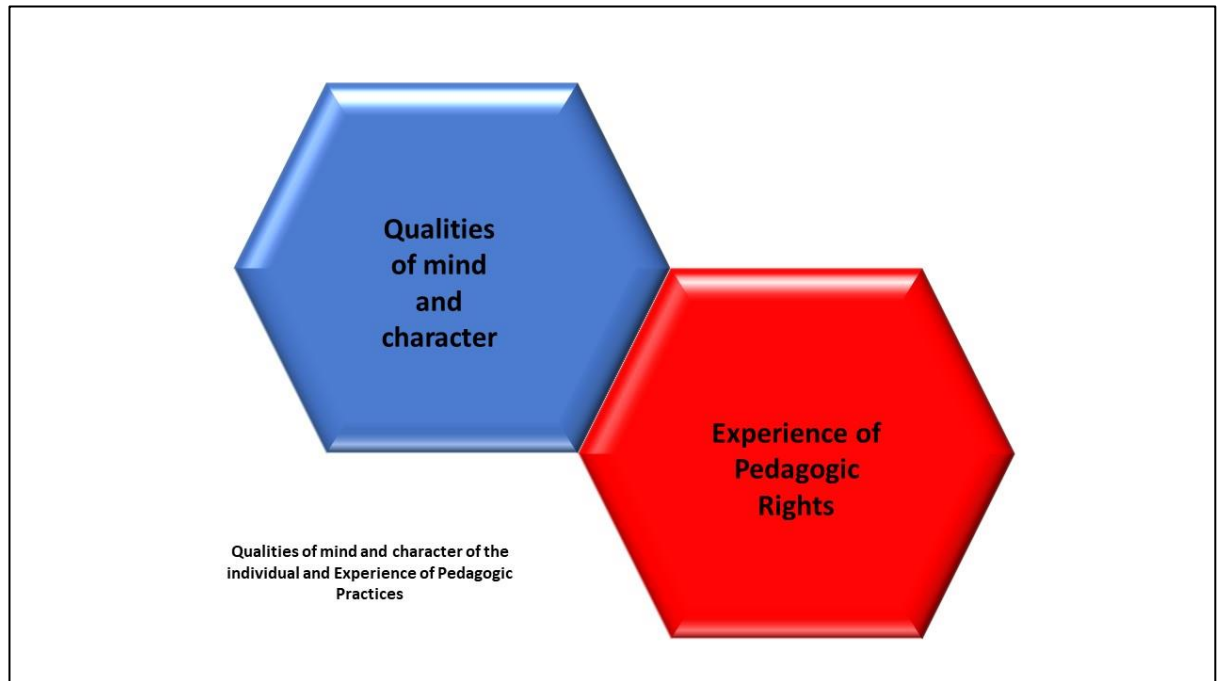


Figure 5. 2 Diagram showing *Pedagogic Rights* and Qualities of mind and character as tessellating tiles.

Pedagogic Right 2: Inclusion and the Condition of *Communitas*

The second PR is described, by Bernstein, as inclusion, with a condition of '*Communitas*,' operating at the social level. The narratives of the Arts students, indicated the importance of their encounters with others, in the place that they wanted to join the community of students studying the Arts.

Bruce saw that his friend was doing something he wanted to do. Imaan's encounter with the Student Ambassadors, gave her an insight into the institution that she wanted to join. Amelia had experienced meeting a role model of an Artist in Residence at her school. Arthur had met an artistic family friend, whose house he visited, and Jack took a while to seek out the right place and course to study. All of these agents involved, were showing them the way towards and joining into the *Communitas* of a group of creatives in the university.

Pedagogic Right 3: Participation and the Condition of *Civil Discourse*

Evidence of the *Pedagogic Right of Participation* and the condition of *Civic Discourse*, operating with agency at a political level (Bernstein 2000, p.xx-xxi), can be found in the research students' demonstrating their participation, in building their relationships and networks with the institution, by engaging in the political life of the organisation, as well as, in making their recommendations to others following their path. The following diagram (Figure 5.4), depicts the components of Bernstein's PRs, which can be seen to be incorporated into a larger tile, with 'Qualities of mind and character' and 'Experiences of PRs,' as essential components. The students' character and selves, at critical stages, were enacting their right to individual *Enhancement*, by drawing upon aspects of their character to access their entitlement to PCE. They were stepping in the direction, towards the institution to gain entry to it, therefore, it is then, the responsibility of the educators in the institution to reciprocate, by enabling and defending those individuals to be able to exercise their rights of *Enhancement, Inclusion and Participation* (socially, intellectually, culturally and personally), and enable them experience the liberating potential of '*Communitas*'.

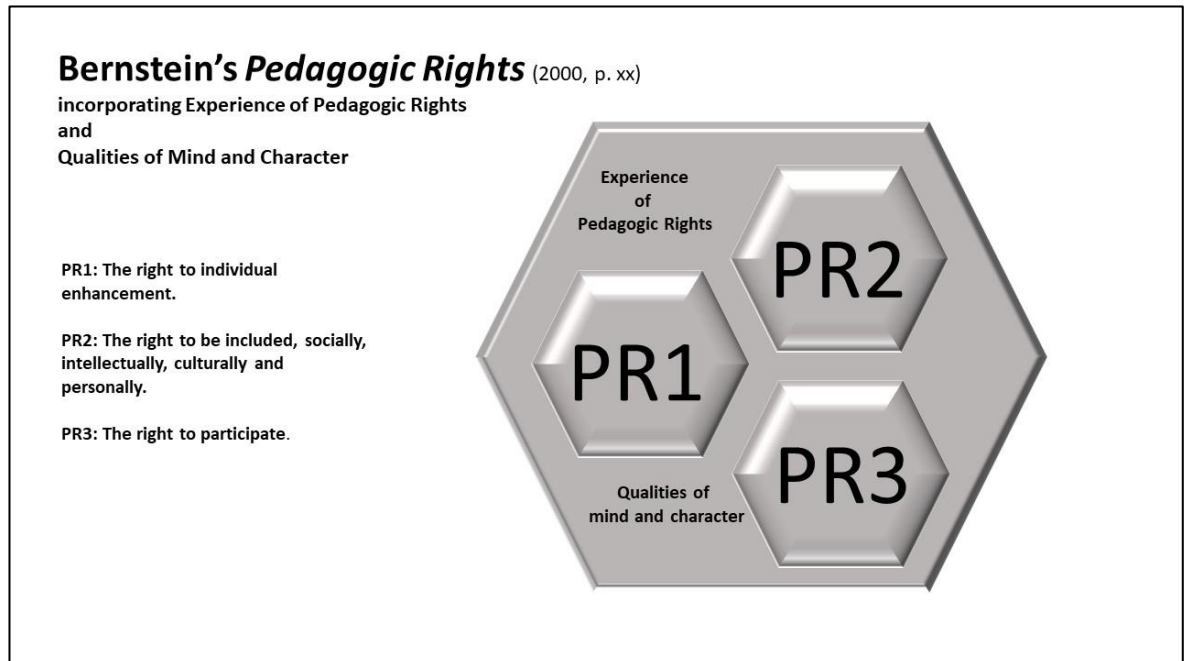


Figure 5. 3 Diagram indicating the relationship between Bernstein's *Pedagogic Rights*, Experience of the *Pedagogic Rights* and Qualities of Mind and Character.

Pre-existing accrued experience of *Pedagogic Rights*

Through the process of analysis of the narratives, insights have been gained into the students' experiences, that they had accrued prior to participating in post compulsory level education. It becomes evident that they all had accumulated pre-existing experiences of the *PRs of Enhancement, Inclusion and Participation*, that could prepare them to enter the institution. They had gained capabilities and capitals, as well as skills and experiences, through their family network of influence and access to resources, that they could call upon to address their encounters with boundaries, that potentially could have set them back.

Spheres and direction of flow of influence

At this stage of the analysis, I began to consider the direction of flow of influence, and identify who were the agents involved. I considered that the *PR's* conceptual framework does not apply only to the individual, but to all concerned, in their encounters with that individual. This thesis, through analysis of emerging categories of influence occurring in the narratives, has established the significant spheres of influence that occurs, these are:

1. The personal sphere of influence experienced by the individual.

This is demonstrated, through personal attributes of their quality of mind and character, and through applied personal investment of effort, time and research into their options. This relates to Eisner's description of how:

‘The actualisation of capacity, that is, its transformation from capacity to ability depends on both what the individual brings to the environment and what the environment brings to the individual.’ (Eisner 2002, p.20)

2. The kinship network of immediate and extended family.

This is evident in the narratives of this study, but also, in the research of Siraj and Mayo (2014), Travers (2017), and Reay (2017), showing how family members can play a significant part in influencing their offspring. This thesis also reveals the multigenerational influence of Grandparents and Aunts, as in Amelia's and Jack's stories.

3. The education institution's sphere of influence, to reach out to the individual.

Ball (2017, p.54), refers to the marketisation of Higher Education, as the dynamics of competition between providers. This is also illustrated by Bruce's comment that, 'Universities need students', in his narrative. As described in Chapter 1 of this thesis, the Office for Students directs Higher Education providers to reach out to disadvantaged and under-represented groups of students, by setting regulatory guidance and ambitious targets in their Access and Participation Plans (OfS 2019). This is to address equality, diversity and inclusion in educational opportunities, through WP engagement, across the whole student lifecycle - from primary education, through to mature learners.

4. The external environment of professional and community spheres of influence.

This sphere of influence creates the landscapes of practice, as described by Wenger-Trayner and colleagues, that is conducive for constellations of interconnected and sustained communities (Wenger-Trayner et al 2015, p.141).

The direction of flow of influences, suggested by these four sectors of influence, that occur across each of Bernstein's three *PRs*, are described in the following diagram.

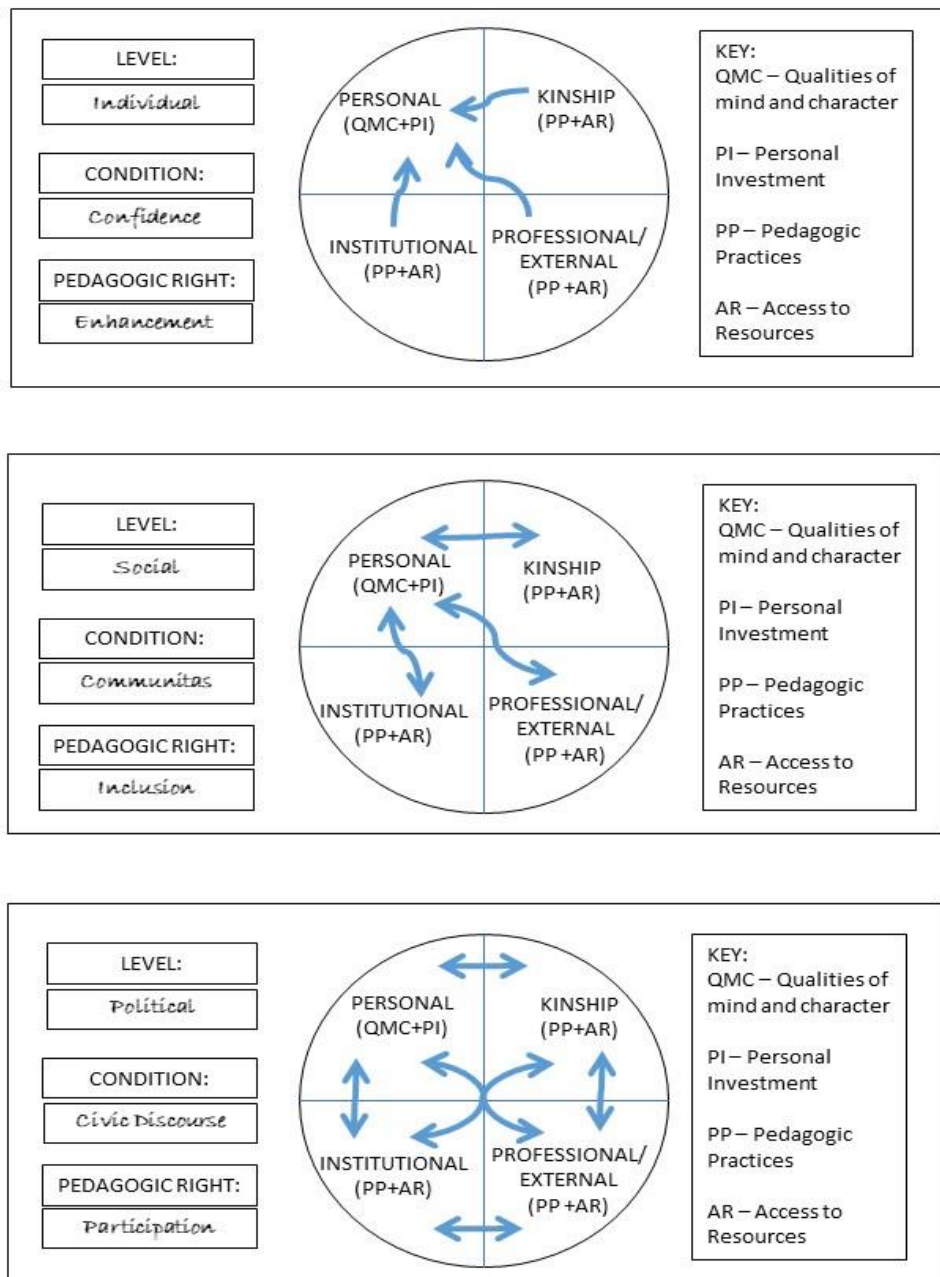


Figure 5. 4 Diagram showing direction of flow of influences across each of Bernstein’s *Pedagogic Rights*.

To Recap

What the analysis has revealed is that, although considered as ‘exemplars’ in their studentship, the research group in this study, had all, previously successfully experienced boundaries, challenges and resistance that required navigation. These are situations that have the potential to hold them back from the possible futures, that they already could imagine and wanted to achieve.

Described earlier, in Chapter 4, in the Arts students’ narratives, they related their experiences of boundary crossings. These are critical moments of a series of setbacks and countered influences that they have successfully navigated.

Through the students’ willing participation in this study, they are making their voices heard. The personal stories provide illustrative and practical examples of how cultural capitals, derived from experiences, whilst in compulsory education, and within the home environment, can operate to support successful boundary crossings, in education.

However, this raises the question of what happens when an individual has not had the opportunity to develop their own cultural capitals or felt the enhancing, inclusive and emancipatory aspects of *PRs* in their lives? This question is profound and addressing it is central to this thesis.

Admittedly, this research study is based upon a very small number of the potential research population, and is, in the context of just one subject sector. This study draws its findings and focuses on data collected in only one education institution, that specialised in Arts. However, I contend that, it does not take a great deal of imagination to draw inferences that these experiences may, plausibly, be experienced by individuals, in greater numbers and across other subject fields in PCE.

The translation of the findings and themes from this study may, potentially, be harnessed to inform curriculum design and pedagogy, capable of supporting other much more disadvantaged, or much less well-resourced lives.

This will require the WP Pedagogic Principles, that are discussed in the closing chapters of this thesis, being realised and explored by WP practitioners, and others involved in education teaching, in subjects and disciplines beyond the Arts.

As in this study, this process might begin with an analysis of the authentic stories of one group of individuals, who throw a light on the trials and tribulations of their experiences of their journey into studying the Arts, or into other subjects. The themes that have emerged, from the process of data analysis, described in this thesis, offer the potential of deepening our understanding of the complexities of individual's lives. They help to illustrate, that routes and experiences of progression into PCE are rarely straightforward.

The aim of this thesis, to deepen understanding, is intended not only for myself as a WP practitioner and researcher, in order to change and improve my own practice, but also to influence the practices of colleagues that I work closely with - my team, and those in partner universities and colleges. Also, through dissemination of the findings, in national and international circles, such as conferences, networks, and further afield, which will extend the contribution to knowledge, that this thesis makes.

Higher Educational institutions, need to regard every potential student, not just in terms of their context - from where they have come from, but also, in terms of their personal attributes, and as individuals, who are understood and respected. It is crucial to begin to understand the importance of the educational and experiential journey that the student is about to take, to attain their future goal. This is to also acknowledge that one factor of disadvantage in their lives, whatever form that may take, is unlikely to be there in isolation. Human lives are complicated and messy, and are shaped, and informed, by shifting circumstances and life changing events, that may not always be in our, or their own, control.

Data from this thesis suggested that, the provision of supportive surrounding networks for these individuals, may be crucial in the development of *PRs* and more democratic and inclusive models of education. The question remains,

however, as to what extent, WP outreach interventions can provide a sufficient substitute for factors of positive support, that may be absent in peoples', lives to date? This includes the question as to the extent to which education alone, can compensate for and override adverse childhood experiences ('ACE') or long-term disadvantage (Coffield and Williamson 2012, p.64).

The UK Government speaks of 'levelling up', through achieving upward socio mobility (Government 2021), in the midst of a pandemic, and on the heels of 'Brexit'. This is occurring at a time of a global wide crisis of the pandemic, where vast numbers of households have lost the security of an income, and many children are going hungry, without receiving free school meals in school holidays (IFS 2020). It is becoming ever more apparent, there is a need to create access to WP interventions, that occur at appropriate moments of time, and that addresses the whole of the student lifecycle.

In addition, if we are serious about delivering a 'levelling up' agenda, to form a wrap-around of support, this needs to be applied to on a much larger and broader scale of the whole family, as well as their community, to secure a household's current and future prospects. An example of a model of practice, once offered by Bernstein and his colleagues in London's East End, was in the Bernhard Baron Settlement Centre,

The pandemic has rapidly intensified the effect of social inequalities and increased the levels of poverty, ill health, and security, in the nation's populations. As we all emerge from the multiple lockdowns, social distancing, isolation and an immense loss of life, we need to now, reconstruct a new 'normal', for society and communities. It will necessitate a society-wide response of '*Communitas*' to be generated (Turner 1969, p.360. Turner 2012, p.2).

It becomes a pivotal, critical moment and impetus, to rebuild a society-wide common sense of purpose, and to rebuild society's confidence in an optimistic and, potentially, more secure future again, as was the case in the post- World War II period of reconstruction of the country.

The aim of the provision of WP outreach education, discussed in earlier chapters of this thesis, is to strive to level the playing field, to attain equitable access to good education, for all. However, adverse systemic forces counter the good intentions of educationalists, if those adverse forces of inequality were not present, then good education in England could become equitable and accessible to all.

It is important, at this point in the thesis, to note that a 'one size fits all' solution does not exist. WP education policy guidance directs WP practitioners to specifically target those groups, who are most disadvantaged, to intervene with meaningful and impactful pedagogically sound programmes, to improve equity of access for all. However, this raises the questions of who to prioritise? In what way? And for how long? To identify when critical moments and opportunities, at stages in the lifelong journey of education, should WP pedagogic principles and interventions be introduced?

This shifts the focus of scrutiny firmly back to the educational organisation itself. The virtuous, regulatory-compliant organisation has distinct responsibilities that it is expected to deliver, so that individual students are able to attain their desired trajectory. I argue that WP PRs, Pedagogic Principles and Pedagogic Practice need to transcend empty rhetoric and the tokenism of compliance with regulatory directives, as it is a social and moral duty. Barnett (2000, p.79) writes on this. He states:

'The University, then has a responsibility to enable individuals to prosper amid super-complexity.' (Barnett 2000, p.79)

This calls for the development of organisational values and virtues, including that of 'fortitude, resilience and courage' *of the institution*, (my words in italics). Barnett states that the virtuous organisation demonstrates 'the virtues of openness, flexibility, and self-reflectiveness' (Barnett 2005, p.81). I contend that it is all part of the ethical responsibility of the educational institution concerned with democratic education and WP.

Ultimately, it is intended that the findings of this thesis may be used to inform and contribute to the design of WP outreach curriculum and pedagogy, for those students, who do not yet have access to the resources, networks and, yet had the opportunities to develop accrued experiences and capitals, possessed by the 'exemplar' students, who participated in this study, and are now successfully following their individual paths in the Arts.

A further intention of this study is to offer findings and recommendations, which may be of interest, and use to other WP practitioners, currently working in the sector, who seek to improve access to PCE and HE for all underrepresented groups.

Data from the study, brings to light the interplay of many restrictive inequalities, experienced by the participants, in the research, that are not of their making. It also, highlights that the responsibility to overcome these inequalities is not necessarily the responsibility of the individual, who finds themselves in a disadvantaged social context. This suggests that the focus of support and understanding cannot just rest upon the individual, but also takes into consideration, the situation and stability of their whole context - that in which they live. An example of this is provided by Jack, one of the research respondents, in his narrative, where he makes a reference to how the occurrence of 'chance and fluke' had shaped his experiences and determined his trajectory into the Arts. This then raises the question of: *'Is that it?'*

Is it a case of a random draw of the context in which, where and when, individuals happen to be born, that determines the equity of opportunities that they can access, and shapes the outcome of an individual's life – as to construct what their life chances, educational outcomes and securities of their future are going to be?

Chapter 6. Discussion

Introduction

This chapter discusses how Bernstein's *PRs* might be explored and developed in WP practice. This will include the deepening of our understanding of Bernstein's concept, as the *PRs* become distilled into a range of WP Pedagogic Principles.

The principles are provided to inform curriculum design and pedagogic practice in WP, they then, can be considered by practitioners, as well as in other educational contexts. The draft and guiding principles are intended to be useful in ways, which are relevant for the cohorts who participate in the activities.

In the context of this study, an argument is presented, that there continues to be stark inequalities of distribution of access to the *PRs*. This thesis provides an insight into the current picture in England's PCE, particularly, in the context of Higher Education - that there is a persistent, unequal distribution of democratic educational experiences.

This state of affairs, is demonstrated by marked differences in representation, of some groups in student populations, who access higher education. These groups become summarily labelled as an 'under-represented group', for example, where they are disadvantaged, due to being care experienced, estranged, disabled or being a minority ethnicity. They achieve differential awarding gaps, in comparison to the predominant groups, of (more privileged) peers (OfS 2020). This, then, continues to impact upon their subsequent success in later life, in terms of the securities, that education and progression into secure employment could bring (OfS 2021).

In terms of pathways into PCE, for those who are not so well resourced, there persists, profound and entrenched inequalities between different groups of students. The boundaries, that they encounter are potentially more difficult to traverse, as they are presented with greater tension points, for them to navigate

through successfully, for them to access, participate and have the opportunity to succeed in their educational journey (OfS 2018a, p.20).

In addition, in more recent times, the equality gaps between well-resourced groups of students and those less so, has further widened, due to the impact of the pandemic, disrupting education in schools (OECD 2021). Contemporary events continue to exacerbate the situation, as it did in and following World War II, a period when the country had to recover from devastating impact of the conflict. In more recent times, with the removal of the United Kingdom from the European Union as well as the onslaught of the pandemic, these events are causing economic insecurities, through the rising cost of living, which disproportionately, and negatively affects the most disadvantaged households.

First offered by Bernstein (2000), and developed in this thesis, the *PRs* appear to support the development of a conceptual framework, a lexicon and a grammar, which could be used to begin new conversations surrounding WP (OfS 2018a, p.19). This would include, addressing the under-representation of particular groups of students in PCE, as discussed in Chapter 1, about the problem and context that this thesis addresses.

The framework of the three sets of pedagogic principles, underpinned by Bernstein's *PRs*, are to inform education interventions, in their design and delivery. The principles identify ways that can contribute to this, firstly, to levelling up unequal distribution of access, to enhance experiences, secondly, to create inclusion through equitable means, to be able to join the community of the institution, and to feel a sense of belonging, and, thirdly, to be able to enter into civic discourse by having one's voice heard and valued. Bernstein suggests, in his description of the *PRs*:

'We can now measure education against this model of rights and see whether all students receive and enjoy such rights or whether there is an unequal distribution of these rights.' (Bernstein 2000, p.xxi).

It is as though Bernstein is being deliberately provocative in his statement, that he is well aware that there is an unequal distribution of the *PRs of Enhancement, Inclusion and Participation*, through his experience and the practical wisdom that he accrued, in the post war devastation of his neighbourhood in the East End of London.

Chapter 1, of this thesis, has revealed the problematic, entrenched inequalities in society, that are still occurring today. The scale of the dilemma is amply illustrated by large scale quantitative counts of groups of the population, who are trapped by their circumstances (JRF 2017). I maintain that it, desperately, needs the closer lens of qualitative investigation of actual experiences, to illuminate possible ways to understand the predicament to make steps, towards making a real difference, to and create opportunities for change in multiple individuals' lives.

This study utilises the rich descriptive accounts by the Arts Students, who contributed their voices of experience, to 'show others the way'. This is to provide those students, who may be just a step away and looking to enter into PCE positive examples of imagined futures that they could be part of.

What is evident, despite the complexity of individual lives, is that opportunities can, and should be, found to support those, who are looking to join the '*Communitas*', in the direction and subject of their choice. But, it cannot be through one isolated occurrence – instead, this needs to be occurring at a series of points, along a timeline of the whole educational lifecycle.

In the small number of cases, that are examined in this study of a creative community in PCE, themes have emerged, that indicate what is required to make the step, that can lead to gaining further and higher qualifications, as part of their lifelong journey and, importantly, to enable a future opportunity of attaining socio-economic security for themselves and their family.

Contemporary and global events are, undoubtably exacerbating the situation, the problem will continue to exist - it will not go away, unless other solutions can be

found, for example, by means of multiple agencies working together to address the issue much more holistically.

In the following diagram (Figure 6.1), I present a simplified relationship between Bernstein's PRs, the draft guiding pedagogic principles developed through this study, and the development of pedagogic practice in WP. It shows a distinct separation between the stages, suggesting that the whole process is a simple linear distillation from one step into the next. However, I contend that such a simple two-dimensional diagram, with its step by step of associations, fails to describe adequately, the sheer complexity and nuances that are likely to occur between each stage of the interrelationships. It simply is not that straight forward, as there may be set backs, boundaries and tension points, that will present themselves. Fortitude of the quality of mind and character, of an individual, is required to navigate a way through an obstacle course, assisted by others and the institution, along the way.

The diagram also fails to convey how a wraparound of scaffolding of WP support and interventions for each individual has to be sustained, throughout the whole lifespan of the educational journey. I suggest that the interaction between the three stages, of the PRs to WP principles, and on to pedagogic practice are further complicated, by the differing state of needs of individuals, at any one point in time. Also, there are likely to be varying degrees of receptivity, of an individual person to exposure to an encounter with an experience or intervention. The potential of a positive influence upon an individual is not guaranteed. But access to opportunities for gaining influential experiences needs to continue to be there, and made easily accessible for when the time is right.

Nevertheless, the diagram and the framework of pedagogic principles, are presented as a contribution, with the intention to act as a focusing device, and the WP principles are there to act as prompts and as resources, on which others might draw upon.

It is important that WP practitioners work and share their knowledge and research, to better understand and to 'see' what these PRs and principles might look like in their practice.

I argue that there is the pre-independence phase, that requires particular attention and experience of a scaffolding of support from multiple agencies. This is especially the case, if WP pedagogic practice is to contribute to 'levelling up' the playing field, as cohorts of students journey through their education.

This underscores the essential role of WP practice. Bernstein's *PR* concept, highlights the importance of students being able to see themselves represented politically, and to have a voice, that is heard and acknowledged, within the structures of education. This interpretation is shaped and informed through this research study, along with my experience as a WP practitioner and researcher, and the inclusion of the students' voices in this study.

Crossing Boundaries

The transition stages, from compulsory into post compulsory stages of education, presents for many, a boundary to cross, to create a transition from a state of immaturity to progress towards maturity. To quote Bernstein, to cross these boundaries is to 'condense *their* past (of experience, influential encounters and context) and to open up *their* possible futures' (of independence, becoming autonomous human beings, responsible for their own decisions and elected paths) (Bernstein 2000, p.xx). The case studies present a picture of what students' experience, in the stages of transition from compulsory into PCE.

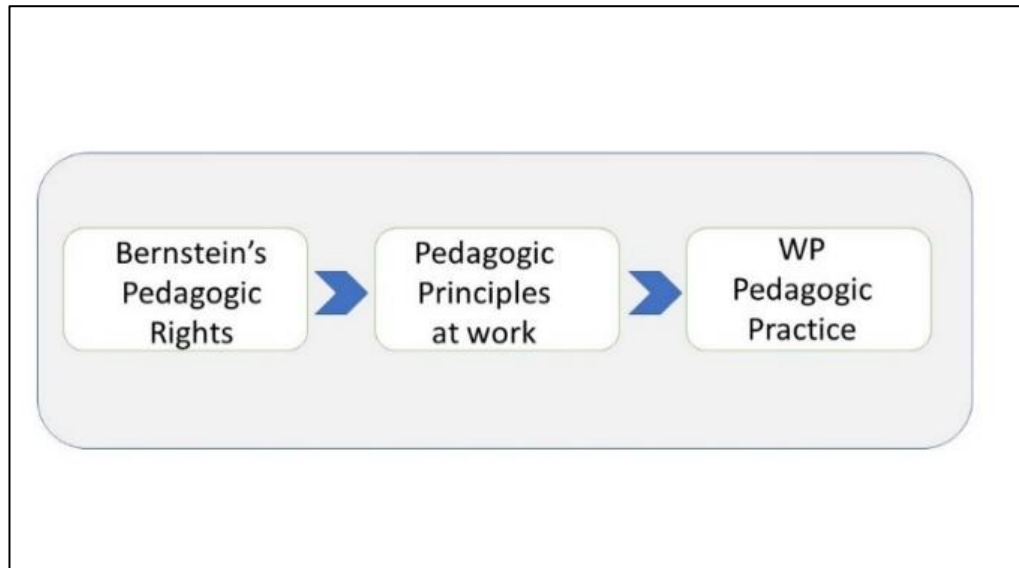


Figure 6. 1 Diagram presenting the relationship between Bernstein's *Pedagogic Rights*, Principles and WP Pedagogic Practice.

These transition stages are occurring in a liminal state of being 'betwixt and between', as described by Turner (1969) and explored in more detail in Chapter 2, part 2.

In this thesis, the experience of liminality is, in reference to, joining the *Communitas* of the HE institution in which their learning takes place, and to acquire a sense of belonging, once the '*Communitas*' is joined. It speaks of a rite of passage. Biesta (2013, pp.77 - 80), speaks of 'emancipation in education', he states that, many educators,

'(...) want their students to become independent and autonomous, to be able to think for themselves, to make their own judgments, and to draw their own conclusions' (Biesta 2013, p.78).

Earlier in this thesis, I discuss how Bernstein's *PRs* do not make it clear, how any of the rights, levels and conditions may be distilled and enacted in practice. This might be best achieved by WP practitioners and teams, through their design of WP outreach curriculum, informed by this investigation, and the presentation of a framework of Pedagogic Principles. The WP curriculum in their particular setting, needs to be imbued with the WP practitioner's accumulated wisdom, shaped by their phronesis, and made in response to the local context, knowledge and their sensitivity to the needs of their learners.

The WP Principles, presented in this chapter, have been extrapolated from the data in this study. They have been identified as a result of analysis and thematic merging of the five contributing student voices. These draft principles are, therefore, shaped by the respondents' accounts of their journeys into PCE - where the Arts students have described what they recall, as factors that played a part in influencing their decision-making, in relation to their education progression pathway.

All of the group were faced with future career informing dilemmas, regarding what subject to study, as well as, how to navigate the boundaries that they encountered and necessitated crossing, to arrive at the current point in their educational

journey. Through their contribution, of their voices, this thesis offers an authenticity, provided by these stories of lived experience (Gregory 2009, p.14).

I conclude, at this point, that it is important to continue seeking the students' voices, in the design and development of WP curriculum. Current students are best placed to provide their examples of relevant experience, for others who are following their path, into PCE.

As discussed above, the findings, offered in this thesis, are not intended, as a prescriptive recipe for WP pedagogic practice. Guiding Pedagogic Principles are illustrated in the following tables (Tables 6.1 – 6.3), they have been aligned to Bernstein's PRs.

The WP principles practical application, are discussed in some detail, so that these emergent themes might be explored, and consequently further developed in practice (by myself and other WP practitioners). The WP pedagogic principles offer a series of broad guiding points, which practitioners might adopt and adapt in the design of the WP curriculum, as well as, in their practice. I therefore, offer the pedagogic principles as an invitation to a conversation, in which WP practitioners might engage in sharing their experiences, or apply and develop these components in educational practice in WP outreach, and in the development of WP curriculum design and pedagogy.

The contention is that WP curricula and pedagogic practices need to be articulated, shared and well-understood by WP practitioners, if they are to be impactful in supporting equitable access into a progression pathway and in PCE, for all. The intended outcome is that, from whatever context individuals come from, they too can have access to the benefits, that a good democratic education and accruing recognised qualifications offers (Freire 1970, p.56).

The next section of this chapter, now presents, the draft Guiding WP Pedagogic Principles, described in three tables, that have been distilled through this research study.

The WP Pedagogic Principles, described in the full set of tables shown (Tables 6.1 – 6.3), have been arrived at, as the result of analysis of narratives in the main study, viewed through the lens of Bernstein's *PRs* (Bernstein 2000, p.xx).

Table 6.1, presents the WP Pedagogic Principles, *in education*, that are required to realise Bernstein's first PR of **Enhancement**, with a condition of *Confidence*. When this is occurring, at the level of the individual, it becomes developed through the accumulation of experiences of the past and present. This informs the possible future lives, of both the learners and their teachers. Curriculum and pedagogic interventions, designed around this principle, foreground and value, lived experience (including, tensions that may be experienced as boundaries and obstacles overcome in the past and present). To be able to use these encounters, as source of hope, and a way of learning. This means, that the future need not be the same as the past, that it is possible to create change in one's circumstances

In **Table 6.2**, the WP Pedagogic Principles, *in education*, that are required to realise Bernstein's second PR of **Inclusion**, with a condition of '*Communitas*', at the level of social, are described. Curriculum and pedagogic interventions, designed around this principle, aim to create a culture and a community, in which each human being in the community, feels that they belong, are respected and have the right to be there.

In **Table 6.3**, the WP Pedagogic Principles, *in education*, that are required to realise Bernstein's PR of **Participation**, with a condition of *Civic Discourse* or Political practice, at the level of *Political*, are described. Curriculum and pedagogic interventions that incorporate a series of Pedagogic Principles, described here, that aim to ensure that everyone in the community has some sort of say over what groups and institutions that they decide to belong to.

Draft Guiding WP Pedagogic Principles for the PR of *Enhancement* and the condition of *Confidence*.

The WP Pedagogic Principles, *in education*, that are required to realise Bernstein's first Pedagogic Right of *Enhancement*, with a condition of *Confidence* are:

- To attain a level of *Confidence*, through the acquisition of knowledge, skills and positive experience.
- To acquire the courage to be autonomous and independent.
- To receive equitable access to resources and to enable development of a creative practice of one's own, through accumulated experience of processes, materials, space, time and the expertise of others.
- To be able to access information and gain knowledge, on what the possible options and choices are for the future.

Table 6. 1 Pedagogic Principles in WP: *Enhancement*.

Draft guiding WP Pedagogic Principles for the PR of Inclusion and the Condition of ‘*Communitas*’

The WP Pedagogic Principles, *in education*, that are required to realise Bernstein’s second PR of *Inclusion*, with a condition of ‘*Communitas*’ at the level of social are:

- To be ‘shown the way’, by being able to relate to identifiable role models throughout the whole educational journey.
- To generate a ‘sense of belonging’ in the institution’s community. To become part of the ‘*Communitas*’.
- To access opportunities to acquire and develop one’s own personal, institutional social networks.
- To receive personalised support, that is bespoke to an individual’s needs. This is to enable navigation to the next step of a journey of lifelong learning or secure employment.

Table 6. 2 Pedagogic Principles in WP: *Inclusion*.

Draft Guiding WP Pedagogic Principles for the PR of *Participation* and the condition of *Civic Discourse*.

The WP Pedagogic Principles, *in education*, that are required to realise Bernstein's PR of **Participation**, with a condition of *Civic Discourse* or political practice, at the level of *Political*.

- **To be valued and respected as an individual with equitable rights and choices.**
- **To be able to draw upon one's own cultural references and experiences.**
- **To be represented and have a grownup existence in and with the world (Biesta 2018, p.19).**
- **To have the opportunity to speak up.**
- **To have one's voice heard.**

Table 6. 3 Pedagogic Principles in WP: *Participation*

The hermeneutical analyses of the narratives have elicited a suite of pertinent themes, which are identified and presented as a range of components, that exemplify the aims of the principles. These are presented as essential aspects to be considered in the design of WP curriculum, and supporting pedagogic interventions. The identified components are integral to, and drawn by utilising the lenses of Bernstein's concept, that has been the focus of this thesis (Bernstein 2000, p.xx).

Creating a student-centred University

This thesis has focused on the importance of listening to the students' voices, to aid the creation of research informed curriculum development, and create change, for the good, in WP practice and pedagogy. In the first part of this chapter, I have presented the WP Pedagogic Principles, that are derived from the analysis of the students' voices of their experience.

Today, contemporary education in the PCE sector, is in constant change, with new initiatives. Policymakers demand that the voice of the students is gained, to provide research informed, widening participation practice, that evidences the impact of the interventions and programmes. In this section, a construction of an education landscape is suggested. It examines how students and staff, in post compulsory education, can be co-creators of knowledge, and the generators of their own curricula, to devise new practices and ways of working, using Bernstein's concept, as a catalyst to develop this approach.

Bernstein, in *'Pedagogic codes and their modalities of Practice'* (2000, p.9), explores what an idealised institutional structure might look like, diagrammatically. He explores the structure of a medieval university, with one in the 20th century, and he presents a diagram of an ideal typical organizational structure, in two diagrams (ibid.). Bernstein illustrates the metaphor of silos of subjects, and a top-down hierarchy, in a medieval institution, which is pictured as a classical temple. He then compares this with a 20th Century institution, that has become more porous, through knowledge exchange between subjects, staff, and the students, to create his idealised view of educational institutions.

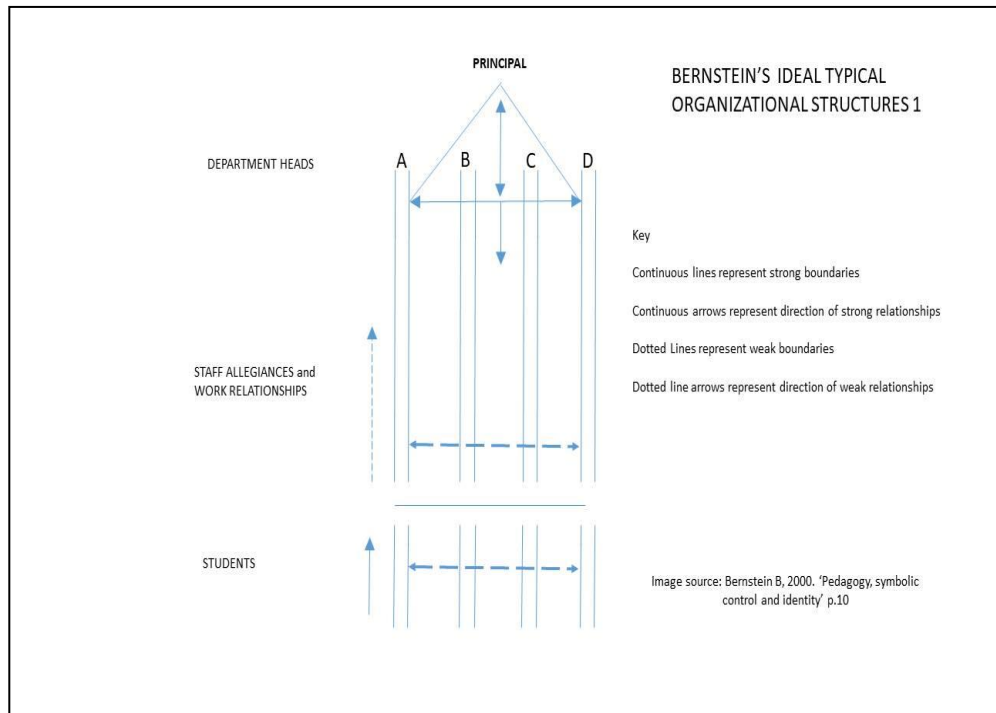


Figure 6. 2 Bernstein's typical organisational structures 1.

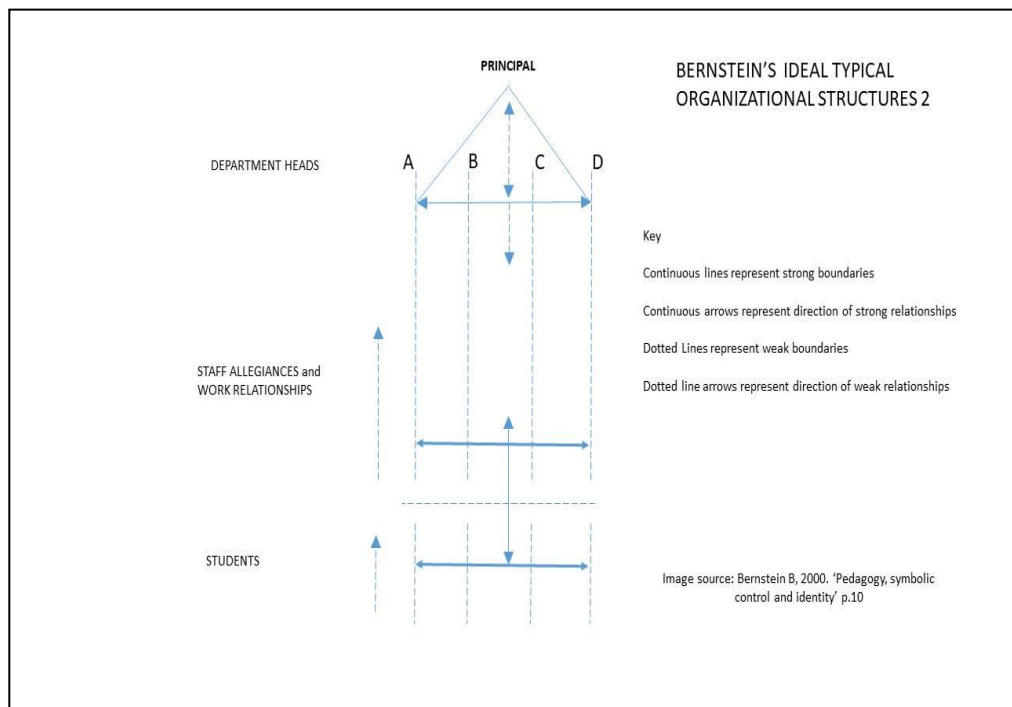


Figure 6.3 Bernstein's typical organisational structures 2.

In the first of Bernstein's two diagrams (Figure 6.2), of idealised institutions (Bernstein 2000, p.9), the strong continuous lines indicate strong classifications, creating top-down power, demarcation between staff and students, and between the subject specialisms.

Bernstein remarks on the strong classification between the internal and the external, that knowledge inside the institution has an 'otherness' (ibid.). As a result, the diagram resembles a classical temple, with a pinnacle roof and strong columns, supporting the structure. The lower 'basement', with a continuous line floor, that the students inhabit, is separated from the above, that comprises staff, Heads of subject disciplines and the Principal.

In the next diagram (Figure 6. 3), of a 20th century institution, the dotted lines represent weaker boundaries, that Bernstein interprets as permeable, porous membranes. This contrasts with the strong silos of subjects, represented by the continuous lines in the diagram. Bernstein (2000, p.11) warns that a model like this is highly vulnerable, because communications from outside are less controlled.

Building upon Bernstein's concept, I extend the structures into a conceptual framework, where the diagrams evolve, to illustrate a more contemporary idealised education institution, within the current educational landscape. This depicts a futuristic example, of an institution that becomes truly student centred, and embedded in society as a whole. Where multiple institutions are networked and collaborate, working in partnership with external agencies. In the further development of Bernstein's concept, the depictions of idealised organisations, are transformed into a far more student focused organisation. By re-configuring Bernstein's organisational diagrams, the institution is visualised, with a centralised hub of students' voices and staff, who are working as co-creators of knowledge, achieved through exchange and dialogue.

Bernstein invites us to consider, 'in whose interest is the apartness of things and in whose interest is the new togetherness and the new integration?' (Bernstein. 2000,

p.11). The models he presents, looks at social space of stratifications, distributions, and locations, as a concept of framing, referring to local interactional pedagogic relations. He states that those relations are between parents/children, teacher/pupil, social worker/client. (ibid.).

To add further relations to Bernstein's list, it could include communities, key influencers, businesses, employers, other educational institutions in compulsory and post compulsory education, and the policy makers. Bernstein states that, classification establishes voice, and framing establishes the message (2000, p.12).

In my adaptation of Bernstein's temple of an ideal typical organisational structure, it now becomes depicted as, a flattened circular structure. These structures are then located in a conceptual landscape, no longer, working in isolation. It is depicted with multiple networks of institutions, that are interconnected, with all levels of education, in communication with multiple external (to education) agencies.

In these circumstances, students and staff can be co-producers of knowledge, with the education institutions located in a landscape of collaboration and co-operation, with the external agencies and populations. This provides a community-wide and a wrap-around of support, alongside welfare, support, health, wellbeing and financial security, with increased flow and exchange of knowledge between them all.

This is particularly relevant in the context of the creative community of the Art School, where creative production, artefact-making and knowledge exchange between staff and students are positioned right at the centre of the interactions.

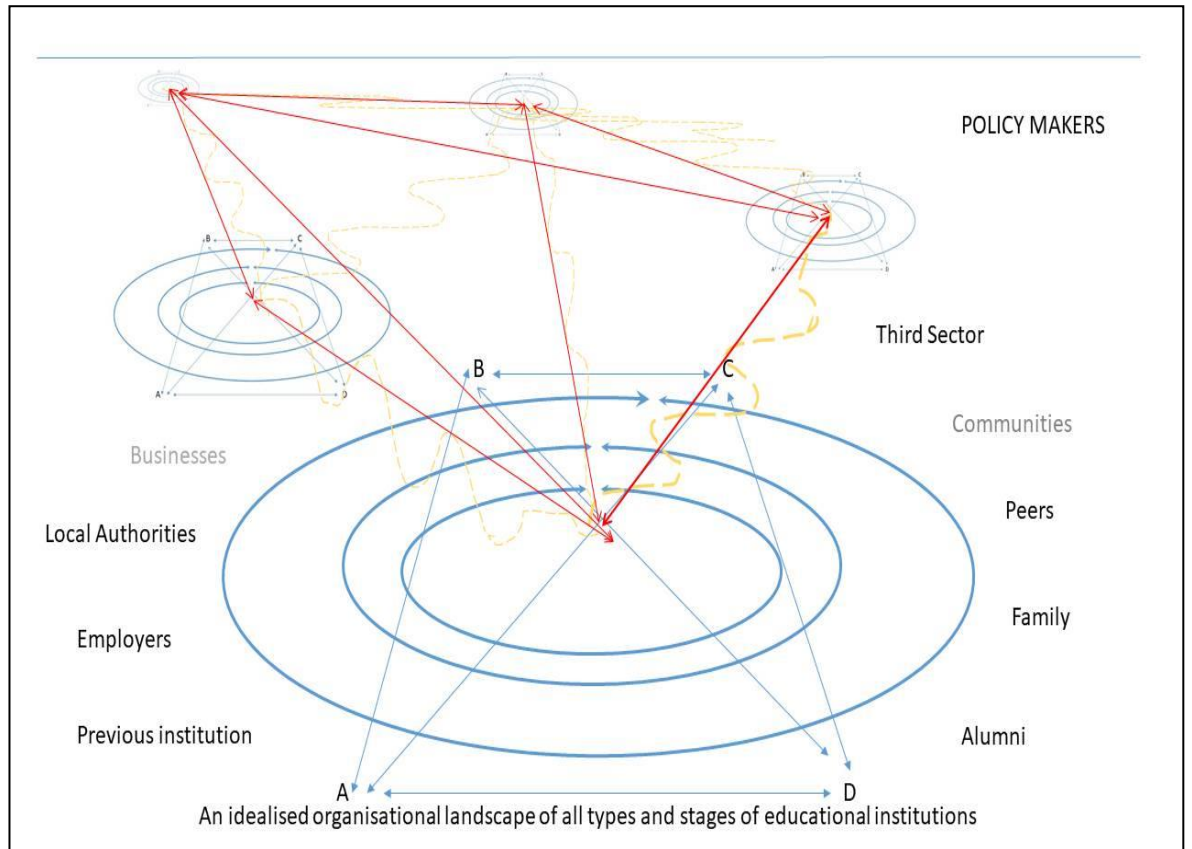


Figure 6.4 An idealised organisational landscape of all types and stages of educational institutions.

The students', and their voices of their experiences, become located centrally and surrounded by the staff of the institution, to be supported to achieve their chosen pathway, and to attain 'student success' and 'learning gain' (OfS, 2018).

The structure in the diagram has, consequently, become flattened - the permeability of structural walls, become even more porous and complex, with interactions, with many other external agents, situated outside of the single institution.

This is occurring at all stages of the education pathway, the institutions in the diagram are in communication with other institutions, for the entire education lifecycle of their student populations. Progression between phases of education flows, without disruption, due to the increased communications, and connectivity. This generates an enhancement of knowledge exchange, between industry, welfare and education, that may achieve all round support for an individual navigating their way through their education.

In this conceptual landscape, Bernstein's idealised organisation has now evolved into an idealised scene of relationships, partnership working and collaboration, that focuses primarily on the student.

An example of this model, of moving towards multimodal relationships across the whole landscape of education, occurring with many partners involved, is the current national education collaborative programme, 'Uni Connect', funded by the Office for Students (OfS 2022). It has been devised to address cold gaps and corridors of participation, in Higher Education. HE providers are working in partnerships with Colleges and Schools, and beginning to draw in businesses, local authorities and communities, but I feel it still has a long way to go.

The Bernhard Baron Settlement Centre example

An earlier example of wrap around and intergenerational support is described, in Chapter 2, and was, historically, provided at the Bernhard Baron Settlement Centre (Loewe 1976). This was where Bernstein had experience of working at the

Centre, in the East End of London, in the period of post-World War II reconstruction. (Bernstein 1971, p.2). I surmise that, this accrued experience, and this is confirmed by Bernstein in his accounts, may have been a pivotal and influential period for him, that it can be seen to underpin his later oeuvre and concepts (ibid.). Bernstein's own influences are described, in more detail, in Chapter 2, part 2, as an example of a model of pedagogic practice in action.

Summary

Taking a co-ordinated and multi-agency, collaborative approach, by way of partnership working, through the conceptual lens of Bernstein (2000), is suggested. The argument to support this suggestion is presented by the adaptation of Bernstein's visualisation of idealised institutions, to create a centralised focus on the students' voices, by creating a model of inter-connected networks of multiple institutions across a hypothetical landscape.

The study reveals a complexity of circumstances in people's lives, that calls for a much more individualised and personalised consideration of circumstances.

The purpose of the *PRs*, that Bernstein offers, is as a framework of guiding or underpinning constructs, but, generously, he leaves this for others to interpret and to realise or discern them in educational practice. Bernstein asserts, in regards to the *PR to Participate*,

'Participation is not only about discourse, about discussion, it is about practice, and a practice must have outcomes' (Bernstein 2000, pp. xx-xxi).

However, Bernstein does not describe how that 'practice' may be achieved - that is left, for the WP practitioner's interpretation. I feel that this highlights the importance of carrying out practitioner-research, in the field of WP. It enables practitioner-researchers to combine practice and research together, resulting in reflective, informed practice, which is responsive to current circumstances. What is gained, through the insights of immersion into the research study, is increased knowledge, combined with accumulated experience.

The intention here, is that practitioners, in the education institution (at any stage of the education lifecycle), are able to deliver good quality, research informed curriculum, and to offer their participating cohorts' access to successive, positive, experiential, epiphanic moments of influence.

Guided by the pedagogic principles, established in this study, the curriculum can be sensitively designed, with the purpose of providing scaffolding for progression, through access and to enable participation in opportunities (Bernstein 2000 p.xx), and to achieve qualification (Vygotsky 1978, in Daniels 2001, p. 56), as well as socialisation (Biesta 2013, p.147).

The next step, in the translation of Bernstein's *PRs* into WP Pedagogic Practice, is to, critically explore how the guiding Pedagogic Principles emerging, from this study, might inform the design of WP Pedagogic Practices and outreach curriculum design.

Essentially, the framework of WP principles is intended to be useful, in encouraging other WP practitioners involved in their curriculum design, and by adaptation of their own institution's WP and progression framework. The aim being to reach out to more disadvantaged, less well-resourced students, than those described in the exemplar cases presented in this thesis.

It becomes clear that, there is not a single 'one stop' solution or intervention that would result in a demographic shift in the systemic low participation of particular groups of underrepresented students in PCE, these principles will need be adapted and developed in response to the context. It is important to understand that the situation, to be addressed, is not a constant, world events affect the context, and Governmental changes can be seen to impact, harshly, upon less resilient and secure households, pulling them below the poverty line (JRF 2017).

The WP and educational interventions need to be easily accessible and well-resourced, as well as free, for its intended participants, and needs to be there to provide support across the whole education lifecycle. This is to create the change

that is sought, in student population demographics, in PCE and to, ultimately, contribute to creating a more equitable society.

This does not remove the need for educators to continue to discover innovative and fresh approaches, to what they are doing, in response to a changing world of environmental, contextual and societal changes. What may work in one context, on one day, may not, necessarily, work in another, or at another time.

I reiterate that, the ideas and suggestions offered, in this chapter, are therefore, presented in the spirit of an invitation to a conversation, to regard their usefulness (or otherwise), and should not be taken, in any way, to be prescribed blueprints or recipes.

They are representations of my own experiences of engaging with the concepts of Bernstein, as well as my, having had the privilege of immersion in the narratives of the students, interviewed in this study. The interpretations that I have made from those experiences, are situated in the context of this research, at this time.

Realisation of the Pedagogic Principles

The *PRs* are laid out into a tidy grid of a framework by Bernstein (Bernstein 2000, p.xxi). They do not, in themselves, suggest the specific practices, that are required to realise - how Bernstein's Rights, with the conditions of *Confidence*, *Communitas* and *Political* or civic discourse might be accessed or attained.

This provides the impetus, for this study, to explore how the three conditions might be achieved. This means that the critical incidents and influences, that are sought within the Arts student's narratives, of necessity, transformational, in a good way.

The principles, derived through the lens of the *PRs*, can be placed, in the curriculum, to inform many individuals' progression, through their lifelong journey of education.

I contend that, through listening to, and the analysis of the narratives, given in this study, that the conditions of the *PRs* with the levels of individual, social and

political, suggested by Bernstein, are activities that are not experienced constantly, they are not fixed in content, nor prescribed or measured in quantifiable measures.

Furthermore, I suggest that the encounters with the *PRs*, may have differences of intensity, not only in terms of the impact of delivery of an intervention, they are dependent upon how well the activity is received. The result, in creating how much of a change for the recipient, will also be variable in its amount, according to their circumstances, and the quality of mind and character (in responsiveness), at that point of time.

To summarise the concept more simply, the contextual circumstances and the qualities of mind and character are constantly interacting and changing in intensity. I am not suggesting that there is a fixed quota or amount of input, to provide for each person - individuals each have different qualities of mind and character, as well as different levels of access to resources. It also depends on how much personal investment of their time, they are able to put into the process of researching for their choices for future direction.

Bernstein suggests that, when looking at the school, that we will find that there is a 'distributive principle', that 'different knowledges and their possibilities are differentially distributed to different social groups' to the extent that the distribution in knowledge, carries unequal value, power and potential. (Bernstein 2000, p.xxi), To compensate for the varying distribution, WP interventions are put in place, in an attempt, to enhance knowledge, and the potential of opportunity, in order to create equitable access resources, and to flourish, as in attaining '*eudaemonia*'.

This perspective does not negate the ethical and moral responsibilities of hierarchical layers of society (e.g. Government, Local Authority, Community, and Family), to provide the conditions for the supporting elements of opportunity, time, access to resources, and agents.

This chapter has presented the WP Pedagogic Principles, and has explored the conceptual landscape of a multi-agency scaffolding of support, across the whole life long journey in education.

Education is not operating alone in this model, but as part of a scaffolding - a wraparound of individual, family and community wide provision. In short, education, can potentially compensate for society, through its collaborative endeavour.

The next chapter, presents the conclusions drawn, through the analysis of the Arts students' narratives, and suggests the contribution that is made to knowledge by this research study. It acknowledges the limitations of conducting a small-scale study, such as this. It concludes with a reflection of the learning journey, that undertaking this study has offered - effectively, the impact that this research study has created, so far.

Chapter 7. Conclusions

Introduction

In this chapter, I draw together a summary of the conclusions of this thesis. I also consider the contribution that is made to knowledge. It begins with a recap of the research questions, and then provides an outline summary of the conclusions, as statements of the outcomes of the research study.

This thesis has strived to understand the extent to which people, due to their context and circumstances, are underrepresented in PCE. This thesis explores the critical moments of influence, that students recall, as experiencing, prior to their progression into PCE. The research study examines the incidents of influence, decision-making and judgements that occurred in the lives of those who are considered as ‘exemplar’ cases (Bronk et al 2013), in the form of analysis of narratives of a small group of Arts students. This thesis contends that, understanding the experiences of the ‘exemplar’ cases, analysed in the study, helps to bring to light important components of the lived experiences of learners, that may be, potentially, conducive to enabling successful progression into PCE (ibid.).

All of the students, who contributed to the study, are situated in the PCE institution, in which I am an education manager and practitioner-researcher, in the field of WP. The research study aims, through analysis of their stories of experience, to identify Pedagogic Principles that might be used to guide the development of WP pedagogy, and outreach curriculum design in the future. Here I am trying to understand, and share with other WP practitioners, the pedagogic practices and curriculum conditions that might better support learners, who are less fortunate and resourced than the students in the research population in this thesis.

Bernstein’s (2000) Framework of *PRs*, frames the analysis of the data, which is examined in this study. It is not my intention to take a deficit model of pedagogy

and curriculum design in current WP practice and research. Instead, I adopt a pragmatic approach, to deepening my own understanding of the research problem, underpinning this study, and the context in which it emerged. I also explore how Bernstein's (2000) concept and the educational conditions, necessary to the support of the *PRs* of *Enhancement, Inclusion and Participation*, might be realised in practical ways, which are both, accessible and useful to WP tutors and teams, as well as to teachers of other subjects and disciplines.

The *PRs*, offered by Bernstein, are employed as a conceptual framework in this thesis, to bring to light how these might be introduced and embedded, in a WP curriculum, to create more inclusive and democratic educational practices, which in turn, might enable more under represented students to become part of the '*Communitas*' of the PCE Arts institution, in which I work.

The research questions

The first research question for this thesis, '*Boundaries of Experience and Imagination in Arts Education: An exploration of Bernstein's PRs in Practice*' is:

Can WP outreach interventions in education compensate for inequality of opportunity in society?

This is a broad and overarching question, which refers to the dilemma of inequalities of opportunity, due to the experience and impact of multiple factors of deprivation and disadvantage. These factors are described in Chapter 1, Problem and Context. This research study represents part of the longstanding debate as to whether education alone, can, or cannot, compensate for social inequality (Bernstein 1970, Gorard 2010, Coffield and Williamson 2012).

The second research question that sharpens the focus of the research study is,

To what extent can Bernstein's theoretical framework contribute to the development of Pedagogic Principles and curriculum design in WP?

The WP Pedagogic Principles, explored in this research study, are presented and discussed in Chapter 6. The area of education that this study focuses on is WP pedagogy in the Arts. It seeks to deepen understanding of what WP practitioners can contribute, through interventions and curriculum design, in order to create positive change in the prospects of the cohorts they reach out to.

The ontological position of the form and nature of the social world is that, there are stark inequalities of opportunities, to be able to access and progress in education, in England. Epistemologically, how we can know what is assumed to exist? The position is that, this problem and context is underscored in data available from empirical studies, from much larger, annual and multiple quantitative surveys and reports. These are presented and considered, in Chapter 1.

Whilst the statistical data serves to give a picture of the present state and sheer scale of the problem and context, the figures offer little, in terms of the reasons why the problem exists. It does not give an indication of actual complexity of lived experience and disadvantage, that impacts upon individuals. These can, potentially, hinder educational progression for many, to achieve successful progression in education, that can mean that, they might attain fundamental securities.

The conclusions, to the thesis, are brought together, into four themes. These start with the setting out of broader implications, regarding the use and development of these principles. Discussion, then, leads on to consideration of conclusions that might inform the adaptation of the emergent WP Pedagogic Principles.

There are nine conclusions drawn and discussed:

Conclusion 1: An overarching conclusion to this thesis.

Conclusion 2: The use of Bernstein's concept of PRs (2000 p.xx), as a lens for analysis.

Conclusions 3 – 5: Conclusions that have been drawn from the analysis of the narratives, presented by the students' voices, in this study.

Conclusions 6 – 9: Implications of the WP Pedagogic Principles, that can be drawn from this thesis.

Discussion of Conclusions

This thesis has focused on identifying positive influences, that can create the situations and contexts, that are beneficial to deciding and achieving successful progression through education. This is intended to create and enable positive influential moments and experiences, to intervene in the sphere of influence, to potentially provide sufficient impetus, for an individual, to act or arrive at a decision.

Through selecting and implementing a qualitative interpretivist and constructivist research method, that acknowledges the importance of students' voices. This thesis draws, directly, upon the research population recollections of experiences, of their student education journey. The narratives by the students, in this thesis, are reflections upon their experiences, which significantly contributes, authentic and valuable insights into lived experiences, in a particular context and period of time.

Chapter 4, the data of the thesis has, therefore, drawn upon the personal stories of a small number of Arts students, who were perceived to possess a range of criteria, factors and characteristics, that define their identity, as also being part of definable groups of students, for example, Bruce is a mature learner who did not have the required entry requirements, Imaan's ethnicity, is underrepresented in Higher Education, particularly in the context of student populations who study the Creative Arts in England, Amelia is care experienced and prior to her entering

PCE, became a young parent, Jack, reflects on his education in a diverse population, in the City of London, and Arthur is the youngest sibling in a household of creative professionals.

This thesis has delved deeply into the students' narratives, to establish what moments of experiences and encounters had influenced and informed their judgments. Decisions and choices were made throughout the journey of transition from compulsory education, which had led them to engage in study, for a career in the creative sector.

However, it became evident, during analysis of the narratives, how the individual stories revealed many hurdles and tribulations, that were apparent, in the accounts of their journeys into the subject, that they (eventually) elected to enter into, study and were successful in gaining the qualification of an undergraduate degree.

Although, on first impressions, the participants, in this study, are considered as 'exemplar', each of the research group, whose voices contributes to this thesis, had to face and address boundaries, that had the potential to hold them back from their intended direction of progress.

The narratives reveal how each individual, that I interviewed, had a unique story of experiences particularly, where they related how they had encountered boundaries, as 'tension points', as described by Bernstein (2000). In this thesis these are referred to as 'critical moments', that had influenced their decisions, as to what direction to take. The identified moments, that I sought, have been brought to the fore, in this thesis. The incidents and encounters are demonstrated in the recollections of their responses, to taking on their boundaries. These challenges were addressed, through rational thinking, pragmatism, resistance, perseverance, and the mustering of sufficient courage to speak up to their influencers, and to attain what they wanted to do for themselves.

The recommendations, made by the Arts students in this study, to others who are following their path into PCE, are then presented as part of the emergent themes.

These exemplar cases become influential agents themselves, giving their advice and experience, to enable others to join their '*Communitas*' in the institution. Through repeating strands of analyses, the narratives, in this study, have been interpreted into themes and, subsequently, their recommendations inform the drawing together of a framework of draft WP Pedagogic Principles, as a contribution to knowledge of this thesis.

The thesis contributes this range of WP Pedagogic Principles, which are presented, in Chapter 6, and viewed through the lens of Bernstein's PRs (Bernstein 2000, p.xx). These may be of benefit and use to other students, and to WP practitioners, in the design of curriculum, supporting progression into the PCE. Despite the stories being so individual, it is found that synergy, common themes and categories emerge, through the process of analysis.

The ultimate rationale, that is underpinning this approach to the research study, is to gain understanding of the necessary components for individuals, to achieve their personal state of '*eudaemonia*'. This is an Aristotelian concept of attaining happiness and wellbeing, to be able to flourish in their life (Ross 2009, p.x). *Eudaemonia* is described, in more detail, in Chapter 1.

Conclusion 1: An overarching conclusion to this thesis

This thesis concurs with the views of Coffield and Williamson (2012) that:

'Education cannot compensate for society alone'.

Effective educational reach requires a deep meaningful collective and cooperative approach between public agencies. It also requires enduring endeavour, that is delivered through a collaborative multi-agency approach throughout an individual's life time.

The contribution that this thesis brings to the debate on whether 'Education can or cannot compensate for Society', which is introduced in Chapter 2, and raised by

authors such as Bernstein (1970), Gorard (2010), Coffield & Williamson (2012) and Reay (2017, p.11), is that it concurs with the views of Bernstein (1970) and that of Coffield and Williamson, that education or WP cannot compensate for society, *alone* (2012, p.64). This is an overarching conclusion, derived from this study. It has been made through consideration of the contributions of the students' personal stories and experiences.

As a result of this research study and immersion into its conclusions (related to my own professionally gained experience, through this research thesis), I strongly agree with Coffield and Williamson's statement that, 'Education cannot compensate for society alone'. Clearly, due to the complexity and scale of the problem, WP practitioners and their teams, alone, cannot address all situations of multiple social and economic deprivation (Coffield & Williamson 2012, p.64).

To assert an extension to this conclusion, I suggest that WP education outreach interventions need to become an integral part of much deeper collaborative partnership working. To further elaborate, that the education interventions are delivered, through a broader and more cohesive multiagency approach, than it is at present. Fundamentally, a much more joined-up approach to its current model of engagement, that brings together whole communities, families and the agencies, whose role is to support them. This model is exemplified in the Finnish education system, described in Chapter 1.

By advocating a case for further multi-agency approaches, to support progression for students into continuing education, I suggest that, it is not sufficient to create a field of partnership and collaboration between education stages alone - for example, where Universities work in partnership with Colleges, Secondary Schools and Primary schools, but, to make a case, to create further extended approaches to co-ordination and collaborative working.

I suggest that it is essential to consider the potential to develop a model of extended pedagogy, that draws together other agencies, for example, to engage with those organisations who are concerned with welfare, financial security, safe

housing and health. There is also a case to consider examples of international education practices, in the higher achieving and more equitable countries than the United Kingdom, as described in Chapter 1.

An example of a current collaborative approach, in England, that is focusing on progression into Level 4 education, currently exists in the form of Phase III, of the Office for Students collaborative programme, 'Uni Connect' (OfS 2022). This national programme is introduced and described, in more detail in Chapter 1.

Institutions need to break away from the silos of working, and move towards new modes of co-operation, to facilitate achieving upward social mobility education. WP practice and its practitioners need to be contributing to a wider multi-agency collaborative approach, and not be situated on the margins of formal education. I consider it essential to be able to work in co-operation, with less competition, and to ensure clear communication between all involved.

I contend that education, by working together in collaboration, with clear channels of communication and co-operation, between agencies, to provide support in the community - from the *'cradle to the grave'*, could achieve greater stability and security for individuals and their households, whatever their circumstances. In this way, learners who are currently marginalised, would be more able to attain possible futures, that are not defined by their past circumstances.

Matters of health, welfare and financial security are issues that need to be addressed, alongside education, and to be able to access positive extracurricular opportunities to mainstream education. This concurs with Bernstein's concept, that by addressing boundaries as 'tension points', that condense the past and 'opening possible futures' (Bernstein 2000, p.xx), that can be imagined.

The emergent themes, derived from this study, supports the view that there is, therefore, a growing imperative for multiple public serving agencies and sectors to be able to work together, through multi-agency collaborative efforts, to provide a scaffolding of support for the whole household.

A collaborative approach of support for the whole family, across the whole educational lifecycle is required, to provide a wrap-around support of agencies, working to engender sustainable security and to increase capacities, for individuals to aspire for a fulfilling and stable life.

I suggest that, another example of a whole community approach, that could act as a model of wrap around, whole family support, is the one that Bernstein had experience of, at a formative period in his life. The impact, that was influential upon Bernstein, was his pre-university experiences at the Bernhard Baron Settlement Centre with the communities of East London (as described, in Chapter 2, Literature Review).

Conclusion 2

This thesis establishes that Bernstein's *PRs*, of *Enhancement, Inclusion and Participation*, when accompanied by the conditions of *Confidence, Communitas and Civic Discourse* (Bernstein 2000), is a useful concept to act as a lens, through which to establish a series of fundamental principles of WP Pedagogy, to inform WP curriculum and practice.

This conclusion relates to the use of Bernstein's concept of *PRs* as a lens, within the analysis of the data and the narratives, to establish a suggested framework of WP Pedagogic Principles in this study.

This research study indicates that Bernstein's table of *PRs*, which is presented as a simple grid of nine terms, is useful to inform practice. The *PRs*, outlined by Bernstein (2000, p.xx), are both accessible and broad.

Bernstein had placed his concept in the introductory chapter of his publication, as if to hand the concept over, to practitioners and educationalists, to make of it what they will in their practice. Because the conceptual framework of the *PRs* is left open to interpretation, Bernstein offers his concept as a legacy, for practitioners to interpret, without dictating what the actual curriculum content should be. What this

research study has endeavoured to do, is to use Bernstein's concept of *PRs* as a lens, to distil actual accounts of critical moments into a series of pedagogic principles for WP. The principles, in turn, can be embedded into pedagogic practice, by WP practitioners, without being prescriptive as to the actual curriculum for WP.

Conclusions 3 – 6, drawn from the narratives of the students' voices

The next three conclusions that follow, have been drawn from the hermeneutical analysis of the students' voices of the research population in this study. By taking the approach of an ethnographic thematic analysis, carried out through Narrative Inquiry (Clandinin and Connolly 1990). This provides rich themes of the students' experiences and encounters, as critical moments of the group's progression into PCE. Bernstein describes these critical incidents as experiencing boundaries that are 'tension points that condense the past and opening possible futures' (Bernstein 2000, p. xx).

Conclusion 3

The narratives of the research population of students, who are considered as 'exemplar cases' in this study, illustrate that they had successfully joined the *Communitas* of the institution, where they were then able to act and engage strategically and politically.

They could be seen to be achieving this by their extra-curricular engagement as Student Ambassadors, Student Union activists, taking on external commissions, and entering awards. This enabled them to further realise their PRs, through *Enhancement, Inclusion and Participation*, whilst students within the University.

It is evident, through the accounts of students in the research population, that, at the time of interview, they were politically, and strategically, contributing to the institution through demonstrating considerable agency. This form of reciprocation is informed by their experiences of entering the institution and being able to join the '*Communitas*' of the Arts institution of other creatives, of both students and staff. This provides them with a privileged and valuable insight into the relays of power at work within the institution.

The cases in this study are offered as examples of students enacting, and achieving, Bernstein's *PRs of Enhancement, Inclusion and Participation*. This was by demonstrating and relating their individual qualities of confidence, courage and perseverance, to carry through their decisions to enter the institution and to embark upon their chosen career, in the creative sector.

The students, in the research population, offer narratives in their stories of how they had acquired experiential, critical, defining moments, or had encountered boundaries as their 'tension points' (ibid.). These were valuable experiences gained, that subsequently, enabled them to act as role models, working as Student Ambassadors, Student Union activists and by being involved in WP engagement. This placed them in a position of power and influence, which enabled them to make their recommendations to other students, who are considering following their path into the Arts, effectively to share their accumulated wisdom, gained through relating their experiences. They had taken up positions as agentic influencers, to others, both inside and external to the institution. This served to provide them with a voice and presence in the institution's structure and organisation. This indicates that they were contributing to maintaining the '*Communitas*'. Through the process of immersion and analysis of their narratives, and through narrative enquiry, what emerged was that, the group of students were acting politically, within the institution, with their staff and student community.

In the thesis this is discussed as 'studentship' and can be recognised as participating in '*Civic Discourse*', as stated in Bernstein's *PR of Participation*. The

students were operating beyond the requirements of their course and for the fulfilment of their qualification. As a consequence, they enhanced their student experience, by ensuring that they were an integral and active part of the institution.

They were ensuring that they were being part of, and active within the '*Communitas*' of the institution, by enacting the condition of *Participation*, through acting in political discourse, in line with the aims and mission of the institution, to draw others to join them.

Conclusion 4

The narratives, presented as vignettes in this study, indicate that the students, in the research population, for the study, had well developed *PRs*, prior to when they had joined the University to study the Arts.

The conditions had been accrued through their varied influential and impactful experiences of both formal and informal education and through influential familial networks and pedagogies, before their entry into the '*Communitas*' of the institution.

Looking to the accounts given, it is evident that the group had acquired significant levels of *Confidence*, prior to their entry into the '*Communitas*' of the Arts institution. Their confidence to act had been acquired through their spheres of support and influence, along with their accumulated cultural capitals, and by developing their creative practices early on in life. This provided them with the capacity to be able to surmount boundaries. They could perceive their futures, beyond the restrictions and could find a way over, or through, that resistance or hurdle at the time.

Conclusion 5

Confidence and perseverance, as personal attributes and virtues of the individual's character, feature strongly in the narratives of the research population, involved in this thesis. However, it is seen to be occurring in different levels, ways and points in their journeys. This is identified as demonstration of their 'Virtues of Character', in the thesis.

Although the Arts students interviewed for this study, were identified as highly engaged individuals contributing back to the institution, above the requirements of the course, their accounts of their transition into their course of study demonstrated that they had each faced a number of difficult and turbulent moments, that required strategic and wise decision-making on their part.

As exemplars or case studies, there are accounts that this thesis relates, of courage and confidence, with stories of decisions being changed, for example, in Chapter 4, Part 2, 'Jack', who kept changing his mind on his choice of which subject to study, makes several changes of mind before embarking on his studies in the Arts.

Another example, where resistance and perseverance is demonstrated, is in Imaan's story. She spoke of the determination that she had to generate, in order to counter the initial wishes and expectations of her family, her community, as well as peer pressures and expectations, to pursue her destination of choice.

There is the story related by Amelia, who in her narrative, describes 'her stubbornness' and resolve to take a particular course of action, despite significant life changing events in her journey. Bruce relates in his story, how he steps out of an established career, which he could have continued with, to pursue his aspiration to become an Illustrator and designer of education resources. Arthur then presents a case of being a third-generation creative, who momentarily

considers going against his strong family traditions. I propose that, accumulated experiences and encounters with boundaries, as 'tension Points', as described by Bernstein (2000, p.xx), contributes to a person's practical wisdom, which is amassed over time.

I suggest that, this can be an acquisition of a cultural 'capital', that in combination with a person's circumstances and their personal virtues of character, informs their capability to surmount a boundary, when it is encountered.

There is not a specific quota or level of confidence, courage or perseverance that has to be attained. Hence, this suggests that the institution's WP Pedagogic practices need to be flexible and responsive, to anticipate that there will be varying degrees of receptiveness to the learning opportunity, by a participant in an intervention at any one time.

A conclusion gained through listening in depth to the Students' voices of their experience is that WP pedagogies need to be present and accessible, throughout the whole education lifecycle.

An individual's receptivity to learning, and impact of experiences, ebb and flows, in response to many impinging factors of influence. I suggest that critical incidents and influences accrue over time, through layering and amalgamation of multiple encounters, or interventions, that create the potential for critical moments to occur later.

Experience grows through an accumulative effect, as we pass through life, encountering boundaries. It is that accumulation, that mesh together and develops, through a myriad of encounters. The impact of experiential and critical moments, by a student, may not be necessarily recognised at the time as being an influence for the good, for the individual. Acquired maturity and experience has to be, as such, for an individual to determine what is good for them and make a judgment on what may be a detrimental route to take.

Conclusions 6 - 9: Implications for WP Pedagogic Principles, drawn from this thesis.**Conclusion 6**

In this thesis, it is argued that, there is a need to develop a far more nuanced understanding of the complexity of individuals' circumstances and contexts that they are progressing from, when joining the institution.

This thesis offers a framework of Pedagogic Principles for WP interventions, that can enable fairer access for less resourced students from disadvantaged contexts, who are looking to progress into PCE.

Ideally, individualised support and interventions, through WP curriculum and pedagogic practices, informed by the WP Pedagogic Principles offered through this study, are needed, to recognise and accommodate uniqueness of individuals' character, their personal attributes and their needs, for each one looking to join the '*Communitas*' of the institution.

In an equitable and fair world, an individual's past should not determine their future. It should not hinder their progression through education and the potential to attain a secure and safer life. The research study reveals the reality of the complexity of intersecting contexts and experience of disadvantage. It exposes the tendency by policymakers, to use simple nomenclature of individuals, by a single criterion of context or characteristic and label.

The simple grouping by a single label, may be done for expediency, at policy level and for purposes of metrics, for large scale of numbers, however, I argue that in actual WP practice, a far more sensitive and nuanced understanding of individuals' context, needs and experiences is required.

This is the gap that exists between policy and practice. Using a simple label for a section of the population, fails to acknowledge the reality of life, environment, context and experiences that individuals, in that group, may possess.

A formulaic quota driven approach to WP pedagogies, may suit national and regional policy, however, I assert that, educational and pedagogic practice requires a person by person individualised approach. This is, to recognise and value the unique diversity of each human being.

This conclusion serves as a reminder of the need to consider the uniqueness of individuals, as well as common experiences of the social. It is important to remember that we all accumulate different experiences, that shape our individual characters, develop qualities of mind, shape our outlook, and influence our judgements, throughout a life's journey. That difference and varying aspects of character, creates the richness of life that we all experience.

I suggest that, the personal experiences gained, and influences received outside of formal education in social structures, such as that which is gained from the home environment and in the community, are important contributing factors in developing the PRs. Extended social networks are, equally as important, and requires recognition, particularly, through experiences accrued in the critical moments of time and encounters with 'tension points and boundaries', as suggested by Bernstein (2000 p.xx), where attitudes, attributes and judgments begin to be shaped and informed, throughout life.

The framework of Pedagogic Principles, presented in this thesis, provide themes, which may help to achieve informed progression in education and in WP curriculum, derived from Bernstein's PRs (ibid.).

To re-iterate, the intended aim and purpose of the WP Pedagogic Principles, presented in Chapter 6, is to enable an individual to secure a viable and flourishing life that is not constrained by the context from which they came.

Conclusion 7

Delivering singular and a formulaic approach to WP intervention and curriculum is not a solution. This thesis contends that critical moments of positive influence and experiences need to be encountered throughout the whole of a student's education lifecycle. If absent, in an individual's context, due to circumstances, they need to be supplemented, through meaningful WP interventions and experiences. These can be experienced externally, to formal compulsory education settings, as well as, in it.

The examples of experiences related, in this research population's accounts, demonstrates, amply, the messiness and diversity of experiences encountered in the journey of transitions from compulsory education to PCE.

The Arts students narratives indicated that they had all encountered and experienced boundaries in their journeys into the institution.

It is clearly a case to conclude that a formulaic or single approach of scaffolding and support offered by the institution would not have served any of them well, as the five narratives reveal, the reason being that their accounts evidence such a varying range of experiences and boundaries.

The influences that they received, had been from multiple sources of people, who surrounded them, for example, from their immediate and extended family, friends, family friends, in the home context, and then, school peers, an artist in residence and art teachers in the education context.

Arthur, at the end of his narrative, recommends that if someone does not have people as positive role models around to influence them, that they should actively seek them out.

In the narratives, there are also accounts of negative and counter influences that occur. Negative influences, that held the potential to dissuade them away from taking the course of action that they desired, at the time. This was evident in Imaan's narrative, that she received deterring influences, coming from her siblings, her community, her school peers, careers advisers, as well as teachers.

As a metaphor for an individual, who is having to navigate their route through the maelstrom of influences, that are either good, bad, or not of the individuals making. To imagine this situation, invokes the image presented by Biesta (2018), in his chapter entitled, '*What if?*' He describes Odysseus's dilemma of having to choose whether to navigate his ship on a course that encounters with Scylla, the six headed monster, or is drawn down into Charybdis, the treacherous whirlpool (Biesta 2018, p.12). He has to make a choice of two routes that lead to consequences of that decision.

It is a logical judgment, derived from the narratives in this study, which lend support to the claim, that 'one off' encounters or individual activities do not do justice to the unique needs of each of us, as human beings. This suggests that WP interventions and positive influence cannot all happen at just one occasion or encounter.

Simple, single formulaic WP interventions are, potentially, just tokenistic. I advocate that, institutions should not fall into that trap, of complying with regulatory metrics of reach and meeting prescribed numeric targets. In short, there is no 'one stop' solution.

It serves as a reminder of the need to consider both the individual, and the group, in education, to remember that we all have different experiences, that serve to shape our character, outlook, and influence our judgements for all our futures. The differences of experience and different aspects of individual's character create the diversity and richness of life, that we experience.

Conclusion 8

The draft WP Pedagogic Principles, established in this study, do not prescribe what the WP curriculum design should be. This will be dependent on time, circumstances, and the point, in the educational journey, that the WP intervention is being experienced and, also, the WP practitioner's knowledge and understanding of the local context and needs of their participants.

It is, therefore, up to WP practitioners, researchers and educationalists to interpret Bernstein's *PRs*, and transfer that into sound pedagogic practice and curricula, that are appropriate for the context and circumstances in which it is being delivered.

The draft guiding WP Pedagogic Principles, presented in Chapter 6, have been established through this study's investigation of Arts students' narratives. The principles, in turn, informs the curricula that could be incorporated into WP Pedagogic Practice.

As stated earlier, this thesis is a study of practitioner-research, that aims to contribute insights into the content of WP outreach design and interventions, that has incorporated the students' voices. This intends to provide an honest and authentic approach, as opposed to a top down imposition of ideas of what may work. The aim is to create meaningful and impactful interventions, that create change in peoples' lives.

Conclusion 9

This thesis, illuminates how WP practice, in Education, is situated in a constantly changing environment of society and education policy.

WP practitioners and researchers need to demonstrate professional flexibility and agility, to be able to respond to and keep abreast of these changes (for example, to be able to adapt to the onset of a pandemic).

The research study also provides insights into the contemporary landscape of education, occurring in this Millennium. The pilot study, that I carried out, using my own experiences and influences reflect education in a different period of time, in the Seventies.

Also, Bernstein's post war experiences present an account of another period of education, support and welfare, at a particular time of a rapidly evolving field of practice, in a time of societal restoration, due to the devastation of the war upon the country.

The contemporary context, in comparison today is that, education has now been severely disrupted by a global pandemic. Today upward social mobility and its more contemporary concept of 'levelling up', is at the forefront of policy guidance in England, more than ever. This shows how fluid and changing the context of education has to be.

Data, from this study, suggests that, timely interventions need to be designed into curricula framing WP practice. Offering a series of interventions will provide opportunities for individuals and collective's experiential learning, that builds upon the existing knowledge and life experiences of learners, at appropriate times. This could be achieved by the sharing of experiences of encounters with boundaries, as tension points, by students with those who are following them, so that they become forewarned of the possibility of hurdles, barriers and deviations, that may

be necessary, to, in order to attain their goals. A conclusion can be drawn is that, through embedding the WP Pedagogic Principles, within the design of an inclusive and enhancing WP curriculum, that it can create change for the good of its participants.

Intended audience

Whilst there is considerable research in the discipline of Education and in the Social Sciences, pedagogic research that is focused on WP practice in Creative Arts education is still a developing field.

This thesis is informed by, and underpins the much wider field of progression into PCE and stages of transition for students, throughout the educational lifecycle. It throws a light on the importance of WP interventions, as a practice in education and the importance of the contribution and role that WP practitioners play, as well as those who inform WP strategic approaches, acting as advocates for fair access and successful social mobility.

This thesis presents the conclusions drawn and offers recommendations that, I hope, may be of interest and value to many different sectors of society, including Government, education policymakers, regulatory organisations, professional WP practitioner networks, education partnerships and educators across the whole education life-span.

However small, I hope that the contribution the thesis makes, is of use, and that, it informs change and makes a difference beyond that of my own practice, of my team and the institution where we work.

As creativity and creative skills are sought in many disciplines, the emergent principles may be of interest and used to inform the pedagogic practices of teachers of other subjects and disciplines.

Limitations of the research study

The study, particularly, foregrounds the context of study of Arts subjects. It looks to the environments encountered, outside of formal and compulsory education, to

identify the gaps that WP and education has to fill. The study focuses, specifically, on individuals who are studying in a specialist creative Arts institution - this was in the pre-COVID period. The data provides a snapshot of a context, at a particular time, in a particular subject field. The implication is that, a similar research study, design and approach can be carried out to provide comparative studies, in other field of study.

A further limitation of the study is that it focuses on the subject field of Arts and education, in an institution, in which I am a practitioner. The range of subjects studied by the creative students, in this study, are introduced in more detail, in Chapter 4, in the form of the case studies of the contributors. At the time, they were undergraduates, or had recently graduated. They now are graduate Illustrators, Animator and Surface Pattern Textile Designers. However, to re-iterate - although these case studies are all in the creative sector, the specific creative subjects in themselves, are not the particular focus of this study. The conclusions and recommendations that emerge, may also apply to a wider field of education. This gives scope for further research in the future, to build upon and inform this study.

By using a research design that encourages recollection, through narratives, that are gained by storytelling prompts, as described in Chapter 3, the experiences that are told are gained in hindsight, they are a result of reflection and recollection of events that have passed.

The limitations of this thesis mean that, it rests upon a contribution of six voices, which includes my own account as a pilot, and, then, the main study of five Arts students narratives. However, this approach, to use a small number of contributors to gain data, has meant that the depth, to be able to dive into detail of the respondents' narratives, are rich, detailed and significant. Their personal stories are a privilege to receive and to work with.

I suggest that, we do not know where, in our lives, we are going to end up, or what we are going to be, until we arrive there, as Jack reflected, in his narrative, that, his destination (of the course to study), happened by 'chance and fluke'.

Ethical considerations of the study

The research study's approach has been to purposefully, choose to not intrude upon less well-resourced cases. The thesis examines a group, considered as exemplar cases of highly engaged, successful students. This is consciously, to avoid taking a deficit model approach, to gain knowledge of what is occurring in the field of study. It is to take a more sensitive approach to the research, as opposed to approaching an individual and bluntly saying, '*You are identified as being disadvantaged, tell me why?*' To adopt that method, could, potentially, compound and confirm the respondents' perception that the opportunities in education are not for them.

There is a lot to gain in first, gaining an in-depth understanding of the phenomenon, that is occurring in exemplar cases, as advocated by Bronk et al (2013). This highlights aspects to be aware of, to look out for and informs what to put in place as appropriate interventions, if access to the *PRs* are not readily available.

To recap - Bernstein refers to the experiences of encountering boundaries, as '*tension points*' - phases or episodes, that are 'condensing the past and opening possible futures' (Bernstein 2000, p.xx). These are situations of *enhancement*, are created through social, intellectual or personal experiences that to quote Bernstein, leads to, 'critical understanding and to new possibilities' (ibid.).

The moments where influence occurs, and experience is gained, in the context of this thesis, are referred to as 'critical moments'. In this study, these have been the points, moments, or incidents, where the research participants have experienced boundaries to their progress in education, yet they can see a way through. In other words, the students possessed the capacity to imagine a new future for

themselves, which is not constrained or determined by their past, a future in which they have agency, and over which they have some say and influence.

The influences may come, predominantly, from the kinship network of family, but other agents may be placed, strategically and pedagogically, as interventions along an individual's journey, for example, where the school has appointed an Artist in Residence, that pupils can encounter them informally, as an exposure to an influential artist's work, or the university creates opportunities to meet with role models, in the form of Student Ambassadors on an open day, or through a visit to the campus.

I stress again, however, that this cannot be taken as a formulaic approach, to quote Freire (1970, p.45), there is a need to avoid the 'banking concept of education'. One curriculum design of WP outreach intervention, served out to all, will not create a solution. What is required is a much more nuanced and tailored approach to curriculum design content, hence the need for establishing principles of practice, as opposed to a 'toolkit' of solutions, which appears to be the trend at the moment.

The conclusions and principles offered, in this study, are intended to be insightful, useful and valuable lenses, through which to view WP. This thesis illuminates the relationships and responsibilities, that education institutions need to engender, to attract a more diverse student population in the longer term, in relation to those students looking to join the institution. One of the motivations here is for regulatory compliance by the institution, another motivation can be reputation - the external perception of the education institution acting as an anchor in the locality.

The contribution to knowledge that this thesis offers

This section of the chapter considers the contribution that is made to knowledge, by this thesis.

To summarise.

- This thesis provides insights into the contemporary landscape of education, occurring, in a particular context and subject.
- A contribution to knowledge by the research thesis, is that this study contributes to a deeper understanding of practitioner-research, in the field of WP.
- Whilst there is considerable research into Education and Society, WP research, focused, specifically, on the Creative Arts, it is still a developing field.
- The research study has gathered authentic experiences of Arts students, who contributed to the external reach of the University.
- Recommendations are presented by the Arts students, who contributed to the study. This contributes a range of recommended WP principles, through the students' voices, to support progression into the Arts in PCE.
- The research reveals the complexity of the context of disadvantage - how simple nomenclature of groups, used by policymakers and guidance, fails to reflect the intricacy of the lives of individuals and the complexity of their circumstances.
- How each individual person has their own story of experiences to tell, however, common themes and categories emerge, that inform the pedagogic principles derived through the analysis.
- This thesis contributes to understanding of the levelling up agenda, to strive to provide equity of access to opportunities.

- This thesis adds a WP practitioner- researcher's voice to the interpretation and understanding Bernstein's concept of PRs.
- This thesis offers research informed approach to WP practice. It helps to validate the approaches that are taken and suggests further development for WP practice.

This research study has examined exemplar cases of highly engaged students, who were contributing, politically and strategically, back to the institution. They were adopting positions within the institution as influencers. The study provides an insight into a reciprocal relationship, evidenced by a triangulation of exchange between the institution, current students and those who are looking to join the institution.

WP and inclusive practices, to enhance access that are informed by the Pedagogic Principles and PRs, have been derived by taking heed to the students' voices of authentic accounts of their experiences.

If the conclusions from this thesis are built upon, in practice, this may provide a form of WP engagement, that enables a more diverse student population to feel that they too can join the '*Communitas*', leading to the possibility of access to the institution for all students, whatever their circumstances.

The contributions to knowledge from this study, are to present a series of overarching WP Pedagogic Principles, that have been derived, through analysis of lived experiences of progression into the Creative Arts. The Pedagogic Principles have been shaped and informed by the research population of students' voices.

The contribution made to knowledge is the realisation of a series of WP Pedagogic Principles, that have been derived through analysis of narratives and the emergent themes of this study. These are viewed through the lens of Bernstein's PRs (Bernstein 2000, p.xx). The Pedagogic Principles that have been developed and realised, in this thesis, are described in Chapter 6.

Research informed practice and practice informed research

The extrapolated WP principles that are illuminated, in this thesis, through references to Bernstein's *PRs* (2000 p.xx), offer opportunities for WP practitioners, and those that create WP curriculum and pedagogic approaches, to develop a more inclusive and democratic educational practice.

The WP Pedagogic Principles are also offered as a potential means to empower and encourage students, with knowledge of how education and the educational organisation, as a whole, operates. Through developing a strategic relationship and through political engagement, both the individual and the institution had benefited.

For the individual student, it was through their earlier experiences of surmounting boundaries, prior to crossing the threshold of the University. These were experienced as tension points of their journey into the institution. In their strategic actions with the institution, they also gained an enhanced knowledge of the organisation, in terms of, its operation, staff and structure, politically and strategically, by becoming insiders, themselves. Reciprocally, the institution also gained by this relationship, through *Enhancement* by, strategically employing the students, to act as role models, who in turn influence others, outside of the institution, looking to join them. This is a reciprocal arrangement, generated between the institution and the student, of giving, and receiving, for their mutual benefit (Mauss 1954, p.3). This is described by Douglas, in the 1990 edition, and the Foreword to Mauss's, *'The Gift'*, in which reciprocity occurs between the giver and the recipient (Douglas 1990, p.xi).

This thesis focuses on identifying the positive influences, that can create the situations and contexts, that are conducive to making decisions about progression into PCE. This study particularly, foregrounds the context of study of Arts subjects.

This approach was selected to illuminate the social and cultural influences, and the agents involved, outside of formal education that shape and influence decisions and direction.

My own perspective is, positively, that of an advocate for the value of WP interventions. WP, as a practice, provides insights, opportunities and knowledge that, in the past, were not normally met, in a student's previous experience. WP offers an experience, that enhances the current state of knowledge, and expands social and cultural capitals for an individual.

WP programmes that are provided by PCE institutions, in the field of education, are commonly situated on the margins of compulsory education. They are often implemented as an 'add on', to the margins of curriculum delivery, WP interventions having to fit around the demands of a busy curriculum. This may be an advantage, to provide an alternative voice, or could equally be viewed as a disadvantage - a distraction away from the important business of examination, achieving qualifications, and adhering to a set curriculum of learning.

A conclusion drawn, from the narratives examined, may be that compensatory and positive cultural experiences have to be placed into the life experiences of those who only have access to limited resources, to build or broaden their social and cultural capitals, as a moral and ethical prerogative.

There is the regulatory, as well as, the moral and ethical obligations of the education institution, to consider. To maintain transparency, in the way that it operates, and how well it communicates what it is offering to pre-university students, who are looking to join that institution.

This area of organisational procedures, is enforced by regulatory and contractual laws, such as, the OfS Regulatory Framework (OfS 2018), and the Higher Education and Research Act (ibid.), as well as the terms of the Consumer Protection Law, by the Competition and Markets Authority (CMA 2020).

I feel that it is important to acknowledge the necessity of having a regulatory organisation, whose role is to challenge institutions' behaviours and performance, in order, to close differential gaps, in representation and attainment, of different groups of students. However, rather than constrain and prescribe an approach, it needs to enable a degree of autonomy, allow space to innovate, and to find new

ways of working, in response to the constantly changing context of Society and Education.

Regulation imposes regular evaluation and data monitoring demands, to determine that an investment of public money is being used well, not without the threat of imposing sanctions and fines on failure to comply, as stated in the Higher Education and Research Act 2017, Schedule 3, on 'Monetary penalties, procedure, appeals and recovery' (OfS 2018). It is not in the parameters of this thesis to fully consider the financial implications of realising the WP Pedagogic Principles - that is a field of study for future research.

The impact of imposing a regulatory approach is that, the institution becomes subject to scrutiny of their metrics and financial accountability. The Institution is monitored against its evidence of performance and impact. This represents an institution's own 'tension point' - the dilemma between delivering a nuanced and individualised approach of providing support for 'at risk' students, the demands of the regulatory body, and how the institution complies to those demands.

Coda

The challenge, for WP Practitioners, is to maintain their belief that WP in education is important, as a contribution towards creating positive change in people's lives. This is necessary so that they do not become overwhelmed by the enormity and complexity of the context that they find themselves in. This is why the role and importance of conducting research, into understanding what critical aspects are required to act as a catalyst for change to occur. This is by their endeavour, to achieve social justice, for the most underrepresented and disadvantaged groups, through partnership working, collaboration, and to reach out to the most marginalised individuals in society.

As a consequence of being immersed in this research study as a WP practitioner and researcher, my own sphere of influence that I receive and convey, has greatly expanded. This has been achieved through dissemination, by publication and in

making presentations to international, national and regional networks for Education and WP.

On reflection, my own professional practice has been influenced by the immersion of viewing WP practice, through the lens of Bernstein's PRs of *Enhancement* (through WP Practice), *Inclusion* (by WP reach) and *Participation*, (through gaining a voice to influence and inform others in the field). Bernstein's concept is having an influence on my own experience and knowledge, as a WP practitioner-researcher in the field.

Immersion in the research has provided my own defining and influential moments. It is through this research experience, I find myself entering into much more political and civic discourse, to contribute my part in the endeavour to create change in society, towards a positive outcome.

This indicates to me that experiential learning occurs throughout the whole lifelong learning course.

By identifying the WP Pedagogic Principles gained through this study, I feel that I have the confidence to enter into practitioner-research with much more marginalised communities, than previously. Having undertaken this study, it, potentially, opens up many opportunities to enter into future research, through the lens of Bernstein's PRs.

I find myself excited by the prospects of what comes next, and what this experience might lead to. Already, I find I am contributing the knowledge I have gained through the WP pedagogic principles, in establishing further research and study into understanding students' confidence and their latent factors of resolve, their inspiration and their identity for the regional collaborative outreach programme.

The reach of my research practice, as a WP practitioner, has expanded regionally to understand the needs of adult learners in six further education colleges, to question whether they know who to turn to, to gain the support and the information

that they need. The findings from these research studies will be conveyed into a national forum, to the funding organisation, and shared with other regions.

Attaining knowledge, in the field of WP, has enabled me to gain confidence and courage to contribute at higher levels of discourse, in the many fora of research and practice, including, at Parliamentary level, through participation in the 'Women Researchers and the UK Parliament' programme, and the SUNCETT Practitioner-Research Programme, which are both WP interventions, in their own right.

I strongly advocate that, WP Pedagogy in Education is an exciting profession to be immersed in, specifically because of the constant challenges that it faces. It is a collective endeavour, that is externally engaged and outward looking, operating, both, outside and inside of the walls of institution, to reach out to many individuals, from all walks of life.

My perspective of the role of WP Practitioner and Researcher, is that, it is multidisciplinary, that operates across systems, structures and agencies. That is the creativity at the heart of the profession, that it crosses boundaries and faces up to challenges. It is due to that scope of endeavour, that determines that the role of WP Practitioner-Researcher needs to encourage deeper collaborative, cooperative and enduring effort, to become more effective.

Personally, I feel now, having undertaken this research study, with the contribution it makes to knowledge in the field of WP in the Arts, that I am in a much stronger position in my profession, as a WP practitioner and researcher, who, as a consequence of immersion, in this research journey, is, significantly, more knowledgeable in the field. This is through becoming aware of the problem, the scale, the contexts and complexities experienced by so many.

A recent critical moment

As a closing example of a critical moment, I would like to describe a recent experience, that resonates with some of the reasoning in this thesis.

As a WP team, we designed and delivered an intervention in a college to a group of boys, who were training to be painters, decorators and plasterers. The planned intervention was with groups of vocational learners in a reading project, that aimed to encourage them to read, realise and value their own cultural capitals.

We wanted them to reflect upon their own interests, the films they watched, and then, to identify the reading that they did, or were willing to do. Due to the pandemic, the intervention had to be delivered live online and projected into the classroom.

Four Student Ambassadors (who are not in the research study), were contributing to this delivery, two were students from the Foundation Diploma in Art and Design (one specialising in Comic and Concept Art, and the other was in the Graphic Communication strand). The other two students were, Level 6 undergraduates, from Fine Art and Filmmaking courses. All four of them contributed three slides each, in short presentations, consisting of a visual collage to present their interests, the films they watched and the reading they did, that they considered, as informing their creative practice.

There was a magic moment of connection between the Student Ambassadors and the group of students, that occurred when the Foundation student, who wanted to progress onto a degree in Comic and Concept Art (to specialise in Creature Design), stated that one of her interests was her pet rat.

The pet rat, was then presented to the camera, and it proceeded to be shuffling around on her shoulders, whilst she continued her presentation. From that moment on, the group became electrified and became completely absorbed in the workshop activity, of considering their own range of interests, the films they watched and what they read. Superhero, 'Daredevil' comics, gothic horror films and Manga animation became the synergy and the currency for exchange and experiential learning between the Student Ambassadors and the students. That moment could not be scripted or planned for. It made the session, in class, memorable, and it created, for that moment, a '*Communitas*'. The incident became

a critical moment of mutual understanding, a common ground. The Art Student Ambassador had taken on the position of role model and influencer for her audience.

To view this episode, through the lens of the WP pedagogic principles, it is possible to identify the Pedagogic Right of *Enhancement*, as having access to the resources, information and knowledge, by bringing the Student Ambassadors and the group together, in the classroom, albeit, online. The PR of *Inclusion* is that, the class were relating to identifiable role models within the session, they were recipients of the authenticity of the student voice and their experience, but also, being invited to join the *Communitas* of the occasion, by identifying the Student Ambassadors' interests as, being, similar to their own.

The third Bernstein PR of *Participation*, in this incident, is demonstrated by the opportunity of the session, for the group joining in with the Student Ambassadors. The subject boundaries were blurred. Both groups (the group of students and the four Student Ambassadors), were drawing upon their own cultural references and experiences of their interests, in the form of the films that they chose to watch and their reading material. All, in the classroom, had something to contribute.

By observing and reflecting upon this WP practice (that was happening in this intervention), it demonstrates the components of the WP Pedagogic Principles and Bernstein's PRs, and the concepts of *Enhancement*, *Inclusion* and *Participation*, occurring in action.

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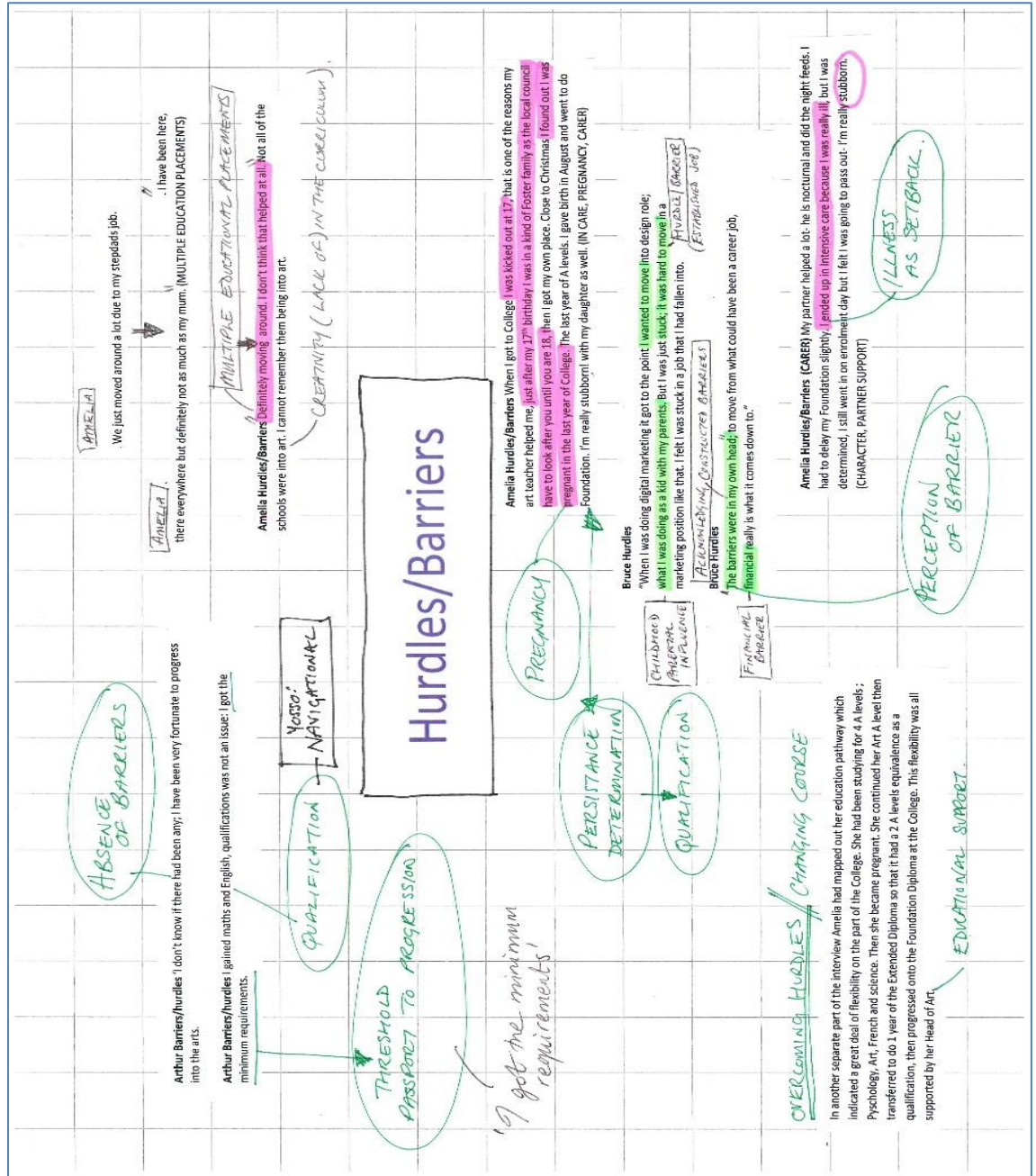
Appendices

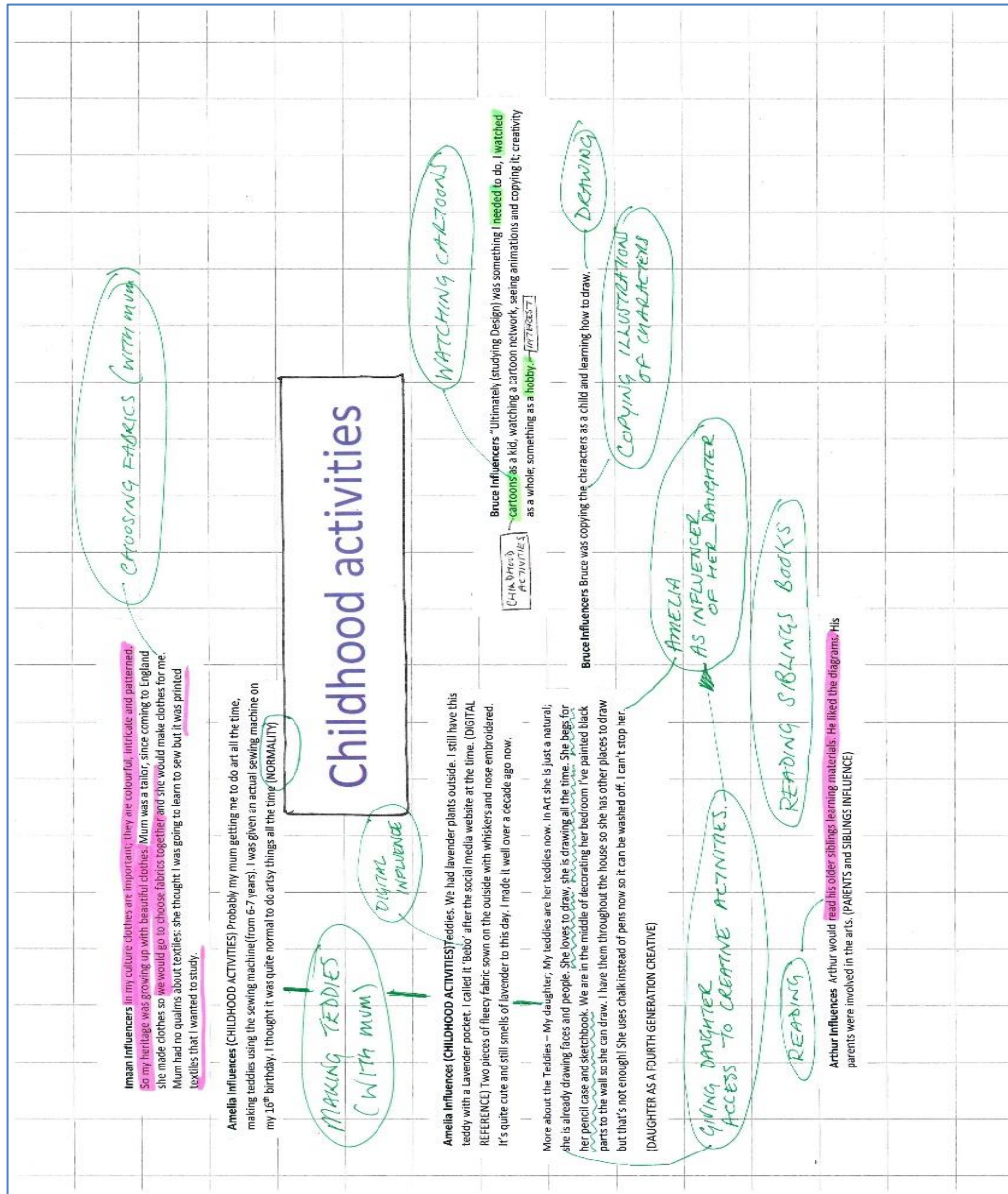
Appendix A: Acronyms used in this thesis

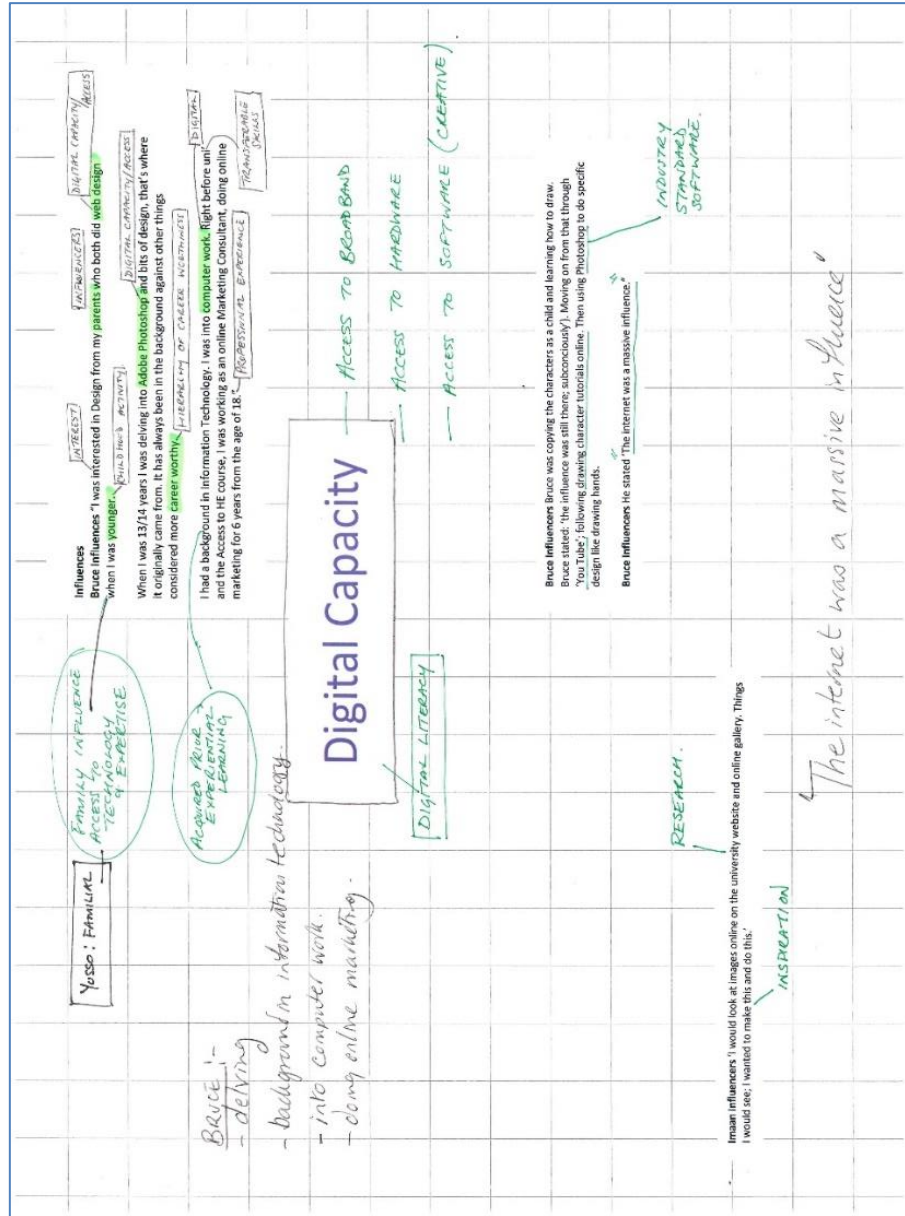
A Level	Advanced Level
BTEC	Business Technical Education Certificate
CIT	Critical Incidents Technique
CLS	Centre Longitudinal Studies
DfE	Department of Education
ETF	Education Training Foundation
FE	Further Education
GCSE	General Certificate of Secondary Education
HE	Higher Education
HEFCE	Higher Education Funding Council England
IMD2019	Indices of Multiple Deprivation 2019
IYS	In Year Survey
JCQ	Joint Council for Qualifications
JRF	Joseph Rowntree Foundation
LSS	Learner Satisfaction Survey
MCS4	Millennial Cohort Study 4 th Survey
NCOP	National Collaborative Outreach Programme
NSPCC	National Society for Prevention of Cruelty to Children
NSS	National Student Survey
OECD	Organisation for Economic Cooperation and Development
OFFA	Office for Fair Access
OfS	Office for Students
PCE	PCE

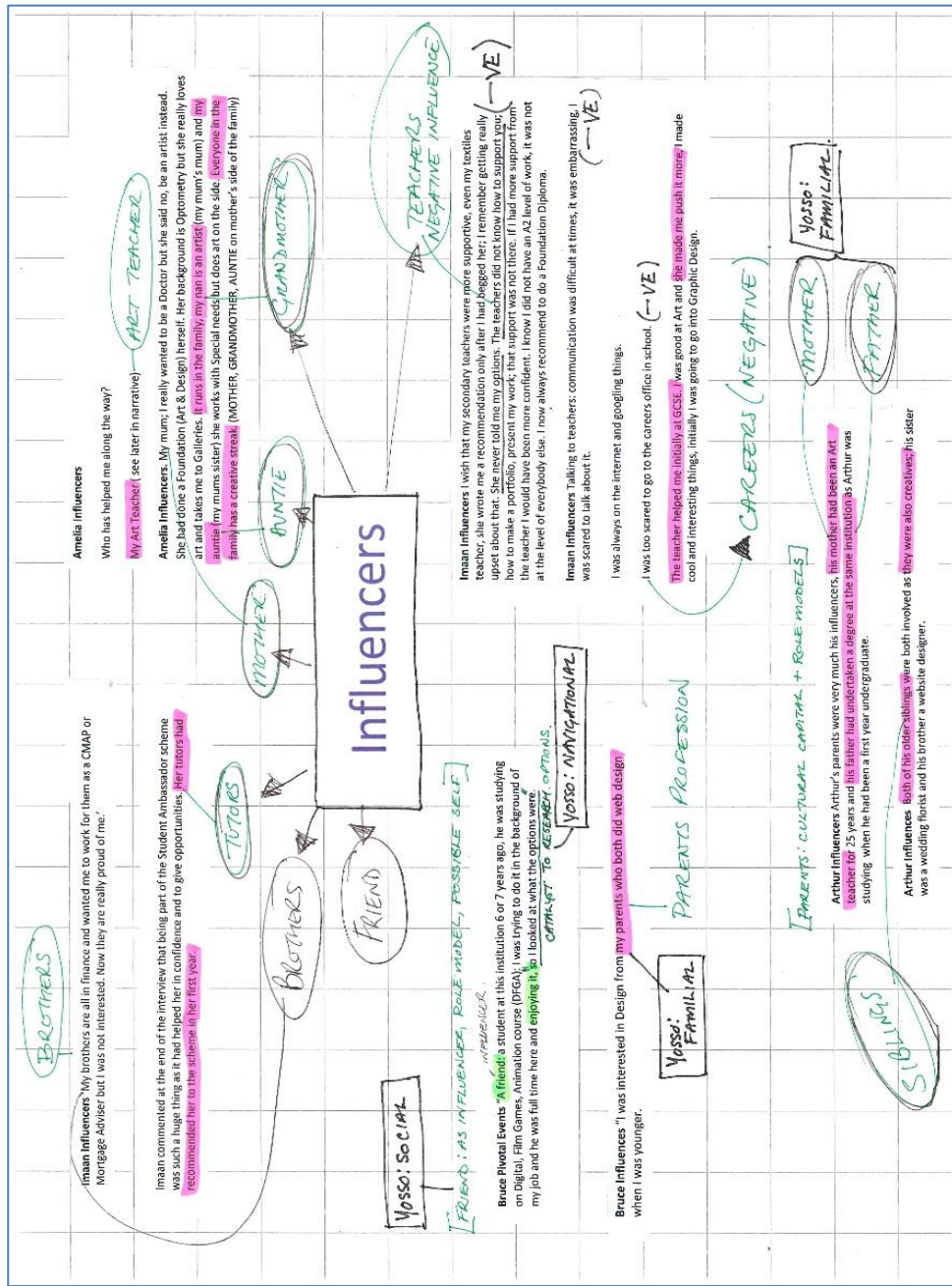
PISA	Programme for International Student Assessment
POLAR4	Participation of Local Areas 4 th Version
SRHE	Society for Research into Higher Education
SUNCETT	Sunderland Centre of Excellence in Teaching and Training
UCAS	University and College Admissions Scheme
UNICEF	United Nations International Children's Emergency Fund
WP	Widening Participation

Appendix B: Examples of paper based 'cut and paste' analysis sheets









25 x A3 sheets of cut and paste of the transcripts created a suite of analysis sheets that were created as an initial thematic grouping of the statements.

They were labelled as:

1. Influences
2. Influencers
3. Keywords
4. Networking
5. Passion
6. Pedagogy
7. Places/Location
8. Previous family HE experience
9. Recommendations
10. Resistance
11. Role Models
12. Self
13. Setbacks
14. Hurdles, Barriers
15. Experience
16. Enablers
17. Digital Capacity
18. Determination
19. Defining, Critical Moments
20. Cultural Collections
21. Cultural Capitals
22. Creative Influences
23. Childhood Activities
24. Indecision / Decision
25. Other possibilities

Following a paper analytical sift a Nvivo digital analytical approach was taken with each of the transcripts.



'Their defining moments'
 Critical incidents and key influences
 that prompted progression into post compulsory education
 in the creative arts.



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Abstract

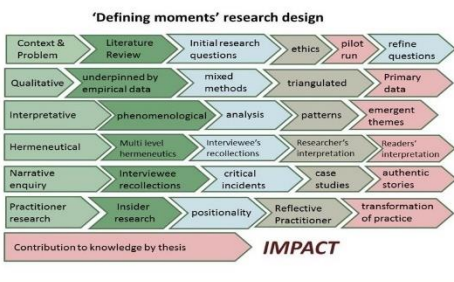
The ontological position of this study focuses upon prevalent inequalities of access into post compulsory education. How individuals', who may be experiencing multiple factors of disadvantage or under-representation, can surmount barriers that limit their upward social mobility.

Access, participation and success through post compulsory education into secure employment is considered the solution. This thesis argues that it is necessary to consider how home context, location, health, welfare and financial security of an individual and their family are highly influential factors.

The literature review identifies key texts from a number of perspectives, including education, philosophy, psychology and sociology. In the review of the canon of literature, it addresses the question whether education can, or cannot, compensate for society or achieve it, in isolation of other agencies interventions. (Bernstein, 1970. Gorard, 2010. Coffield and Williamson, 2011).

The research question underpinned by the key literature subsequently becomes:

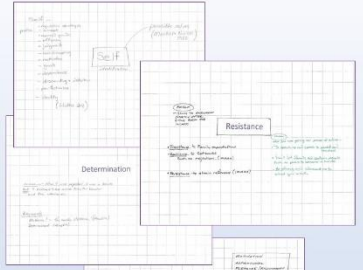
'Can widening participation (WP) interventions begin to compensate for society and education?'



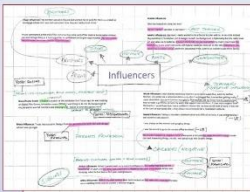
Ethical considerations:

The ethical considerations of the approach of this research project has been drawn up according to the BERA guidelines (2018)

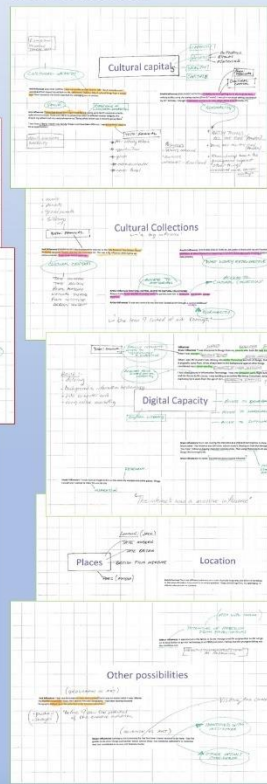
Character



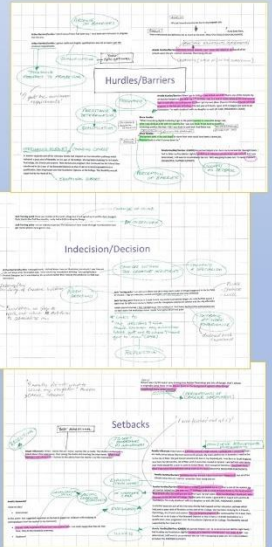
Agents



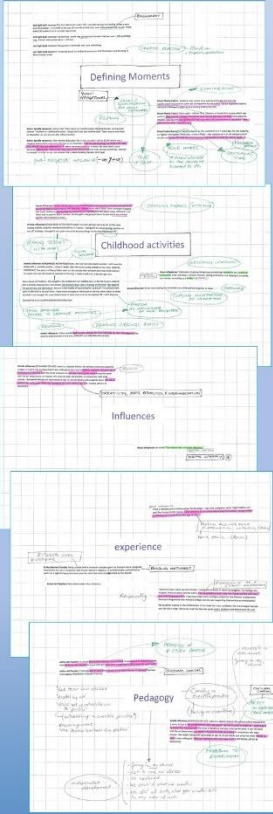
Access to resources



Setbacks



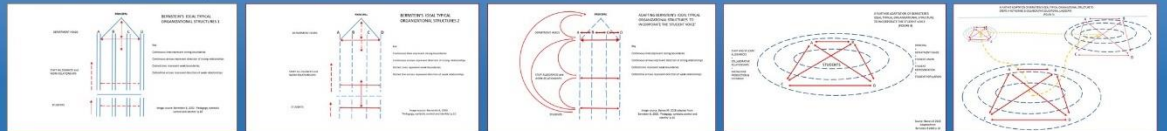
Incidents



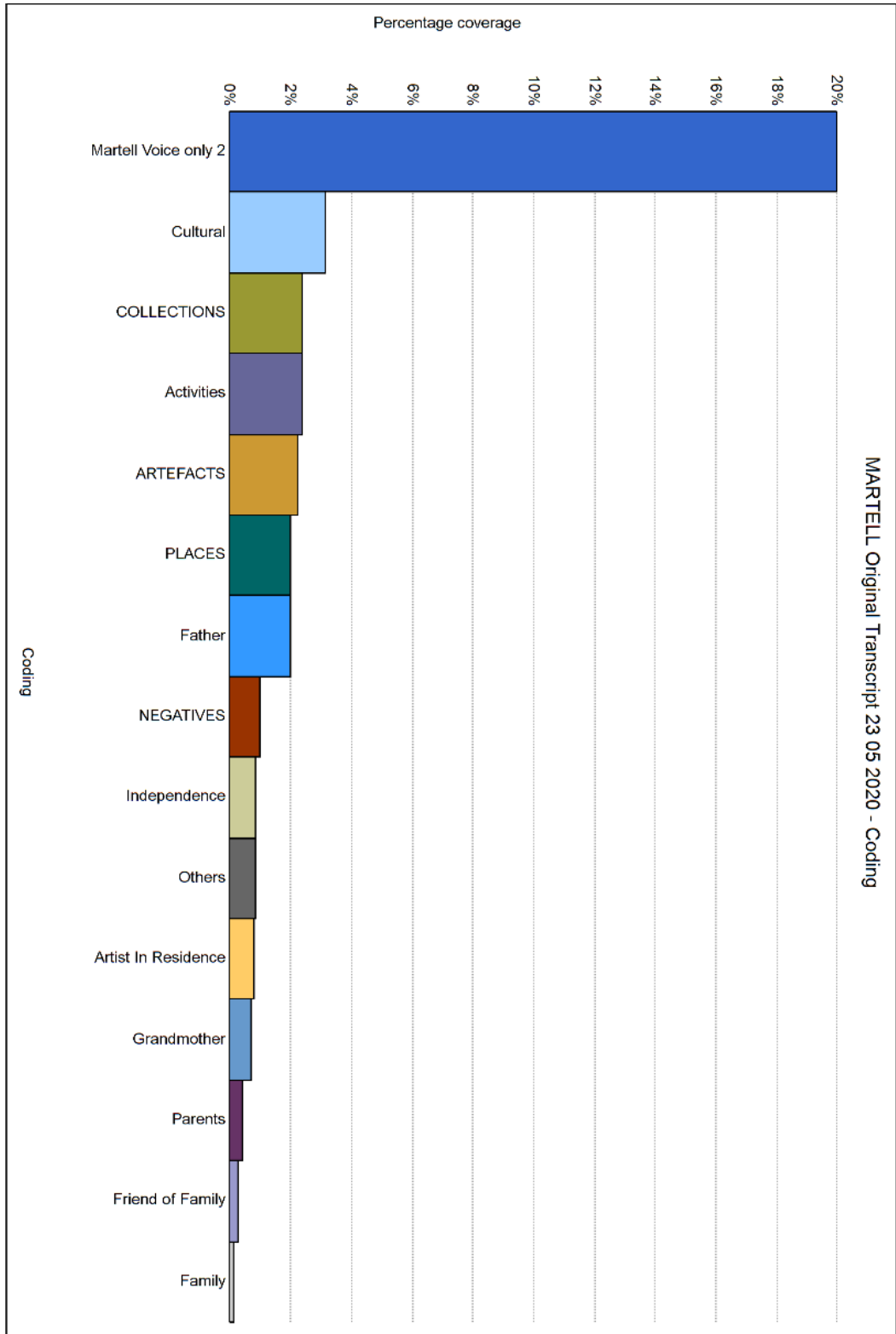
Some of the Key References:

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 Bernstein B. (2000) 'Pedagogy, Symbolic Control and Identity' Rowan & Littlefield Publishers, Oxford, England.
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 Clandinin DJ and Connelly M. (1990) 'Stories of Experience and narrative Inquiry' in Educational Researcher, Vol 19, No.5 (Jun-Jul 1990), American Educational Research Association.
 Coffield F & Williamson B. (2012) 'From exam factories to communities of discovery' IOE UK

From Bernstein's 'temple' to a Landscape of collaboration in education.



Appendix C: Example of Nvivo analysis of narratives



MARTELL Original Transcript 23 05 2020 - Coding

Appendix D: Papers of Basil Bernstein Archive (IoE)

Appendix D is a list of papers held by the Basil Bernstein Archive. I have purposely placed the Archival list here as a resource for future research. Included with kind permission of the Archivist at the Newsam Library and Archives, UCL, Institute of Education, London.

The following email provides details on how to arrange access to the collection:

From: IoE Archives Enquiries <ioe.arch-enquiries@ucl.ac.uk>
Sent: 12 January 2022 14:07
To: Martell Baines <martell.baines@leeds-art.ac.uk>
Subject: RE: Basil Bernstein enquiry

Dear Martell,

Thank you for your enquiry. Yes, that is absolutely fine to place the list in your appendices. I have added in a note to explain that the list is not final and is subject to further assessment and appraisal. Could you please use the version I have attached to this email?

In terms of accessing the archives we are open to the public. Our opening hours are Tuesday – Thursday from 10am – 4pm. We generally need 1 week's notice for access to catalogued material but for the Basil Bernstein papers, I will say we need two week's notice as we will still need to do data protection checks on it before providing access. I have attached some guidance for readers on using our reading room during the current climate. Please could you have a read through and make sure you are happy with it all. In particular we require all visitors to wear a face mask throughout their visit, unless they have an underlying health condition.

All bookings are on the condition that visitors agree to Special Collections keeping a secure temporary record of your visit for 21 days. We will share your contact details with NHS Test and Trace, if asked, in the event of a fellow visitor or staff member testing positive for coronavirus. All personal data will be held in accordance with the General Data Protection Regulation (GDPR). Please can you confirm that you are happy with this and send us a contact telephone number when you confirm your booking.

On the day of your visit, please come through the main IOE Library turnstiles and go to the Library Membership Desk. They will direct you to the Archives Reading Room.

Please bring a form of photographic ID with you on the day, along with a pencil, sharpener and notepaper, as we are unable to supply these at the moment. You are welcome to bring a laptop and are able to take photographs for research purposes.

In terms of permissions it will depend on what it is really. You can take photos when you are in the reading room, for private research purposes only. If you find something you would like to reproduce in your thesis then we have a 'permission to publish' form for that and we can advise you on copyright depending on what it is you would like to use. Please do let us know if you have any more questions. ioe.arch-enquiries@ucl.ac.uk

Postal address: Room L407, Newsam Library and Archives, UCL Institute of Education, 20 Bedford Way, London, WC1H 0AL

Basil Bernstein papers*

***This is not a final list. It is subject to further assessment and appraisal by the archivists at UCL Institute of Education. This means that the references are also temporary and will change once the collection is fully catalogued.**

Box A

1. File of mainly handwritten rough notes, including outlines of courses, notes on experiments, notes on reading, and notes for articles and papers. There are also some notes on Bernstein's research interests and designs for research projects. Some subject areas include the sociological aspects of behaviour, the development of the regulatory role of speech.

Not dated.

2. Transcript of a discussion on capital punishment with 'Day College boys with IQs equivalent to Stowe group'. Heavily annotated.

3. Pamphlet containing texts of papers given at the Department of Education and Science 'Conference on the Course in Education in the education of teachers', held at Hull University, 16th-21st March, 1964. Includes papers by Gill, Peters, Wiseman, Bernstein and Lauwerys.

4. Typescript paper by Bernstein on 'Social structure, language and learning', written whilst a research assistant at UCL. Published in *Educational Research*, Vol. III, Jun 1961.

5. Typescript paper by Bernstein on 'Social class and linguistic development', written whilst a research assistant at UCL. Published in *Education, Economy and Society*, ed. A.H. Halsey, J. Floud and C.A. Anderson (New York, 1961).

6. Report on research undertaken by the Sociological Research Unit of the Institute of Education, mainly on the link between social class, infant school children and educability.

1965-1966.

7. Typescript notes relating to research on speech continuities.

8. 'First questionnaire for mothers – final draft', by Bernstein. On own school experiences and children starting school.

Jun 1964.

9. Photocopy: Article on 'Open schools, open society' by Bernstein. From *New Society*, 14 Sep 1967.

10. SSRC application for a research grant by Bernstein and Dr Mary Douglas (UCL), Oct 1967. Subject is 'Relation of social structure to belief systems investigated in sample of Catholic schools'.

11. Newspaper cutting: Letters on 'Open schools and society' by Charity James and Henry Acland from *New Society*, 21 Sep 1967.

12. *The British Journal of Sociology*, Vol. XV, No. 1, Mar 1964. Includes 'Social class, speech systems and psycho-therapy' by Bernstein. Two copies.

13. Typescript 'Bibliography on Modern England'.n.d.

14. Research notes on language and social class. Photocopied, handwritten and typescript.n.d.

15. Typescript paper by Bernstein on 'A socio-linguistic approach to social learning' (Published in *Social Science Survey*, ed. J. Gould, 1965).

16. Typescript paper by Bernstein on 'Social structure, language and learning', written whilst a research assistant at UCL. Published in *Educational Research*, Vol. III, Jun 1961. Heavily annotated.

17. Galley proofs of a chapter on 'Social class and linguistic development: a theory of social learning'. Based on 'Some sociological determinants of perception' in *British Journal of Sociology*, IX, Jun 1958).

18. Handwritten 'Interim report on R.O.S.P.A. Course' – a 10 week course on road safety and elementary mechanics attended by boys from the City Day College.
19. Pamphlet: Offprint of 'Social class differences in conceptions of the uses of toys', by Bernstein and Douglas Young. Originally published in *Sociology*, Vol. 1, No. 2, May 1967.
20. Paper on the influence of social class on family structure, with letter from the editor of *Sociology*, May 1957.
21. Testimonial for Bernstein from the Principal of Westminster Training College, Aug 1954.

Box B

Certificate: PGCE for Basil Bernstein, 1954.

Certificate: Academic Postgraduate Diploma in Psychology for Marion Black, 1954.

File of papers relating mainly to Bernstein's editorship of *Class, codes and control*, 1970s, including the introductory chapter to Volume III, photocopies of reviews and work by others replying to Bernstein's theories. Also articles on 'Class and pedagogies: visible and invisible'; 'On the classification and framing of educational knowledge'; 'Linguistic codes, hesitation phenomena and intelligence. Small amount of correspondence and one photograph.

File, mainly consisting of newspaper cuttings relating to Bernstein and his work, 1970-1979, including reviews of *Class, codes and control*.

Box C

File containing mix of materials, including newspaper cutting mainly relating to *Class, codes and control*; financial material concerning trips abroad and publishing (Routledge); personal correspondence and postcards; some material regarding Bernstein's various appointments at the Institute; passport. Mainly 1960s and 70s.

File containing letters to BB, 1957-1967, mainly regarding Bernstein's work, his publishing and his attendance at courses and conferences. There is also a small amount of correspondence regarding Bernstein's career, including his appointments at UCL and the Institute.

File of papers written by Bernstein whilst studying sociology at university (LSE, 1950s).

File of various, mainly drafts of articles written by Bernstein, including 'Social class, speech systems and psycho-therapy'; 'Social class and linguistic development: a theory of social learning'; 'Social structure, language and learning'; and 'Elaborated and restricted codes: their social origins and some consequences'. Also included are some draft research proposals.

1950s-1960s

File of letters congratulating Bernstein on his professorship, 1967.

Loose material, including:

1. Syllabus for a sessional class in Psychology (University of London Council for Extra-Mural Studies).
2. Newspaper cutting from the *Daily Sketch*, Jul 13, 1961.
3. Rough notes on the problems of sociological sampling.

Box 1

2 files of job references for others, 1981-1989. **CLOSED.**

File of 'Diagrams etc', containing diagrams and figures from published works and papers by Bernstein.

File entitled 'Social', relating to invitations, 1980s.

File relating to 'Academia Europaea', 1988-1989.

File entitled 'Seminars, lectures, talks – interdepartmental', 1984-1985.

File entitled 'Roger Hewitt', containing material relating to a presentation by Hewitt, 1989.

File relating to Bernstein's work on the British Journal of Sociology, 1989, including commentaries on proposed articles.

File of material relating to research students, 1990s. **CLOSED.**

Various offprints of articles and research reports:

1. 'The roles of religion in the thought of Karl Mannheim' by Lars Axel Petersen. Paper prepared for the European Summer Schools' conference on *Philosophy and Theology in European Thought*, Denmark, Jun 1994. **Keep?**
2. 'Mapping discourse in comparative education texts' by Rolland G. Paulston. From *Compare*, Vol. 23, No. 2, 1993. **Not found**
3. 'Understanding teachers' evaluation criteria: a condition for success in science classes', by Ana M. Morais. From the *Journal of Research in Science Teaching*, Vol. 33, No. 6. 1996. **Not found**

Box 2

4 files of personal references, 1980s. **CLOSED UNTIL 2067 UNDER DPA.**

File entitled 'Personal/Home', and containing correspondence from friends, students etc. Some confidential, therefore **CLOSED**.

Box 3

Offprints of various articles, mainly by others.

Box 4

File of 'Research degree applications: queries, rejections', 1980s. **CLOSED**.

File entitled 'Advice/comment overseas', 1980s. **CLOSED**.

File containing material relating to the Board of Studies (Sociology) at the Institute, 1983-1988. **CLOSED for 30 years**.

File entitled 'ILEA, DES, other bodies, research proposals', 1983-1987. **CLOSED**.

File entitled 'Research proposals – external (to Dept and Institute), 1980s. **CLOSED**.

File entitled 'Other Institute proposals', 1980s. **CLOSED**.

Box 5

Files relating to research supervision of individual students, 1980s. **CLOSED**

Box 7

Relating to overseas links.

File entitled 'Overseas supervision', 1980s.

File entitled 'Poland', but also containing correspondence with academics in Australia, 1980s.

File entitled 'Japan and Philippines', 1980s.

File entitled 'Thapan, Miss Meenakshi' (India). **CLOSED**

File entitled 'India', 1980s.

File entitled 'Chile', 1980s. Note letters relating to Barry Adams case (this reported in newspapers?)

File entitled 'Australia, 1989, and relating to possible visit.

File entitled 'Columbia', 1989, and relating to possible visit.

File entitled 'Japan', 1989, and relating to possible visit.

File entitled 'Brazil', 1989, and relating to possible visit.

File of correspondence with academics in Australia, 1986-1989.

File entitled 'British Council', 1983-1989, mainly regarding proposed visits abroad.

Box 8

Relating to overseas links.

File entitled 'Scandinavia, exclusive of Sweden', 1976-1986.

File entitled 'Sweden', 1973-1989.

File entitled 'USA and Canada', 1980s.

File entitled 'Mexico', 1980s.

File entitled 'Portugal', 1979-1988.

File entitled 'Greece', 1985-1989.

File entitled 'Spain', 1975-1988.

File entitled 'Colombia, Brazil, Argentina', 1980s.

File entitled 'Overseas Visitors', 1980s.

File entitled 'Overseas students', 1980s.

Box 9

Files relating to PhD supervision of particular students, 1980s. **CLOSED**

Box 10

Files on particular students, 1980s. **CLOSED**.

Box 11

Files on particular students, 1980s? **CLOSED**.

Box 13

Drafts of papers by Bernstein and others. Includes several versions of 'Vertical and horizontal discourse: an essay', subsequently published in the *British Journal of the Sociology of Education*, 20 (1999). Also copies of 'Official knowledge and pedagogic identities', 'Pedagogic codes and pedagogic practices', and 'Social class and pedagogic practices'.

Box 14

Entitled 'Papers on Bernstein's theory'. Offprints of papers by Bernstein and others. **Not found**

Box 15

Entitled 'Material for lectures' and 'Prof. Bernstein reviews, lectures, talks/speeches'. **Duplicates removed and amalgamated with box 17**

Box 16

Files relating to individual students **CLOSED**

Box 17

File 'Towards a theory of pedagogic discourse' Diaz / Bernstein

Box 19

Various, including copies of papers by other academics, book reviews and newspaper cuttings, 1990s. **This is not what is in box 19**

Box 20

Typescript drafts of papers by Bernstein, including 'Codes, modalities and the process of cultural reproduction: A model' (1987 revision); 'The structure of pedagogic discourse'; 'Research performance indicators'; 'On pedagogic discourse' (revised); 'Social class and pedagogic practices'; and numerous copies of 'An essay in education, symbolic control and social practices'.

Box 21

Typescript drafts of papers by Bernstein, including 'The social construction of pedagogic discourse'; 'On pedagogic discourse'; 'Codes, modalities and the process of cultural reproduction: A model'.

Box 22

'Papers from top of desk'. Includes file cards containing contact addresses. **CLOSED**. Now in Box 16

Offprints of articles by others, some notes in Bernstein's handwriting, bibliographies, papers relating to the Lisbon Special European Council (2000), some copies of papers. – **In box 19**

File of recent correspondence, 2000. **CLOSED**. Now in box 16

Box 23

Files re Fiona Close-Thomas – went on to publish an analysis of Bernstein's work

Appendix E: Research Participant Consent Form



RESEARCH PARTICIPANT CONSENT FORM

Research Project title:

‘Defining Moments’: Identifying critical incidents and influences that lead to creative students’ progression into PCE in the art

Researcher: Martell Baines.

- The nature and purpose of the research project has been explained to me. I understand and agree to take part.
- I understand the purpose of the research project and my involvement in it.
- I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.
- I understand that while information gained during the study may be published, I will not be identified and my personal results will remain confidential.
- I understand that I will be audio/video recorded during the interview.
- I give my consent to documentation and reproduction of my artwork, related to the research project, for the purposes of inclusion in the thesis and its dissemination.
- I understand that data will be stored electronically on a password protected computer.
- Hard copy versions of the data will be kept in its anonymised form.
- The original data will be retained for 10 years before being destroyed.
- I understand that I may contact the researcher or supervisor if I require further information about the research.

Signed (Research Participant)

Print name **Date**

Contact email

Contact details of the researcher:

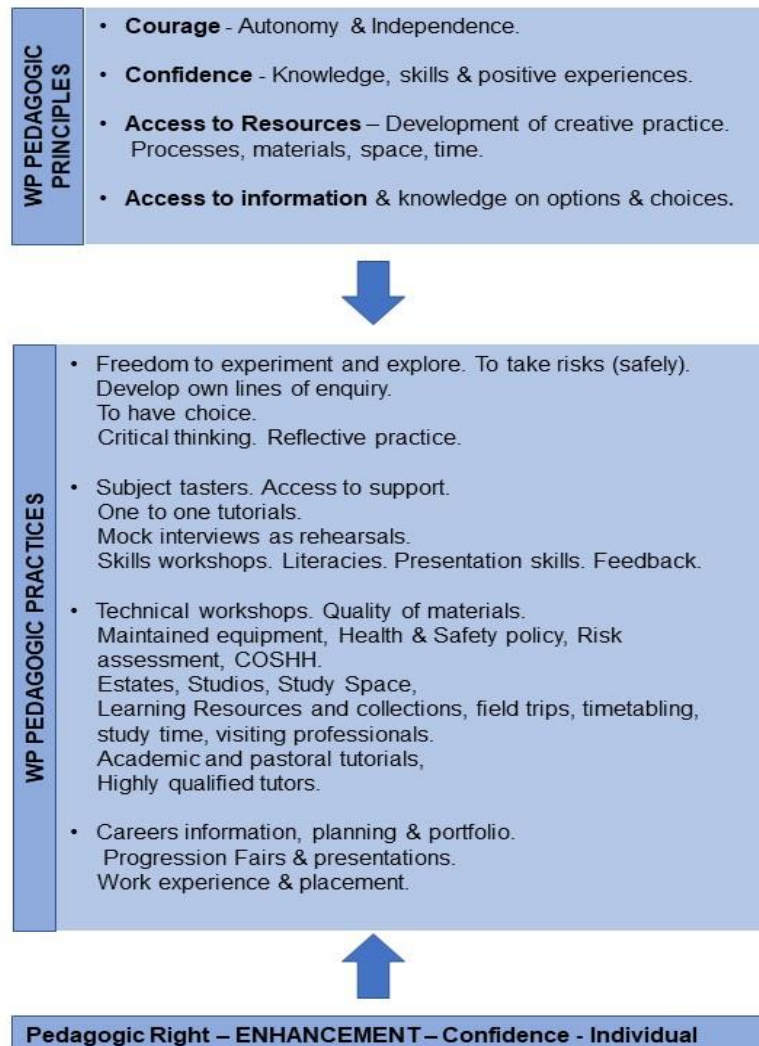
Martell Baines, Progression Manager, Leeds Arts University
Email: martell.baines@Leeds-art.ac.uk

Tel:

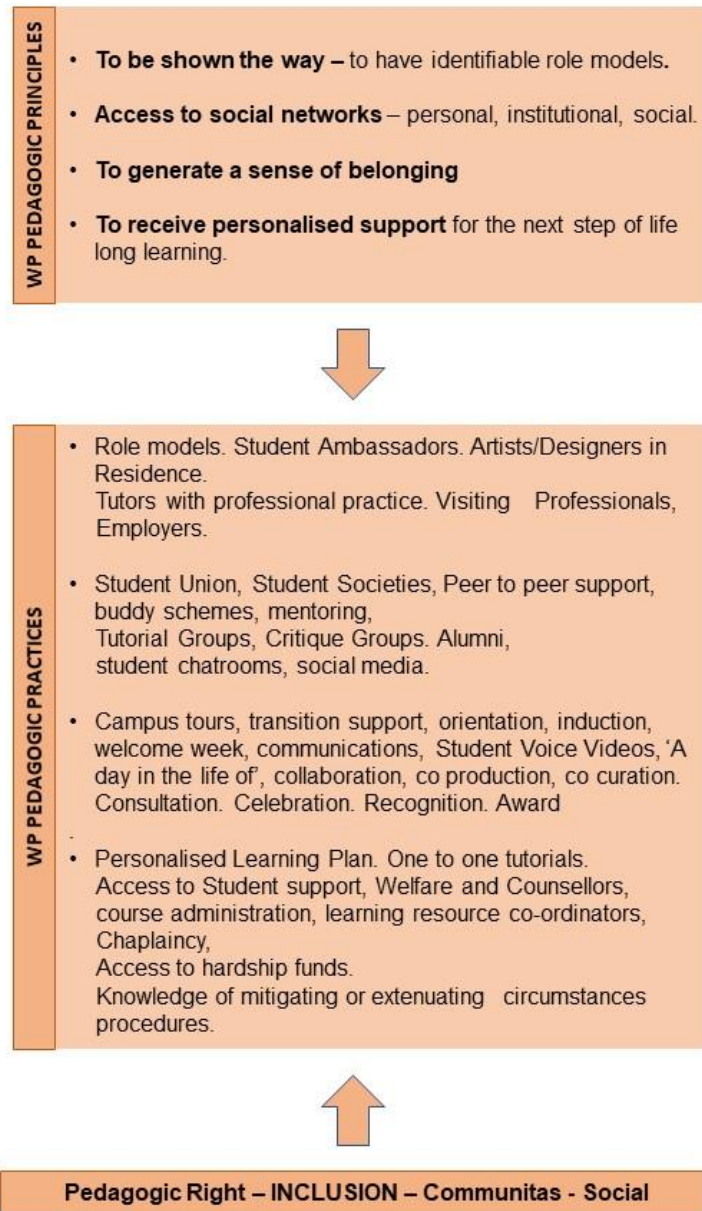
Appendix F: WP Pedagogic practices

Existing WP enhancement, inclusivity and participation practices are indicated in the following three tables (Tables 6.2 – 6.4). The tables present a range of the sorts of interventions that WP practitioners and Higher education providers (in Schools, FE and HE and Community Group engagement) currently provide.

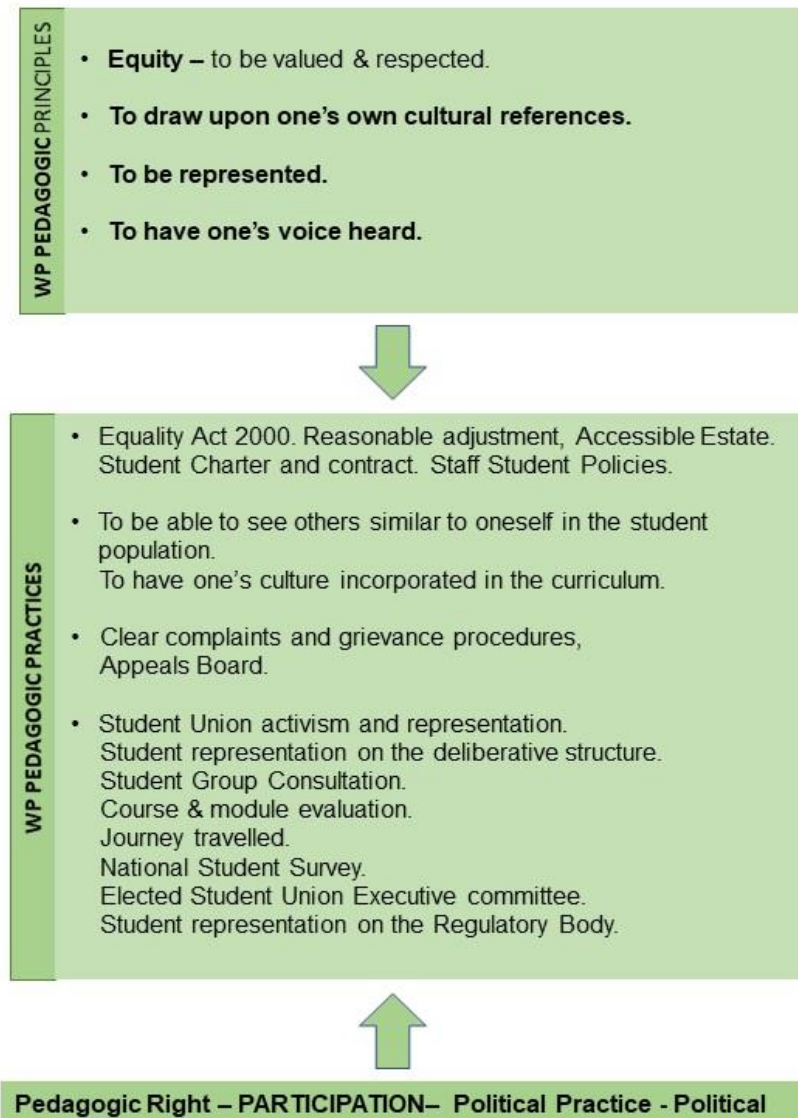
These are shown linked to the draft Guiding Pedagogic Principles offered in this thesis and Bernstein's concept of *PRs*.



WP Pedagogic Principles and Practices mapped against Bernstein’s Pedagogic Right of Enhancement.



WP Pedagogic Principles and Practices mapped against Bernstein’s Pedagogic Right of Inclusion



WP Pedagogic Principles and Practices mapped against Bernstein’s Pedagogic Right of Participation.

Appendix G: Curriculum Vitae 2022

Martell Julia Baines

ORCID Research Identity: <https://orcid.org/0000-0002-7300-7188>

Leeds Arts University Research Repository, Guild HE Research Repository, formerly 'CREST' (Consortium for Research Excellence Support and Training).

Available at:

<http://lau.collections.crest.ac.uk/view/creators/Baines=3AMartell=3A=3A.html>

(Accessed 25 01 2022)

Roles

- | | |
|-----------------|--|
| 2013 – Present. | Progression Manager, Leeds Arts University.
Go Higher West Yorkshire (GHWY) Uni Connect Outreach Officer. |
| 2020-21 | Chair of GHWY Access and Participation Strategy Group (APSG). |
| 2019-20 | Vice Chair of GHWY APSG. |
| 2017-19 | Co-chair of the GHWY Steering Group. |
| 2010 – 2013 | WP Co-ordinator, York St John University. |
| 2010– 2008 | Course Leader, BA(Hons) Contemporary Fine Art, York St John University. |

Education

- | | |
|----------------|---|
| 2020 – present | PhD, SUNCETT (Sunderland Centre of Excellence in Teacher Training), Faculty of Education and Society, University of Sunderland. (supported by Leeds Arts University) (Award pending). |
| 2018 - 20 | ETF SUNCETT Bespoke MPhil Practitioner-Research Programme (PRP) (transferred to PhD) (supported by the Education Training Foundation). |
| 2016 - 17 | ETF SUNCETT Research Development Fellowship (RDF) (supported by the Education Training Foundation). |

- 2011 Fellow of the Higher Education Academy (FHEA), York St John University.
- 2005 -10 Fellow C4C ('Collaborating for Creativity') Centre of Excellence in Teaching and Learning, York St John University.
- 1995 - 97 MA Fine Art, Manchester Metropolitan University.
- 1989 - 92 BA(Hons) Fine Art Painting and Printmaking, Sheffield Hallam University.
- 1988 - 89 Foundation Diploma Art and Design. Stockport College.
- 1978 - 80 Diploma Society of Radiographers (Diagnostic Radiography) Kings College Hospital, London.

Book Section

Baines, Martell (2020) *'Their defining moments': Identifying critical influences that prompted progression into PCE in the arts*. In: Practice-Focused Research in Further Adult and Vocational Education: Shifting Horizons of Educational Practice, Theory and Research. Palgrave Macmillan. ISBN 9783030389932

Article

Baines, Martell and Gregson, Margaret (2020) *Reflections of a practitioner-researcher in the field of Widening Participation in arts education*. Education Sciences, 10. ISSN 2227-7102

Conferences, Presentations, Research Posters

Baines, M., Broadhead S., Norton, F. (2021) British Educational Research Association (BERA) Annual Conference. *'A Mature Learners Journey into the Arts: Determining Pedagogic Principles and Practice in Widening Participation'* Online Presentation.

Baines, M and Edwards, D. (2021) National Education Opportunities Network (NEON) Summer Symposium. *'Innovation in Creative Arts Widening Participation Outreach'* Online presentation.

Baines M. (2021) International Practice Focused Research in Education Conference (IPFREC). University of Sunderland. Online presentation

Baines M. (2020) British Educational Research Association Special Interest Group (BERA SIG). '*Their Defining Moments*': *Critical Incidents and Influences in Progression into the Arts*. Online presentation.

Baines M. (2019) '*Their defining moments*': *Identifying critical influences for progression into PCE in the Arts*. In: FACE (Forum for Access to Continuing Education) International Conference 2019, 3 July - 5 July 2019, Sheffield Hallam University.

Baines, M. (2019) '*Their defining moments: narratives of critical incidents and key influences that prompted progression into PCE in the arts*'. ETF (Education Training Foundation), 1 July 2019, Mary Ward House, London.

Baines, M and Broadhead, S. (2019) *The Art of surviving and thriving*' *Why do mature learners matter: presenting a progression framework for mature learners in the arts*. NEON Summer Symposium. 13 June - 14 June 2019, Lancaster University.

Baines M and Broadhead, S. (2018) Art, Craft Design Education All Party Parliamentary Group (APPG) Westminster. Co-presented with Head of Research Dr Sam Broadhead on Mature Learners. Presentation

Baines M. (2018) 3rd International ARPCE (Association of Research in PCE) Conference. Harrison Manchester College, University of Oxford Presentation.

Baines M. (2018) ETF (Education and Training Foundation) Annual Conference, Mary Ward House, London. Research poster and Presentation.

Baines, Martell (2016) *An insight into the challenges that mature learners encounter across the student lifecycle in Art & Design Higher Education*. OU

Widening Participation Conference, 27 April - 28 April 2016, Jurys Inn, Milton Keynes.

Ryder, E., Ormond, A., Baines, M., Heleine, S. (Editors) (2015) *Entertaining More Angels. 1930-2015, Celebrating 85 Years of St Georges Crypt*. Leeds, Leeds College of Art.

Artist in Residence

- 2000 ‘*Year of the Artist*’, East Midlands Arts and the New Perspectives Theatre Company. Residency with 9 North Nottinghamshire coal mining communities. Exhibition at Southwell Minster.
- 1996 ‘*Year of the Bronze Age*’, Mappin Art Gallery, Sheffield Museums and Gallery Trust. Solo Exhibition Mappin Art Gallery.
- 1995 Resident Artist in Education. Tate St Ives ‘*Equivalents for the Megaliths*’.
Exhibition of work at Tate Gallery St Ives and Royal Institute of Cornwall, Truro. Open Studio at Porthmeor Studios.