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### Street Happens!

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# THE STREET

ISSUE BASED URBAN SIMULATION

regen

COSLA  
AWARD  
WINNER



UWS UNIVERSITY OF THE WEST OF SCOTLAND

# STREET HAPPENS

A YOUTH WORK RESPONSE TO YOUNG PEOPLE'S EXPERIENCES OF THE STREET

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### **Acknowledgement and Contact Details**

We would like to thank everyone at 'The Street' for inviting us to experience this phenomena for ourselves, and for permitting our access to the evaluative data that has informed this small-scale study . The report has been compiled by **Dr Annette Coburn and Johanne Miller** under the auspices of the **Institute of Youth and Community Research, School of Education, University of the West of Scotland.**

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## 1. Introduction

'The Street' uses promenade theatre to engage young people who, as performing and social actors, share stories and experiences of life on the streets. 'The Street' is identified as an issue-based urban simulation that promotes and informs discussion of critical choices that young people routinely make on the streets every day. It contributes to their learning about, and understanding of, the consequences of their actions and decisions on important issues. Combining experiential learning and conversational dialogue in follow-on workshops (see Ord, 2011; Jeffs and Smith, 2005), young people reflect on decisions taken by 'actors' in the street and by themselves in 'real life' and how these impact on their lives, now and in future.

Analysis was based on evaluative information provided by young people and supporting youth workers and three observational research visits. Combined with desk-based analysis, this shows that 'The Street' works on many levels to engage and empower young people at a time when they are making important choices. Participants were identified as 'at risk' or marginalised: the kind of young people that regular interventions don't always reach. Participants were invited to attend through education, social work, police and a variety of community sector agencies. By offering a creative and powerful learning experience that builds capacity for personal agency and social change, it was possible to draw conclusions about the effectiveness of 'The Street' in getting messages across and in responding to interests in, and concerns about, young people in order to help them to thrive and flourish in contemporary Scotland.

This report is developed in five sections. First, it introduces the study and second, it reviews background literature on young people, youth work and youth policies as the context for development of this project. Third, research design and methods are outlined and 'The Street' is introduced. Fourth, it reports on why 'The Street' can be described as effective in contributing to young people's well-being and how it builds capacity for social change. Fifth, it discusses the core characteristics and complexities of The Street and conclusions are drawn about the possibilities for the future of this important emancipatory practice.

## 2. Background and Context

### *Thinking about young people on the streets*

The social construction of youth as a distinctive sub-culture is not a recent phenomenon. In 17<sup>th</sup> and 18<sup>th</sup> Century London young apprentices were banned from playing music, taking part in football and 'drinking in taverns'; the Scuttlers in 19<sup>th</sup> century Manchester and Salford had their own style of dress including bell bottoms, a white shirt and big leather belt with buckle and iron shod clogs; and in 1920s Germany, there were groups of young people known as 'Wilden Cliquen' (Bennet and Kahn Harris, 2004). The Chicago School of Sociology was prominent in researching the development of sub-cultures where, 'material deprivation, physical decay and tough cultural environment of the inner city influenced children in such areas towards delinquency' (O'Donnell, 1997, p. 350). The Chicago School raised concerns about poverty, yet in doing so, constructed a pathologising and generalising discourse of young people as delinquent, marginal and in need of reform.

Since these early concerns about young people were raised, the concept of 'gangs' has occupied a much contested space in research literature. Hallsworth & Young (2004) identified a three point typology that seemed useful in a UK context in seeing gangs as: informal peer groups where crime does not feature; street based groups of young people that are seen as discernible groups, where crime and violence are integral features; organised professional criminals who engage in crime for personal gain.

Groups of young people who hang around street corners, chip-shops or swing parks across Scotland tend to be in the first or second typologies. Yet while 'gangs' are unique to specific geographical locations, Pitts (2008) argues that definitions are always changing:

we may start out with a working definition of gangs...[but]...must be prepared to adapt definitions or...invent new definitions in order to capture the reality of the groups we discover

Pitts (2008, p. 29)

This is also applicable in contemporary research literature that suggests problems in Manchester are linked to gun culture whereas in Glasgow they link to knife crime (Ralphs, Aldridge and Medina 2008, Holligan & Deuchar 2009). In some contexts 'the gang' has been described as no more than a group of 'troublesome youths' (Bannister, Pickering, Batchelor, Burman, Kintrea and McVie, 2010) often determined as such, by engaging in behaviours associated with a lack of things to do or places to go and hang out with friends. Thus, the literature suggests that while gangs may be highly structured, not all groupings of young people hanging around the streets would describe themselves as a gang. Further, the idea of 'gang-talk' has been suggested as perpetuating a range of myths about gangs that helps maintain a pathologising and marginalising discourse on young people who choose to hang around the streets (Hallsworth and Young, 2008).

In a study of young people and social class, McCulloch, Stewart and Lovegreen (2006) have also identified the importance of locality to group identity and suggested that, in those areas where young people came from lower-working class backgrounds, the streets were their main source of leisure activity. They suggested that young people's choices were:

...limited by broader social, cultural and structural factors...[and that]...for some young people, namely those that are disadvantaged or marginalised (Chavs/Neds), being part of a group can result in further marginalisation.

McCulloch et al. (2006, p. 554)

Shildrick(2000) has also shown that a recognizable group of highly visible, working class young people occupy public spaces, while drawing on Cohen (1972), Coburn and Wallace (2003) assert that territoriality is deeply ingrained in most working class cultures. They also suggest that territoriality is present in local pubs, clubs and social, cultural or religious groupings, involving adults but that among young people, the streets are the place where they learn about life and growing up, and this can impact on their future lives. For example, decisions on whether to attend a college course or place of work in a neighbouring area are impacted by territorial considerations and boundaries.

Yet, political restructuring of the state has, since the late 1970's, compounded the problem of exclusion and discrimination for young people (Mizen, 2004) and so increases the importance of peer relationships (Coburn, McGinley and McNally, 2007). It is further argued that age-based categorisation of young people means that they suffer, 'political, economic and social oppression' (Gordon, 2007, p. 634) which is linked to their capacity to act. Further, Thompson (2003) suggests that whether people are able to take decisions, to set and attain goals, to resist the attempts of others to control or direct them, to increase their capacity to take autonomous action and to improve their life chances are all determined by relationships of power. Thus, while power is present in every aspect of human life, young people's lack of power is problematic. This is in direct contrast to an underpinning value base in youth work that sees young people as active contributors in their communities, having power and agency that means they are part of the solution instead of a problem to be 'fixed' (See Batsleer, 2008; Coburn and Wallace, 2011; Ord, 2007) .

Acknowledging the importance of street based peer groups offers understanding of why young people's experiences of being on the streets offers a useful starting point for dialogue about important issues. Rather than being solely determined by external influences, youth worker conversations with young people can be a catalyst for development of ideas (Jeffer and Smith, 2005). This kind of conversations underpinned the creation of the 'The Street' as a simulation of authentic lived experience. Set amidst contemporary popular discourse that is often negative about young people who hang around the streets, a youth work response seeks to develop positivity rather than negativity.

### ***Thinking about the youth work context***

Ideas on power and the social construction of 'youth' contrast with youth work literature and policy that seeks to empower young people (Davies, 2005; Young, 2006) and includes a commitment to action where 'power relations shift and are transformed... [and where]...a closer analysis of power relationships and their impact on practice, is a prerequisite of the work we undertake' (Batsleer, 2008, p. 9). Power is also important in understanding young people's experiences of the streets, for example in their relationships with their friends and with 'other' young people, local residents or the police.

Youth work has been suggested as a place of sanctuary, viewed as ‘a safe space away from the daily surveillance and pressure of family, schooling and street life’ (Jeffs and Smith, 2010, p. 5). In Scotland, youth work comes under the auspices of Community Education and is developed in the Community Learning and Development (CLD) sector (Tett, 2010). Taken in the broadest sense, the sector embraces voluntary and statutory organisations and contributes to development of national policy, in order to suggest a priority for practice that is, ‘engaging with young people to facilitate their personal, social and educational development and enable them to gain a voice, influence and a place in society’ (Scottish Executive, 2004, p. 1).

Yet, constrained by negative discourses outlined earlier, youth work services are sometimes developed around perceived deficits or problems in young people’s lives and are developed or more accurately ‘delivered’ as part of integrated children’s services, social work and social welfare services. This kind of work is important in ensuring that services are child centred and are well connected in order to meet a range of needs. An alternative kind of youth work exists, that is educational, cultural and political, where the young person is the primary client and where equality and democracy are its core value base and purpose. Yet, according to Martin (2007) ‘democracy and social justice cannot be ‘delivered’ like a pizza’, these things are developed over time and through dialogue with each other.

Adopting values and methods that operate within and around current policy environments underpinned the processes at Regen:fx Youth Trust that were used in developing ‘The Street’. Innovation and creativity underpin the work of the Trust, and The Street has been created by taking an empowering and critical youth work stance. Working in the interstitial spaces between policy or formalised youth learning and young people’s own ideas on expectations for youth work, is consistent with Sercombe (2010) in asserting that youth workers experience a duality of purpose in meeting an expected response to policy while engaging with young people’s interests as the primary focus of the learning relationship. There is a strong history of innovative and creative youth work practice in the South Lanarkshire area which is home to The Street and Regen:fx Youth Trust as recent innovations in a long line of cutting edge youth work practices.



### ***Thinking about youth policy and youth work policy***

Building on the European Impetus for Youth (2001), the European Youth Forum has argued a 'culture of participation' as a missing link in achieving a more socially just Europe (European Union, 2006). Yet, a deficit model of young people in the United Kingdom, has been argued as persistent in the development of youth policy and youth work policy (Davies and Merton, 2009; Shaw and McCulloch, 2009). Contemporary debates about young people, 'focus on their deficiencies and lack of responsibility rather than their marginality or the impact of structural inequalities on their lives' (Tett, 2006 p. 49), while changes in funding and policy direction have been suggested as informing an, 'ideological shift' (Harland et al, 2005 p. 58). This shift has determined that youth work should combat exclusion by providing young people with accredited qualifications (Merton et al, 2004).

According to Rogowski (2010), 'dominant approaches to young offending have been pursued within political agendas that obscure the possibilities of a genuinely progressive policy and practice. It has also been suggested that youth workers often appear constrained by a 'poverty of vision' (Batmanghelidjh, 2006, p. 23). Thus, contradictions abound, not least when youth workers are required to 'mimic business values, when they went into the profession with an emotional vocation' (Batmanghelidjh, 2006, p. 23).

For example, Promoting Positive Outcomes: Working Together to Prevent Antisocial Behaviour in Scotland (Scottish Government, 2011a) is critical of earlier assumptions that enforcement should be the main thrust of policy intervention on Anti-social Behaviour (ASB) and has led to a new policy and 'shared vision for how anti-social behaviour should be tackled' (Scottish Government, 2009, p.7). So, while this assumes that certain behaviours young people engage in can be described as anti-social and needing a strategic response, it also suggests that policy has shifted towards the creation of opportunities that 'encourage more balanced and evidence based reporting and counter negative stereotypes and the demonization of young people in the media' (2009, p. 14). A consequence of this shifting discourse is that targeted youth work has been funded from the proceeds of crime (2009, p.24). Thus, despite shifting from enforcement towards prevention, there remains a view in popular discourse of young people as anti-social and thus, marginal to the rest of society.

Yet, the concept of marginalisation has been suggested as, ‘paternalistic apparatus... [where]...the oppressed are regarded as the pathology of the healthy society’ (Freire, 1996, p. 55). Freire notes that no one is marginal or outside of society and in need of integration into the healthy mainstream. People, regardless of age or circumstance, are always inside and part of society but have become ‘beings for others...[and so]...the solution is not to “integrate” them into the structure of oppression, but to transform that structure, so that they can become “beings for themselves” (Freire, 1996, p. 55).

Encouragingly, in Scotland, there appears to be a shift away from deficit models towards more positive approaches to youth policy development in, for example the Curriculum for Excellence (CfE) (Education Scotland, 2013) and in Getting it Right for Every Child (GIRFEC) (Scottish Government, 2011). Such policies and their implementation places the young person at the centre of collaborative practices that seek to engage with them at a time when their transitions to adulthood, may bring short-term or more complex difficulties, in order to facilitate their access to the support and the help they need to succeed.

While there is merit in working with individual young people to promote social and economic well-being by building their strengths and resilience, the question of what they are being resilient to, and why they need to be strong, is problematic. Resilience is often assumed as a mechanism for coping with the way things are, to become better protected from the world rather than seeking to change the conditions that have led to the current state of affairs. Yet, in addressing issues of poverty, inequality and injustice, it may also be useful to imagine alternative possibilities for resilience as a vehicle for social change that could enhance human flourishing beyond what is currently possible by working with groups of young people, rather than being focussed only on an individual or personal level. ‘The Street’ aims to operate at a deep level to question current assumptions about the streets in order to assert that this need not always be the case and that by working together another way is possible.

### ***Research aim and core research interest***

In light of this literature and policy on young people, The Street offers an alternative context for youth work. The aim of this small-scale evaluative study is to:

***Examine available data to consider the extent to which it may be claimed that 'the Street' contributes to young people's well-being.***

This aim will be met in the following **research interests**:

- a) Outlining the distinctiveness of The Street as participatory and preventative practice.
- b) Identifying the core characteristics and complexities that are present in 'The Street' experience.

### **3. Research Design and Methods**

In order to meet the above aims and address these research interests this section identifies an appropriate theoretical frame, through which to consider 'The Street' contribution. It will also outline the methodological and ethical considerations that underpinned this examination of participant and practitioner feedback on their experiences.

#### ***Theoretical Framework***

Over the last decade in Scotland, there has been a shift towards outcomes based approaches to public sector accountability with the introduction of a new 'Concordat' (Scottish Government, 2007) and *National Performance Framework* (Scottish Government, 2011b). This framework uses what is called a 'logic model' as a tool in linking activities with outcomes. Logic models have been suggested as having three main uses: policy development, tracking progress and communicating pathways to outcomes.

Outcomes within logic models are time-sequenced, the rationale being that if short-term outcomes are achieved this will lead to intermediate and then long-term outcomes being realised. The logic model draws on theoretical perspectives from contribution analysis 'to show how the intervention is expected to work or make a difference...as part of an iterative

approach to building the logic and evidence for claiming that the intervention made a contribution' Mayne (2012, p. 271). This is a useful way of framing analysis of areas that are not easily measured, such as youth work, where it is impossible to claim causality between the processes and products of learning input. Making logical claims to contribution are strongest when they provide a mix of context information, the perspectives of beneficiaries, theoretical and research information. It is in this sense that the contribution of 'The Street' will be analysed and conclusions drawn.

### ***Methodology***

During this study I made two visits to The Street in order to see and experiences at first-hand what it felt like as a participant. I made field notes following each visit and used these together with raw data that was available from participant evaluations in the current year. This information was drawn from 70 Street workshops, involving 620 young people (which included family and friends of cast and crew) and 96 youth workers from as far afield as Falkirk, Fife, Dunbartonshire and Glasgow. Data was also gathered from earlier evaluations, including poster presentations on the young people's views about the workshops over three years (including 1300 post it notes). I used Boyatzis' (1998) Thematic Analysis Framework (TAF) to analyse data. This helped me to reduce information into a manageable form by identifying categories and grouping these together into emerging themes on why 'The Street' could be claimed as effective in contributing to young people's well-being. I then considered how these themes were underpinned by the values and principles of three youth work practices that, according to Coburn and Wallace (2010), are important aspects of youth work in Scotland.

### ***Ethical considerations***

This study was conducted through examination of existing data, collected by The Street as part of monitoring and evaluation procedures which young people and accompanying workers provided at the end of their visit. They had consented to this information being used for evaluative purposes and were aware that this information could be used to compile wider research reports for publication. However, my two visits to the project presented me with an ethical dilemma. I was concerned that I had not secured those other young people's

explicit consent, and wondered if this might be unethical. My concerns were alleviated through discussion with young people and youth workers who confirmed they had given written generalised consent to being photographed and to participating in evaluative research.

This information on existing permissions and accepted practices was consistent with arguments proposed by Gillham (2008) that what people do in a public place cannot be claimed as private. According to Gillham (2008) observation of a public arena is not intrusive, because the activity is being carried out in public and is ethical as passive participation in research. Thus, I considered the consent of those participants to be implied through existing permissions and believed it was ethical because my observations were in a public setting (albeit with restricted access).

### ***Introducing 'The Street'***

An industrial unit in Hamilton, filled with industrial pallets, wooden fences, street smells and grime, and on a winter's night the chilling cold, are combined to create an authentic atmosphere for this issue based, urban simulation. As part of a visiting group, you are guided by torchlight through a series of fast moving graphic scenes, filling in the blanks with your own imagination drawn from your own histories and life experiences. The young people leading you around and those enacting aspects of their lives on 'street corners', provide a realistic simulation of the streets, where a range of issue based scenarios unfold before your eyes. It is not like watching a video or a drama project telling a story about young people. You are there, on the streets with the young people, sharing their experiences, and feeling their emotions and frustrations about issues such as knife crime and gang violence, drug and alcohol abuse, sexual health, domestic violence, cyber bullying, racial hatred and vandalism. After about 18 minutes, you exit this virtual street and participate in an hour long workshop that explores the issues underpinning the scenes you have just witnessed.

All of the young people who 'perform' in 'The Street' are from the local area. Their own histories are reflected in the scenarios. The follow-on workshop is facilitated by youth workers from 'The Street' but at least two youth workers from the visiting group also participate. In the workshop participants discuss the events they have just watched. They explore thoughts and feelings about what they have witnessed and identify alternative courses of action and other options at crucial decision points during the scenes. The workshop considers the issues raised and the potential consequences of harmful and destructive activity. It examines how the scenes made people feel and how easy it was for things to change quickly or to cause intimidation and fear in communities, which in turn, disrespects the right of young people to make a good life. Although facilitated by a youth worker, discussion is directed by the young people. This helps to establish coherence between the visit/experience and the base project (on return to the home patch), because young people take ownership of the issues that interest them or are relevant, which enhances the possibility of follow-up work.

#### **4. Why 'The Street' is effective in contributing to young people's well-being.**

This question is answered by responding to the two core research interests in firstly, identifying the distinctiveness of 'The Street' as participatory and preventative practice and then, by identifying the core characteristics and complexities that were found to be present (as discussed in Section 5, see p.23). The Street will be examined in terms of:

- **Well-being** - linked to optimal experience and flourishing through good levels of self-esteem, positive mental health and an emotionally secure identity; it is also about the benefits of working through associating with others, participating in fun activities and having a clear sense of safety and security.
- **Personal Development** - relates to personal skills development and is linked to increasing levels of confidence, leadership and positive peer relations; it is also analysing how personal development can contribute to engagement within the broader economic and social structures in relation to employability, community engagement and advocacy work.

Discussion is developed at both project and personal levels:

- **At project level** – where the contribution is underpinned by the nature and purpose of the experience as a catalyst for powerful learning.
- **At a personal level** – where the contribution is assessed in terms of capacity for individual transformation of thinking about the consequences of personal action.

### **The distinctiveness of 'The Street' as a participatory and preventative practice**

Considering the nature of 'The Street' experience, according to young people and youth workers, helps to show the distinctiveness of this methodology as an effective catalyst for learning that is preventative rather than reactive to young people's circumstances. Analysis suggests three main reasons why 'The Street' is regarded as effective in contributing to young people's learning through: emotional impact; credible and experiential learning; building capacity for action and change.

### ***The emotional impact of 'The Street' experience***

When asked to give opinions on what they thought about their experiences in 'The Street' participants said:

Class! It freaked me out... Ah wis brickin' it!

I so didnae expect that!

It was very emotional...Ah wis nearly greetin' a couple o' times

It wis interestin' an' made me think

Deja Vu on repeat! So realistic!

These extracts show a range of emotional responses at both project and personal level, which disrupted their immediate sense of well-being yet, also created a lasting impression on participants. For example, feelings such as surprise and fear, were demonstrated in comments like 'so didnae expect that', 'brickin' it' and 'freaked me out'. These feelings were experienced on a personal level and, on being asked whether they experienced an element of surprise, 1043 out of 1300 responses scored 5 (on a scale of 1 -5) where five was the highest level of surprise.

In observations, I also noted that participants jumped back, or called out, as scenes unfolded unexpectedly before them. Thus, the experience of being rushed through the streets combined with the uncertainty of where the next scene might unfold seemed to heighten the emotional impact of participating in 'The Street'. Boud, Keogh and Walker (1985) have examined how experience can be used as the basis for reflection and subsequent learning. They identified three key aspects of reflection that involve returning to experience in order to attend to feelings and to re-evaluate their experiences in order to develop understanding and turn those experiences into learning. Thus, in addition to information giving, reaching young people on an emotional level offered a way of engaging them in reflective learning about their relationships with each other, their families and communities.

The description of harrowing scenes as 'deja vu on repeat' was open to varying interpretations, including personal reflection on the repeating nature of individual street experiences or, as a view of life on the streets, coming full circle from one generation to the next. Unfortunately, these comments are not attributed to a specific person and so it is impossible to know the intent, but interesting in suggesting possibilities related to emotional impact across generations (among young people and supporting youth workers).

The Street scenes were also reported as interesting and thought provoking, with 1062 young people scoring them as five, when asked whether their experiences of the workshop helped them to attend to their feelings and to consider how they might do things differently. Thus, despite their strong emotional reactions to the scenes, the impact was not always negative and appeared to be an effective starting point for learning by offering authentic experiences that could be used to consider personal and social relationships. In this sense, participating in 'The Street' makes a contribution to prevention by prompting reflection and discussion of decisions and actions taken now, or in future when faced with similar situations.

Among 'The Street' cast I also saw at first hand their social and emotional connections:

After watching the scenes, we were joined by cast and crew. It was amazing to see people who, two minutes earlier had been shouting and swearing at each other, now



high-fiving and hugging...some I didn't even recognise their mood was so removed from their characters. I overheard one young woman talking about something that had gone wrong and two others encouraging her and telling her not to worry...I also heard one young man talking to another 'visitor'...he said that he was 'just like that' relating to one of the violent scenes and didn't know where he'd be if not for the project....and two young people talked about how much fun they had in rehearsals.

The above extract suggests that, in addition to participant benefits there were also benefits for those young people involved in developing the programme. This added another prevention dimension in that some of those young people involved in project development were themselves diverted from crime, violence and lifestyles that might cause them, or others, harm. While there was anecdotal evidence of this in abundance, it would be useful to examine more deeply the individual stories of cast and crew members, in order to ascertain the veracity of such claims.

Despite a lack of empirical data, there was some evidence in participant comments and my observations to suggest that although scenes were not entertaining or easy to watch or enact, they did connect with emotions that were real and profound in connecting people. In this sense, 'The Street' was also close to the realities of young people's social and emotional experiences of the streets:

It reminded me of the weekends...Just another Saturday night  
Realistic, real issues, it made me feel uncomfortable at times  
Very realistic...issues so real and relevant to young people

Thus, although difficult and uncomfortable to watch, 'The Street' did resonate with participants and cast alike as a reflection of their social and emotional experiences of life. Again, when asked if the content of scenes reflected reality and the kind of issues that affected young people to-day, 1118 scored 5. This suggested that the issues raised reflected contemporary realities for young people on the streets across a range of geographical locations in the West of Scotland. This seemed pivotal to the credibility of the learning environment.

### ***The credibility of the learning environment at The Street***

Involving local young people as cast and crew at 'The Street', shaping and scripting scenes themselves meant that the young people were not only learning about the various issues they chose to develop, but they also learned a set of new skills in deciding which topics or issues to include and in acting out the various scenes:

I can't believe that most of the cast haven't acted before

The cast were fantastic...especially for not having done it before.

It was amazing...loved the language an' the issues

Fanf\*\*\*\*n'tastic...It wis well goooooood.

Needs comfy seats

Very disturbing...but what a show...Harrowing and graphic...really hard hitting

These comments suggest that, to an extent, The Street works because the young people involved as cast and crew do not hold back when enacting the full range of issues. The comment about needing comfy chairs added to the authenticity of the setting, in that 'comfy chairs' would have reduced this to dramatic performance rather than experiential simulation. Similarly, the use of street-language, swearing and colloquialism, contributed to creation of an emotionally charged experience. This kind of language would not be appropriate in other contexts but seemed integral to the Street experience and was followed up in workshops that unpacked those feelings in order to consider possibilities and build capacity for different decisions and actions to be taken 'back in the real world'.

The following observation extract shows how the young people created an environment that seemed to enhance the level of emotion that contributed to their 'Street' experience:

High pitched screams and angry exchanges were really loud...it seemed that raw emotion carried performances forward...this seemed to enhance the experience by keeping it edgy, unpredictable and very believable...also gave the young people involved a chance to really let loose with their feelings...seemed to combine great acting, raw talent and personal experience to make scenes believable, keeping the

'audience' on its toes and helping to establish attachment to the scenes. Despite the nature of the drama, young people were not portrayed as pathetic victims. The impression given was of young people being in the wrong place at the wrong time. I wanted to jump in and sort things out!

This extract shows the impact of involving young people, and not actors, in building trust and credibility into the scenes. Performances were not formally polished but they were heartfelt and passionate and this helped to make the messages credible. The same messages delivered by professional actors may not have the same impact. Thus, while the messages were quite familiar, the methodology was not. In this sense, this credible methodology added weight to the simulation being viewed as an honest portrayal of life on the streets.

The veracity of 'The Street' experience was also shown in a **scene about knife crime**:

It wis a wee sin...out of order  
Shitbag!            It just shows how it can all go wrong.  
Seemed too real.. was very real-like...like life in...  
Shows how easy and quick it can happen....  
Shouldn't carry a knife at all

These comments assert this scene as an authentic simulation of street life for the young people involved. Although not explicit in the above comments, there appeared to be an underpinning interest in reflecting on why and how knife crime might be reduced by young people if they stopped to think about what they are doing and if, as one young person suggested, they didn't carry knives. The Street did not victimise or sensationalise, instead it seemed to offer an authentic portrayal of the streets as an emotional starting point for discussion about prevention of, for example, knife crime.

Yet, learning was not confined to young participants. Some of the supporting youth workers also felt that their values were challenged or perspectives changed:

Made me think about gang culture, violence, peer pressure, reputation, and consequences

The slashing was very frightening 'cause it demonstrated how easily this could happen

Surprised that it was young women

Very powerful – made you think about how things can get out of control and how fast things can get out of hand.

It talks to young people in their own language

5 x youth workers

The above comments show that workers also found the experience thought provoking and powerful, which could be used to take forward conversations with young people later, but which also impacted on themselves and potentially their professional practice. For example, being surprised that it was young women challenged a stereotypical view that it is only young men who are violent towards each other. Similarly, comments about the ease and pace of unfolding incidents seemed to heighten youth workers awareness of how quickly things could get out of control in a street environment, and perhaps added to understanding of how easily young people can become caught up in criminal activity or become labelled as being 'at-risk'.

Taken together, these examples suggest that the roles played by young people, as actors and as peer educators, were important in ensuring a credible experience that was authentic to the streets and to the lived experiences of participants and supporting youth workers. This sense of realism seemed important in setting The Street apart from other projects that used drama and improvisation to good effect in issue based work. The cold industrial unit location, the rawness of emotion, the uninhibited passion of the cast, the uncomfortable topics and uncomfortable seats, offer a distinctive experience that is The Street brand.

### ***How participating in The Street builds capacity for social change***

Batsleer (2008) has suggested that 'power gained through conversation is not a matter of giving or taking, but rather a matter of give-and-take...[when]...there *are* moments of

concession when existing power relationships shift' (Batsleer, 2008, p.10). In principle this means that 'power as a positive concept is about having the ability or capacity to act' (O'Brien and Moules, 2007, p. 397).

The Street depicts a range of scenarios that are linked to ideas about power and empowerment, which are explained as the 'capacity to make effective choices...and then transform those choices into desired actions and outcomes' (Alsop et al., 2006, p. 10). They also suggest that the capacity for decision making and action relies on both agency and opportunity, where agency is linked to the ability to make choices, and opportunity is tied to the structural contexts in which the social actor, or social group, lives.

The young people involved in developing The Street, determined the content and scripting of scenes in light of contemporary issues that were important to them, rather than pre-determined by external forces or policy directives. In this sense this urban simulation is based on young people's lived experiences and developed as a series of culturally authentic documentary dramatizations of life. For example, this included a **scene about domestic abuse and violent relationships**:

The views of some young people at 'The Street' reflected a lack of understanding of this topic and seemed to echo literature and youth workers and calls for education and discussion of this issue young people face:

I never thought that young people going through this wouldn't tell anyone.

It makes me feel sad, that someone has to do through this every day.

2 x young people

However, for some young people this issue was suggested as a normal part of everyday life and for one, prompted a fairly aggressive response:

Its whit happens in real life. Get him tae f\*\*k!

It stared as nothing but ends as something big.

3 x young people

These comments suggest awareness about domestic violence but a lack of awareness on how to deal with situations that can escalate. Acceptance of abuse by young people is widespread and so the need to educate young people to understand that this is not acceptable.

She eventually caved in to peer-pressure but I was willing her to stay strong!  
Some young people may not even realise they are in an abusive relationship until it reaches that point...[physical abuse].

It brings domestic abuse to the forefront...sometimes can be hidden behind closed doors.

There's a lack of education with young people about what domestic abuse is and what forms it comes in...it was really good to see this highlighted.

5 x youth worker/support workers

These comments by workers who accompanied young people to 'The Street' suggested the importance of tackling a topic that is not routinely discussed, reflected existing literature on violence against women:

Surveys of general populations of young people reveal a degree of tolerance towards violence against women, especially amongst boys and young men... [more]...work is needed as a preventative measure. For those who have lived with domestic violence [*abuse*], individual and groupwork that focuses on practical safety planning and emotional recovery can be of enormous value but is not yet comprehensively available.

Humphreys and Mullender (2005, p. 26)

In this extract, Humphreys and Mullender assert a need for two different kinds of service: a generic and preventative approach to address complacency and tolerance among a wider population, and a more targeted and pragmatic approach that is sensitive to the specific recovery needs of young people who have experienced the impact of domestic abuse.

The follow-on workshops provided an opportunity for consideration of action that could be taken, on a personal level and also in terms of raising awareness of this topic. In this sense, perhaps this contributed to individual and micro-level social change by encouraging young people to think about the potential impacts and consequences of their actions and to make commitments to take forward the lessons learned through their participation in The Street.

On a more personal level, cast and crew members cited participation in 'The Street', as a critical element in building their capacity to turn their lives after becoming involved in crime:

It has given me back that focus and drive that I had when I was a youngster before I got into all that trouble and I can see myself past the finish line with this and moving on to other things as well.

This suggests that change is possible not only in terms of those groups of young people who participate in the immersion theatre and follow-on workshop, but also among those involved in the production and performance aspects of 'The Street'. Again, more research would be needed in order to achieve a detailed analysis of the outcomes for young people over time. However, the project has already been recognised for its short term impact on South Lanarkshire communities and community safety in winning a recent COSLA Excellence Award and being identified at Scottish Government level as:

...a targeted, diversionary scheme aimed at young people involved in, or on the brink of becoming involved in, youth disorder and anti-social behavior...It is designed to challenge those who dare to take part in a way that has never been done before, using gritty, hard-hitting theatre and top quality youth work. The Street takes Theatre in Education to a whole new level.

Scottish Government (2013)

In light of this, 'The Street' can no longer be regarded as a best kept secret. Rather, it is identified and celebrated as part of on-going action for social change in winning hearts and minds and engaging young people in creative and preventative activity that changes lives on both a personal and social level. This small scale examination of data available, suggests that

such claims are not only plausible but are realistic in suggesting a contribution to the overall transformation of communities that are impacted by poverty and violence. The next section discusses why this might be the case.

## **5. Discussion of core characteristics and complexities in The Street**

Having identified the distinctive and preventative nature of The Street, this section discusses the core characteristics and complexities that were found to be present in the simulation and follow-on workshop.

Davies (2005) manifesto for youth work includes a commitment to practice where the balance of power is tipped in young people's favour, and where social and emotional aspects of practice are important. Despite their lack of acting experience, the young people who were involved in the cast brought their own experiences of life on the streets to create, script and perform scenes in ways that were claimed as authentic and added credibility to the unfolding stories. In this sense, the balances of power were tipped in favour of young people because they, and not the youth workers, decided what issues to include, and how to develop a realistic simulation about that topic. And yet, the scenes they chose were emotionally charged and deliberately set, so as not to feel pity or sorrow but rather, to feel angry, annoyed and disorientated.

Thus, The Street, could be aligned with Mezirow's ideas on transformative learning, whereby experiencing a disorientating dilemma is part of the change process. According to Mezirow (2009) transformative learning is sometimes epochal, when a sudden change of thinking is based on a particular and exceptional experience. Some young people may suggest 'The Street' as an example of that kind of profound experience. Yet, transformative learning can also be seen as a cumulative process where, over time, a series of experiences bring changes in disposition by reasoned reflection on what is believed to be a truth. Mezirow suggest that 'Most transformative learning takes place outside of awareness...[but that]...educators assist learners to bring this process into awareness and to improve the learner's ability and inclination to engage in transformative learning' (Mezirow, 2009 p. 94).



It is also difficult to claim a single event as evidence of learning because it is a cumulative process. What young people do in youth work may represent the final piece in a metacognitive process of reflecting on and reassessing meaning or may be the first piece in a jigsaw that will not be completed until many years after the youth work encounter.

Transformative learning has been defined as:

...the process by which we transform problematic frames of reference (mindsets, habits of mind, meaning perspectives) – sets of assumptions and expectations – to make them more inclusive, discriminating, open, reflective and emotionally able to change...

Mezirow (2009, p. 92)

Together with Davies' (2005) characteristics for youth work practice to move young people beyond their starting point and to engage in challenging and thought provoking experiences, transformation may be immediate in terms of sudden life changes or decisions or can be cumulative as a series of insights that led to changes in thinking.

To complement this process of transformative learning, literature suggests that youth work learning often happens experientially and in association with others (Ord, 2009; Jeffs and Smith, 2010). This draws on established work in relation to experiential education, where the context and environment for learning are central to the learning process (Dewey, 1938,1963; Freire, 1970,1976; Vygotsky, 1978).

In this sense, while 'The Street' responds to policy concerns in terms of discourses on community safety and anti-social behaviour, it does this as part of a parallel process, which employs 'top quality' youth work methods that are grounded in the interests of young people. At 'The Street', youth workers appear to be empowered to take risks in pushing boundaries and in being creative about their engagement with young people. Thus, it should come as no surprise that the projects they develop are meaningful to them, first and foremost, but also respond to concerns about 'gangs' or 'troublesome youth' as part of a duality of purpose in educational youth work, where the young person is the primary client.

In thinking about 'gangs' and 'troublesome youth', Holligan & Deuchar (2009) have examined the effect and extent of violence involving young people in Scotland and noted an acceptance among families related to gang membership and weapons that their children held. According to the World Health Organisation (WHO, 2002), Scotland has a homicide rate that is similar to Argentina, Costa Rica and Lithuania and in particular, it is recognised that knife crime is part of 'gang culture' in the West of Scotland.

Deuchar (2009) discusses various themes, including the impact of territorialism on gang members but also on non-gang members and how this limits social mobility. This matches research (Kintrea et al, 2008) which suggested that both gang members and non-gang members were deeply suspicious of authorities and how the negative portrayal of young people resulted in their harassment. Yet, it is also suggested that young people gain much from gang membership for example in achieving status, emotional security and bonding, which suggest that young teams or 'gangs' are a type of family unit (Coburn and Wallace, 2003; Deuchar, 2009).

In addressing these issues, 'The Street' uses informal education methods to challenge perspectives in an emotionally secure and safe space. As such, 'The Street' could be regarded as a powerful learning environment which according to De Corte, Versgaffel, Entwistle, and Van Merriënboer (2003) and also, Konings, Brand-Gruwel and van Merriënboer (2005), is created by involving learners in grappling with real problems that are challenging and complex and involving learners in the process of creating knowledge. At The Street, workshop discussions involved young people and youth workers learning together, through conversation and reflection on their feelings about the scenes. As a basis for problem posing dialogue, the street scenes create possibilities for learning that is real, challenging and complex because it deals with emotional concepts of belonging and solidarity among the young actors, participants and youth workers.

It also creates opportunities to re-define relationships between youth workers and young people. By sharing common experience and their reactions and reflections during the workshops and later, in follow-on discussions, power boundaries can be disrupted and both young people and workers can engage together in co-construction of knowledge and deep

level understanding of the impact and implications of activity that is associated with hanging around the streets.

This report has provided two examples of topics covered that offer insights why, according to participants, the project works at different levels in terms that can be described as functional, liberal and critical youth work (Coburn and Wallace (2011, p 13 – 15). These three practice traditions are useful in demonstrating a range of youth work practices in Scotland in order to show different perspectives that illustrate distinct purposes:

### ***Functional Youth Work***

In functional youth work the aim is to socialise young people by linking individual development and diversion as a form of remediation, for example in antisocial behaviour, poor sexual health and in risk taking with drugs or alcohol. A specified programme is the centre of activity that often targets young people labelled as disadvantaged or at risk.

The Street appears functional in offering scenes that prompt learning about contemporary youth issues and in targeting young people who are already known to be excluded for a variety of reasons. In doing so, its function is clearly diversionary and preventative in seeking to change the behaviours of young people who might otherwise continue to suffer the consequences of exclusion.

### ***Liberal youth work***

Liberal practice often emphasises association and socialising through which personal development, individual goals and group work may be achieved in programmes that are open to all young people in a particular area but may be discretely targeted as specific young people are encouraged through conversation to express interest. There may be participant representation and involvement in decision making. The youth work curriculum (Ord, 2007) will be negotiated but within a mix of chosen and provided activities.

'The Street' appears liberal on two levels. First, there is a socialising emphasis among the cast and crew who are able to stay involved over a prolonged period and are fully included in decisions about the project development. Second, among visiting groups who are targeted to attend because routine messages in schools and mainstream support or groupwork are not attractive to them and are routinely not accepting of their capabilities as part of the solution to community problems (as distinct from being labelled *as* the problem) as part of a negotiated learning process (Coburn, 2012).

### ***Critical Youth Work***

In critical youth work praxis young people are seen as capable social actors and contributing citizens. Young people are encouraged to learn by probing common sense views of the world, to facilitate understanding of justice and injustice, power and oppression and ultimately, to promote social transformation. Youth work is political and participation in society is connected to democratic citizenship. Participation is open but may be targeted for specific emancipatory purposes for example, in terms of gender, sexuality, ability, race or religion. Young people will be specifically encouraged through expressive media using group work, arts, drama, video, music, conversation to express issues or interests that are relevant to their experiences. There may be participant representation and community leaders are expected to come from the body of young participants.

The Street models critical youth work in its creative youth work methodology, utilising groupwork, drama and young person led conversation to explore contemporary issues. The cast take on leading roles and are empowered in driving forward the whole project. Participation is targeted towards the hardest to reach, rather than young people who are already benefitting from existing functional and liberal programmes, in order to enhance their chances of making a good life (Sen, 1985) which suggests 'The Street' as an emancipatory form of practice.

In this way, 'The Street' demonstrates multiple and intersecting capacities for learning by engaging young people in critical dialogue about aspects of their lives in order to change their perspectives and consider the consequences of their actions. In turn, this can facilitate

alternative lifestyles that are reflective and considerate of the impacts associated with issues such as violence, cyber bullying or knife crime.

By taking a particular stance in relation to these issues, it may be argued that the young people involved in 'The Street' have created a participative and emancipatory methodology for cascading learning through their experiences of a single urban simulation into other parts of their lives. In this sense 'The Street' contributes to enhancing individual well-being by extending the reach of youth work through meeting functional, liberal and critical characteristics for emancipatory practice (Coburn and Wallace, 2011). Recent research has suggested that young people's relations with adults and family members have become highly fragmented in current western society (IPPR, 2006; UNICEF, 2007) and an ethics of care is proposed as a way of changing things for all, not only young people (see for example, Banks, 2010; Rogowski, 2010, Sercombe, 2010). This was interesting in thinking about the learning potential of 'The Street' among young people and youth workers who accompany them, from a range of geographic and disciplinary areas.

Where different priorities, practice imperatives, political direction and the context of engagement influence how youth work is specified and developed, Coburn (2010) has suggested it as a border pedagogy that is creative, experimental and open to possibilities. So while the core value base for youth work is ethical and emancipatory (Banks, 2010; Batsleer, 2008; Coburn and Wallace, 2011; Corney; 2004; Ord, 2007; Sercombe, 2010) a range of youth work practices enhances its reach across a range of purposes and perspectives.

Thinking about border pedagogy takes 'The Street' to the edges of distinct disciplinary and practice. Engaged in border crossing youth work, the youth workers and young people involved in developing 'The Street' have found a way of accommodating intersecting policy expectations related to concerns about sexual health, domestic abuse, knife crime and internet bullying but have not lost sight of the values and principles that drive empowering youth work practice.

Central to this boundary crossing methodology is an understanding that, in youth work, the primary client is always the young person (Sercombe, 2010). When the young person is the

primary concern of practice, 'this places youth work in radical distinction to most other forms of engagement with young people... [where often the role]...is to balance the various interests of different stakeholders' (Sercombe, 2010, p. 26) and where 'youth work is a professional relationship in which the young person is engaged as the primary client in their social context' (Sercombe, 2010, p. 27). The Street therefore is developed as emancipatory practice that models youth work, based on power sharing relationships, where young people and youth workers act together, and with each other, rather than acting on behalf of each other.

At a time when youth work has been suggested as a powerful form of regulation and control (Powney, Furlong, Carmel and Hall, 1997; Jeffs and Smith, 2010, de St Croix, 2010), 'The Street' retains ethical integrity in regard to Sercombe's assertion that the young person is always the primary client (Sercombe, 2010). Yet, it also meets policy and practice expectations and in this sense its complexity and non-conformist methodology appears to be a strong factor in its effectiveness. For example, despite its hard-hitting messages, 'The Street' responds to concerns about sexual health, relationships, racism and other issues in a positive way and on both personal and social levels by empowering young people to take decisions and reduce risks that are both really and stereotypically associated with hanging around on the streets.

In taking this duality of purpose stance, 'The Street' models a critical pedagogy rather than a banking model of education (Freire, 1970, 1996). Troubled by what he called 'banking education' Freire suggested that, 'the more students work at storing the deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of that world' (1996, p. 54). Banking education puts the teacher in control of what is learned, in a 'ready-to-wear approach...[that]...serves to obviate thinking' (Freire, 1996, p. 57). By posing problems and taking the young people's starting point as the catalyst for dialogical learning, a sense of reality brings new challenges and reduces feelings of alienation where education is developed as, 'the practice of freedom – as opposed to education as the practice of domination' (Freire, 1996, p. 63).

Using critical and problem-posing pedagogy meant that, through dialogue and reflection in relation to 'The Street' experience and in follow-on workshops, youth workers and young people worked together to learn from and with each other. Becoming conscious, not only of the world and the way knowledge is produced, but of their own capacities to produce new knowledge or to see things differently, and to help to change the world (Giroux, 2005; Kinchiloe, 2008; McLaren, 2009). In this sense, the youth workers and young people at 'The Street' engage in co-construction of socially contextualised knowledge, that is, knowledge that starts within the context of young people's social lives, and is constructed through problem posing dialogue. In this sense it crosses boundaries that create chances for challenging and changing the status quo.

The Street also appears to create conditions for young people to become border crossers, to understand others and to shape new identities within their own communities by engaging in conversations about difference and differing perspectives. Participants are encouraged to consider inherited social relations that drive discrimination and 'othering' as a means of retaining power. In doing so, it makes possible the development of alternative viewpoints or interpretations that in turn, on a micro-level, change the world. However, more detailed research would be needed in order to fully appreciate the potential contribution of this kind of youth work intervention.

## **6. Conclusions and Recommendations**

The starting point for the 'The Street' was a series of conversations with young people, who had lost friends to knife crime, who had first-hand experience of street life, who were part of a scene that routinely engaged them in a range of risk-taking behaviours and compromised their social and community relationships.

Drawing on their experiences in relation to sexual health, personal safety, cultural identity, capacity to act and have agency, to feel good about themselves, the young people identified a range of concerns that became part of 'The Street' experience. This evolved around a number of scenes about key aspects of hanging around on the streets, that were identified by young people as typical. This direct involvement of young people who are in control of

decisions means that the issues covered in 'The Street' (which shape the learning curriculum) can be changed in rapid response to the changing local conditions and so quickly adapt to include 'hot topics' and contemporary issues. For example, the topic of 'legal highs' was dropped, in response to changes identified by the young people involved, and then reintroduced when this issue reappeared in local communities.

An ethics of care seems to underpin the development of The Street, where young people and youth workers who care about each other, and the future for young people in communities that have been identified as having a range of social and economic problems. In this way, 'The Street' can be argued as making a contribution to community cohesion and young people's well-being by creating a vehicle for learning that underpins social action.

On a micro-level this is linked to building capacity for agency in decision making and in young people's self-determination in regard to the choices they face. Yet, there appears to be a strong belief that, on a macro-level, it is possible that the impact of 'The Street' can be far reaching in its capacity to challenge the status quo through its contribution to discussion of issues such as power and equality. In this way the Street can be suggested as operating in educational borderlands where new ideas and identities may be formed across social and cultural boundaries and where youth work may be considered as part of a wider movement for social change.

While claims to uniqueness are impossible to demonstrate, there are three characteristics that are aligned in suggesting 'The Street' as distinctive:

First, in one single project, 'The Street' as a border crossing practice, **combines delivery of credible messages with process-based learning to cut across complex issues and professional boundaries.** These are routinely developed in discrete disciplinary areas but are effectively combined in fusion at The Street. For example, in incorporating functional, liberal and critical youth work methods in order to develop transformative and preventative education, healthy lifestyles, self-determination.



Second, as an emancipatory practice, **The Street deliberately targets older, hard to reach and excluded young people who are otherwise disengaged or excluded from meaningful civic participation.** This contributes to their understanding and examination of the consequences of their actions, and how they would like things to change. For example, 'The Street' offers learning about often taboo subject areas and was suggested as a catalyst for future group work.

Third, 'The Street' **offers a strong response to policy, while also engaging with young people socially, emotionally and critically to develop individual and collective agency.** For example, the extent to which participants claimed their experiences as powerful, realistic and thought provoking, and in comments from workers who said they would follow-up on those feelings and ideas, it is possible to suggest a contribution to enhancing capacity for bringing about micro-level social change.

Together, this distinctive combination of characteristics suggests 'The Street' as an interesting youth work methodology that works on many levels to enhance young people's capacity for making a good life and, in doing so, seemed to enhance their sense of well-being.

It also contributes to ever-shifting policy agendas by empowering young people to act as part of an integrated response to developing community cohesion. In this sense, 'The Street' does exactly what is says on the tin. Whether this 'tin' can be lifted from the shelf and taken to other locations remains to be seen as the kind of analysis needed to strengthen this claim was outwith the scope of this small study. However, the findings suggest that in its capacity for personal development and for micro-level social change 'The Street' offers a useful methodology that could be examined more deeply in order to consider any lasting impact or contribution.

### ***Recommendations***

In light of this potential contribution, the following recommendations could take The Street to another level in its development:

It is recommended that 'The Street' is piloted in at least one other locality, outside of South Lanarkshire, in order to understand the transferability potential and processes of quality assurance that this would entail.

It is recommended that evaluation of this pilot, together with additional data from the Hamilton hub, should be used to make a strong business case for development of The Street as an independent social enterprise that could include training and employment for cast and crew, while retaining a distinctive youth work value base and purpose.

It is recommended that a more detailed examination of 'The Street' and any extension in piloting follow-on practices, is needed in order to establish the veracity of claims made here in relation to the potential changes in personal and social capability for cast and crew, and for group work/workshop participants.

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## Appendix I

Speech delivered by Young people at the Scottish Parliament on 27<sup>th</sup> March, 2013

### **Young People's translation in purple/italics!**

The Street has been inundated by visits from other local authorities, youth practitioners, academics and VIPS who have been intrigued by what they heard about the project and made the effort to experience it for themselves. As a result of one of those visits the project made an initial impression on a local Lecturer from the University of West of Scotland. Dr Annette Coburn. Annette has since carried out an independent study on The Street. *(Yeah, she is right into it, and well smart. So far she has spent loads time on the study and says she wants to do more).* We would like to thank Annette for doing this for the project and share some of her findings:

The study Highlights 3 main reasons why The Street is regarded as effective:

1. Emotional Impact *(That means you will laugh , crap yourself and greet)*
2. Credible and Experiential Learning *(We are getting taught by the pro's and learning hunners of stuff by getting thrown in at the deep end...literally)*
3. Building Capacity for Action and Change *(The Street helps us get to grips with who we are and what we want out of life. If we don't know how to get it we have got time to make changes and people to help us.)*

Even the environment of The Street adds credibility with the cold industrial unit location, the rawness of the emotion, the uninhibited passion of the cast, the uncomfortable topics and uncomfortable seats offer a distinctive experience that is The Street brand.

*(Basically we didn't have much money an' we still don't have much money, so luxuries like heating and comfy seats aren't going to happen, so suck it up!)*

The recommendations from the report highlight that The Street should be piloted in at least one other locality outside of South Lanarkshire, in order to understand the transferability potential and processes of quality assurance that this would entail.

*(We've proved we are good, but we could be bigger so does any other Council's want us to come and do it for them because we are up for it!)*

An evaluation of the pilot, together with additional data from the Hamilton hub, should be used to make a strong business case for development of The Street as an independent social enterprise that could include training and employment opportunities for cast and crew.

Thankyou. *Cheers*