

Communiversality: Values in Action Project 2020–2022

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Professor Sally Elton-Chalcraft (University of Cumbria) - Principal Investigator

Dr Melissa Jogie (University of Roehampton)

Dr Catherine O’Connell and **Dr Tony Bradley** (Liverpool Hope University)

Dr Rachel Conlon (York St John University)

Ms Linda Shore (University of Cumbria) – Administrative Support

University of
Cumbria 



Est.
1841

YORK
ST JOHN
UNIVERSITY

 University of
Roehampton
London

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Introduction

The Communiversity project grew out of the creative dialogue of a collection of like-minded colleagues at a Cathedrals Group sponsored Sandpit event held at York St John in 2019. In Phase 1 University of Cumbria, led a scoping exercise, which explored the range of community engagement/ volunteering projects taking place in the respective Cathedrals Groups universities (Hempsall and Elton-Chalcraft, 2019)

Phase 2, 'The Communiversity: Values in Action' began in 2020. Having gained funding from the Church Universities fund to build on Phase 1, four collaborating universities each initiated new, or selected ongoing, community engagement / volunteering projects to investigate.

Project Aims and Objectives¹

With a more diverse, inclusive, outward facing approach to study and learning outcomes or 'learning gain' in Higher Education, the concept of 'The Communiversity: Values in Action' has brought about a meta-reflexive approach (Archer, 2010) to university experience. It encourages stakeholders to reframe their actions in terms of 'the bigger picture' and to broaden the sphere of university activity and knowledge exchange (KE) beyond the campus towards 'service learning', benefiting the community (Bamber, Bullivant and Stead, 2013). This involves 'breaking down the walls of the academy to let scholarship out and invite communities in' (Lessem, Adodo and Bradley, 2019).

The project aims to:

Encourage and enable more of our students to enact their university's founding Christian mission to authentically serve the vulnerable and marginalised, based on the community's expressed priorities. The design and implementation of such missions will be made relevant to students and communities who are of Anglican, other Christian or Co-religionist faith or no faith, but with a strong moral ethos.

Our objectives for the 'Communiversity: Values in Action' project are to:

- Understand the purpose of embedding collaborative and non-paternalistic community engagement within different channels;
- Explore ways to increase participation in volunteering and community-building activities by demonstrating their deeper social and humanist values;
- Collect evidence to demonstrate the relative levels of success of engendering and sustaining a spirit of civic vocation in our students; and
- Provide transformative knowledge, formulated as an accessible protocol, for other universities to draw on when designing and evaluating projects involving communities through curriculum design, educational programmes and direct engagement.

¹ Ethics approval was obtained by the lead institution committee panel to engage with human participants safely especially in regard to human safety during the COVID-19 pandemic at our respective universities.

The GENE Model of Communiversality

The project attempts to transform universities at a macro level; grounding them in the community, where stakeholders' common themes or concerns emerge in a shared journey and ideas are navigated with and through the academy and effect change through research field work in a 'co-laboratory' or collaborative method - the GENE process (Lessem et al, 2019), (with the emphasis on the final italicised 'E' to indicate that we are moving forwards).

Within *The Idea of the Communiversality* (ibid.) an analytical model of the Four Worlds and GENE was introduced. This is an interpretive lens to help us understand some of the rapid changes that are taking place, across the globe, in the third decade of the 21st century. It has been developed by a series of scholars under the auspices of Trans4m, formerly based in Geneva (see the series of books written by Profs Ronnie Lessem and Alexander Schieffer e.g. 2010).

Trans4m is the home of the integral model. Over the past two decades it has refined the use of the GENE and integral model, through many projects in each of the four worlds – South, East, North and West. It was further developed within TIOTC and has been refined into a process for evaluating the sustainability of business enterprises (Bradley, 2023, forthcoming), as a Business Sustainability Cycle (BSC). To understand the model, on which the business sustainability cycle is based, it is important to introduce the concept of 'integral enterprises'. These reflect the contribution of four Realms / Realities / Worldviews, across the globe that are founded in:

- A Southern World – focused on relational connections to Nature and Community
- An Eastern World – focused on reflective meanings drawn from Culture and Spirituality
- A Northern World – focused on rational systems of Science and Technology
- A Western World – focused on realising enterprise innovation based in Economics and Politics.

In turn, we can connect this 4 Worlds perspective to a range of frameworks – with historical antecedents in Graeco-Roman, Semitic, Vedic, and First Peoples' cosmologies – which are widely identifiable in modern quaternary representations, inspired by the writings of the Swiss analytical psychologist Carl Gustav Jung. These are frequently reproduced in both educational and business management models, such as David Kolb's Adult Learning Cycle – with its various learning styles spin-offs - and W E Deming's PDSA cycle, and its derivatives.

The Four World realities can be experienced, at micro-level, in the development of individual community projects and enterprises, which progress integrally and holistically, when they are:

- Grounded in a particular community.
- Emerge through specific cultural values (and 'spirituality'²).
- Navigate their way as "compass bearings", according to the use of specific technologies, systems, models, processes and (scientific) methods.
- Effect new enterprises, according to engagement with markets, politics, and society.

² The use of the term 'spirituality' does not refer to formal religious adherence or practice. In this model, spirituality is understood as relating to the values, principles, culture, and ethics which help persons, organisations, institutions, and societies make sense of the world. Spirituality is about making meaning. In this way, it connects to the dimension of Purpose, which integrates the process of development in a continual cycle of increasing sustainability.

**TRANSFORMING OUR UNIVERSITIES, INTEGRALLY:
THE INTEGRAL COMMUNIVERSITY **GENE** MODEL**

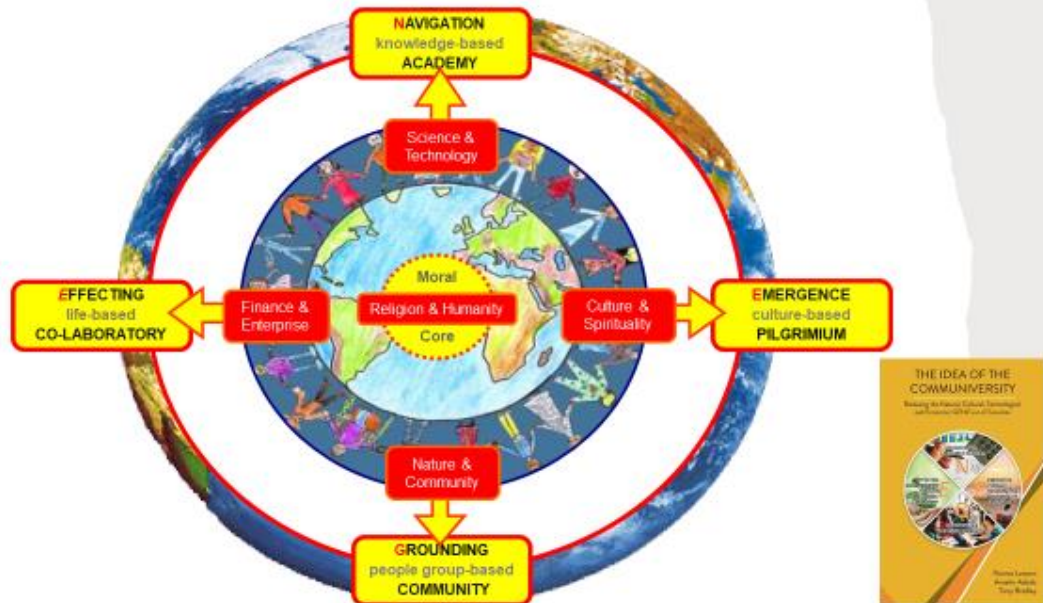


Figure 1. Transforming our universities, integrally: The integral Communiversality GENE Model

Integral projects and enterprises exhibit a **GENE**tic process. This can be understood as integrating the Four Worlds, which are increasingly important in the integral/ connected economies of the 21st century – in a world that is out of balance, needing re-balancing. Sustainable projects demonstrate this integral process of development and, correspondingly, exhibit the ability to reproduce each of the four worlds, in both micro- and macro-operation. Equally, no project will be fully sustainable on all dimensions of either the four worlds or the GENE dynamic. Every enterprise will be stronger in some realms than others. Using the GENE model, we can begin to evaluate where any particular project's strengths and weaknesses lie.

Overview of Institutional Projects

1. Liverpool Hope University
 - a. **Hope Challenge Mentoring (HCM)** – promotes modern foreign language (MFL) collaboration between school and higher education professionals to work together in disadvantaged contexts and with disadvantaged children, primarily to promote educational and social advantage and remove barriers for pupils in disadvantaged communities
 - b. **A Children’s Tool Kit (ACT)** – enabling children in Liverpool to voice their opinion on the amenities available to children in the city.
 - c. **Consultancies with Local Businesses on Sustainable Development (BCS)** – Students were involved in meeting local business through The Good Business Festival, a project of the Circular Economy Club on addressing food insecurity and through Masters’-level specific business consultancies.
2. York St John University
 - a. **University Prison Partnership Project (PPP)** – merge university staff and students with female prisoners and staff, so that participants come together through arts engagement, to unearth and illuminate dialogues that explore perspectives and perceptions of women in the criminal justice system, beyond adopted media myth and society stigma [*embedded into university teaching module*]
3. University of Cumbria
 - a. **London Campus Phonics Intervention (LPI)** – first year university students working on a new community engagement project to dismantle disadvantage in schools where children from lower socio-economic backgrounds struggle with reading skills which preclude them from full participation in all curriculum areas in the primary school
 - b. **Volunteering and About Being (VAB)** – is a collaborative project with dance students and occupational therapy students working with stroke patients in the Carlisle community [*embedded into university teaching module*]
4. University of Roehampton
 - a. **Gardening and Gums (GAG)** – a community-based knowledge exchange focusing on children’s oral health care using gardening resources, a collaboration with university students, local community parents and children and dental experts.

Approaching Community-embedded research

Objective 1: Understand the purpose of embedding collaborative and non-paternalistic community engagement within different channels

Each university in the project has approached ‘community’ based projects through different channels of motivation and knowledge, from either: (i) the university’s strategic / enabling strategies, (ii) stemming from a personal / disciplinary research interest, or (iii) the stance of ‘community-first’, in terms of using university capital to try and better serve the needs of the community.

Our team’s initial discussions around projects selected for this research were assembled based on the following issues raised for consideration, which we believe champion research advocacy alongside community engagement:

1. *Cross discipline teaching, and community engagement*– our selection of ‘community’ pooled around either existing teaching modules which had opportunities to formalise student engagement with the community in a more official capacity, thus rendering university administrative support and resources to ensure sustainable community engagement as part of formalised practice. Some of our projects (see Introduction) are comprised of units embedded with taught modules.
2. *Social agendas and community needs* – given resources to pursue knowledge exchange pathways has also led to researchers using their disciplinary scholarship to create bespoke projects which address policy-orientated deficits in local community and help researchers engage members of the public who might otherwise be less aware of the opportunities to be involved in academic projects.

The figure below summarises the general targets of research advocated through each university partner.

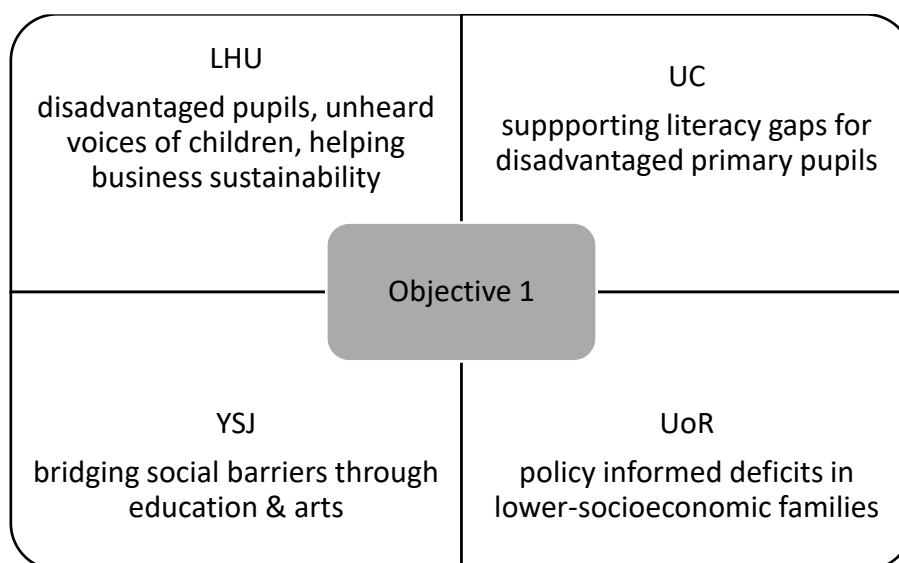


Figure 2. Research advocacy targets for each university partner

Sustaining long-term Community engagement

Objective 2: Explore ways to increase participation in volunteering and community-building activities by demonstrating their deeper social and humanist values

Searching for sustainability of uptake of university and community engagement can be challenging without purposeful investment and recognition of leadership to spearhead these initiatives. We have consolidated a few critical observations across our projects for developing long term and energising partnerships amongst universities and communities:

- (i) *Student-focused initiatives* – voluntary participation in projects is usually student-driven and these opportunities are assumed by those students who already have a passion and commitment for community activities. Recruitment of new students or broadening the range and types of students from diverse backgrounds to participate in community activities seem to be more successful when championed by students themselves. Generating co-designed projects with communities (students and non-HEI representatives) seem to generate more interest in wider-participation and project impact.
- (ii) *Outside-in; the community-to-university gateways* – we have found that too many non-HEI organisations or groups in society can perceive the university as an institution as a foreign entity. It seems (where possible and permitted, or in the PPP case the university students in prison counterbalanced the prison space) that the use of physical campus grounds as a place of access to the community bodes emphasises the spirit of ‘knowledge of all’ and reinforces the idea of university as an instrument for social change. We have proposed situating the university as less of a ‘showcase’ to that of an ‘incubator’ of community projects.
- (iii) *Academic knowledge exchange* – educating research active staff about ‘knowledge exchange’ and the opportunities that can be assumed from working with non-HEIs is a pivotal step towards encouraging more community-centred projects across HEIs. Based on data collected in Phase 1 of our research, we have noted several smaller community-based projects which seem to stagnate at the point of data collection and there is limited momentum for further development in the sector. We propose a potential next step of working within sectoral knowledge exchange agendas to formalise long-term engagement across communities.

Linking students' civic engagement across Community and faith

Objective 3: Collect evidence to demonstrate the relative levels of success of engendering and sustaining a spirit of civic vocation in our students

Each project involved the community of university students as an active participants or facilitators within the respective projects. Nurturing student engagement as a formalised step within university courses is increasingly seen as beneficial experience beyond those university courses which require face-to-face / service-based employment e.g., teachers. Research shows that learning becomes more purposeful and meaningful if done alongside the realistic struggles of the present-day social actors (Parker, 2002). Therefore, involving community engagement either within taught modules or as opportunities to be part of knowledge exchange projects helps build professional capacity for students' development of professional skills and services.

Across these projects, it was essential for community engagement to include student development which bolstered and strengthened their personal morals and values to help foster life-long meaning facilitated through their university experience. Aside from taught modules (which were optional choices) all student participants were involved in a voluntary capacity, indicating that these students have a desire for community engagement / further professional development. A selection of student quotes is sampled below to illustrate connections to the wider community and introspective reflections that seem to be embossed beyond the project goals:

Project	Students' Sample Statements
ACT	<ul style="list-style-type: none"> • 'passionate about the rights of children ... it was really eye opening to see how non-genuine some participation can be' • 'these [community to university] links should be strong, should be sustainable and should develop over time in all sorts of different directions'
HCM	<ul style="list-style-type: none"> • 'human connection especially during Covid-19 to discuss experiences was beneficial' • 'for pupils working with trainee teachers felt important for their wellbeing, strengthening student self-worth'
GAG	<ul style="list-style-type: none"> • 'working with students from across the university was really rewarding as there were opportunities to learn by example from each another' • 'shockingly, 1 in about every 3 pupils in the class had teeth extracted and these were permanent teeth, not just baby ones ... I thought about myself as a child, and this was not the case at all'
LPI	<ul style="list-style-type: none"> • 'if they're [children] not nice people, then as a teacher what are you doing?' • 'I've become more familiar with approaches used like promoting enquiry based learning'
BCS	<ul style="list-style-type: none"> • 'through the project I discovered that the missing link for many businesses was Purpose'. • 'it was a real eye-opener...to think critically about our own habits, lifestyles and contributions'
PPP	<ul style="list-style-type: none"> • 'for me it was more spiritual, as I am a Pagan' • 'they display the very best of the human spirit. They are willing to encourage us here to be the best we can be, and to be pleased with contributing – how could that not be valuable?'

Rethinking the evaluation of Community-based projects

Objective 4: Provide transformative knowledge, formulated as an accessible protocol, for other universities to draw on when designing and evaluating projects involving communities through curriculum design, educational programmes and direct engagement

Through the team's experiences of delivering and analysing the wide array of collaborative, emancipatory and participatory research activities under the remit of this project, we offer a protocol for other research teams with faith-based and moral missions to be guided by when evaluating their own Community-based projects. We have devised this protocol in terms of a schema which we have designated as the '**GENE and Capabilities Evaluative Schema**' (GENE-CES), which refers to the theoretical lenses which we have combined to align with the dimensional characteristics of the activities we propose to evaluate. This schema comprises three pillars: (i) reflexive; (ii) aspirational; and (iii) translational. These are described in more detail in the subsections below.

Pillar I – Project partners' diaries (Reflexive)

The project team were asked to maintain short diaries which looked critically into the social, inspirational, and moral context of the activities in each research team's domain. The idea of these diaries is to offer a meta-reflexive and critical view of the Community structure and position before, during and after the projects. This meta-reflexive position is based on the highest modality of reflexivity as conceived by Archer (2010), which is a concept based on the 'boundedness' of social and cultural processes emerging from the activities. The meta-reflexive modality is distinguished from other researcher orientations that encourage introspection in that it is deeply personal and critical, not looking necessarily to provide answers, but to open the spaces of complexity and discussion drawn under the activities at a systematic level. Meta-reflexivity can be expressed in many creative research instruments, but the team has chosen short diaries for ease of comparison and collating across the various activity streams. These reflexive accounts are the starting point for input into Pillar II and Pillar III. Short extracts of the diaries are provided below.

LHU Diary Extract

The 'Communiversality' surfaced in my awareness in two ways at almost the same point in time eighteen months ago: through a book launch by my colleague Tony Bradley at Liverpool Hope ("The idea of the Communiversality") and through a call for interest from the Cathedrals group in a development project by the same title. I was personally motivated to become involved in this line of development because of my doctoral research on global university rankings. There is a prevalent discourse of 'world class' university which is highly abstract. The rankings only make visible the contributions of a tiny fraction (c. 1%) of universities worldwide. My subsequent research has explored the possibilities for broader counter-narratives of excellence in the HE sector.

Discussions at Liverpool Hope at the outset of the CofE project showed a converging set of interests and complementary perspectives on the value of the 'Communiversality' concept. A meeting with interested colleagues in November highlighted a number of aspects: *"the backdrop of community engagement is often predicated on a deficit model - the proposed evaluative approaches can be a*

valuable way of challenging this perspective”; “the recent development of our integrated masters provision had helped us articulate a ‘close to practice’ research approach with placement projects which could have wider applicability”; “My research foregrounds the narratives of members of academic community who have been marginalised in dominant discourses of excellence (including early career academics, ‘migrant academics’, learning and teaching scholars) and there is potential in this work to contribute to a culture of inclusion within the academy and building a stronger relational dimension to teaching excellence evaluation”. Several colleagues touched on the ‘boundary spanning’ activities and roles involved in partnership work which can be more fully reflected by the Communiversality concept.

YSJ Diary Extract

Creating Together Apart is an initiative that myself and my colleague Jessica Robson developed in response to the sudden severing of our weekly sustained and relational drama-based practice that the project delivers each week in HMP New Hall prison when lockdown very first began. It is now only my 4th time back in prison this week working face to face since March 2020. Since March we have been taking to the prison creative booklets, which offer the women while serving time in custody through lockdown an in-cell provision and opportunity to still engage in a creative educational learning experience. Each month we have collected them in and then given feedback on their work via the in-cell phones that have been installed in the women’s cells through lockdown and latterly developing their work into recordings as a creative exchange back to the women. *Creating Together Apart* is creative offer that has emboldened engagement, creativity, and freedom of expression through such a restricted and solitary time – 23 hrs out of 24 in a cell. The arts needed to be continually offered through lockdown to enable a freedom of the mind while such freedoms that the whole country where experiencing were taken away from all – this confinement particularly experienced by women in the criminal justice system.

I was aware of my feeling of excitement at seeing the women again, and as the prison officers began to open the women’s cell doors and ask them to come to their doors to see me, I was greeted by a flood of questions and reflections as they handed over their booklets to me. Telling me how they had experienced the work, wanting to show me particular pages in the booklets that they felt proud of, others showing me the poems that they had written that were homage to loved ones on the outside that they missed and were thinking of. Scripts that they had written that they were excited to see how the university students would interpret them and perform them. The offer of us recording their work on campus and then bringing the realisation of their creative ideas back in audio or visual digital recordings that they could then watch in their cells, was all that they wanted to talk about. “It would be amazing to see someone at a university perform my ideas” one woman said, “I’d like to see it being performed and maybe I could then send it to my children, they’d like that”.

UoR Diary Extract

For our students, there are some who continuously volunteer and others who rarely get involved with university programmes on offer whether academic or not. I found it difficult to see how my students were making leaps beyond viewing their learning as an academically rigid and clinical experience. This raised questions about how our Froebelian educational values were being absorbed by our students (many who aspire to be teachers themselves) if they did not connect with their own experiences as

learners especially with identifying their sense of ownership and belonging in the university community. Had they felt like they belonged to the wider umbrella of Roehampton? What about the other students across the university as well from different programmes – was the university a space to grow and learn and belong. Or was this history and community motif missed by a large proportion of our students?

To host Gardening & Gums I proposed a collaboration with the Roehampton Student Union initiative ‘Growhampton’ which is perhaps one of the campus’ most successful student-led sustainable volunteer programmes. As well, having access to the campus garden plots and facilities as well as offering experience on a research-funded project seemed to align with the promotion of the university strategies to enrich and develop knowledge exchange between the university and the local community.

The project aims to invite parents with children from the Wandsworth borough, especially people from the Alton Estate. The reason for this is because of the reported rates of diminished oral care of children from the British Dental Association of children from this borough from lower-socio-economic households and migrant communities where children do not regularly have dental check-ups and are often those who are hospitalised for painful extractions as a result to poor oral hygiene.

UC Diary Extract

Since attending the Cathedrals Group Sandpit event in Jan 2019 my interest in social justice issues took a turn towards community engagement projects. At this sandpit event I met Dr Melissa Jogie and Dr Pierre-Phillippe Dechant and several other folks from a range of universities, all with an interest in designing an authentic way of evaluating community engagement projects which would capture the voices of everyone involved in the projects. We bid for a successfully gained funds to investigate current and recent community engagement projects at each of the CG universities and our findings were disseminated to all CG universities. In Autumn 2019 a group from the original team applied for funding from the Church University’s fund to take the project further and design a toolkit for capturing the complexity of community engagement activity.

One of the projects at the University of Cumbria in which I have been involved seeks to provide practical support for young children and their families by university student teachers working with children in one-to-one intervention sessions to improve reading and comprehension skills. This intervention, while located in their final placement school is outside the student teacher’s placement requirement and is thus a volunteering project. Since the pandemic severely curtailed regular teacher input during 2020 many families were tasked with providing educational support for their children. Many children with SEND or from disadvantaged backgrounds soon began to ‘miss out’ on crucial skilled support for their reading development and ‘fall behind’ in their reading progress. Thus, this phonics reading intervention is of specific interest to me given my research profile covers aspects of equality and equity in education.

Pillar II - Scoring the GENE model (Aspirational)

The four-stage process described for GENE in the Introduction is a very blunt instrument. It can be applied – through aligning it with the four canonical New Testament Gospels, in what we refer to as the Biblical Quaternity Archetype (BQA) (Bradley, 2020) – to evaluating the development of social, moral, and cultural innovations. We felt this was fitting given we are a Cathedrals Group of Universities with the Gospel authors as headings, however these have been omitted, here, to make the model more amenable for other non-Cathedral group Universities to use. This is combined with a version of GENE that has been used in one of the Universities where it is operationalised as a 16-step cycle of business sustainability. Here, the integral 4 Worlds / GENE model can be pictured as a series of Russian dolls (*matryoshka*), in which each quaternity nests a further fourfold. We therefore provide this 16-stage version as the *aspirational* Pillar II through which we evaluate each of the projects presented in the Communiversity research process. Aspiration here conveys the idea that projects will tend toward some *ideal* level of integration in the Community. In practice, the 16 stages below would align broadly with the research aims and objectives, the reflexivity process (Pillar I) can be used to situate *what* and *how much* these explicit aims the project has achieved.

The evaluative grid used here incorporates the following 16 stages:

1. People Perspectives

- Step 1: Identifying the project's community grounding.
- Step 2: Assessing the internal community culture/ values.
- Step 3: Connecting the community to its wider network.
- Step 4: Evaluating the developmental/ training needs of the community.

2. Purpose Perspectives

- Step 5: Identifying re-grounding of the community through new values.
- Step 6: Assessing the future purpose of the community.
- Step 7: Connecting to local stakeholder values.
- Step 8: Evaluating the community's developmental plan.

3. Planetary/ Process Perspectives

- Step 9: Identifying barriers and limits to community change.
- Step 10: Assessing how to avoid the 'recursive GENE'³.
- Step 11: Connecting to wider/ global developmental frameworks e.g. UN SDG's.
- Step 12: Evaluating ways of 'closing the loop' for community regeneration.

4. Performative Perspectives

- Step 13: Identifying (re)sources/of finance for community development.
- Step 14: Assessing levels of investment (human, social, intellectual, financial capital) impact.
- Step 15: Connecting the community ecosystem through a coherent mapping process.
- Step 16: Evaluating the community's regeneration, through reporting frameworks.

Each of the steps above is allocated a score on a scale of 1-5, according to the level of development that each step has reached during this project.

³ The 'recursive GENE' is a term we use to refer to the frequent tendency of communities and organisations to turn towards effects, outcomes and profitability before they have completed the earlier stages of the cycle, through values transformation and establishing navigational systems and processes.

- 1 = Community identified
- 2 = Community worked with
- 3 = Mutual direction
- 4 = Stage advanced mutual development
- 5 = Stage completed mutual transformation.

On this basis a completely integrated project would score an overall value of 80 (= 16 x 5), using this matrix. It should be noted, however, that this is not intended as a system of competitive evaluation. The projects reported on are extremely varied, some of which conform more easily to this type of evaluation than others. Rather it is intended as a way of seeking to demonstrate a model in action, in respect of community evaluation. In that sense, the scores more reflect the effectiveness of the model, not the success or otherwise of the projects. Equally, this can be contrasted with other highly developed models for assessing the empowering value of communities (see e.g. Kantar, 2021, utilising 'difference-in-difference' modelling).

Table 1. Toolkit to evaluate community engagement projects.

	Steps/ Score	1 2	3 4	5 6	7 8	9 10	11 12	13 14	15 16	Total Score
Project Code										
ACT		4, 4	4, 4	3, 4	4, 4	3, 4	4, 4	3, 3	4, 4	60
HCM		4, 4	4, 4	4, 3	4, 3	3, 4	3, 4	3, 3	3, 4	57
TWP		4, 4	4, 3	4, 4	3, 3	3, 3	4, 3	2, 3	3, 3	53
WHI		4, 3	3, 3	1, 2	3, 2	2, 3	2, 3	2, 4	3, 1	41
GAG		1, 2	4, 2	2, 2	4, 3	2, 1	4, 2	1, 3	1, 2	36
LPI		4, 3	3, 3	3, 2	2, 1	3, 2	3, 2	2, 2	2, 1	38
VAB		4, 3	3, 3	4, 2	3, 2	4, 3	4, 3	3, 4	3, 1	49
BCS		4, 4	3, 4	4, 3	3, 3	4, 2	2, 3	2, 2	2, 1	46
PPP		2, 3	3, 2	1, 3	3, 3	2, 2	3, 1	2, 3	1, 1	35

Pillar III – Freedom through meaning-making (Translational)

The final Pillar III of GENE-CES governs the faith-based and moral connections made through the activities. The principle here is that Universities, research institutions, and funding bodies all have strategic goals which must be considered when accepting a research agenda under their respective portfolios. In reality, these strategic goals embed certain values which are viewed as operationally and reputationally critical for these institutions, and it is ideally how ‘meaning’ is delivered through any responsible collaborative research activity. This project proposes that meanings can be captured in the Community-level domains of ‘*Living or Existence*’, ‘*Ethics*’, ‘*Purpose or Goals*’ and ‘*Relationships*’.

These meanings align with the values and to the extent that they attend to human development, they can also be seen as promoting ‘freedoms’ according to the moral framework proposed by Amartya Sen’s (1993) ‘Capabilities Approach’. The capability approach is a normative way of thinking about Community-based welfare that looks past individual rights or opportunities, and instead focuses on whether individuals actually grow in their potential to achieve greater well-being. There are many ways in which well-being is proposed to be captured, but for the purposes of Pillar III, it is sufficient to dovetail these against the ways in which we can ordinarily understand individual’s democratic developments: ‘*Choice*’, ‘*Expression*’, ‘*Play*’ and ‘*Participation*’.

Finally, these freedoms can be mapped against the faith-based values that religious organisations or moral initiatives uphold. Pillar III therefore envisions the full translational sequence of undertakings as: *Research Institution Strategy* → *Meaning-making Activities* → *Promotion of Capabilities* → *Delivering Individual Freedoms* → *Upholding Faith-based or Moral Values*. Each strategy can be translated through a capabilities-based dimension onto a system of values, and these can be aggregative as an evaluative statement. An example of a project evaluated using this Pillar of GENE-CES is shown below:

	-----> Promote Capabilities for								
	Meaning within				Freedom of				
HEI Strategies	Living / Existence	Ethics	Purpose	Relationships	Choice	Expression	Play	Participation	CoE / Faith-based Values
Discovery	oral care of child						unsusal gardening objects/instruments		Humanism
Knowledge			responsibility for selfcare			customise tools & schedules			Wisdom
Excellence	prioritising gum care	environmentally resourceful & green (low research waste)			make decisions about overall lifestyle + diet			included in sustainability movement	Virtue
Trust				dentists focus on gum disease for BME people				parents feel included by recognition of BME gum issues	Community
Enterprise				students building a network with other student volunteers				students motivated to serve other charitable programs	Common Good

Figure 3: Capabilities-based evaluation statement of Gardening & Gums

The connections between the four dimensions of the GENE and the Capabilities Model is:

Meaning within: Living/ Existence and Relationships = **G**rounding with People

Ethics and Purpose = **E**mergence of Purpose

Freedom of: Choice and Participation = **N**avigation through (Planetary) Processes

Expression and Play = **E**ffecting Performance

Integrating these two models allows for a complex evaluation of Communiversity projects that accounts for both diagnostic (numeric-progressive) and sense-making (verbal-interpretive) evaluative frameworks to be brought together. This statement is based on the most prominent values (HEI Strategies leftmost column) which we have interpreted as being embedded in enabling strategies for the University of Roehampton (with the corresponding Church of England translational value): *discovery* (→ *humanism*), *knowledge* (→ *wisdom*), *excellence* (→ *virtue*), *trust* (→ *community-building*), *enterprise* (→ *common good*).

Other possibilities for core values which we have discussed for the remaining Universities, and which can be used in alternative capabilities-based statements are:

- York St John University – *generosity, curiosity, rigour, fairness, advocacy*
- Liverpool Hope University – *truth, beauty, hospitality, kindness, dedication, diligence*
- University of Cumbria – *connection, prosperity, enrichment, confidence, adaptability, innovation*
- All – *flourishing, leadership, loyalty*

Conclusion

In reviewing our findings from the GENE model and the narratives we deduce that the projects which could be described as 'most successful', were those which fulfilled to greater or lesser extent the four principles of the GENE model, enhanced by the Capabilities Approach under GENE-CES. Namely they fostered necessary conditions from the outset and:

- Grounded in a particular community;
- Emerge through specific cultural values (and 'spirituality');
- Navigate their way/ as "compass bearings", according to the use of specific technologies, systems, models, processes and (scientific) methods; and
- Effect new enterprises, according to engagement with markets, politics, and society.

For most of our Cathedrals Group Universities projects these values were rooted in our Anglican, but inclusive, ethos and mission statements. Successful projects were those which effected new enterprises or ways of working which aligned with their particular context. They also exhibited a clear route to translating University's enabling strategies and missions into a human development effect, poised against key values of the Church of England (2020).

Challenges and observations

Key challenges and observations underlying reflexive consolidation, evaluative scoring and capabilities statements are:

- It was not always easy to identify the 'community' being referred to. Sometimes this was seen as a local group, or population, external to the University Faculty (GAG). At other times it seemed to be a group of students, who were engaged in considering a community outreach (TWP). In several projects it was a mix (GAG, HCM).
- The level of community involvement in a project was not always easy to assess. This appeared to be because the project reports had been written, almost entirely, by University staff, rather than in collaboration with community participants. As such, some of the projects did feel quite 'top-down', which may not be an accurate reflection of what took place.
- Some of the projects seemed to have multiple phases and aspects (LPI, BCS). It wasn't always clear how the different parts joined together, which made evaluation of the whole project more problematic.
- Inevitably, seeking to consolidate the depth of activities based on reading reports and diaries may have meant that only a very partial picture was recognised. Consequently, each project team scored their own project.
- Members of the steering group also scored each project and a mean average taken of the various scorings. Obviously, any scoring matrix will be highly subjective and assigning numbers can give a spurious objectivity.
- Capabilities-based statements do not have a measurable dimension and give a purely qualitative depth to the dimension of activities, translated against subjective ideals for human development.

Vision of best practice

Through the analysis and evaluation stages of our Communiversity projects, having considered the reflexive diaries, scorings on the GENE model, and capabilities-based evaluation statement, we arrived at a series of dos and don'ts to aid future community engagement activity in both Cathedrals Group and other universities. These were drawn from a reflection on both the failings as well as the successes of our respective community engagement projects.

Table 2. Guidelines for Effective Community engagement activity (Dos and Don'ts)

DO	DON'T
1. Engage with the 4-stage GENE model toolkit to align existing community engagement activity and inform the planning of new community engagement projects	Start projects without careful planning which are not rooted in the University's mission statement.
2. Involve the community from the outset, to work collaboratively and equitably with students and tutors	Design a tutor led project, or project which is solely reliant on one member of staff
3. Consider embedding community engagement/volunteering projects partially or fully into modules, through validation documentation, to ensure sustainability and increase student participation.	Expect tutors and students to engage entirely outside their university module work - so that participation is predominantly from the students who have no family/ paid work/ other commitments; or students who have zero health issues; other barriers e.g. travel/ logistical issues etc
4. Ensure the student numbers are of a manageable size to engage in realistic community engagement activity which will be mutually beneficial – start small.	Involve large cohorts without sufficient accountability for success
5. Formalise the student role to ensure effective use of skills set. Negotiate agreed minimum expectations with opportunities to exceed this. Build in fit for purpose, collaboratively agreed evaluation mechanisms.	Expect too much or too little with no evaluative mechanisms.
6. Pre-empt potential barriers <i>collaboratively</i> and build in sufficient time for planning, implementation and reflection, to ensure reciprocal learning and mutual benefit.	Fail to <i>collaboratively</i> consider and pre-empt potential barriers – lack of time, student apathy or inability to engage owing to other commitments, tutor absence, community disengagement
7. Consider if funding is required for sustained community engagement activity and ensure its timely acquisition. Endeavour for self-sufficiency, or achievable regular income source.	Stall at the start because funding is not forthcoming. Lose momentum because funding runs out.
8. Evaluate rigorously and embed changed practice to ensure sustained continuation of mutually beneficial community engagement activity.	Repeat the same mistakes and fail to learn from what did not work well, resulting in disillusionment and unsuccessful community engagement activity.

Appraisal of project objectives

We feel that our Communiversality Values in Action project met its aims as we describe below. We designed the GENE-CES protocol and created the best practice recommendations based on the findings from our assessments of the successes and limitations of our respective community engagement projects. The narratives and reflexive diaries informed the refinement of the GENE scoring model, University strategies and missions and the Church of England (2020) reports were used to inform the capabilities-based statement, and we produced dos and don'ts to inform design, implementation and evaluation of current and future community engagement/ volunteering and knowledge exchange projects in our Cathedrals Group and other universities.

How we met our objectives:

Objective	Extent to which we met this
Understand the purpose of embedding collaborative and non-paternalistic community engagement within different channels	Each university embedded new or existing collaborative and non-paternalistic community engagement projects in a more effective, explicit, and sustained manner to greater of lesser degrees. Barriers included – Covid-19 restrictions, staff absences and competing priorities, student reluctance to engage. Successes included – creatively addressing Covid-19 constraints, enlisting support from new colleagues, clear expectations, and articulation of benefits to students, effective collaboration with communities.
Explore ways to increase participation in volunteering and community-building activities by demonstrating their deeper social and humanist values	Based on our findings have considered ways to increase participation in volunteering and community activities by demonstrating their deeper human value and have provided vision for a best practice model of Community-based research project design and delivery.
Collect evidence to demonstrate the relative levels of success of engendering and sustaining a spirit of civic vocation in our students	Through our narrative writing and data collection we have generated robust evidence to demonstrate the relative levels of success of several projects in engendering and sustaining a spirit of civic vocation in our students, thus adhering to the Anglican vision. This report and appendices provide findings of the our projects.
Provide transformative knowledge, formulated as an accessible protocol, for other universities to draw on when designing and evaluating projects involving communities through curriculum design, educational programmes and direct engagement	Through analysis and evaluation of our Communiversality projects we used this transformative knowledge to develop the GENE-CES protocol for future community engagement activity in both Cathedrals Group and other universities. The three Pillars under GENE-CES can independently inform dissemination plans and funders' capacity building models for sustained and effective student engagement through curriculum design, educational programmes, and direct engagement with communities.

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Appendices

Appendix A. Extended project narratives

In this section we present the narratives of the projects, often written by the tutor leads or the project lead. These provide useful contextual information to complement the scorings presented in the previous section. A full version of each report is available on request. In this section the principal investigator has edited down each narrative. These narratives informed the creation of the toolkit scoring model and also the set of dos and don'ts to inform design, implementation and evaluation of current and future community engagement/ volunteering and knowledge exchange projects in our Cathedrals Group and other universities.

The following narratives are split by university and projects, which are summarised into detailed reports giving the context, process and outcomes of the community-based projects:

Hope Challenge Mentoring

The Hope Challenge Mentoring in MFL project focused on tackling the disadvantage gap in MFL Secondary pupils. We reflect on the challenges with negotiating the project, explore the research/practice balance dilemma when working with communities and how collaboration with the wider community and the Hope community of staff emerged.

The initiative, a part of the Communiversities project, was designed to respond to three key areas: the needs of schools in challenging circumstances (According to OFSTED, schools in socioeconomic circumstances are deemed to be those where Pupil Premium is at least 25%), the need and desire of Trainee Teachers (Trainees) to gain experience in supporting pupils within these specific contexts and the drive to gain deeper academic understanding of what motivates and prepares Trainees to work effectively in these contexts.

As will be outlined below, this initiative was carried out by an interdisciplinary research team: Carly Bagelman and Cathal O'Siochru (Education Studies), Chris Keelan and Lynn Sampson-Chappell (Teacher Education) and took the form of:

- 1) Preparatory twilight seminars with Trainees to discuss and share trainees perceptions and the underpinning research about disadvantage, motivation, research-led teaching and Modern Foreign Language (MFL) pedagogies.
- 2) Trainee's application of this learning in placements whilst delivering an MFL mentoring programme to identified pupils, whilst also collecting data from their pupils aligned to the key themes of the research (motivation, perceptions of disadvantage, social justice).
- 3) The research team collecting and analysing data from Trainees on the effectiveness of the mentoring programme.

The rationale for focusing the intervention on MFL provision was based on the partner schools' request which arose out of Hope Challenge which has been a fixture of Liverpool Hope University's

Initial Teacher Education programme for many years (Cronin et al. 2020). It works “proactively with Local Authorities, regional HMIs and schools to lead North West collaboration with the aim of improving the life chances of children” (Hope.ac.uk). Hope Challenge derives its name from OFSTED guidance that identifies schools in challenging socioeconomic circumstances as those where Pupil Premium is at least 25%. Initial Teacher Education Staff and Trainees have long been striving to work within these schools to not only support the pupils attending but also to create sustainable change within these schools for future pupils and to encourage Trainees to take up teaching positions within these challenging contexts. Hope Challenge promotes collaboration between school and higher education professionals to work together in disadvantaged contexts and with disadvantaged children, primarily to promote educational and social advantage and remove barriers for pupils in disadvantaged communities. The ethos is to ensure that every child reaches their full potential and to commit to academic excellence for all the pupils they serve despite the widening of socio-economic gaps (Jones & Ramchand, 2016).

In the case of this Hope Challenge initiative, the use of Trainee mentorship to support MFL learning, and encouraging structured reflection through research-led teaching is a method that can continue beyond the scope of this project to enrich Learning and Teaching.

The project, therefore, had the following **aims**:

- 1) To work in conjunction with PGCE Secondary trainee teachers in the development and delivery of MFL mentoring sessions for pupils from disadvantaged backgrounds.
 - 2) To collaboratively design a series of mentoring workshops focused on providing additional support in the area of Modern Foreign Language (MFL) learning.
 - 3) For trainees to learn about and employ action learning techniques to help them refine the effectiveness of their mentoring sessions.
 - 4) To conduct collaborative participatory research alongside the Trainees to explore their expectations of the mentoring programme, their perceptions of disadvantage, the challenges involved in providing mentoring within MFL and the impact of the programme.
- This aligns with the Communiversities Project aims and objectives.

The project employed the following **pedagogical design**:

- **Responsive Pedagogy:** the mentoring in MFL initiative was organized around challenges identified by partner schools, so both twilight sessions and the Trainee teachers interventions were guided by this need (Smith et al, 2016).
- **Community Engaged Learning:** Trainees gain hands-on experience working within communities/schools in challenging circumstances, rather than abstract instruction on the subject (Bernard and Ravelli, 2021). Interventions were designed to enrich pupils learning in MFL and broaden their experience of other cultures.
- **Problem Based Learning:** Sessions were devised to prepare Trainees to employ the mentoring intervention in their placement school, based on the gaps in the school based provision identified by the schools. Whilst also taking account of student motivation and classroom-based experience, seeking to build their confidence as practitioners in these contexts (DeGraaf and Kolmos, 2013).
- **Research-based teaching:** Supporting researchers, Trainees and their pupils to engage in producing knowledge together.

The research team sought to determine the following from the Trainees through this process:

As they began the project, we wanted to know why the Trainees had volunteered to take part, what their expectations were for this project and what kinds of impact they were hoping for.

During the project we wanted to know what experience they had with disadvantaged pupils. Which factors did they believe were most likely to cause a pupil to become disadvantaged? Which factors did they think would offer them the most support in their learning and progress?

Finally, after the mentoring sessions were completed, we wanted to gather the Trainees perceptions of what they felt the schools and pupils had gained from this project. We wanted to know which aspects of the project are likely to be the most important and have most impact on the schools and pupils. Lastly, we hoped to identify any limitations to this project and what can be done differently in the future.

The following report is a formative evaluation of this project:

Motivation for trainees taking part in the ‘Communiversality’ project: Trainees were drawn to the project due to their interest in supporting children from disadvantaged backgrounds. The rapid evidence assessment from the Education Endowment Foundation (Coe et al, 2020) states that “sustained support will be needed to help disadvantaged pupils catch up” and that progress made in recent years in bridging the attainment gap had been lost during the pandemic. Trainees were also drawn to the project by an inspiring presentation on this topic by Tuesday Humby, National Director of Teaching and Training at the Ormiston Academies Trust. The initial focus of the project was focused on the teaching of disciplinary literacy and vocabulary through a reading project which appealed to a broad range of trainees and their perception that closing the attainment gap is underpinned by pupils ability to access target language in secondary subject areas and is therefore responsibility of all teachers (Mortimore, 2020). Trainees also hoped to gain valuable mentoring skills by working with children in much smaller groups.

Trainees’ roles in the project:

Trainees’ roles emerged out of the shift in the project’s focus from reading to modern foreign languages. Some trainees felt that they were no longer confident to contribute due to lack of language skills whereas other participants joined the project precisely because they were able to help the children develop their skills and confidence in MFL. Only three trainees were directly involved in the teaching input in two secondary schools whereas a further dozen trainees contributed to discussions in the twilight training sessions.

Roles in class

In School A, the Head of ITE for MFL supported one trainee in teaching short MFL lessons because he was a former MFL teacher at the school and because the trainee was completing her training in a neighbouring secondary school and only interacting with the pupils at the project school for one 30-minute session each week. In this school the trainee and the Head of MFL shared responsibility for tutoring six year 7 pupils who had been identified by the Head of MFL from the school as being from disadvantaged backgrounds and as likely to benefit from the intervention. The trainee prepared the teaching intervention based on content that the children had already covered to some extent with their class teacher. Therefore, the role of the trainees and the Head of MFL from the HEI was to recycle language structures across the four skills Speaking, Listening, Reading and Writing and build the children’s confidence with the material.

In School B, only one of the two trainees was an MFL specialist, and the second trainee was a Religious Education specialist. In this school the RE trainee served as a mentor, supporting the children with the tasks set by her MFL counterpart.

There was a slight difference in emphasis of the roles between the two schools because the Head of MFL at School A selected pupils based on the benefits they might gain from the mentoring intervention but also on their *enthusiasm* to participate. This was not the case in School B where pupils were simply chosen for suitability by the class teacher and displayed some initial reluctance to take part in the early sessions. The pressure on trainees to motivate their pupils was greater in School B.

Roles in twilight sessions

Running parallel to the mentoring classes in the schools were a series of workshops, known as 'twilight sessions' where the trainees met with the project coordinators. These sessions served several purposes. They functioned as briefing and debriefing sessions, where the project coordinators were able to advise the trainees regarding the mentoring classes they were to run as well as evaluating the effectiveness of the mentoring classes afterwards. The twilight sessions also functioned as a learning environment, where the project coordinators would instruct the trainees regarding research methodology. Finally, the discussions in the twilight sessions were one of the data collection points for the project.

As such, in these twilight sessions both the trainees and the coordinators occupied multiple roles. On one level they were co-researchers, collaborating with the project coordinators in the running of the project. This involved them making suggestions as to the methods to be used in gathering data for the project and contributing to the interpretation of the data once collected. On another level the trainees were students learning about research methodology. Finally, the trainees were participants in the project, providing some of the data. The roles for the project coordinators often mirrored those of the trainee teachers, being the teachers in the area of research methodology and co-researchers in the area of project management.

Challenges faced by the participants:

Trainees and coordinators faced a number of challenges both in and out of the school setting. A not insignificant challenge was posed by the shift in emphasis from literacy to a modern foreign languages intervention. Early twilight sessions had been delivered by literacy experts in subsequent twilights and the change had to be explained and reinforced. The shift in focus exposed conflicting drivers from the two institutions about the aims and purpose of the intervention to best support disadvantaged pupils. This was overcome by the HEI changing the project, very quickly to respond to the needs of the schools. It became clear that the school's and the HEI had a shared vision to improve the outcomes for all children but specifically for those identified as disadvantaged, which provided an important unifying focus for mutual learning.

Participants faced a practical challenge in finding time for the twilights after a long teaching day and with planning for the next day also making demands on their time. From this perspective the continued involvement in sessions showed great resilience, commitment and motivation on the part of the trainee teachers.

Challenges to the mentoring process

The main challenge faced by the trainee in School A was the time constraints placed on the mentoring intervention. The trainee felt that the intervention might have been more successful if the project had

begun much earlier in the academic year (i.e., in the autumn term) rather than in May, which only allowed for a six-week intervention.

Time was also an issue in the weekly interventions themselves. Each mentoring session in School A took place in the pupils' thirty minute lunchtime on only one occasion each week. Good practice in MFL requires the pupils to be taught frequently for short periods - so two 30-minute visits would have been more beneficial in generating momentum in the sessions, providing more opportunities for recycling the target language structures and building pupil confidence. The fact that the pupils were giving up their precious brief lunch (half) hour to practise language learning provided an extra challenge for the trainee teacher. In School A, the trainee teacher was a Spanish specialist, but the school wanted a focus on French, which the trainee teacher was able to deliver (her second foreign language) but with less natural confidence and expertise.

The two trainees in School B faced similar challenges, in addition to needing to motivate the less enthusiastic learners.

Challenges in the twilight sessions

The first and most immediate challenge in running the twilight sessions was to find a time when the group could meet. Given the extra-curricular nature of the project, it was something that all involved (Trainees and coordinators), needed to fit in around their work. This was one of the reasons the sessions were run at the time they were, hence, the name "twilight sessions", and yet even then, the need to prepare for the next day's work or simple fatigue represented real obstacles in terms of participation in these sessions.

Within the sessions themselves, some of the biggest challenges came from the need to balance the various aims of the session and the associated roles. For example, the roles of teacher, teaching the principles of research methodology, and co-researchers in the project represented very different power-relations between the trainees and the coordinators. It was hard to ensure that the trainees believed in their ability to be equal partners in the research, and they often required much encouragement to voice their views. There was also the tension that existed between using these sessions as briefing/debriefing opportunities versus using them as data collection opportunities. This arose because of the tendency for briefings to focus on practical aspects of the mentoring sessions with pupils, while the data collection often benefited most from a focus on the experiential aspects rather than the practical ones. Finally, it was challenging to simply find enough time within these sessions to brief, teach and collect data, without feeling that the quality of one or all of these activities might be compromised as a result. As a consequence, it was agreed that the sessions would often focus on one or at most two of the aims in any one session, so as to reduce the level of conflict and competition between the aims, to a degree.

Trainees' views on the 'most significant change' during the project:

The three trainees who were directly involved in delivering the MFL mentoring sessions to the year 7 pupils were able to adapt to the significant shift of focus quite seamlessly. Two of the trainees were MFL specialists and confident in preparing and delivering language lessons and the third, a RE specialist, was happy to take on a more supportive role in the mentoring session that involved little or no content delivery.

There were however, a number of trainees who were eager to participate in a literacy project and felt completely unprepared and understandably reluctant to take part in an MFL intervention.

On the whole, the trainees were responsive to the schools' request for a change of emphasis and retained their interest and motivation to support the children despite an otherwise busy schedule.

Values evidenced in participating in the project: The values and impact of the project will be explored in three categories: impact on Trainee teachers, impact on pupils and impact on research:

Impact on Trainee teachers:

Trainees expressed that, particularly during a time of increased isolation through the Covid19 pandemic, the opportunity to have additional contact with staff and their cohort to discuss their experiences was beneficial. Specifically, the structured way in which the project asked them to reflect on their practice through the research questions allowed them to identify strengths in their practice (which positively affects confidence) and gaps (which encourages growth). They also felt there was a positive impact gained through engaging their own pupils in reflective research questions, because it gave them further insights into the pupils motivations and challenges which may otherwise have been obscured by the regular routine of the learning environment. These insights, they felt, enabled them to teach more effectively for those trainees and therefore had an impact on their own confidence in teaching. This impact would be greater, Trainees reflected, if more time was available for such discussions with pupils.

Based on the data collected from participants:

- 100% of participants believed their input in the project would bring about positive changes locally.
- 75% of participants felt they were contributing to wider society through a collaborative student-stakeholder project.
- 50% of participants felt they were showing empathy or forging links with the academy and the community or valuing investment in young people.
- Participant D saw the project as a "social mission".

Impact on pupils:

The mentorship offered by this initiative served a social/pastoral and academic purpose. Taking into consideration the decreased social opportunities pupils had experienced during the pandemic, pupils believed that the opportunity to work closely with a Trainee was important for their wellbeing. The reflective prompts had the effect of underscoring the importance of student agency and student perspectives. Pupils felt that their views were recognised and acknowledged, this not only strengthened the relationship between pupil and Trainee, but also strengthened pupil self-worth. The academic benefit was identified by the pupils sustained engagement in the course material. This was strengthened by fostering individual relationships between trainees and pupils which facilitated focused work on targeted aspects of the MFL curriculum where the pupil needed further development.

Impact on research:

This project gave the research team insights into trainee motivation to work with schools in challenging circumstances and with pupils facing disadvantage. It also provided insights into how these Trainees conceptualise disadvantage and how they understand the potential of social change through education. Deeper awareness of the potential and challenges of research-based teaching with Trainees was also gleaned through this work.

Through this project, the researchers identified the importance of working in an interdisciplinary team. The respective expertise allowed for layered input and insights while developing and rolling out

the project, and while disseminating early thoughts and findings during a collaborative British Educational Research Association (BERA) conference presentation. The strength of this interdisciplinarity is something the team wishes to carry forward in future work.

Conclusions for trainees The trainees felt that the Hope Challenge was a worthwhile intervention in terms of developing pupil MFL skills, confidence and self-efficacy by providing opportunities to work with the tutors in small groups. The trainees enjoyed the opportunity to gain experience of mentoring pupils and, in the case of one trainee, working in a school setting she would not otherwise have experienced. The trainees also recognised the constraints on the project. The weekly interventions were long enough but too infrequent (twice a week might have been more productive) and the project itself might have been more effective had it been launched earlier in the academic year.

Conclusions for interdisciplinary collaboration

Overall, the trainees and the coordinators all felt that they had benefited from the research process above and beyond the benefits for the pupils in their respective schools. From the coordinators perspective it was an enjoyable experience which demonstrated many of the benefits of interdisciplinary collaboration. This included the different skill sets and experience that the various members of the group brought to the project and the research process, allowing for each to play to their strengths and support the others. The process highlighted that new developments are possible within interdisciplinary research, not only to increase the capacity of the research team but also through the ‘transformatory potential’ offered by interdisciplinary research on the research team with the sharing and reflection upon experiences, drawing upon expertise and experience (Clark et. al, 2017). It also revealed a large overlap in the research interests of the group, which suggested a good potential for future collaborations. Lastly there was mutual support between the group members which was critical given the need to fit this research around their busy schedules, allowing group members to take the lead or step back depending on their availability at the time.

Conclusions for partnership collaboration

The value of HEI /school collaboration across the school sector was a major difficulty, affecting the commitment of the schools to such interventions. The partnership in the case of this intervention, resided at a number of levels between the HEI and the schools, via the CEO of the School Trust, with the headteachers of the two schools and with the Heads of Department. The layers of partnership posed significant challenges to the small team at the HEI, particularly in managing the multiple communications that occurred electronically due to Covid restrictions. It was individual tutors, trainees and individual teachers, coming together on the ground that enabled the intervention to move forward from inception to conclusion, through regular updates and conversations about the value of the intervention focused on individual pupils. The system of values for both the teacher, trainees and tutors cemented the partnership with the focus on pupils practices and trainees pedagogy.

It matters that this practice is acknowledged, legitimated and valued, since it forms part of the wider debate on who has the authority to shape learning. Taken as an example of reclamation of some of this lost authority from HEI’s, the collaborative practice of, School Trust/HEI and pupil learner does acquire additional significance. The way that collaboration, opens up a new space to theorise, critically debate and for critical discourse are features of the HEI modus operandi is one particularly significant aspect that collaboration can add value to school/HEI partnership. Strategies like these represent resistance to the imposition of the instrumentalist and formulaic pedagogic models that so effectively replicate social inequalities (Leesem et. al, 2019).

A Children's Tool Kit

The School of Education at Liverpool Hope University's post-graduate students in Education Studies and Early Childhood subjects, studying for the professional Master's award, have piloted a particular program of learning for the under-fives a Children's Tool Kit. This toolkit of activities will enable children to voice their opinions on the amenities available to children in the city of Liverpool. This is in accordance with the concept of the Child Friendly City initiative and Article 12 of the United Nations Convention on the Rights of the Child (UNCRC, 1989) which entitles children to express their opinions freely on matters that are of concern to them and for these concerns to be attributed due weight, according to the child's age and maturity.

The following report is an attempt at some formative evaluation (Scriven, 1994) to the Children's Toolkit program, as it stands, currently, by analysing the perspectives of multiple stakeholders: students, tutors and representatives of the wider community who have been actively involved in the project as, advocates, creators, beneficiaries or 'end-users' of the Children's Toolkit. Nine individual stakeholders, (three participants from each of the above three cohorts) were invited to engage in semi-structured interviews, in which they were to 'tell their stories' of their 'most significant changes' over the course of the project and, more importantly, why these changes were so significant. Four participants agreed to partake in the thirty-minute interview process during July 2021. The approach taken draws upon elements of the Most Significant Change technique (MSC) or the 'story telling approach' (Dart and Davies, 2003). The data also includes participant responses from five key questions and is supplemented by three of the ten-steps that constitute the MSC approach, given the limited time frame for this evaluation:

- Step 4. the collection of 'stories'
- Step 5. the selection of the 'most significant changes' within these stories (thematic analysis)
- Step 6. feedback to the relevant stakeholders/project managers as to the rationale for significant change story selection.

The MSC approach encourages simultaneous data collection and analysis as the participants are required to explain their reasoning for designating one particular change as more significant than another (ibid.) Given the relatively small sample of participants important or recurring themes will be designated as 'domains of change' once all stories and responses have been collated. Stories with such rich and complex lived experiences are documented and the most important changes, (often unexpected) and the values emanating from the project, are reflected upon and will be enacted to bring about positive change and bottom-up program development for the community - rather than simply addressing issues of accountability (ibid.)

Ethical approval for the research evaluation has been granted by the University (BERA, 2018) and all participants were fully informed of their roles and responsibilities and gave their written consent ahead of the interview process and orally before commencing the interview. Interviews were undertaken online during July 2021 due to the Covid 19 conditions at the time.

Discussion

The recurring themes are discussed below:

The rationale for participants taking part in the 'Communiversality' project:

Participants were drawn to the project for a range of professional and personal reasons.

50% of participants were interested in personal development or future employment opportunities, exploring the Children's Rights agenda in action or developing academy-community links with a view to broadening the university experience for students and academics. Participant A states:

I think that there has been, in general an interest in making links with the universities and the communities, universities and the local areas in which they function, in which they serve and, erm, these links should be strong, should be sustainable and should develop over time in all sorts of different directions.

Whilst Participant C indicated:

I'm really passionate about the rights of children, especially as it was a module I've been looking at and it was really eye opening to see how non-genuine some participation was. So, for me, I wanted to engage in it and really look at the youngest group of children.

Participants' roles in the project:

Participants have engaged in a wide range of roles: mentoring, assignments feedback, pastoral care, locating placements, liaising with stakeholders, creating tasks for and disseminating the Children's Toolkits. 75% participants indicated knowledge exchange (KE) through the reworking of ideas for the Children's Toolkit as important, if at times, time-consuming and frustrating. Participant A explained:

I would say, around nine months of, er, you know discussions, of meetings of exchange of ideas, of consultation of ideas from external, erm, from external people, internal people and bringing everything together. So, I think my contribution was, mainly being part of this wider network ... and the aim was to produce and finalise these participatory packs for the younger ages in Liverpool.

Challenges faced by the participants

Working with a number of stakeholders over the short, nine-month timescale, surfaced a number of challenges. The issue of determining the focus and approach of the study and gaining ethical approval for the project to go ahead, was highlighted by Participant D. The "co-designed nature of the research" meant that many consultations with the governance group to determine the research focus and approach to be taken was finalised in late January 2021. Only then could ethical clearance for the study could be sought. The ethics forms were rejected several times due to the complexity of the multiple levels of ethical approval requiring, in detail, the roles and responsibilities of children, practitioners and parents in the project. This back and forth and reworking of the ethics forms was delivered in a timely fashion, however, it resulted in the late commencement of the project and the ensuing piloting and feedback. It was felt that this project could serve as a catalyst for future projects if a partially populated ethics form could be provided in advance, in order to speed up the process. In future, this would enable the next cycle of students to "plug in" to a sustainable, ongoing larger project. This would also provide stimulus for future third year students' coming through with little or no research interests.

100% participants indicated issues with communication with peers and 75% highlighted tensions working as a novice research team with Participant B stating, 'it's all about communication'. It is worth noting that much of the teaching, learning and team meetings were being undertaken online rather than in person and participants needing support emailed their concerns to Tutors. Regular weekly online meetings were set up for issues to be raised and guidance included highlighting the 'normality' of problematic group dynamics when several individuals are required to produce a group output. 50%

participants acknowledged the struggle to identify their own unique input which would contribute to their own post-graduate award. Participant C commented on feeling excluded and losing ownership of the task she had been assigned when other team members were perceived to 'take over' the creation of the task. Participant C also raised issues of potential tasks being "shut down" by potential end-users of the Children's Toolkit due to the perception of inappropriate language, content or lack of inclusivity/diversity for the youngest age group. There was also the perception that some end-users under-estimated the capabilities of the youngest children in the project. Tasks were reworked and compromise was reached. 75% participants saw value in Tutor support, even if remotely. Participant A added:

We would meet up on a weekly basis with the students and we would discuss about their ideas and we would develop together students' original ideas. Then we would externalise them; we would share them with, um, for example, the city council, representatives from the city council, representatives from nurseries. We would get their feedback, UNICEF, we would take into account, you know, their comments...both positive and negative ones. We would re-negotiate them, re-consider them and together again, we would support students to work as a team, er in producing this Toolkit.

50% participants were very concerned that the timescales for the completion of university assignments and the delivery, piloting and feedback of the end product (Children's Toolkit) were not viable. Participant D indicated increased responsibility and pressure on Tutors at the eleventh hour to have the Toolkit printed and disseminated. A poor quality end product and late delivery could have tarnished the University's reputation:

I think [the tutors] and myself all put in a tremendous amount more work than we would have thought, you know, in just a final proofing, tidying up some of the phrasing, expression and because the actual production of the toolkit ran over beyond the assessment deadline, you know I did quite a lot of the grunt work, in the end you know, making the packs, liaising with the print unit, the design unit so I think the main point I am making there is it's not all plain sailing, nor would we think it would be. There is that way of recognising the university's, you know, reputation will ride on such things. So maybe useful thoughts as a wider group that we can think that maybe the students' final product can be something that feeds into a wider programme, maybe it doesn't have to be the final artefact, if that makes sense.

The project has required considerable investment of time and emotional labour according to 50% participants who saw a value in their contributions and were keen to have feedback on its use, yet these participants have indicated 'uncertainty' in terms of what happens next. Participant C said she felt the project ended 'abruptly':

It's difficult, cos it's almost come to a standstill, without us actually...I don't know about the other girls but I don't know if anyone has been able to actually carry this out, physically, so it's so difficult to ...It's like we designed it and it's come to a halt, the course has finished and that's it now. I just don't know how this is going to go forward.

Participant B concurred:

I think the only challenge is the uncertainty. It's like a new project and there's never been anyone through these stages.

Participants' views on the 'most significant change' during the project

75% participants felt that experiencing positive changes in their thinking and behaviours as a by-product of engagement in the project was the 'most significant change'. They felt that their understanding of Children's Rights had been brought into sharper focus, with Participant C concerned that, hitherto, children's voices had been given only lip-service and that this was one issue she was keen to see change. 50% participants also acknowledged putting theory into practice and making a contribution to society as 'significant changes'.

Participant A identifies change at both the personal and professional levels:

So, at a personal level, it has been a learning curve for me, one hundred percent, in the sense that I've also had the chance and the opportunity to learn so much about myself, about working with others, about mentoring students, about being part of this wider network that forms the Child Friendly City initiative. Being involved and seeing the different perspectives, listening to different views on how this can be achieved and how this can be sustained... it has also reiterated my views that - yes- we need to listen to children, especially young children and that there are ways of doing so. Not verbal ways - other type of ways and that's something still, that we need to develop further, you know, and take forward.

Participant A also acknowledges a perceived change in students' attitudes and behaviours:

I want to believe that, also students learned a lot through this process. Their way of thinking, their professionalism, their ideas, transferring them from theory to practice and actually producing this Toolkit.

Participant B comments on the emotional impact of working together:

Oh. I think it quite touching to see this program..., I can see so many stakeholders work together and to work to the goal of children as priority. So, I think it is quite touching in a way that, er, to see everyone cares. Yeah. And even though it is just a little toolkit, er, project...You make practitioners aware how crucial, to listen to a child, to express themselves and I think this is really a good chance for them to learn from the toolkit and to listen to themselves. So, in both ways, listening.

Whilst Participant C focuses on the impact of the study on her professional life:

It's really made me think as myself as a practitioner, I would say, definitely like, the import...like when I watch things now, I am much more aware of like, children's rights and how they are being violated and it just makes me feel like I want to do more ...it just makes me change my mind and mindset as a practitioner, myself really, so I would say that from the start, I didn't really...wasn't so conscious about it, you know, I just thought - get data and that's that...but now I feel like it is so much more important to get data, get drawings quickly, write...scribble something down...it's much more. And I don't think children know about their rights which is sad, either I think there needs to be more in schools.

Participant D recalls the impact of the online Conference and how the study has been received and future research potential:

But for me the most significant moment the ninth of July conference and seeing how this work fitted into a much bigger picture and how enthusiastic people were about the work and hearing how, you know, hearing how it had been used in a setting such as [the] Day Nursery, and just hearing how they felt it had been useful in the young people that they'd worked with... I just think there is something really significant and valuable where students can see themselves as being engaged in meaningful research that has direct application and is done under the auspices of a strong partnership between the university and, you know, partners in the community. And I would love for there to be more and more opportunities to work in those ways.

Values evidenced in participating in the project

100% participants believed their input in the project would bring about positive changes locally, with 75% participants feeling they were making a contribution to wider society through a collaborative student-stakeholder endeavour. 50% participants felt they were showing empathy or forging links with the academy and the community or valuing investment in young people. Participant D saw the project as a "social mission".

Conclusion

Overall, participants enjoyed the research process and were anxious to learn if the Children's Toolkit product had been successful with the end-users in the Nursery settings. However, the overall picture indicates that the project felt 'rushed' and this could have impacted on the quality of the end product. The experience has led to students feeling positive about potential career options, with some considering initial teacher training or continuing work in children's settings, but with their eyes opened to the possibilities of working creatively to give children voice and opportunities for new meaning making. There have been problems along the way, but as described above, these can be alleviated by partners coming together through discussion, using the project as a catalyst for future projects and adhering to the lessons learned from the project under discussion.

Themes emerging from the individual semi-structured interviews

PARTICIPANTS				
THEMES	A	B	C	D
Motivations:				
Personal learning development	/	/		
Supports Children's Rights agenda	/		/	
Supports professional/ employment interests		/		/
Broadening university metrics/experience	/			/
Makes explicit university/community links	/			/
Supports social mobility				/
Participant role:				
Mentoring	/			/
Knowledge exchange	/	/		/
Contributing to wider network	/			/
Externalising student ideas	/			/
Giving feedback	/			/
Reworking ideas	/		/	/
Distributing toolkits		/		

Creating toolkit tasks			/	
Piloting tasks			/	
Liaising with stakeholders				/
Supporting students' assignments				/
Supporting students meeting Council brief				/
Locating student placements				/
Barriers and Challenges:				
Time Constraints effecting quality of end product (toolkit)	/			/
Time constraints effecting piloting and feedback on toolkit before deadline				/
Pressures completing other university assignments				/
Multiple iterations of ethics form slowed down the process				/
Eleventh hour liaising to produce/sign off toolkit				/
Potential late delivery of end product effecting LHU reputation				/
Uncertainty due to lack of feedback/success of toolkit		/	/	
Teaching and Learning online	/			
(Mis)communication	/	/	/	/
Feeling that clients underestimate children's capabilities			/	
Identifying individual inputs			/	/
Tasks being rejected			/	
Piloting tasks with family members			/	
Multiple iterations of tasks			/	
Teamwork tensions	/		/	/
Emotional investment			/	/
Time investment			/	/
Feeling loss of ownership			/	
Feeling excluded			/	
Need for compromise			/	
Value of Tutor support	/		/	/
Internal barriers to such research				/
Issue of 3 rd year students lacking a research interest				/
MSC - Most Significant Change				
Personal learning development	/			
Awareness of different perspectives	/			
Positive change in students' thinking and behaviour	/	/		/
Applying theory to practice	/			/

Widening appreciation of children's views being accepted	/	/	/	
Exploring new ways of 'listening to children'	/			
Impact on child and family	/			
Wider impact on society	/			/
Small contribution to a wider CFC initiative	/			
Emotional labour		/		
Value of 'working together'		/		
Abrupt halt to process			/	
Uncertainty going forward		/	/	
Reflective (professional) practice			/	
Value of Webinar				/
Enthusiastic reception from stakeholders				/
Positive feedback of toolkit - so far				/
Positive collaboration within two subjects in School of Education at LHU				/
Acknowledges colleagues' passion for the project				/
Project's positive influence on future employment/training/research				/
Meaningful research with positive, practical impact				/
Civic Values				
Valuable educational experience	/			
Contributing to wider society	/		/	/
Bringing about positive change/new meanings	/	/	/	/
Student and stakeholder participation	/	/		/
Empathy	/		/	
Linking academy with community	/		/	
Valuing and investing in young people		/	/	
Identifying self-care needs of practitioners		/		
Plans for future practitioner-focused research		/		
Importance of listening to our youngest citizens			/	
Inclusivity				/
Toolkit as a catalyst for future community research projects	/			/

Prison Partnership Project

The York St John (YSJ) University Prison Partnership Project started in 2013 and is a partnership between York St John University and HMP New Hall (closed female prison) & HMP Askham Grange (open female prison). It was born out of the idea and desire to provide a unique creative arts partnership between education, the arts and the prison service facilitating a weekly drama and arts provision in prison.

The partnership brings together two different kinds of communities - university students & staff and female prisoners & prison staff and aims to enable each to encounter each other across profound social barriers; two communities who in other circumstances wouldn't normally meet. The intention is for both communities to be part of a transformative & educational learning experience that emphasises creative collaboration and addresses issues of social concern. The aim of the project is to merge these two worlds so that participants come together through arts engagement, in order to unearth & illuminate dialogues that explore perspectives & perceptions of women in the criminal justice system, beyond adopted media myth & society stigma. Through creative group workshop processes, narratives are shared and pathways into crime reflected upon, facilitating a deeper understanding of self, community and justice. By co-creating theatre and participating in an inspiring shared arts practice that encourages hope & an equal voice in the learning experience; self-esteem & confidence can be improved and both communities can encounter thinking & creativity that enables each to see each other not as homogenous groups, but as real people & artists. The partnership project enables collaborative arts making to happen outside of the mainstream traditional theatre or educational learning space and examines life beyond university and the prison walls in respect of crime, freedom, education, culture, family & community.

The work provides a cognitive motivational programme of arts activity that develops participant's self-worth; interpersonal thinking & skills, empathy awareness, group problem solving and rehearsal for life role-playing. All with a clear purpose of building on the prisoners existing strengths & potential and encouraging emotional capability & impulse self-regulation, in order to act as a catalyst for positive cognitive & identity transformation, to seek their own meaningful personal change & to support restorative justice & desistance thinking.

Accessible group work strategies & one step removed drama interventions nurture a safe, holistic and gender responsive environment in which we are mindful of the often unacknowledged and unprocessed feelings surrounding previous sexual & childhood trauma, offender shame, motherhood displacement, addiction & mental ill health. We are respectful of the challenges presented by these internal, psychological & external factors and of the reality of navigating the landscape of custody.

Empathic and positive student / prisoner relationships seek to counterbalance any negative feelings surrounding the residue of any previous unhealthy relationships the prisoner may have had and creates an environment that fosters positive reinforcement & growth, trust building & fun in order to overcome resistance and fear of participation and for student & prisoner to travel on a positive journey each week together.

For the university community it encourages a stimulating educational discourse within undergraduate & postgraduate degrees surrounding the arts & social justice. Facilitating off campus professional workplace learning and offering an authentic real-life opportunity to students in understanding the terrain of working in prison. The university opens its doors to women prisoners ROTLd (Released on temporary licence) from the open prison, engaging in resettlement activity or women post release

sign posted to access staff expertise, student collaboration, campus performance opportunities & spaces, technical equipment and library resources.

The project aims to encourage a positive impact on the culture of the two prisons through its pro-social learning & group work approaches and in its careful support of delivering continuous, quality weekly provision: complimenting other reducing reoffending and resettlement activities within the prisons working towards combating recidivism. Co-designed with prison staff the project offers choices of creative arts delivery and presents opportunities also for co-evaluation & co-research to be attained in order to evidence the impact of the project and the value of the arts in the criminal justice system. The partnership project supports emerging student practitioners and artists in skills development within this area of practice and urgently encourages a crucial shift in policy & general public thinking, in realising the benefit and value of the arts for social change, gender responsive ways of working and the importance of a universities role in shaping arts within the criminal justice system.

Creating Together Apart Project – a response to Covid 19

Throughout lockdown as a response to the tight lockdown restrictions, the isolation we were experiencing, alongside the remit to work and study from home, we created the ***Creating Together Apart*** project for women at HMP New Hall. We were very aware that there had been an abrupt severing to the delivery of face-to-face provision due to the speed of the decision to go into lockdown and there was a need for the provision to keep going despite all this, not only for the women in prison, but also in respect to the student experience on certain modules within the undergraduate and postgraduate courses.

Women in prison were experiencing lockdown conditions behind their cell doors, spending up to 23 hrs out of 24 hrs a day, with no family visits, or educational and work provision within the prison. We aimed to sustain our relational creative collaboration through the form of creative interactive booklets sent into prison to be used by the women in their cells, created by students from their homes virtually on module placement with the Prison Partnership Project. The booklet template and framework were developed by me and a colleague and the students populated the creative content. The booklets included tasks in; creative writing, performance making initiatives (monologue, duologue, and script writing), poetry, song writing drawing etc. Each booklet was theme based and were created, printed out and delivered to prison and handed out to the women in their cells by prison staff. Once the women had completed the booklets, they were collected and sent back to me at home, to then share virtually with the students. As lockdown restrictions began to ease somewhat after a year of delivery like this, I was given access into the prison to talk and discuss with the women via in cell telephone conversations and by me sitting at the cell door at a distance talking with the women about their work. Their work and the discussions were then shared back at YSJ, for the students to look at, discuss, reflect upon and to creatively translate and develop a creative response in the form of audio and film recordings of performances of the women's work that would then be sent back into the prison on CD's and DVD's for the women to watch and further reflect upon. A care package / gift was sent back with the CD's and DVD's for the women to enjoy while listening and watching their work in their cells. Each gift related to the themes of their writing and some we felt would be a nice offering as a comfort while reflecting on their work. (Hot chocolate, bonfire toffee, a flower etc), therefore, completing the full circle of the creative work.

The community engagement project aligned with the respective module aims namely - an opportunity to engage in the Creating Together Apart initiative – as a replacement for the normal placement activity which is delivering weekly drama workshops inside prison between YSJ students and women residents in HMP New Hall. This developed the students' understanding and practice in what has

variously been called performance as social intervention, community theatre, applied performance or social performance.

Assessment of the module included:

- a) A structured evaluation of one workshop or performance in which the student was involved.
- b) A personal statement of learning gained through practice.
- c) A document evidencing research into the historical, political and social circumstances of the group with whom the student is working.

*Note: due to covid restrictions – the practical assessment criteria was adjusted to allow for online workshops, film and audio recordings and creative booklets if face to face engagement was not possible. In every placement face to face engagement was not possible. All other placement delivery went ahead online, the only placement where this was not possible was the Prison Partnership Project, due to MOJ restrictions of no digital access within the prison. Therefore, the **Creating Together Apart** creative booklet project was created as a response to Covid lockdown restrictions for delivery on the project, in order to keep the relational creative practice continuing between prisoner and student albeit from a distance throughout this time period.*

Communiversality - Prison Community Questionnaires:

(6 out of 10 returned - 2 women had been released before the questionnaires went out for completion)

2. Age/Gender / Ethnicity

- 32, Female, White British
- 61, Female, White British
- 55, Transgender, White
- 30, Female (*Italian*)
- 31, female, white
- 61, female, British.

3. Setting

- Prison
- HMP New Hall
- HMP New Hall
- Jail
- Prison
- New Hall prison

4. Explain in as much detail as possible why you engaged in the community project

- I was asked by a member of the prison staff if I wanted to take part in the music group, at first, I was scared being in a group, in the end it helped to build my confidence. I enjoyed the group so much I asked to do the drama project too.
- It is a chance to be creative, despite the grim setting.
- It was very interesting and kept my mind positive and also, I came up with ideas I never knew I had.
- To do something new and different.
- Because it was fun.

- Life in prison is monotonous and dull. I've never done drama/ singing, having worked long hours all my life, this was an opportunity not to be missed.

5. Explain what you did and how the students supported you?

- The students helped to show us ways to be able to tell our story.
- It has been great when the students came to help us create drama and to sing.
- I did the booklets in stages; I mostly wrote poetry, and the students were amazing.
- I did some drama work books and the students did help me guiding me in the books.
- Poems, story.
- They were wonderful. They encouraged us and gave feedback and suggestions. They were approachable and never gave the impressions that they looked down on us for being here.

6. Were there any barriers or challenges for you or the students? How were these challenges dealt with?

- There were a few challenging girls(prisoners) who attended at first, then when some new women took their place, everyone worked well together.
- The students had to go through background checks I believe; we were grateful they did.
- Concentration.
- No.
- The main challenges were to do with where we are. The students faced vetting to be allowed to come in and we were grateful that they would go through that to help us here.

7. What has been the most significant outcome of the project for you personally?

- Meeting people and learning new things, like sharing my story and it helped to build something new in creating music
- It has helped my mental health no end, it is very easy to give up and be depressed / suicidal here. I've been grateful to be involved.
- It kept my mind active as I do have mental health issues and I did work I hadn't done for many years.
- The fact that we stayed connected even though the pandemic stopped the possibility of working together.
- Sharing my work.
- It has helped me greatly with my mental health. Creative processes are well known to help mental health and self-esteem.

8. What skills have you learnt?

- Doing the groups helped to build my confidence and find a way of working in a group.
- I never knew I could write; I'd never performed drama or done any singing before.
- To think different things and aspects of the work I did.
- Creative writing.
- Poems, I'm good at.
- I had no idea I could write. I knew I'm ok at art, but I'm dyslexic and had no idea I could actually write.

9. Had you worked with the University before this project – why / why not?

- Before the Drama group, I did the music group also in the prison setting.
- I have jumped at every chance I've had, since my first chance.
- No, I had never been introduced to it before.
- Yes, I did and I enjoyed it.
- No.
- I'm not clear exactly which project this refers to, as I have only worked with them while in prison. I would always apply to work with them.

10. Would you/will you work with the University in the future – why/ why not?

- I would like to pursue more with the music and drama as I really enjoyed the groups. But after prison, I do not think I could afford the payments for university or other education.
- I will continue to try and join every chance that I have.
- Yes, definitely and a great experience.
- Maybe, it depends how I feel. It's nothing to do with them. It's me.
- Yes, it was very good.
- Yes, I will apply at every chance while I am in New Hall. It is "a light in the darkness" of the prison regime.

11. Do you feel the students / project demonstrated Christian / spiritual / civic values – please explain how or why not?

- Yes, it did, they did not leave anyone out and always encouraged everyone to join in
- Yes, they were encouraging, kind, helpful and non-judgemental.
- For me it was more spiritual, as I am a Pagan.
- Yes, always treated us with respect and helped us a lot.
- Very. A value for life and creative things.
- They display the very best of the human spirit. They are willing to encourage us here to be the best we can be, and to be pleased with contributing – how could that not be valuable?

12. Do you have any other comments?

- I would like to thank them for the opportunity for being able to work with York St John University, as I don't think I would have the opportunity in any other way – thank you. You helped with a lot of things that I never thought I could, thank you.
- The lockdown project projects helped no end while we've been locked in 23 hours a day. We continue to be in lockdown currently and I'd love further workbooks. I miss them. I did some of the first one, all of the second and third, having got the hang of them. Unfortunately, I've still not received the CD we were told we would get. I loved the little gifts though; it was very kind. I hope it (the CD) will come later. I can't do the listening part until it arrives. I'm sure they did wonderful things with our work.
- A great experience and I hope I will be able to do this again with the students. Thank you for making this happen for me.
- It's a good thing, what all of you are doing working with us in prison. It makes a difference. So, keep doing it. I am so grateful to have experienced working with the university students and teachers. Thanks for the opportunity.
- No.

- I would just like to say that I am grateful indeed for the cheery, positive, and kind input of those lovely ladies.

Communiversitiy - University Student questionnaires:

(4 out of 10 returned)

2. Degree course

- BA Drama: Education and Community
- BA Drama: Education and Community
- BA Drama: Education & Community
- BA Drama: Education & Community

3. Year of study

- 2nd year
- 2nd Year
- 2nd Year
- 2nd Year

4. Your age / gender / ethnicity

- 21, Male, White British
- 21, female, White British
- 20, female, White British
- 20, female, White British

5. Name of Level 5 module (where appropriate) to which the community engagement relates

- Performance in Social Context
- Performance in Social Context
- Performance in Social Context
- Performance in Social Context

6. Would you describe yourself as an active volunteer – do you volunteer in other capacities in or around your community (can you give an example)?

- I do not volunteer extremely frequently, however, I have recently volunteered to help the student's union at the different accommodation sites throughout the university, to spread information about welcome week. Also, I am a society committee member who works with a group very frequently.
- Not currently
- No, I have never had any previous experience volunteering within a community. However, from this module, I will be continuing the work with the Prison partnership Project in my third year.
- Not really

7. Please explain in as much detail as possible what motivated you to engage in the community project? Or, where it was part of your curriculum course, how valuable was the project within / beyond the core curriculum?

- Personally, the main draw towards the Prison partnership Project was that I had never worked with that community group before, and I was really interested in learning more about them.

Inside the module, it was covered a lot and despite choosing not to stay involved in the project for further study after this module, I am aware that it is accessible to those that want to do more with it.

- I wanted to engage because I believe the criminal justice system is completely broken and the Prison partnership Project allows those involved to express themselves creatively, something they probably wouldn't get to do without the project. It has been an amazing project to be involved in, extremely eye opening and developed me as a person as well as helping with my studies.
- I wanted to make a change. I wanted to create work for and with women who deserve a voice and enjoyment. I predicted the project would be fulfilling and based on feedback from the women, it definitely was.
- I felt motivated to engage with the project as it was a new experience in which I could help a group of women whilst learning from them.

8. Were there any barriers which prevented you from engaging? Why might some of your peers not engage?

- I think the biggest issue with engagement probably came from the unavoidable circumstances that arose during the Covid 19 pandemic.
- Covid was our main barrier as we couldn't actually get into prison because of the restrictions
- I believe the factor of Covid changed the (*student*) groups engagement to the project at first. After we came to terms with a new, covid safe way of working, the engagement was brought back, but at first, I believe as a group we had a few doubts.
- Covid

9. Explain what you did and to what extent did /do you hope that the project benefits the community members?

- As a group, we designed a booklet to send into the prison and we made a performance from the material we got back (from the prison). I think it is important that the women in prison had a creative outlet, especially to help them escape from the monotony of everyday prison life. I think it might have made a bigger impact if we could run in-person sessions. However, especially after the isolation that came with the lockdown, I hope that it did make a difference.
- Throughout the whole project we made sure the women were at the centre of the project for us. We hope they benefitted a lot from what we did, and we allowed them to express themselves creatively and they found our work therapeutic.
- We planned and created a booklet for the women. This included writing, black out poetry, drawings. From their answers we created a video for them from their own creative ideas.
- We created a booklet and gave it to the women in the prison to use creatively and for us to create a video show casing their work.

10. What has been the most significant outcome of the project for you personally?

- Learning about the community was very enlightening as, beforehand, I was not aware of how drastic the difference in experience is between male and female prisoners. It also gave me a fresh perspective on the community as a whole.
- To make that connection between us and the women in New Hall prison and to collaborate from a distance (*because of Covid restrictions*).

- Working with a community I never would have had the opportunity to work with before. It provided me with new skills and ways of adapting my approach for the different community.
- How engaged and creative the women (*prisoners*) were

11. What skills have you learnt?

- I think I have learned how to become a lot more conscious of the topics covered and has made my practice, overall.
- Both facilitation skills to take forward in my practice and video editing and filming skills.
- Adapting my approach to be virtual. Planning and writing activities which are appropriate and enjoyable for the desired community.
- I've learnt how to overcome a physical barrier of distance (*due to Covid lockdown restrictions*)

12. Explain how your project is embedded in your degree – do all students have to engage or did you volunteer?

- As a (Drama:) Education and Community student, it was a compulsory module. However, the choice to get involved in the prison partnership in particular was entirely my choice.
- We could choose from different projects on this module, and it was a no-brainer for me to choose the Prison Partnership Project.
- The project has inspired my future work. I volunteered to work with this specific group specifically and commit to them fully.
- I choose to work with the specific group but everyone on the module works in the community

13. Do you think your project should be more / less embedded in your degree – why / why not?

- I think the degree of which the project is embedded into the degree is satisfactory as I think it gave me the right amount of experience and information about the demographic. My only regret is that it could not be in person (*due to Covid pandemic*)
- More, because it is a completely unique project and experience.
- N/A
- I think personally it's nice to have community engagement

14. Which Christian / spiritual / civic values does your project reflect?

- We did not have a specific agenda going into the project
- I'm not sure, however it does show values of creativity and community.
- No specific values reflected
- I don't think it reflected any

15. Do you have any other comments?

- N/A
- N/A
- N/A
- N/A

Quotes from the students' reflective journal assessment documents while working on the module placements on the YSJU Prison Partnership Project – Creating Together Apart Covid 19 initiative

- **4 students on BA Drama: Education & Community (B) (M) (L) (A)**
- **1 student on MA Applied Theatre (K)**

Rationale / motivation for participating

The Prison Partnership has been a project I have desired to be a part of since before coming to York St John University for a number of reasons. Personally, I believe that everybody should have access to the arts, no matter what background, different abilities, race, gender, or lifestyle choices. I also believe that theatre and the arts can be extremely therapeutic and a great tool for rehabilitation (B)

Through this project I wanted to give these voiceless women a voice and show them the respect they deserve as human beings. I also wanted to give them a chance to showcase their talents that are being lost inside prison, and help to begin rebuilding their lives, something that is completely ignored by our failing criminal justice system (B)

I wanted to focus on issues surrounding the unequal treatment of women and educating women to make their time in prison purposeful (B)

I believe theatre and art is a great tool for building up women to give them confidence and educate them to give their life purpose for a brighter future. Via our creative booklets, we wanted to take the first small steps at growing the confidence of the women, giving them an escape from their regime, and allowing their talents to blossom. I believe we achieved this, and it was incredibly rewarding (B)

At the beginning of this module, I was excited as I believed the work had potential to be enjoyed, appreciated and create positivity for the women involved. I was optimistic that the work created would have a massive impact, which motivated me to do the best job I could possibly do (M)

I chose to work within this setting as I wanted to experience the coming together of two different communities and the benefits this could have for both (M)

The aim of this booklet was conceived as an outlet to imagine, create and share whatever they wished. It felt important for me to work on something which encouraged hope, provoked excitement and provided these women with a voice to share. I was confident that the booklet would allow these women to think and work creatively (M)

I aspired for the booklets to challenge, educate and empower the women. It was hoped these may be an inventive means for us to witness each woman's uniqueness but also a way to form a professional relationship with them. It was crucial to me that we acknowledge their differences and individuality but treat them as equals, as a group of artists who were helping us to work cooperatively. This process would enable a collaborative approach as both communities require the other to create the end result (M)

Creation of the booklet was intended as a catalyst for positive cognitions, to be transformative and have potential for those involved, to seek their own meaningful personal change and showcase their existing strengths (M)

It was crucial that as creators of the booklet, we had a shared agreement for its aims and purpose. Our shared intent was that we wanted to improve the lives of these women and make them feel like

their stories have been heard. We often reflected on this aim within the process of creation, to ensure our individual ideas and activities would enable this to be achieved. It was essential that we were all passionate, committed and believed in the work we were generating for the women (M)

The opportunity to work with women through the prison partnership was both beneficial for my own education as well as the women's, but also in showing what restrictions can produce in the realm of creative thinking (L)

With imprisonment and taking away freedom, there is a need to educate, teaching skills for life beyond prison so people who leave prison aren't in the same position that caused them to offend in the first place. There is a need for a humane and forgiving approach; without the chance to reform and learn it just becomes a vicious cycle (L)

What drew me to the project was the opportunity to gain a better understanding of the experience of female prisoners. It was important to me to be given the opportunity to create something that the women would be able to engage with as well as act as a way of escaping the mundanity of prison life (A)

We hoped that our booklets would act as a source of escapism for the women involved (A)

I hoped to be able to provide a space and opportunity for these women to be creative and have an outlet for their feelings and emotions. However, I hoped the benefits of any project I may create would go beyond this; using it to create a deeper, more personal change in those who take part (K)

What we did

We wanted to make sure the women knew we were working together to create art, allowing them to feel involved, respected and taken out of their usual regime (B)

We wanted to give the women a chance to be playful and imaginative, something they won't experience much during their everyday prison regime (B)

The women who took part in our booklet had provided us with amazing material to work with, and we felt it was our duty to send them something back that is well thought out and well put together (B)

Enthused with many ideas, we wanted our activity booklets to include a range of activities, suitable for all potential needs and abilities. Therefore, our booklets had activities which focused on drawing, writing and making origami. The activities we chose had great significance and value, aiming to provide these women with a form of creative expression, freedom of mind and enable them to reimagine their identity or life after prison. Through our wide choice of activities, we hoped the women would feel enabled to participate and comfortable enough to place themselves fully into the task (M)

We had to consider that these women may have had limited previous education or that English may not be their first language. With this in mind, we ensured and checked the language we used was appropriate and relevant. This creative process enabled me to step into the shoes of the women and consider what sort of activities they may find enjoyable, challenging or triggering. As a result of this, it was crucial I retained empathy for their experiences and needs, in order to make an appropriate and interesting booklet, designed and tailored for them (M)

Wanting to provide a strong platform for the women to feel inspiration from to create was a priority however once we received their responses it became obvious that these women have many ideas and that their artistic sides flourish when given the opportunity (L)

To easily enable participation the booklet had different styles of activities throughout making it more accessible as one woman may be more comfortable writing whilst another feels most freedom in drawing, the option to physically create was also available. Having different types of tasks in the booklet also offered alternative opportunities for the women to connect to the material and their creative sides to get a spark of inspiration (L)

My main aim when making this booklet was to encourage creativity and self-expression, using different methods which they may not have used before and referencing specific artists and works from the outside world (K)

When I received the booklets back, I was extremely pleased with the responses I received, whilst not every woman had completed all of the booklet, there was a high level of engagement and the work was to a high standard. It was clear that the women had used the booklets as an opportunity to explore the arts forms that they enjoyed (K)

Barriers

The biggest hurdle we had to overcome was because of the Covid-19 lockdown, we had to collaborate with the women in New Hall Prison from a distance rather going to meet them in person. This was not ideal but had to be done for the safety of everybody involved (B)

The pandemic meant that the women had to spend twenty-three hours alone in their cell each day to prevent any breakouts of infection. This would have been incredibly difficult and extremely lonely for the women as their already limited contact with other people, had gone to zero. We therefore felt it was vitally important that the work we created had tremendous value and wanted to give the women something that would take them out of their world in prison, into a different world reimagined by them (B)

I was aware that due to the current restrictions from Coronavirus, we wouldn't have the opportunity to meet the women we would be working with. Despite being disappointed by this, I was intrigued by how this challenge may be overcome and how our previous approaches might be adapted, to still enable collaborative work with the women involved (M)

Since we were unable to meet the women in person, we explored ideas and ways in which we could still interact with them, despite the current circumstances. With this in mind, we still wanted to generate a means of communication and social interaction, to reduce the women's experience of isolation and boredom, in this current situation. We wanted to produce something enjoyable and stimulating for the women (M)

The idea of collaborating from a distance with strangers was a jarring prospect, most of the projects I've participated in were in person or through zoom allowing those involved to get to know one another and feel the atmosphere the tasks created (L)

Being involved with the Prison Partnership was, at the start, daunting as I came to terms with knowing that due to the pandemic it wouldn't be possible to meet in person with the women to collaborate on

a project. Despite the circumstances, or maybe because of them, the project felt even more important and myself more driven. We had to find a way to create within restrictions without limiting creativity (L)

Due to current circumstances, our placement has been somewhat different from previous years. Instead of facilitating live in the prison, we had to create a booklet with tasks and activities that could be sent into the prison for the women to complete on their own. Despite being physically apart, the response that we would receive from the booklets would allow us to create work together (A)

My journey on this project has been an extremely unique and individual experience. The combination of issues I faced because of the pandemic including lockdowns, lack of communication and reduced accessibility have meant that every step has had to be thoroughly planned and thought out, whilst simultaneously being able to change at a moment's notice in case another lockdown was put in place. This has meant that I have had to adapt and create work which is different to anything I have ever created (K)

Significant outcomes

We believe the activities in our booklets allowed the women to be creative. This is proven by the mixture of amazing artwork, profound writing and deep character progressions shown throughout. This allowed the women to reimagine their own lives outside of prison (B)

These women are incredibly brave for showing us their real emotions and feelings, and I feel honoured that they trusted us with that information (B)

This has made me think a lot about relationships I have with my family members and friends, and to value the small and simple things (B)

I have been incredibly honoured to have spent time collaborating with these women and to learn even just a small amount about their lives was extremely insightful (B)

I have really grown as a practitioner as this is an angle of facilitation I had never encountered before, so my development throughout the process has been immense. I am so grateful to the women for providing us with such great material to work with and for being open and honest with us about their feelings (B)

Although it was a challenge, it was such a rewarding project and I sincerely hope the women gained some confidence and even just enjoyed taking some time out of their daily regime to be creative and playful (B)

We also hoped that showing the women what they created made them immensely proud and boosted their confidence, which will help both their mental wellbeing and beginning to rebuild their lives for release (B)

I hope to work with the Prison Partnership Project in my future to further help these women to gain confidence in themselves and their talents, leading them to a brighter future (B)

Developing my understanding of how performance work can be adapted for particular groups, I had to ensure I had knowledge of social, political and experiential aspects which affect this community (M) Their responses resulted in me actually beginning to consider my own circumstances and privilege as I self-reflected on the moments I take for granted. I gained heightened awareness that the simple everyday things to me, like a meal with a family member, may only be a memory, an imagined experience or a future hope for these women (M)

From reading the women's responses in the booklet, it was apparent that they had enjoyed taking part. Reading their responses brought tears to my eyes, as it was overwhelming to read how open and honest these women had responded within my activity. I feel like the task I designed was incredibly personal, so it felt unbelievably rewarding to see the effect this has had on the women (M)

One woman in particular opened up about her aims for the future, what her dream job role would be when she leaves custody and why. Seeing the women respond to the task I created for them was amazing. I was so grateful to them for displaying so much trust in us and it was lovely to see the women so touched by their own creativity and imagination (M)

The women evidently explored their own genuine emotions, memories and displayed pride within their responses (M)

Within this module, my understanding of theatre within the justice system has developed. I understand the justice system is needed and is there for a reason, but I have had the opportunity to experience the humane treatment, which can take place within the system to rebuild these women. Together we have challenged stereotypes against this group, by creating work which believes in positive reinforcement and growth. Throughout this experience, it was clear how beneficial this type of relationship process could be for these women, as we could witness the importance of this work to them, as a marginalised community (M)

Despite not actually meeting the women in person, I have discovered how to adapt and develop my experience of interacting through drama, with a different community of people (M)

The idea that the arts offer an outlet for those incarcerated and help people gain new skills to build up the person they want to be, made the experience more fulfilling than I originally expected (L)

I gained a new perspective on the things I get every day but take for granted and how vital the arts are for people who aren't as privileged to access it easily (L)

We can't ignore the fact that the women we worked with are in prison for a reason, however, we can offer kindness and tailor the art we collaborate on, to provide them with a creative outlet and skills. With a progressive mindset to those incarcerated and with a desire to help them use the arts to find hope and look for new opportunities that they can use to change their life, they can begin when out (of prison) or those serving longer sentences, they can find meaning alongside the consequences of their mistakes (L)

Adding the context that these women had been in cells isolated for months, our collaboration from a distance became even more valuable to both parties. Those taking part had been stuck in the same static regime for months, voiceless and secluded. We wanted to use the power of creativity to offer these women an outlet for their emotional and imaginative thoughts to come to life, in the hopes of making their worlds a little broader (L)

These women had been isolated for months from family and the other women. Even the women whose family would usually be able to visit are now trapped within their own loneliness, disconnected from the rest of the world. We were able to feel an emotional connection to the women's responses due to how many of us related in this past year to the longing for companionship and the loneliness of isolation (L)

Feeling connected to the women made the work even more powerful. When the women are feeling the toll emotionally and mentally because of their circumstances it's seen as part of their punishment, however when the whole world feels the same things, instead of feeling concern for those incarcerated, they get forgotten (L)

Seeing the women's responses really showed the privileges we take for granted. Being at university surrounded by friends with strong support networks you forget how important it is for our emotional and mental health to have social interaction and how much we rely on those close to us (L)

Something I hadn't considered before this project, was the instilled stereotypes and prejudice people don't even register they have when thinking about people in prison, seeing them as less equal or worse than ourselves (L)

Previously I was unaware of the experiences of women in prison. As a result, this really helped give me a better understanding of the demographic and improved to inform the lens through which I based my practice (A)

There appeared to be a really positive response to the booklets. The artworks that we did get back were astounding and displayed a real connection to the tasks. On top of this, the written responses that we received appeared to be very heartfelt and creatively engaging. It was also really exciting to see how the women interpreted the tasks (A)

Interacting with these women and hearing how important their relationship with the York St John University Prison Partnership Project is to them, allowed me a glimpse into how applied theatre can be used as a way to facilitate personal growth in heavily institutionalised settings such as prisons (K) Being aware of how drama had positively affected my life and the lives of others around me, it was a brilliant opportunity to see how theatre could be used as an outlet for those who needed it (K)

After this experience, I began to consider how incarceration fitted into my wider view of the world and how social justice issues, which have been tied to my work since its beginning, all seemed to play a part in the prison system and these women's lives (K)

The knowledge I gained from my own research about the prison system combined with my experience meeting with the women was a massive incentive in why I chose to pursue my master's in applied theatre and focus on working with the Prison Partnership Project (K)

The difficulties that women in prison face are vastly different from the wider population. By bringing theatre and creative arts to an area which does not usually have the opportunity to explore these things, is a political action which can promote social justice and give participants a voice through which they can explore their own trauma and the difficulties of their circumstances in a safe space (K)

The Covid 19 pandemic has affected those who are disadvantaged most, with those in prisons being some of the hardest hit by extensive periods of lockdown and restrictions not just on their day-to-day life but also on visits and communication with their loved ones. The project allowed the women to have a creative outlet and continued the relationship between the prison and York St John University Prison Partnership Project (K)

I feel this project has had a unique ability to connect to these women in a moment in time where they have unfortunately been most isolated (K)

London Campus Phonics Intervention

This narrative charts the introduction of a new community engagement project to dismantle disadvantage in schools where children from low socio economic backgrounds struggle with reading skills which preclude them from full participation in all curriculum areas in the primary school. The students who engaged with the project *Phonics interventions* were First Year students on the London Campus and the project aligned well with their modules. An enthusiastic tutor held three meetings with the students (no. = 5). The first outlined the project and clarified what was involved; the second focused on the actions that students would be taking (i.e. selecting one of their profiled students to work with over a five week period); and the third involved ‘checking in’ to see how things were going. The key factors were that the students were driving the project themselves, it was relevant to them and they had a choice to select the school student with whom they would work. Moreover, they were all based in the same school, so there may have been some mutual support and encouragement as a consequence as well as ease of communication about the project with their tutor. The tutor encouraged the project to be student –led.

Tutors selected students to invite them to participate in student engagement projects, identifying trainees that have been showing active engagement in a wide range of academic and teaching and learning activities. The trainees chosen have also develop really good relationships with their class teacher/mentors, who have several times complimented the work/teaching and learning activities/potential of the trainees.

Trainees were really keen from the initial invitation and they were eager to participate in the project. Considering this year’s circumstances and the difficulties caused by Covid 19, we wanted to allow the students to take ownership of the Communiversity activities they wanted to be involved in. After communication between the two members of staff, it was decided that learning activities relevant to supporting families within the Covid context would be appropriate. Trainees seemed to agree and decided on running a range of interventions on supporting students and their families to respond to a range of difficulties/challenges that have come with the current pandemic.

Trainees were really positive from the beginning of the project and were willing to participate. However, they expressed the following concerns:

- They requested whether there’s extra paperwork that they would need to complete as part of the project – not having to complete any paperwork facilitated towards their implementation
- Some of the students raised concerns regarding time and how they would be able to coordinate their activities on top of their placement activities – however, trying to find activities that would overlap with some of the placement activities helped – also, weekly drop-in meetings with the staff were arranged to support the students in terms of their planning, thinking and implementation of their Communiversity interventions
- Some students wondered how their activity would impact on the community and tried to identify ways in actively involving the parents in their projects. Due to the current circumstances students could not meet parents directly, but tried to create activities that would be partially completed at home and partially at school, so parents/community were still indirectly involved
- Some of the students find difficulties in identifying activities that would link to their placement activities and wondered whether their class teachers would allow them to spend time on further activities – however, all class teachers were happy to support the trainees in their

Community project. Some students lacked confidence in their ideas and sought tutor and teacher approval

- From staff's point of view, we considered that trainees struggled in identifying projects independently and wanted active guidance from tutors/staff supporting them. As this is a Community project, based on volunteerism, I would have liked to see students taking initiative and planning/envisioning their own projects. Their project was mainly based on brainstorming and ideas that were mainly initiated by staff, hence, this may have hindered a fresh perspective of volunteering activities, and unconsciously staff might have not allowed students/trainees to truly express themselves

About Being – community engagement Embedded in course

This narrative is interwoven with extracts from an evaluative report written by UoC (2019) on the successes and shortcomings of this well established and embedded knowledge exchange community/University project. The *About Being* project did not happen during Covid 19 because of social distancing requirements.

About Being is an interdisciplinary and collaborative project at UoC that provides dance and movement sessions for stroke survivors in the Carlisle community. Both Dance students and also Occupational therapy students took part in the project which is embedded into the courses of OH and Performance students at UoC and run by respective tutors and a dance practitioner funded externally.

The model of practice used in the About Being project wholly embraces an interdisciplinary and collaborative approach to supporting the ongoing recovery of stroke survivors.

One of the main benefits of this interdisciplinary, intergenerational and collaborative practice is that reciprocal learning takes place during the About Being sessions, allowing stroke survivors, students and the dance practitioner to develop their practice.

This collaborative and interdisciplinary model of practice is well-managed by the facilitators as they are open to working as a team and believe that this approach can be beneficial for their respective disciplines, the students and the stroke survivors. Their collaboration and decision-making (e.g. in relation to finding a suitable venue, the session content and the selection of appropriate students) has created a project which is accessible and beneficial to all those involved. It was embedded in the degree thus affording plenty of opportunities for collaboration and decision-making.

The person-centred approach to the About Being project focuses on individual needs and empowers the stroke survivors to take ownership of their recovery by exploring the possibilities of their bodies. The sessions are very inclusive and provide a safe space where creative adaptations of the various movements are actively encouraged.

The collaboration with the university students supports the ongoing recovery of the stroke survivors as the students introduce new skills and perspectives to the group.

The small size of the About Being group is advantageous as the dance practitioner has time to become familiar with the stroke survivors in order to identify their needs and tailor the sessions to provide appropriate support.

The findings show that the About Being project makes a valuable contribution to the overall health and wellbeing of the stroke survivors who reported a range of benefits through participating in the About Being sessions:

- o Body and Mind
- o Social connections
- o Reconnecting with self

Also participating in the About Being sessions can provide support and enjoyment for the carers of stroke survivors. The stroke survivors indicated that limited support is available within the Carlisle

area, particularly for those who are several years post-stroke. The About Being project is therefore a valuable resource for stroke survivors in the Carlisle community.

Recommendations from report relating to Communiversity project:

- It is therefore recommended that opportunities for potential funding sources within the fields of arts in health and education should be explored.
- Given the significance of collaboration between arts practitioners and allied health practitioners, it is recommended that the scope of responsibilities and expectations of input to each iteration of the model is articulated as part of any bid for future funding.
- Similarly, formalising the student role would be potentially beneficial to the future running of the model. This would allow for more directed training, preparation and reflection by the students on their role within the model's process.
- It is recommended that the model of practice for the About Being project is shared with other practitioners who are delivering arts and health initiatives across Cumbria, and throughout the country. Sharing practice could present opportunities for further collaboration with other disciplines and community projects that support people with various lived experiences.
- When sharing the model of practice, it is recommended that specific theories of change are drawn upon to demonstrate why particular practices are being used and to what effect, to ensure that the benefits of the project are communicated accurately. This will support the articulation of the specific nature of the changes taking place within participants – in particular the reconnecting of self as a result of the physical, emotional and cognitive benefits – which will be of particular interest to health-based audiences.
- It is further recommended that the aesthetic of the dance work practised within the model is explored and interpreted further, such that the significance of the arts (as opposed to, say, “exercise”) to stroke survivor wellbeing is framed in terms of the artistic artefact produced.

There were barriers which prevented students from engaging and why some students did not engage, namely that term dates restricted session timings.

Students not only learnt new skills, but they became aware of how they could better use the skills they had. They did not realise what they could do with the skills they had and thus they were able to expand on what they'd learnt on their degree. They were not aware of this beforehand. Tutors felt there was Character growth and an increased understanding of 'virtue'. About being is actually a medieval philosophy.

Which Christian/ spiritual/ civic values does your project reflect?

There were some tensions:

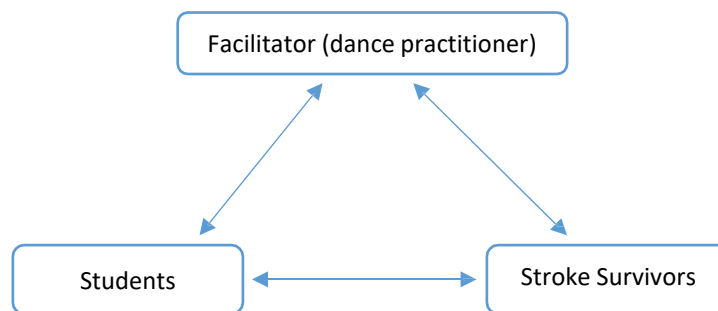
Occupational values - arts and health values – if it was too successful the hospital would take it over! Community third sector specific role – they didn't want it to be absorbed into hospitals, with the hospitals laying claim to the credit of it. It was a gap the dance facilitator was plugging. How to get bigger without being appropriated. She wanted the students to be engaged. One of the most important things was to keep an equal balance – about enhancing student experience and community member experience – caritas aquinas moral citizenship morality as a form of learning increasing skills through charity – not giving 2p to a beggar.

One lecturer works with social workers –imparting social theory which he believed to be vitally important. Students said we’re told what to do. He felt they should understand theory - If you go into a job where you can take kids away you need to know about society – so need to use theory, might not always use it on a day to day basis it but it’s there. Mustn’t live for the machine. They came back after practice and could see the point of the theory. So community engagement projects provide opportunities for students to put theory into practice

The lecturer described how the mission of UoC and the Cathedrals group is not so focused on league tables which some Russell group universities don’t seem to understand. Our atmosphere and our approach as a CG university reveals that we want to be more involved. We have to be tied in with networks like CG. We need closer ties – we have a non-competitive nature – massive issue inward looking.

One of the key benefits of the About Being interdisciplinary and collaborative approach is that reciprocal learning takes place within the sessions. The learning is not one directional, for example from the facilitator to the stroke survivors, instead it is multidirectional as shown in Figure 2.:

Facilitator (dance practitioner)
Students
Stroke Survivors



Reciprocal learning during the About Being sessions.

For example, during the course of the About Being project, the stroke survivors have learnt about the potential of their bodies through participating in the dance and movement phrases created by the facilitator, along with techniques to support their daily functioning which have been introduced by the students. The students have learnt about the lived experience of stroke and how they can support stroke survivors within their own discipline, and they have also gained an awareness of the benefits of collaboration and the value of arts in health practice. In addition, the dance practitioner (facilitator) has learnt about the stroke survivors’ experiences of their bodies and ongoing recovery, along with the students’ academic specialisms, and used this insight to inform the creativity of the About Being sessions.

Gardening and Gums: Educating families about gum health using gardening techniques

In a 2019 global survey of 13 high-GDP countries by [FDI World Dental Federation](#), the UK ranked last in promoting good oral health for children ([BDA, 2019](#)). Although Public Health England ([2017](#)) has published an evidence-based toolkit for dental teams, which includes guidance on changing patients' attitudes to oral care and principles of toothbrushing, these are generalised and do not address the commitment of children beyond the clinical setting. This project can support in this latter regard. Dental disease can impact children's abilities to eat, sleep, speak, play and socialise with other children. It is interesting to consider that in the UK 1 in 8 children (12%) have nightmares about their teeth and 1 in 5 children (18%) are unhappy about their smile and stressed about the appearance of their teeth ([Oral Health Foundation, 2020](#)). Often it causes children to miss school (tooth aches, or dental extractions) and parents to lose income due to time off work.

From dental to gum disease:

Gum disease is not often associated with pain though over 90% of the UK population suffers from some gum disease that is not reversible (NICE, [2021](#)). This means that you can be experiencing early symptoms of gum disease and not be aware of its presence. Untreated gum diseases like gingivitis can lead to periodontitis, which is an infection that irreversibly destroys the bone that holds your teeth in place (British Dental Journal, [2017](#)). According to the Global Burden of Disease Study ([2017](#)), severe periodontal disease was the 11th most prevalent condition in the world. Close to 9% of adults in the UK aged 20-64 have periodontal infections and studies have shown that increasingly people from black and minority ethnic (BME) communities from lower socio-economic backgrounds are at greater risk of having gum disease (NIH, [2018](#)).

What is this Gardening and Gums about?

The Gardening and Gums initiative explores oral health care through a community based knowledge exchange effort. Through this project, we are seeking to understand how learning about gum disease and oral care in a non-clinical environment might help reduce anxieties associated with dental appointments, and at the same time increase awareness of better gum and dental care. This project is conducted with the RSU Growhampton programme and university student volunteers to work with families in the local community to educate and empower children to take individual responsibility for maintaining their teeth, and also focuses on the intermediate 7 to 11-year group of children who may be more resistant to transitioning out of poor oral health habits.

How is the project done?

The Gardening and Gums project engages families (parents & children) from the Wandsworth Borough local community in a one hour interactive workshop with a specialist Dentist (Dr Jumoke Adeyemi) with expertise in Periodontics from the University of Liverpool. The BDA has noted that Wandsworth is among the top five boroughs which has seen worsening incidences of child tooth decay since 2015 ([BDA, 2019](#)), particularly due to the socioeconomic inequalities in the area. As a result of this, we would especially like to invite families from the Wandsworth region to consider participating.

While parents participate in a specialised workshop with our dental expert, their children will simultaneously be engaging in a one-hour activity at our Growhampton campus garden plots, where the children will be using gardening techniques to learn about oral care practices, which is hosted by

our university student facilitators. Our facilitators are student volunteers who have been trained to conduct this one-hour session with children. For example, the children-centered activities include learning about brushing techniques (e.g., brushing the soil off a carrot which they have uprooted from the garden plot), and they will also be learning about gum care (e.g., the soil is like their gum which holds the carrot in place), which will help reinforce the importance of keeping both gums and teeth clean.

This project is following the Covid-19 government guidance and will be restricting group sizes to maintain safety and accessibility for all participants. During the activities we also have a trained First Aid medical officer on site and supervisors with DBS clearance to work with all children. Parents with children between the ages 5-12 are invited to sign up for the workshops which take place over two days Friday 30th July and Saturday 31st July 2021, (which is the second weekend of the school holidays). ***On July 30th & 31st 2021 we had over 100 children registered to participate in activities, approximately 45 to 50 adult participants and 17 Roehampton volunteers.***

University Student Volunteers:

The university students are trained to run a one-hour programme on oral care for primary school pupils from KS2 (ages 7-11). This unique programme hosts a series of activities which focus on demonstrating oral hygiene while using garden vegetables as props. The sessions educate children about the importance of the vegetables in their diets while explaining how difficult it can be to remove sugar from their teeth, showing for example, the challenge of brushing sticky syrup off oranges.

In compliance with Covid-19 government guidance and subsequent university and school closures, adaptations have been ongoing to make this research project safe and accessible for all participants. To minimise health and safety risks our university student pre-packed resources and conducted the activities in primary school classrooms. All adult participants completed Covid tests prior to their campus visit and school visits and used safety gear (masks, hand sanitiser) for the duration of the activities.

Student volunteers were impressed that participating in university research projects can have such rewarding benefits. Volunteers were recruited across the School of Education, Business, Education, Sociology and Psychology, all at different stages of their undergraduate completion. Students were extremely positive about their experience on the project highlighting that working with other university peers across different academic programmes made them stronger as a team, as some of them had more knowledge about sustainability initiatives and others had more refined education skills for working with young children which they found enriched their Roehampton experience.

The students shared what they learnt through the project and working with primary aged pupils. One student commented *"shockingly 1 in about every 3 pupils in the class had teeth extracted and these were permanent teeth, not just baby ones ... I thought about myself as a child and this was not the case at all "*. Another student facilitator said that red flags were raised when children told them him that *"their first visit to the dentist was them needing to have a painful tooth removed"*. Other indirect rewards included university volunteers using their participation in the project as inspiration for their course assignments while others commented on the gains from stepping outside of their comfort zone and developing their teamwork skills.

When questioned about how the primary pupils responded the activities one student commented that *"at this age pupils learn about brushing their teeth through the school curriculum but in a theoretical*

way, only through books, so the children knew the words ‘cavities’ and ‘dental care’ but ...” he went on to explain, “... this project made us bring the practice of brushing their teeth to at a level they could relate to, so using the carrots to show harder brushing does not mean better brushing was eye-opening for the children, and allowing them to struggle with sticky syrup on oranges was a great way to explain how after eating sugar this kind of sticky gunk is left on your teeth and if uncleaned causes the cavities.”

Parent Feedback

Parents commented on the start-up dental kits that were provided to children as a great reinforcement to motivate the children to brush with the activities in mind. Each child was given a giftbag with a bamboo toothbrush, bio-degradable minty floss, fluoride toothpaste, and an apple. Families were also enlightened by our sustainable research practices as the project resources (e.g. used carrots, potato teeth, oranges and soil) were returned to the Roehampton campus plots as a delicious treats for our campus chickens. In line with Growhampton’s drive for environmental sustainability the Sugarless Green project was designed to be 100% environmentally friendly and promote the idea of oral care sustainability to primary school pupils.

It is expected that engaging with garden textures (e.g., soil, carrots, oranges) would entice the children to recall the oral hygiene techniques learned through the project at home. It is also expected that the sustainable, ‘green’, context for educating the children about vegetables, combined with the contrasting presentation of sugar will inspire and empower the children to make healthier food choices for their teeth.

Teacher – led history content, for community engagement which is embedded in a module.

One tutor worked with a Professor at the University who has been curating historical letters. We decided this might be a suitable project for some student teachers to work on with groups of children in a volunteering / community engagement project in order to hone student teachers understanding of approaches to historical artefacts and also to engage children (particularly from disadvantaged backgrounds) in authentic and unique history curriculum activities. The tutor wrote this before the situation in Ukraine worsened and we all agree that the relevance of these Holodomor letters in the context of the current war (military operation). The Professor had hoped we would be able to work with the Museum in Kyiv but obviously this is not possible in the current crisis. But some of the concerns the tutor raises about the letters not being directly related to the National Curriculum are surely redundant now. The following narrative relates the tutor's journey in the initial stages of the project.

Tutor narrative:

I have been frantically busy so far this term and have had very little time for this project until the spring semester where I hope to engage students more.

I have already been working on aspects of it and here are the details of what I have done so far towards the project:

1. I 'test drove' the copies I had of the original letters - and I found that they are incredibly complex for primary level pupils. They are also very difficult to link to the Primary National Curriculum which is supposed to underpin all my teaching. However:
2. Since then, I have been developing and trying out a number of ways of working with similar documents and letters during my taught sessions with the Q4s and on one occasion with the Q3s. Please note that I have very little time to teach these students so I have confined the initial approaches trialled to those which are a match with the National Curriculum.
3. To date during my sessions I have trialled the following activities:
 - a. Firstly, I planned and refined a 'suitcase task' where a batch of letters between two women are contained within a period suitcase. This is based upon authentic letters (from the 1920s and 1930s) and artefacts. The students used them to research and uncover the 'story' linked to the letters through a mixture of problem solving and enquiry-based learning. So far this seems like a promising avenue which I believe can be modified (perhaps linked to no.3) to allow me to use the Holodomor letters in a community engagement activity.
 - b. The second approach was through the use of film and other teaching to outline and introduce an historical subject and then to use documents and other artefacts to validate the story. This allows for small and selected tracts to be extracted from letters and documents. This seems to be effective (and may work with the Holodomor letters) for two reasons: 1. It allows for potentially powerful teaching. 2. It means that the focus of the teaching can be narrow and highly developed. In other words, the practitioner only needs to know and understand the context as applied to the letters and the film. They will then need only a 'working understanding' of the period as a whole in order to sketch the general background. This allows for an insightful 'snippet' of history which particularly suits a primary classroom. So far, I have not been able to locate a suitable film linked to the Holodomor – I am working on this with the

Professor.

- c. Thirdly, I have also been developing a 'translation' methodology for studying original documents and letters in the primary classroom. This is something I have been working on for years but in the light of the Holodomor letters have been applying it to more modern sources. Whilst I didn't use the Holodomor letters themselves (because of the messy curriculum links and a lack of time) I did use my own letters and documents from the 20s, 30s and 1940s. This also included the letters above in section 1. I call this task something along the lines of 'what are these documents about? Are they real?' During this activity students take part in the reading and re-phrasing of the letters and then use enquiry learning to provide an informative background context - this allows them to work as 'historians.' So far this seems like a promising first step to using the letters themselves with groups of children in a volunteering activity.

At the moment, these are activities in development. This means I cannot fully apply them to the Holodomor letters which I have only briefly used. I hope that I will be able to make a more substantial contribution in the Spring Term following a period of further testing and refinement.

Appendix B: Examples of GENE scoring of projects

Hope Challenge Mentoring MFL project – LHU

1. People Perspectives (Lukan BQA)

Step 1: Identifying the project's community grounding.	4	Hope Challenge is an established collaborative framework between Local authority, local schools in areas of economic deprivation and LHU. Key rationale is to improve life chances of young people through partnership initiatives aims at increasing educational attainment.
Step 2: Assessing the internal community culture/ values.	4	The project report details the process of establishing priority support areas identified by the school (which were different to those originally envisages by the academic team).
Step 3: Connecting the community to its wider network.	4	The framework of Hope Challenge seeks to offer a sustainable framework of collaboration between schools, local authority and university. Note: this is largely focused on the educational sphere.
Step 4: Evaluating the developmental/ training needs of the community.	4	The project report details the process of identifying internal needs and developing appropriate support.

2. Purpose Perspectives (Markan BQA)

Step 5: Identifying re-grounding of the community through new values.	4	The project report details developmental changes: reconceptualising aspects of school partnership and forms of trainee support; identifying overlapping research interests among the participants.
Step 6: Assessing the future purpose of the community.	3	The report doesn't specifically reflect on this dimension.
Step 7: Connecting to local stakeholder values.	4	The rationale of Hope Challenge and this particular project was framed by educational support imperatives aimed at 'closing the attainment gap'.
Step 8: Evaluating the community's developmental plan.	3	The report details how the project team sought to be responsive to the school's needs (rather than seeking to evaluate and shape the school's plans and priorities).

3. Planetary Perspectives (Johannine BQA)

Step 9: Identifying barriers and limits to community change.	3/4	The report focuses on how the project team (LHU staff) responded to partner needs and reconfigured support to respond. There no explicit voice represented of the school perspective in this particular report (although the Communiversity Dialogue series provided rich perspectives from school partners on the impact of the partnership model).
Step 10: Assessing how to avoid the 'recursive GENE' ⁴ .	4	The report focuses largely on the efforts that were made to be responsive to school needs and in the methods of trainee support (sessions focused on responsive pedagogy, community engaged learning) to achieve a good level of mutuality.
Step 11: Connecting to wider/ global developmental frameworks e.g. UN Goals.	3	The project is conceived and framed by educational attainment goals ('closing the gap'), the orientation to wider development goals is somewhat implicit.
Step 12: Evaluating ways of 'closing the loop' for community regeneration.	3/4	The report focuses on the internal University obstacles (for academics and trainees) in pursuing the project; limited focus on the school and pupil perspectives.

4. Profitability Perspectives (Matthean BQA)

Step 13: Identifying (re)sources/of finance for community development.	3	This is not addressed explicitly in the report – perhaps because the vehicle of Hope Challenge is well established and resourced to an extent.
Step 14: Assessing levels of investment (human, social, intellectual, financial capital) impact.	3/4	The report illustrates the extent of investment and commitment of university partners (academics and trainees). It is rather implicit on pupil, teacher and authority angles.
Step 15: Connecting the community ecosystem through a coherent mapping process.	3	This aspect does not feature explicitly in the report to a great extent. But it does acknowledge the high level mapping that is undertaken by senior stakeholder representatives on Hope Challenge

⁴ The 'recursive GENE' is a term we use to refer to the frequent tendency of communities and organisations to turn towards effects, outcomes and profitability before they have completed the earlier stages of the cycle, through values transformation and establishing navigational systems and processes.

		Steering Group – but acknowledges the need for local (re)interpretation of how this can be delivered at ground level.
Step 16: Evaluating the community's regeneration, through reporting frameworks.	4	Through the Hope Challenge framework there are established lines of reporting which ensure some visibility of project outcomes. The Communiversity support for this project enabled reporting of outcomes more widely (through the BERA conference, for example).

A children's toolkit

Advocacy project (LHU)

1. People Perspectives (Lukan BQA)

Step 1: Identifying the project's community grounding.	4	The project emerged through an ongoing partnership (LHU Early Childhood is a member of UNICEF Liverpool Child Friendly City (CFC) steering group which has a diverse membership of local stakeholders).
Step 2: Assessing the internal community culture/ values.	4	The framing of the project (to develop a consultation toolkit to reach /engage with young children) informed by prior surveys and focus groups which had foregrounded children's voices.
Step 3: Connecting the community to its wider network.	4	Inherently the project is represented by and oriented towards a wide community network.
Step 4: Evaluating the developmental/ training needs of the community.	4	This evaluation was done on an iterative basis. The student project group participated in several steering group meetings and practitioner discussions to evaluate need and present iterations of the work. The academic leads for the projects (Clionagh Boyle and Zoi Nikiforodou) participated on CFC steering group which offered a wider perspective on community needs.

2. Purpose Perspectives (Markan BQA)

Step 5: Identifying re-grounding of the community through new values.	3	Inherently the project supported the wider UNICEF objective of Child Friendly City status and foregrounding of children's rights. It is still an early point to evaluate the extent of contribution of this project to those aims (the report details how the student team developed and pilot tested a toolkit which is now being rolled out).
Step 6: Assessing the future purpose of the community.	4	The project team made presentations about the pilot work at the CFC governance group and steering group and at a multi-agency 'Their name

		is today' conference convened by LHU; which helps to identify how the work can go forward alongside local community priorities.
Step 7: Connecting to local stakeholder values.	4	See steps 1-4 and 6 above.
Step 8: Evaluating the community's developmental plan.	4	The project report outlines the work in a way that seeks to align, engage with and participate in community plans.

3. Planetary Perspectives (Johannine BQA)

Step 9: Identifying barriers and limits to community change.	3 or 4	The evaluation approach – independent evaluator, use of 'most significant outcome' method – was inclusive and sought to represent multiple perspectives on the work. However, the level of engagement was limited (four interviewees) which limited the extent of findings.
Step 10: Assessing how to avoid the 'recursive GENE'.	4	The project is plugged in to an ongoing community partnership infrastructure which should enable the work to evolve in a responsive way.
Step 11: Connecting to wider/ global developmental frameworks e.g. UN Goals.	4	This is an inherent aspect of the work which is <i>"in accordance with the concept of the Child Friendly City initiative and Article 12 of the United Nations Convention on the Rights of the Child (UNCRC, 1989) which entitles children to express their opinions freely on matters that are of concern to them and for these concerns to be attributed due weight, according to the child's age and maturity."</i>
Step 12: Evaluating ways of 'closing the loop' for community regeneration.	4	The project group have worked to ensure the work is fed back into local strategy and development through the CFC steering group/working group.

4. Profitability Perspectives (Matthean BQA)

Step 13: Identifying (re)sources/of finance for community development.	3 or 4	The wider infrastructure for the project (CFC steering group) ensured access to in-kind and supporting financial resources to enable dissemination of toolkit.
Step 14: Assessing levels of investment (human, social, intellectual, financial capital) impact.	3 or 4	The report details the considerable investment /commitment of staff and students to ensure deliver of this project and the internal, operational obstacles. Due to limited take up in the evaluation interviews the perspective of partners and local settings is not well represented.
Step 15: Connecting the community ecosystem through a coherent mapping process.	4	The CFC prior phases of work provided access to relevant mapping.

Step 16: Evaluating the community's regeneration, through reporting frameworks.	4	The close connection to the CFC project ensured a clear method of reporting and responsive action. Hosting of 'Their name is today' conference ensured route of reporting to a wider academic/practitioner network.
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Widening Perspectives project - LHU

1. People Perspectives (Lukan BQA)

Step 1: Identifying the project's community grounding.	4	The project sits within an established partnership of LHU Education, Liverpool World Centre and School partners. 'Widening perspectives' was developed and embedded as part of Initial teacher education programme 10 years ago.
Step 2: Assessing the internal community culture/ values.	4	As discussed in the report, staff involved in delivering 'Widening Perspectives' had observed a drift from the initial objectives of community engaged (established 10 years ago) to more narrowly focused, instrumental objectives which were shaped by the national teaching standards framework.
Step 3: Connecting the community to its wider network.	4	The broad aim of the Communiversity project was to strengthen students' critical engagement with global, social and ecological justice issues (Global Learning)
Step 4: Evaluating the developmental/ training needs of the community.	3/4	The report details the baseline survey with students taking the WP module to establish attitudes and perceived competence in 'Global learning'.

2. Purpose Perspectives (Markan BQA)

Step 5: Identifying re-grounding of the community through new values.	4	<p>Teacher and student focus groups, using a Diamond Ranking exercise, helped to surface and promote dialogue on values underpinning</p> <p><i>"As Figure 1 shows, there was broad alignment in how statements were organised across groups. Of the statements prioritised in the two top rows for each set of statements and elaborated on in feedback discussions, the following themes emerged:</i></p> <ul style="list-style-type: none"> ● <i>The importance of upholding values (respect, equity, justice rights, solidarity) and having a sense of care and ethical responsibility</i> ● <i>Ability to inspire and recognise the role of creativity, innovation and hope</i>
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		<ul style="list-style-type: none"> ● <i>Recognition of the sense of urgency and the role of education in responding to global challenges</i> ● <i>Ability to relate global issues to local and real-life contexts and communities</i> <p><i>Values and ethics were seen as the foundation of practice and action. They were related to the idea of teachers as role models and inspiring creativity, innovation and hope [..]”</i></p>
Step 6: Assessing the future purpose of the community.	4	As stated in the report (and summarised above), the evaluative work has helped to make explicit shared values which can frame future work.
Step 7: Connecting to local stakeholder values.	3/4	This is implicit in the report but inherent in the project of widening student perspectives through community engaged learning ('beyond school') projects.
Step 8: Evaluating the community's developmental plan.	3	Somewhat implicit in the report, teacher perspectives on 'global learning' are captured in the evaluation but less emphasis on how this element (and LHU partnership support) fits with institutional plans.

3. Planetary Perspectives (Johannine BQA)

Step 9: Identifying barriers and limits to community change.	3/4	This comes through in the report through trainee accounts of how (and to what extent) Global learning orientation can be addressed within a crowded curriculum.
Step 10: Assessing how to avoid the 'recursive GENE'.	3	This project seems to be an attempt to counter a recursive 'narrowing' of the Widening Perspectives module that had become evident over the past few years.
Step 11: Connecting to wider/ global developmental frameworks e.g. UN Goals.	4	The wider, global focus is an inherent aspect of the module and the partnership.
Step 12: Evaluating ways of 'closing the loop' for community regeneration.	3/4	The report acknowledges that intended project outcomes of developing a new evaluative framework framed by more expansive concepts has not yet been fully realised but positive steps have been achieved: <i>“Developing an evaluation framework for WPE has not been achieved, but the project did make it possible to identify what kind of evaluative concepts might be relevant to WPE now. These were informed by adapting statements from a recent framework developed specifically for teacher education. Whilst there was a danger here</i>

		<i>of giving participants a partial view of possible competencies and foreclosing other possibilities (Pashby et al, 2020), the framework used draws on a breadth of other frameworks of competencies for Global Learning and Education for Sustainable Development. Furthermore, as a stimulus for discussion, the statements both resonated with participants and clarified shared concepts as a basis for co-constructing an evaluation framework in future. Following the recent introduction by the DfE of a new Core Curriculum Framework (CCF) for initial teacher education, a first step has been taken towards this by adding some of these concepts to CCF statements in the course handbook (LHU, 2021). “</i>
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4. Profitability Perspectives (Matthean BQA)

Step 13: Identifying (re)sources/of finance for community development.	2	This did not feature explicitly as an objective or focus of the work.
Step 14: Assessing levels of investment (human, social, intellectual, financial capital) impact.	3	The report provides some valuable illustrations of how students have come to understand and engage with ‘global learning’ in their practice (through the baseline, follow up surveys and focus groups). The perspective of schools and community groups is not as explicit in the report.
Step 15: Connecting the community ecosystem through a coherent mapping process.	3	This is an inherent aspect of the Widening Perspectives module but evaluation of this community strengthening did not feature as an explicit dimension of this evaluative project.
Step 16: Evaluating the community’s regeneration, through reporting frameworks.	3/4	Some progress has been made in embedding a broader evaluative framework (see step 12 above).

We need to walk about History - LHU

1. People Perspectives (Lukan BQA)

Step 1: Identifying the project’s community grounding.	4	The report details how this new venture developed and forged a new collaboration between (and within LHU), local/national history associations and local schools.
Step 2: Assessing the internal community culture/values.	3	The report details how practical obstacles (Covid related, and university structures) impeded opportunities for three way dialogue on culture and values.

Step 3: Connecting the community to its wider network.	3.5	This is an inherent element of the project – seeking to connect young people with a deeper understanding of the colonial past.
Step 4: Evaluating the developmental/ training needs of the community.	3	The report focuses on the interdisciplinary dimension of the approach, bringing together areas of expertise from History and Education students. The drivers for their involvement were also explored.

2. Purpose Perspectives (Markan BQA)

Step 5: Identifying re-grounding of the community through new values.	1 or 2	Perhaps too early to establish with this new venture. The report focuses on the processes and methods to establishing the working partnership and is at too early a stage to demonstrate impact in this way.
Step 6: Assessing the future purpose of the community.	2	The report touches on this in the organisational learning of how to surmount institutional obstacles to student interdisciplinary working.
Step 7: Connecting to local stakeholder values.	3	This seems to be reflected in the level of support from local and national historical association in funding and supporting the work.
Step 8: Evaluating the community's developmental plan.	2	This is not discussed explicitly in the report. The 'community' is rather broad and abstract at this point.

3. Planetary Perspectives (Johannine BQA)

Step 9: Identifying barriers and limits to community change.	2 or 3	This is discussed in the report largely from the perspective of academic staff and participating students. The perspectives of schools, local associations in this aspect of evaluation are not explicitly represented.
Step 10: Assessing how to avoid the 'recursive GENE'.	2	The project is at a very early stage and it seems too early to be able to comment on this dimension.
Step 11: Connecting to wider/ global developmental frameworks e.g. UN Goals.	3	Inherently the project reflects wider /global concerns in addressing imperialism and associated social and racial injustice.
Step 12: Evaluating ways of 'closing the loop' for community regeneration.	2	Perhaps too early for the project to engage with this question.

4. Profitability Perspectives (Matthean BQA)

Step 13: Identifying (re)sources/of finance for community development.	4	The project has been successful in attracting resources (financial and in-kind) from local /national historical associations.
Step 14: Assessing levels of investment (human, social, intellectual, financial capital) impact.	3	The report addresses this largely from the investment of academic staff time to dealing with operational barriers (to support interdisciplinary student projects) and challenges with research structures, methods of payment etc.
Step 15: Connecting the community ecosystem through a coherent mapping process.	1 or 2	This is not detailed in the report in a way that suggests a specific methodology but a level of community collaboration is inherent in the broad approach.
Step 16: Evaluating the community's regeneration, through reporting frameworks.	2	The provision of funding from Heritage England ensures a reporting structure for the work in the short term at one level.

Appendix C: Prompt sheets for data collection



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Communiversality Project

Funded by Church University Fund. Data collection: Questions for Community

Please answer the questions below as fully as you can

1. Your link University
2. Your age /gender / ethnicity
3. Your setting
4. Explain in as much detail as possible why you engaged in the community project?
5. Explain what you did and how the students supported you?
6. Were there any barriers or challenges for you or the students? How were these challenges dealt with?
7. What has been the most significant outcome of the project for you personally?
8. What skills have you learnt?
9. Had you worked with the University before this project – why/ why not?
10. Would you/ will you work with the university in the future- why/ why not?
11. Do you feel the students/ project demonstrated Christian/ spiritual/ civic values – please explain how or why not?
12. Do you have any other comments?



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Communiversality Project

Funded by Church University Fund. Data collection: Questions for students

Please answer the questions below as fully as you can

1. Your University
2. Degree course
3. Year of study
4. Your age/ gender /ethnicity
5. Name of Module (where appropriate) to which the community engagement relates
6. Would you describe yourself as an active volunteer – do you volunteer in other capacities in or around your community (can you give an example)?
7. Please explain in as much detail as possible what motivated you to engage in the community project? Or, where it was part of your curriculum course, how valuable was the project within/ beyond the core curriculum?
8. Were there any barriers which prevented you from engaging? Why might some of your peers not engage?

9. Explain what you did and to what extent did/ do you hope that the project benefits the community members?
10. What has been the most significant outcome of the project for you personally?
11. What skills have you learnt?
12. Explain how your project is embedded in your degree – do all students have to engage or did you volunteer?
13. Do you think your project should be more/ less embedded in your degree – why/ why not?
14. Which Christian/ spiritual/ civic values does your project reflect?
15. Do you have any other comments?

Appendix D: Jamboards for LHU project Widening perspectives



The screenshot shows a Jamboard presentation with five slides. A legend at the top left indicates: green/yellow = students; blue = tutor.

Slide 1:

- Recognise the role of education in responding to global challenges (blue)
- Recognise the role of imagination, creativity and innovation in change (blue)
- Can relate LFES to local contexts and communities, (orange)

Slide 2:

- Recognise the role of education in responding to global challenges (green)
- Recognise the role of education in responding to global challenges (green)
- Can ask critical questions about educational policy and practice (pink)
- Can ask critical questions about educational policy and practice (pink)
- Can relate LFES to local contexts and communities, (orange)
- Understand there are different perspectives and positions on LFES (yellow)

Slide 3:

- Understand key ideas, concepts and pedagogy in LFES, including the SDGs (orange)
- Understand key ideas, concepts and pedagogy in LFES, including the SDGs (orange)
- Draw on a breadth of research and evidence - based thinking to inform their ethics and practice (yellow)
- Think critically about interconnections between issues, causes and consequences of past/current actions (blue)
- Think critically about interconnections between issues, causes and consequences of past/current actions (blue)
- Think critically about interconnections between issues, causes and consequences of past/current actions (blue)
- Can relate LFES to local contexts and communities, (orange)
- Can make links between LFES and specific subjects and across the curriculum (yellow)
- Recognise the role of imagination, creativity and innovation in change (yellow)

Slide 4:

- Understand key ideas, concepts and pedagogy in LFES, including the SDGs (orange)
- Draw on a breadth of research and evidence - based thinking to inform their ethics and practice (yellow)
- Can ask critical questions about educational policy and practice (pink)
- Can make links between LFES and specific subjects and across the curriculum (yellow)
- Recognise the role of imagination, creativity and innovation in change (yellow)

Slide 5:

- Understand there are different perspectives and positions on LFES (green)
- Understand there are different perspectives and positions on LFES (green)
- Draw on a breadth of research and evidence - based thinking to inform their ethics and practice (yellow)
- Can make links between LFES and specific subjects and across the curriculum (yellow)

COMMUNIVERSITY PROJECT- PHASE 2



Prof Sally Elton-Chalcraft and Dr Melissa Jogie –BERA 15.9.21

Rev Dr Tony Bradley, Dr Lynn Sampson-Chappell, Lynsey Donaghy

Dr Catherine O'Connell,

Carly Bagelman, Chris Keelan, Cathal O'Siochru, Lynn Sampson-Chappell

The Idea of the Communiversity: Possibilities, issues, tensions of Values in action

There is an urgent need, in an era of increasing local devolution of powers, for universities to become key stakeholder partners, grounded in communities to develop knowledge-creating, transformative institutions, in line with Mode 2 principles of the 'service university' and the transformation of work (e.g. Tjeldvoll, 2010). The renewed interest in the civic role of universities (UPP, 2019) contrasts with prevailing discourses of excellence which centre on abstract 'world-class university' status aspirations. This Symposium examines the possibilities, issues and tensions associated with the concept of 'Communiversity'.

The Communiversity – a project evaluating knowledge exchange

The Cathedrals Group (CG) of universities seek to understand the nature and impact of current knowledge exchange and community engagement programmes, which are so integral to their stated values. To this end, the Communiversity Project phase 1 commissioned research into the programmes currently operating in the sixteen CG universities. These institutions share a common heritage with deep roots in communities and strong partnerships and connections with public sector and community organisations. Using an interpretive approach (Savin-Baden and Major 2013) to collect data, findings show that a wide range of projects are being offered, with partners including schools, prisons, migrant immigration centres, health organisations, arts groups and charities. Currently, supported by funding from the Church Universities Fund, we are engaged in phase 2, collaboratively developing an evaluative toolkit to assess the efficacy of student volunteering community engagement projects interrogating the possibilities, issues and tensions of implementing values in action projects.

Models of Communiversity: education and social innovation beyond Mode 2

The idea of the Communiversity has appeared, in multiple ways, from today's zeitgeist. It speaks to profound needs emerging from diverse sets of educational stakeholders. Local ecosystems for social transformation are co-opting universities and the academy into their developmental programmes (Reichert, 2019). Many academics feel increasingly dissatisfied with the progressive marketisation of Mode 1 university 'education' (Nowotny et al, 2001, Gibbons, 2013, Taberner, 2018). Those trapped in structures of inequality are looking for alternatives to the conventional, prohibitively expensive, route into social mobility, through education (Bukodi and Goldthorpe, 2017). As such, many models of Communiversity - connecting local social networks and research-informed tertiary education - are being developed, globally. The paper adopts a conceptual framework developed in *The Idea of the Communiversity* (Lessem, Adodo and Bradley, 2019) to examine six developing Communiversities in the UK, Southern Africa and Pakistan. The paper considers what Communiversity futures may mean for conventional universities that are open to moving into Mode 2 knowledge production and beyond.

Reconceptualising University-School partnerships for social advantage

Schools and educational professionals working in disadvantaged contexts work primarily to promote educational and social advantage and remove barriers for pupils in disadvantaged communities. Their ethos is to ensure that every child reaches their full potential and to commit to academic excellence for all the pupils they serve despite the widening of socio-economic gaps (Jones and Ramchand, 2016). Moreover, Universities are charged with widening participation to include: first generation to consider university, low socio-economic groups, pupils attending schools of low progression and those living in low-participation neighbourhoods (DBIS 2016).

What can be achieved by a University-School partnership focused on social mobility for disadvantaged children? How can evidenced-based enquiry support equity and accelerate the learning of disadvantaged children to empower the most vulnerable pupils. What are the benefits and tensions for each partner? Adopting a case study approach, this paper provides insights through a University partnership with a National Academy Chain, whose schools reflect the deprivation demographic.

Evaluative practices to counter dominant narratives of excellence

Policy tensions are evident in the frameworks applied to evaluate higher education across spheres of teaching, research and knowledge exchange. Individual employability outcomes are at the fore of teaching evaluation in England, as reflected in metrics employed within TEF and the OfS mandated 'Access and Participation Plans'. Contemporary metrics fall short of capturing the richness of the social relations that are forged between students, universities and wider communities. The Communiversity concept, focused on interactional and restorative forms of knowledge exchange, necessitates an expanded conceptualisation. Drawing on recent empirical literature on 'Learning Gain' and theoretical resources emphasising the morphogenetic role of universities (Archer, 1995), the paper considers evaluative concepts which offer scope to articulate a more expansive narrative of excellence.

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Dr Lynn Sampson Chappell, School of Education, LHU (CEPA research centre)
 Dr Catherine O'Connell, School of Education, LHU (CEPA research centre)
 Dr Cathal O'Siochru School of Education, LHU (CEPA research centre)
 Dr Anne Marie Wright School of Education, LHU (CEPA research centre)
 Dr Tony Bradley, Business School, LHU (SEARCH research centre)
 Ms Tuesday Humby, Ormiston Academies Trust
 Ms Debbie Kinsella Sandy Moor School

Evaluating Knowledge exchange: Values in Action - the Communiversality

The renewed interest in the civic role of universities (UPP, 2019) contrasts with prevailing discourses of excellence which centre on abstract 'world-class university' status aspirations. This Symposium examines the concept of 'Communiversality' a funded project which sought to evaluate knowledge exchange/volunteering activities in collaborating HEIs. Many academics feel increasingly dissatisfied with the progressive marketisation of Mode 1 university 'education' (Nowotny et. al, 2001, Gibbons, 2013, Taberner, 2018). Those trapped in structures of inequality are looking for alternatives to the conventional, prohibitively expensive, route into social mobility, through education (Bukodi and Goldthorpe, 2017). These papers consider what Communiversality futures may mean for conventional universities that are open to moving into Mode 2 knowledge production and beyond.

We explain in the following papers how we designed a toolkit to provide robust nuanced evidence demonstrating the relative levels of success of several projects in engendering and sustaining a spirit of civic vocation in our students.

The Communiversality – developing a toolkit to evaluate knowledge exchange/ community engagement

Professor Sally Elton-Chalcraft,

This contextual paper analyses how a consortium of universities sought to understand the nature and impact of knowledge exchange and community engagement programmes, which are so integral to their stated values (Tjeldvoll 2010). The Communiversality Project phase 1 investigated programmes operating in sixteen Cathedrals Group universities; in phase 2, supported by the Church Universities Fund, we developed an evaluative toolkit to assess the efficacy of a sample of projects located in schools, prisons, migrant immigration centres, health organisations, arts groups and charities. In the following papers we highlight issues and challenges, both methodological and logistical, and ways universities can increase participation in volunteering and community activities by demonstrating their deeper human value (Savin-Baden and Howell Major 2013, Taberner 2018).

People, Purpose, Planetary and profitability perspectives evaluated in our knowledge exchange toolkit

Tony Bradley (Revd Dr), Liverpool Hope Business School, UK

Four stages of the Communiversality are outlined in this paper (Lessem, Adodo and Bradley, 2019), namely the GENE Cycle: Co-creation by grounding in the Community; pilgrimage of emerging shared values; research centre for navigating processes for change; co-laboratory in which a new enterprise is effected. In the presentation I will indicate how this model was worked out in a range of project with business students at Liverpool Hope university, focussing on two cases of working with companies in advanced manufacturing and aerobatics, using the Business Sustainability Cycle. This cycle is an outworking of the Communiversality model in 16 steps. We drew on this model to design a toolkit to evaluate the variety of projects in our knowledge exchange/ community engagement work as part of our Communiversality phase 2 project.

Setting up a community engagement project- Gardening & Gums

Dr Melissa Jogie

This paper outlines the Gardening & Gums project, oral care for young children using garden-based intervention techniques, is facilitated through a community-based knowledge exchange effort at the

University of Roehampton, and part of the Communiversity phase 2 project (Reichert 2019). Though community-based projects face a range of common challenges, this project was particularly burdened with the notion of a group design taking place as we emerged out of the second Covid-19 lockdown (2021), which posed challenges for recruitment, health and safety management of children and off course adverse weather conditions on the day of the event. This presentation will share information on how the importance of linking the strategic aims of the university's mission with that of the intervention appealed to parents and advocates within the local community, and resulted in the successful recruitment of over 100 children from lower-socio-economic backgrounds for an educational activity for both parents and their young ones, who engaged with dental expertise and university student volunteers. More details can be seen here: <https://www.melissajogie.com/gardening-gums>

Creating Together Apart – York St John University Prison Partnership Project

Dr Rachel Conlon

The *Creating Together Apart* initiative was delivered by York St John University Prison Partnership (YSJU) in 2020/21 and was developed as an urgent response to the isolation faced for female prisoners in HMP New Hall and for university students studying online during the Covid 19 lockdown. Since 2013, the YSJU Prison Partnership Project has been delivering weekly creative arts educational programmes in female prisons in the North of England and when Covid 19 forced this innovative arts provision to rethink and re imagine how it could continue to deliver and re shape its sustained, relational and collaborative participatory arts practice in a different way due to restrictions imposed by lockdown. This paper outlines how this Communiversity phase 2 project unearthed and illuminated new possibilities and potential for a reimagined mutually beneficial learning experience to be delivered remotely between female prisoners and university students. It held at its core the projects fundamental aims of accessibility, inclusion and social justice and the trust and attunement through respectful partnership ways of working gained over many years, enabled a positive creative collaboration and connectedness to prevail through an exchange of artistic booklets and audio and visual recordings, despite the challenges of confinement and the limited avenues for communication between a prison and a virtual university community.

Appendix G: The book proposal

The genesis of the book arises from concerted efforts of sixteen UK universities, through the collective entity of the Cathedrals Group, to articulate a strengthened narrative of social mission in a manner that captures the richness of social relations that are forged between students, universities and wider communities. These institutions share a common heritage with deep roots in communities and strong partnerships and connections with public sector and community organisations. As such, the contributors represent institutions with social profiles which are reflective of, and oriented to serving, diverse and economically-disadvantaged communities.

We align with particular forms of knowledge production theory which take account of the contexts of research use and seek to identify and overcome barriers to collaboration. The analytic intent is to identify tools and practices which enable the mobilisation of knowledge in different settings and the development of tools to support new working practices (Daniels et al, 2013).

In format and content, the book draws attention to the explicit processes and practices that are entailed in 'counter-narrating' a broader concept of social mission in the sense of the enabling infrastructures, and the cultural and epistemological practices that are associated. This narration will

be achieved by multiple voices, with several chapters being co-authored by research academics and community leaders.

The proposed lines of analysis in the book would include:

- Locating the analysis within contemporary higher education literature, existing ideas and innovations, in and around ideas of community and the civic realm.
- Conceptual unpacking of core concepts - 'community' and 'Communiversality', identifying epistemic fault-lines and meeting points.
- Consideration of how the 'Communiversality' concept extends and elaborates current discourses centred on the civic university.
- Empirical exploration of the structural, epistemological and cultural barriers within universities which can inhibit partnership working and, through illustrative case studies, identify means of addressing these barriers.
- Identifying and applying expansive evaluative concepts relating to research, teaching and knowledge exchange. Examples include: restorative practice, spiritual capital, solidarity.
-

Indicative chapter outlines

The following indicative outlines are based on our current Communiversality Dialogue event series and the research project which is funded by the Church Universities fund. We would issue a more open call for chapter proposals across the Cathedrals Group university constituency and more widely.

Part 1: Contexts and Conceptual frameworks

Developing the idea of the Communiversality in respect of action research in education and the social economy. Dr Tony Bradley. Liverpool Hope University.

The idea of the Communiversality has appeared, in multiple ways, from today's zeitgeist. It speaks to profound needs emerging from diverse sets of educational stakeholders. Local ecosystems for social transformation are co-opting universities and the academy into their developmental programmes (Reichert, 2019). Many academics feel increasingly dissatisfied with the progressive marketisation of Mode 1 university 'education' (Nowotny et al, 2001, Gibbons, 2013, Taberner, 2018). Those who have been trapped in structures of inequality are looking for alternatives to the conventional, prohibitively expensive, route into social mobility, through education (Bukodi & Goldthorpe, 2017). As such, many models of Communiversality - connecting local social networks and research-informed tertiary education - are being developed, globally. The chapter traces the genealogy of the concept and adopts a conceptual framework developed in *The Idea of the Communiversality* (Lessem, Adodo & Bradley, 2019) to examine six developing Communiversities in the UK, Southern Africa and Pakistan. The author draws conclusions on what Communiversality futures may mean for conventional universities that are open to moving into Mode 2 knowledge production and beyond.

The Communiversality – a project evaluating knowledge exchange

Professor Sally Elton-Chalcraft (University of Cumbria)

In 2019, the Cathedral Group commissioned detailed research into the programmes currently operating in the fifteen CG universities. We conducted an audit to discover what community engagement projects were operating at each CG university. Our audit found that;

- There are a wide range of projects currently being offered. Some are targeted at particular ages or groups of people, whilst some are open to all.
- There was no evidence of projects being offered by multiple universities in the Cathedrals Group.
- Whilst this survey has captured a flavour of the current offering, there is not enough information within it to try and establish 'best practice' for community engagement and knowledge exchange projects.
- Institutions are not reporting/marketing their community engagement and knowledge exchange programmes as comprehensively as they could; worthwhile projects not being recognised publicly.
- Institutions have committed resources unequally.
- There are many projects being led by students that could be incorporated into the institutions' core community provision.

Evaluative practices to counter dominant narratives of excellence. Dr Catherine O'Connell, Liverpool Hope University.

Policy tensions are evident in the frameworks applied to evaluate higher education across spheres of teaching, research and knowledge exchange. Individual employability outcomes are at the fore of teaching evaluation in England, as reflected in metrics employed within TEF and the OfS mandated 'Access and Participation Plans'. Contemporary metrics can fall short of capturing the richness of the social relations that are forged between students, universities and wider communities. The Communiversity concept, focused on interactional and restorative forms of knowledge exchange, necessitates an expanded conceptualisation. Drawing on recent empirical literature on 'Learning Gain' and theoretical resources which emphasise the morphogenetic role of universities (Archer, 1995), the chapter considers evaluative concepts which offer scope to strengthen and articulate a more expansive concept of excellence.

Part 2 Illustrative practices in education for social justice

Reconceptualising University-School partnerships for social advantage. Dr Lynn Sampson Chappell Liverpool Hope University and Tuesday Humby, Director of Teaching and Training, Ormiston Academies Trust.

Schools and educational professionals working in disadvantaged contexts work primarily to promote educational and social advantage and remove barriers for pupils in disadvantaged communities. Their ethos is to ensure that every child reaches their full potential and to commit to academic excellence for all the pupils they serve despite the widening of socio-economic gaps (Jones and Ramchand, 2016). Moreover, Universities are charged with widening participation to include: first generation to consider university, low socio-economic groups, pupils attending schools of low progression and those living in low-participation neighbourhoods (DBIS, 2016). What can be achieved by a University-School partnership focused on social mobility for disadvantaged children? How can evidenced-based enquiry support equity and accelerate the learning of disadvantaged children to empower the most vulnerable pupils. What are the benefits and tensions for each partner? Adopting a case study approach, this paper provides insights through a University partnership with a National Academy Chain, whose schools reflect the deprivation demographic.

A case study of knowledge building through active partnership: Sue Cronin (Liverpool Hope)/ Klare Rufo (Liverpool Archdiocese):

Knowledge building is an emerging model of collaborative partnership work which involves partners working together to gather and analyse information, creating theories, explanations and novel solutions. (Laferrriere et. al, 2010). The paper considers a partnership between two culturally different organisation's: LHU university and Liverpool Catholic Archdiocese. They together capitalised on the existing distributed expertise held between the sites to increase knowledge and understanding of the school leadership landscape within their local region. Leadership recruitment and retention within Primary schools is an increasing challenge and effects the Catholic sector as well as secular schools. Working together on a funded

project has allowed the organisations to increase their knowledge and understanding of the challenges and barriers facing their local school leaders.

Through the current evaluative research and development project we will employ a common framework to innovatively assess a variety of initiatives taking place at different, and distinct higher education institutions which will apply the framework to a mixture of new and existing KE project in each partner university. The projects involve work with schools, prisons, migrant immigration centres, health organisations, arts-based groups and charities.

Developing a Community - students, social business and servicing solidarity. The case of The Good Business Festival". Contributors: Revd Dr Tony Bradley & Liverpool Good Business Festival representatives.

Various models of connecting local social networks and research-informed tertiary education - are being developed, globally. Liverpool Hope Business School is closely engaged in supporting sustainable business initiatives and this session will focus on a collaboration developed with local partners. This approach is based on a conceptual framework developed in The Idea of the Community (Lessem, Adodo & Bradley, 2019)

The specific project reported on is the initial stages of our undergraduate and postgraduate students working with social economy businesses in the LCR. These have been facilitated through a collaboration between LHBS and The Good Business Festival. It will demonstrate how intermediary working can establish effective mutual learning between Universities and businesses. Equally, it uses the Community GENE model of developing a cyclical process of **G**rounding in Community, **E**merging a Pilgrimage, **N**avigating through a Research Academy to **E**ffecting business Innovation Co-Laboratories.

Developing Student Teacher self-efficacy through the Hope Challenge Dr Veronica Poulter, Liverpool Hope University

The call to raise UK educational standards focuses on the underachievement of pupils attending schools in challenging socioeconomic circumstances. This is exacerbated when lack of expertise in so-called specialist subjects affects teacher confidence and pedagogical knowledge required to engage and stretch pupils.

Research suggests that music can have a significant role in developing children's phonological awareness and future reading ability. However, because many generalist primary school teachers do not have the confidence to teach music, student teachers may not have the opportunity to teach it whilst on placement.

An action research project was carried out, the aim of which was to improve understanding of how to support student teachers in developing their confidence and competence to teach music in the early years. Undertaken as part of an approach (Hope Challenge) that brings together the LHU Initial Teacher Education programme and primary schools in challenging circumstances, this formed an approach that played a crucial role in developing confidence, pedagogical knowledge and enthusiasm for teaching music. Recent data suggest that this has had long term impact on practice.

Part 3 Epilogue

Drawing on the preceding chapters, the closing chapter will articulate the makings of a different mode of university engagement with wider society, built around the 'community' with explicit value framing which extends beyond Mode 1/Mode 2 toward a 'Mode 3' conception of knowledge production.

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