



Domino Effect: Engaging NEET Young People Through Photography

Domino Effect Toolkit

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Preface

The National Portrait Gallery was delighted to receive funding from the Dorset Foundation to enable the Gallery to create a three-year practical photography project, 'Domino Effect'. The Gallery worked in partnership with local community organisations to provide ongoing photography programmes for NEET (Not in Education, Employment or Training) young people, aimed at engaging new audiences, strengthening practical skills, raising confidence and creating pathways for progression into the Gallery and arts careers.

This valuable project has culminated in the development of this toolkit. Its aim is to inform other cultural sector practitioners and community arts organisations about the processes used in setting up and implementing the project, and the opportunities and challenges of working in close partnership with NEET audiences, sharing the Gallery's knowledge and expertise in this type of learning provision.

The National Portrait Gallery's Learning team aims to broaden the range of audiences it reaches, facilitating access to its Collection and exhibitions. One of the ways it does this is through its Young People's programmes for 14 – 21-year-olds. This project highlights the importance of arts education onsite and through outreach for NEET young people, to contribute to the removal of barriers to participation in museums and galleries for all young people.

I would like to take this opportunity to thank everyone, including Gallery staff, project artists, community partners, youth workers and NEET young people, involved in making this project such a success, and hope that this toolkit will prove a valuable practical guide to working with this important audience.

*Liz Smith, Director of Participation and Learning,
National Portrait Gallery, London*

Foreword

The Trustees of the Dorset Foundation, established in memory of Harry M Weinrebe, have been pleased to support the three-year Domino Effect Project. Supporting organisations, such as the National Portrait Gallery, that work with young people not in education, employment and training (NEET) is one of our priorities. We were keen to award a grant to this type of project as it also sought to find ways of encourage more young people to participate in the work of museums and galleries.

We have read with interest the reports on the project as they have been delivered. From these we have been impressed with the level of participation by the young people, youth workers and photographers. It has also been heartening to read how being involved in the project has transformed the lives of the young people – either through gaining a qualification, exploring further opportunities to study art/photography or building their confidence and self esteem. All these are key factors in enabling NEET

young people to improve their chances of future employment.

Now that the project has been completed we hope that this Toolkit will offer practical help for museums and galleries to developing accessible, photographic based programmes to engage NEET young people; thus giving it further life.

Dorset Foundation



Museums, galleries and NEET young people:
Engaging through photography

Learning at the National Portrait Gallery

Learning is central to the work of the National Portrait Gallery. The Learning Department leads, develops and delivers a wide range of learning opportunities for formal and informal audiences, both existing and potential, providing a range of free projects, programmes and events exploring aspects of portraiture for all ages and learning levels. The Learning team develops innovative and experimental learning approaches through consultative work, to develop practice and pilot new ideas to inform ongoing approaches with audiences and partners. The Department is committed to an approach that is stimulating and inclusive by working with audiences, artists, creative practitioners and specialist expertise to develop approaches that represent the diversity of Britain today.

A key priority for Learning is to ensure a vibrant integrated programme of projects for young people in our target London boroughs. The Young People's Programme is dedicated to working with

14 – 21-year-olds outside of school hours, in a variety of ways. The Programme offers a range of drop-in creative sessions, special events and project work with hard-to-reach young people. Programmes are cross-art form, and led by the Gallery's specialist team of freelancers, with guest artists and other creative practitioners. Programmes are developed with input from the Gallery's peer-led Youth Forum, to give a youth perspective to the Gallery's activities, increasing the Gallery's profile as a youth-friendly organisation.

Previous work with NEET young people

The Gallery has an existing track record of working with hard-to-reach young people and the focus on portraiture is ideal for exploring issues around identity. These groups include young people currently 'Not in Education, Employment or Training' (NEET) who generally do not visit the Gallery or have exposure to culture of this kind. Often they do not even visit central London, as they tend to stay within their own localities. Our programmes for NEET young people also benefit leaders of the youth organisations, increasing their skills in using art-based learning to engage their young people.

Prior to the Domino Effect project the Young People's Programme at the Gallery piloted a series of short photography courses with NEET young people, consisting of the participants working with a photographer and the Young People's Programmes Manager in one outreach session at their centre and one visit to the Gallery. These activities have been for

small groups of young people, aged 14 – 21, living in Westminster, Southwark and Lambeth. Youth organisations the Gallery has worked with include Pecan and their Step Up Programme (www.pecan.org.uk/), Kids Company (www.kidsco.org.uk/) and Fairbridge at their Kennington Centre (www.fairbridge.org.uk/). Most of these young people have few or no GCSE qualifications and the focus of the activity has been based around building confidence, looking at motivation and identifying future routes back into education, employment and training.



Domino Effect

Domino Effect was a three year photography project funded by the Dorset Community Foundation that provided the Gallery with the opportunity of working with NEET young people on a more long term basis. Each year the National Portrait Gallery worked with partner youth organisations across Camden, Southwark, Lambeth and Westminster; these included Kids Company, The Fairbridge Programme, New Horizons Youth Centre, Westminster Council, Salmon Youth Centre, South Camden Youth Access Point (SCYAP) and Southwark Youth Contract at Southwark Council.

During the project, the Gallery found that young people struggle in gaining employment or undertaking training for a number of complex reasons. The complexities of some of these are being a young person who is homeless, becoming a care leaver, has learning difficulties, emotional, social and behavioural difficulties, experiencing substance abuse, being classed as a youth offender, ESL (English

as a Second Language), being a refugee or asylum seeker, being a pregnant teen and being a carer; that make it more difficult in being able to access a creative education.

The project's aim was to break down barriers in participation in arts organisations for NEET youth audiences by working in partnership with organisations with specialist expertise in working with NEET young people, together with National Portrait Gallery Learning Freelancer photographers to create links between identity, values and portraiture. A practical approach to photography as a creative practice and to the Gallery's collection aimed to raise confidence levels, respond to issues of social exclusion and to help participants gain practical transferrable skills. An understanding of the characteristic needs of NEET young people meant that sessions were developed to ensure that a range of learning styles were considered and traditional learning methods re-evaluated; for example an emphasis on practical

elements, collaborating with peers, independent reflective exercises, quick tangible strong results by generating photographic prints and material that the young people could take away from the sessions; for example providing the group with disposable cameras.

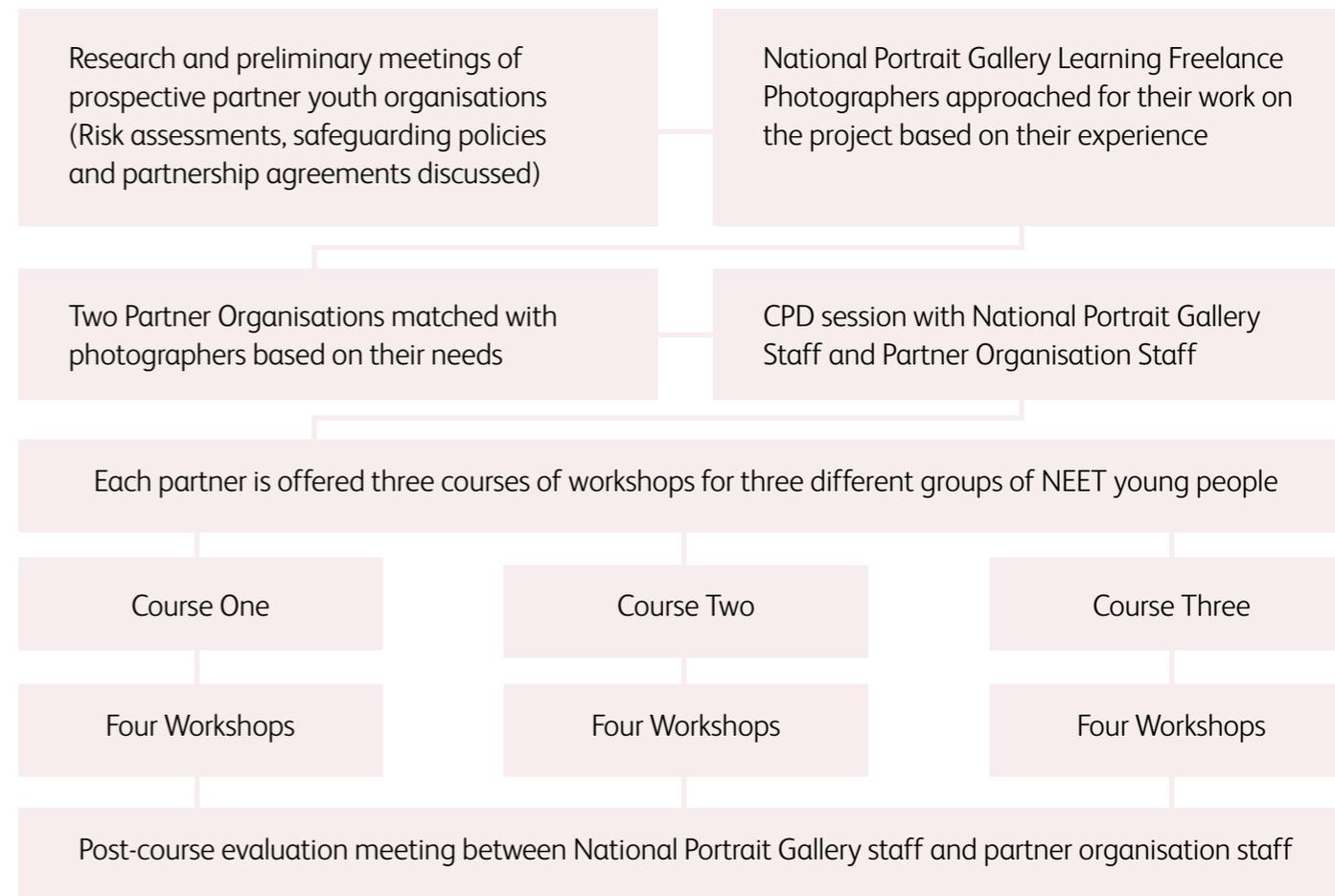
The skills of the project photographers were critical to developing the course structure, together with their ability to be strong and creative role models to the young people; consistently being aware of the young people's needs and responding appropriately. A long-term aim of the project was to provide progression routes for NEET young people to participate in ongoing parts of the Young People's Programme such as the Gallery's Youth Forum.

This toolkit covers areas critical to the project such as:

- Creating partnerships
- Working with Photography Collections and using photography as a creative medium

- Activities and approaches inside and outside the Gallery
- Ideas for evaluation
- Creating sustainable progression routes for young people

Within the structure, the dates and times of the workshops were tailored to suit the partner and the participant's needs. During the summer months of the project, running the four workshops on consecutive days during the week meant that attendance figures were often higher, with the young people finding it easier to immerse themselves in a concentrated course of workshops. In other cases weekly afternoon to early evening workshops were preferred. Responding to the organisations together with the young people and their needs was critical in the running of the programme and making it a success.





Working with Partners

Creating Partnerships

The scope of the project allowed us to work with youth organisations across four boroughs of London, Camden, Southwark, Westminster and Lambeth. These boroughs were identified as accessible through transport links to the Gallery, keeping in mind that one aim has to encourage the young people to come independently to the Gallery outside of the project.

In response to the changing NEET landscape, each year we worked with organisations that differed in their ways of working with NEET young people. From charitable organisations such as Fairbridge Programme, New Horizons Youth Centre and Kids Company; to government organisations such as Westminster Council and Southwark European Social Fund Youth Contract Project at Southwark Council. Remaining aware of the national strategy for NEET young people was important in understanding how our audience's issues were being tackled and how we could work with this strategy when developing the format of each course of workshops.

When researching who may be a suitable partner, the following factors were considered:

- What are the overall aims within the organisation?
- How long has the organisation been established?
- Do they have a history of working with museums or galleries?
- How many NEET young people do they work with?
- How do they work with NEET young people?
- Do they have any particular case studies on previous projects or programmes?
- What is the overall staffing structure?
- Do they have a particular scheduled timetable for young people?
- What venue/infrastructure do they have?
- Are all staff DBS checked? What is the organisation's safeguarding policy and how should it inform project planning?

A successful partnership is integral to a successful project. Within an overall approach to working with partners, we found that the following elements embedded within the project worked towards creating a successful partnership.

CPD Sessions

Before the start of the courses of workshops, we ran Continued Professional Development (CPD) sessions for staff from the partner organisation led by the photographer. These helped to establish a collaborative ownership for the project, creating a shared learning experience. For example:

- Project Co-ordinator to give introduction to the Gallery as an organisation, the Learning Department, Young People's Programme and a tour of the Education Studio (including the photography studio set up)
- Project photographer to give an introduction to their practice (including portfolio of previous works)

- Partner Organisation to give background on their organisation
- Visit to a photographic exhibition together with tour from the project photographer and meeting with a curator to explore the Gallery's Collection together.
- Group to return to the Education Studio to explore the photography set up and to use the camera equipment
- A discussion with tea and coffee about the Young People's Programme (including Youth Forum, Sunday Sessions and Three-day projects)
- A look together at the plan for upcoming sessions and navigate any questions or issues to consider.
- Partner to discuss any additional needs of participants; both partners to discuss Safeguarding Policies and Risk Assessments for any workshop sites during the project.

Partnership Agreements

What is a Partnership Agreement?

Broadly speaking partnership agreements happen because two or more parties determine that working together can achieve a project outcome, that otherwise would not be achieved independently. It is important to remember that each partner will have responsibilities and these will of course vary depending on the project. It should be clear to all of the partners what these are and for there to be appropriate mechanisms to monitor the roles played by everyone. Typically a steering group meeting where all partners meet and review progress, can be a good way of achieving this.

It is also worth stating that in addition to partners differing responsibilities, the relationship and 'seniority' of partners will be unique to that project. Therefore we shouldn't view ourselves or other partners as always having an equal say on all elements of a partnership project. To be effective as a

project, normally one partner will lead with their being clear incentives for all partners to deliver.

How can a formal Partnership Agreement assist Gallery projects?

Broadly speaking the Learning Partnership Agreement can assist in the following ways:

- It clarifies rules and responsibilities of both the Gallery and the Partner (s)
- It advises of the overall project outcome and the Gallery and Partner (s) individual outcomes
- It identifies how monies should be used
- It has a general set of terms and conditions that protect the Gallery
- It is however important to remember that ultimately the agreement on its own does not produce a successful partnership. Partnerships require mutually beneficial areas for partners to work on, but good partnerships work by all partners resolving issues and delivering agreed project

outcomes. The agreement can formalise these areas, which supports the ongoing management of a project and partners.

David Addington, Contracts, Commercial and Procurement Manager at the National Portrait Gallery, London



Checklist

For the Youth Centre/Offsite Workshop Space, aspects to consider

<p>Lighting</p> <ul style="list-style-type: none"> – Is a good source of natural light available? – Is there enough space and electrical sockets for portable studio lights? Has onsite equipment been PAT tested? 	
<p>Space</p> <ul style="list-style-type: none"> – How can you work with the space to create an interesting photographic session? – Are there any interesting features of the space (e.g. murals, recreation space, unusual spaces) – Is it large enough for participants to break into groups and still be visible? 	
<p>Staffing</p> <ul style="list-style-type: none"> – How many staff are available during the sessions? – How is the space maintained by staff? – How many staff members would like to be involved with the project? 	

Community Partner: Southwark Youth Contract

During the final year of the Domino Effect project, the National Portrait Gallery worked with Southwark Youth Contract to engage sixty nine NEET young people over twelve sessions. Below Khalis Miah and Catherine Verrinder from Southwark Youth Contract give their thoughts on the project.

Background of Southwark Participation, Education & Training Team

Southwark Participation, Education and Training Service work with 16-19-year-olds to provide independent information, advice and guidance (IAG).

The local authority has a statutory responsibility to track all 16-19-year-olds activity and ensure they are engaged in some form of activity that will help them achieve positive outcomes in adult life.

All NEET young people have an allocated advisor. The team also runs 2 ESF (European Social Fund projects) one is for NEET young people and the other is preventative NEET work (with schools and

providers). The other programme which is EFA (Education Funding Agency – government funded) is the Youth Contract.

The Youth Contract is a central government funded provision to support the participation of 16-24-year-olds not in education, employment and training. Our aim is to increase young people's experience and qualifications so that they have the opportunity to continue in education, find employment or training where all partners meet and review progress, can be a good way of achieving this.

Why Southwark Youth Contract wanted to work with National Portrait Gallery

The Youth Contract Programme provides an integrated service by working in partnership with private and voluntary sector groups and youth services. It brings together many of the services and supports young people's needs during their teenage years.

The Youth Contract Programme works with young people from all different backgrounds. The programme is a targeted re-engagement programme for young people with one or fewer GCSEs, looked after children or young offenders. Many of these young people choose to take up a career in areas such as constructions, catering, hair and beauty etc and would never think of taking up a career in the art or photography world. Therefore, the Youth Contract Programme is always looking for new opportunities to create a new platform for young people to explore their interests in different areas of employment. The

Domino Effect NEET Project was the right project for the Youth Contract in order to give young people a taster course in the arts.

Working with the National Portrait Gallery has given these young people a great opportunity to explore their interest and discover their hidden talent working with a gallery. The young people had the opportunity to engage in a four-day course working with a professional photographer to learn photography skills inspired by the most internationally significant collection of photographic portraits.

The young people had their work exhibited and met the leader of the Council and Councillor for Children and Adult Services at an opening event that was attended by friends, family and keyworkers.

What Southwark Youth Contract felt about the approaches and processes during the project

- The sessions were well planned, well staffed and resourced
- Communication between the Youth Contract staff and the National Portrait Gallery team was excellent and a good relationship has been built.
- The mix of classroom based and outdoor activities/field-trips was a good way to keep young people interested.
- The staff from the gallery listened to the
- Young people and found particular ways to motivate them.

How Southwark has benefited from doing the project

- It has created opportunities for our young people with some of the young people continuing to be involved with activities at the Gallery.
- It has helped to engage the young people because they have felt part of something; they have continued to engage which has helped us to move them into education or training.
- This was a new partnership for Southwark that has been extremely rewarding for all involved.
- The project has motivated the young people and helped to build their confidence

Why Museums/Galleries should work with organisations such as Southwark Youth Contract

- It is a good way to promote art and culture to young people and families who may never consider visiting a gallery; projects like Domino Effect allow for a strong introduction to the national cultural offer available to everyone.
- It gives young people an opportunity to follow a career path they might never have considered otherwise.



Outcomes of the project for the young people involved (any particular successes?) and for Southwark Youth Contract

- Three of the participants joined the Gallery's Youth Forum; with two of them supporting the largest young people's event that the Gallery held in 2014, the *BP Portrait Award: Next Generation* Young People's Private View
- Two of the participants returned to participate in the ongoing Young People's Programme at the National Portrait Gallery
- Two of the participants went on to start apprenticeships
- The group had an exhibition of their work at Southwark Council's head office
- The group's work was featured in *Southwark News*
- Other participants are enrolling on creative college courses using the portfolio they worked towards during Domino Effect in their college interviews.
- The group are now more aware of opportunities available to them at museums and galleries, including one participant who is now undertaking a paid internship at Tate.



Working with Photography

Project Photographer Case Study: Marysa Dowling

The Learning Department at the National Portrait Gallery has a team of specialist Learning Freelancer photographers. Marysa Dowling facilitated on the Domino Effect Project over the three years and here gives detail on her experience of working on the project.

My photographic practice is rooted within portraiture and concerned with interaction, identity and communication. Participation is vital to my process. I use photography as a tool to articulate experiences about our lives and how we live them, and participation in photography as a way to assert our place in the world and how we choose to represent ourselves. I am continually surprised, inspired and fascinated by the exchanges and responses that collaborations with people bring.

For these reasons I was eager to work with the National Portrait Gallery on Domino Effect. Photography is the perfect tool when working with young people who can have intense energy and focus

particularly when it relates to something practical and personal, to explore how they see the world and how the world sees them.

My affection for the first two cameras I had is still a vivid memory, these basic point and shoot plastic cameras, which took 35mm film, opened up a way for me to document and explore personal experiences. I could look and keep looking at every detail I'd captured, at what had happened and to imagine and construct a world of possibilities. Pouring over the same photograph for hours imagining the scenario taking place around that moment was an intoxicating feeling. Photography is an amazing tool for self expression and storytelling, it can open up a unique way to communicate and give permission to explore and create new narratives. All factors in my decision to work closely with children and young people, to use photography and photographs to play, tell stories and create fictions that open up new ways of looking.

The Domino Effect Project allowed for the ideal situation, an intense 5 days working with the young people. Our starting point was to look at a selection of historical and contemporary photographic portraits, with question and discussion considering context, style, technique and concept. We moved quickly on to some short icebreakers where the young people worked in pairs or groups of 3 to swap roles between photographer, subject and director making portraits of each other. We shared and reviewed these images discussing which felt like the truest representation of them. We moved on to play and experiment with the portable studio kit, trying different styles, focal lengths, lighting techniques, composition, pose and using props. We considered how a controlled studio environment differed from location photography using available light. The practical elements and constantly being able to print and review images were key to engagement. Once the young people were hooked on image making we were able to slow down and use medium format film cameras

and set up portraits. Working on location, in spaces and places chosen by the young people allowed them to consider how they interact with their local environment, taking time to consider the areas with fresh eyes.

They created narratives about themselves and how they felt at that exact point in their lives. Sharing the work gave confidence; the group began to praise and compliment their image-making skills and how they looked in the portraits. Their confidence visibly grew both in front and behind the camera.



Using digital SLR and medium format photography with young people

Using digital SLR's and analogue medium format cameras with young people can be powerful and inspirational learning tools. These different processes work well together to give distinct, complimentary creative experiences.

Digital SLR photography can give high quality images with an emphasis on practical skills and levels that can be adapted for individual needs, an ideal way for NEET young people to engage.

It is an effective tool for learning. The quick results mean participants can review, discuss and improve upon their photographs through the sessions. With so many setting options on the SLR's you can introduce technical skills gradually, without too much pressure, doing so appropriately for each young person and their ideas.

Using small 6x4 printers the group can edit, review and share what they've done. Time to editing and sharing ideas / outcomes is as important as making the images.

There can be frustrations when using digital photography with young people; often there's a reliance on being able to edit and adjust images in post-production meaning they spend less time looking when composing their shots. Too often they delete images on the back of the camera without really considering their photograph, definitely more symptomatic of portraiture projects. Slowing down the process will counteract these problems, one reason why medium format is useful here.

Analogue photography requires a slower and more intimate engagement with the camera and process, you have to handle and respect the film and understand all the manual aspects of your camera. It also produces a different type of image from that of a digital SLR. You have a limited number of shots

(mainly due to cost of film and processing), you need to understand how crucial it is to compose and consider your shot, each one becomes precious.

We used Mamiya RZ 6x7 cameras during Domino Effect, which required participants to spend time looking through the viewfinder, carefully composing each photograph. When the young people notice what they are seeing through the viewfinder is back to front it adds another layer of intrigue, and an opportunity to give them more technical information. We had a limit on how many shots each young person could take. They used a digital print for reference to ensure they were getting the feel they wanted. I advise people to look at the shapes they see through the viewfinder, not just their subject, it helps them to balance the composition of their portrait.

We show them the negatives, contact sheets and prints when we get back together and discuss how they compare to the digital images and process.



Equipment List

Below is a list of equipment that was used throughout the project both onsite in the National Portrait Gallery Learning Studio, and offsite at the partner venues.

Manual Cameras:

5x4 Large Format Cameras (Horseman)
Refurbished Phase One P20 digital back for 5x4 cameras
FlexAdapter for 5x4 camera
Polaroid Backs for 5x4 cameras
Mamiya Medium Format 6x7 Cameras x 2
FujiFilm Instax 210

Digital SLR Cameras:

13 x Canon EOS 650 D
5 x Canon EOS 400D
4 x Canon EOS 350D

Lenses:

Canon EF 50 mm
Lens Canon EF 85 mm

Lens Lighting Equipment:

Bowens Gemini 400 Flash Heads
Bowens Prolite 82 Flash Heads
Bowens Flash Tubes
Calumet 7" Reflector/Lighting Specialty Kit
Calumet Heavy Duty 3 Way Quick Release Dead 7064
Calumet Safety Cables

Outreach Lighting Kit:

2 lights, 2 white umbrellas, 2 reflectors, 2 light stands,
2 sync cables , 2 light extension cables
Calumet 10" (3m) Air-Cushioned Light Stand
Manfrotto Light Stands D5 1NB
Calumet MF 6090 Stand
Port flash Studio Lighting System

It is important to note that you can still replicate the project even if you do not have access to specialist equipment such as the above. Basic point and shoot cameras can still provide strong results, while tablets (such as iPads) with photography applications can allow groups to explore the post production elements of photography. Analogue photography can be explored using low cost disposable cameras or 'instant' film cameras such as the Fujifilm Instax 210 which was also used during the project.



Onsite Activities in the Gallery

Below are some of the activities and questions that Marysa Dowling, one of the project photographers, posed to the participants when onsite exploring the Gallery's Collection, exhibitions and displays. These type of activities act as a strong starting point for unlocking photographic collections.

Discussion activity

Find an image you are drawn to, look carefully at the whole image then at each detail.

- Who or what is the subject of the photograph?
- Look carefully at what they are wearing, any props and the background. What can you tell about them from the details in the photograph?
- What story does the photograph tell?
- What mood is being conveyed? How does the lighting affect this? Was natural or artificial light used?
- Where was the photographer standing when they took this photograph?

- How could the photograph be different if the photographer were closer / further away from the subject? Or if the angle was changed?
- Is the photograph colour or black and white? How would it change the mood or story of the photograph if it was colour / black and white?
- What do you find interesting about this image?

General questions to ask as we move through the exhibition a photographic exhibition

- When and where were these photographs taken?
- What do you think their original purpose was?
- Why do you think these photographs are being shown by the Gallery at this time?
- What do photographs have to say about the world / different cultures / cities / individuals?
- What is different about photographs as opposed to paintings, drawings and sculptures?

Offsite Activities

Example Icebreaker

The sitter and the photographer

- Participants group into pairs with a camera per group
- Each group chose who will be the sitter, and who will be the photographer
- Task each group to make decisions together when taking the photograph. For example, what does the photograph want to convey about the sitter? Where does the sitter want to be photographed? Do you want to use black and white or colour when photographing?
- Print image and discuss outcomes together with the project photographer. Now swap roles and repeat the exercise.



Example Second Session

Photographing on Location

Preparing

Towards the end of the first session discuss with the group any nearby locations that they would like to photograph in. Possible reasons for that location:

- It may have particular resonance to the group
- Are there particularly interesting details/backdrops for photographs
- Perhaps the environment is a quiet location where the participants would feel comfortable being photographed.

When the location is decided, the photographer could:

- Prepare the group that they will be both the photographers and the sitters, so they might like to bring in objects that are significant to them, or wear a particular type of clothing.

Following the conversation, the project coordinator can discuss the location with youth workers/partner staff including any risk assessments that need to be completed.

During the session Part One

- Give the group physical parameters on where they can photograph, ideally all participants should be visible during the session.
- Give the young people enough time to get used to the camera and the lighting. Allow them to immerse themselves in picture-taking, encouraging the young people to think about pose, composition and lighting. Ensure that everyone has a role during the session; some can be stylists or lighting technicians if they prefer.
- Instruct the group to produce test photographic shots using the digital SLR cameras and print them out using a postcard printer. Discuss with the group any successes or factors that they may need to adjust

Part Two

- Using an analogue 6x7 camera (such as the Mamiya) the group can now take their photographs again, with confidence from all the preparation of the morning session.
- The group could be given the option of photographing their shot in both black and white and colour.
- In this part of the session the photographer's role can be to technically facilitate the picture taking, with the young people directing the photographic shoot.
- After the session is complete remind the group of the processing time for analogue film and agree that everyone will receive prints to keep.



Working with Young People

Generating Practical Outcomes



Creating tangible outcomes for the young people involved can be successful when generated together with the partner. Short term outcomes keep participants interested and inspired, while long term outcomes create a focus and endpoint to the project, below are some examples of both. Considering both short term and long term elements in the project helps address the different learning needs of a group of NEET young people.

Short Term

- Using ‘Canon SELPHY’ compact printers a short term outcome that was encouraged during every session was allowing participants to leave with two physical A5 photographic prints of work they had created during the session.
- Creating ‘contact sheet’ style prints of each session allowed the group to see the process of picture taking in an almost storyboard-style format. This lent itself well to the group being able to evaluate their progress during the sessions.

- Giving the group a sketchbook on their first day gave them a physical object to put their photographs into, but also to make notes and document what they had achieved during the project. A few participants would continue to use the sketchbooks outside of project sessions, using them to reflect and to keep the creative process active.
- Being aware of the individual participant’s interests and emerging skills (such as sport or fashion photography, texture, composition or light in photography) means that tailored ‘briefs’ for each participant, can eliminate a feeling that learning has to be a ‘one size fits all’ approach.

Long Term

- At some of the partner organisations, the photographers and youth workers supported young people in achieving ‘Arts Award’ qualifications. This provided the young people with

a national recognised accredited qualification. The Arts Award framework was carefully worked into the project plans, ensuring that everything needed to achieve the qualification was achievable during the project timeline.

- With Southwark Council and SCYAP, the young people created portfolios from their work created over the whole of the project. This particular outcome was successful when timed with a lead into college or apprenticeship interviews, giving the young people a physical object that they could present with.
- Communicating the long term aim of the project to the young people from the beginning and throughout the course can help avoid young people dropping out of the project. Knowing that there is a tangible outcome from which they can benefit retaining motivation and commitment to the project.

Creating Sustainable Progression Routes for Young People

A long-term aim of the project was to create progression routes for the NEET young people taking part in Domino Effect, specifically in participating in arts programmes at museums and galleries on a long term basis, such as joining the National Portrait Gallery Youth Forum. At the end of the third year, three young people joined the Gallery's Youth Forum and fifteen participants signed up for events in the ongoing Young People's Programme. The following factors supported these successes.

Timing

Developing the ongoing structure of the Young People's Programme to complement the Domino Effect course was crucial; for example programming the project photographers to facilitate the regular Sunday Sessions. This allowed these sessions to act as an extension to the course that the young people had completed, with the chance to build upon the skills they had learnt in a familiar environment with facilitators with whom they were confident in working.



Communication

Ensuring that we had the correct and updated e-mail, post and telephone details of the young people was important as often the young people's domestic set-up was in flux and internet access often unavailable. Keeping in contact with youth workers and partners allowed us to keep up with the progress of the young people.

Sending the young people the upcoming Young People's Programme calendar and encouraging young people to book independently gave them confidence in creating their own paths back into the Gallery.

Peer to Peer

For the final workshop, a member of the Gallery's Youth Forum joined in with the final practical photography session and spoke to the group about their personal experience of the Gallery; creating a peer to peer experience. Developing a 'buddy system' can support the transition of young people from targeted projects into ongoing consultative programmes. For those participants who attended the Gallery's Youth Forum, recognising a face meant that they did not feel overwhelmed at the Youth Forum meetings as there was someone that they knew already.

Evaluation Methods

Ensuring sessions are evaluated is critical in the progression of practical photography projects; not just for the young people but also for the partners. Below are several ways that the project was evaluated throughout the project.

Observation Forms

These were used both during and after the sessions. They were completed by all National Portrait Gallery Learning staff who were present during the sessions (including Learning Freelancer Photographers, Workshop Assistants and Project Coordinators) as well as by youth workers and staff from the partner organisations.

What happened in today's session (what is the story of the workshop?)

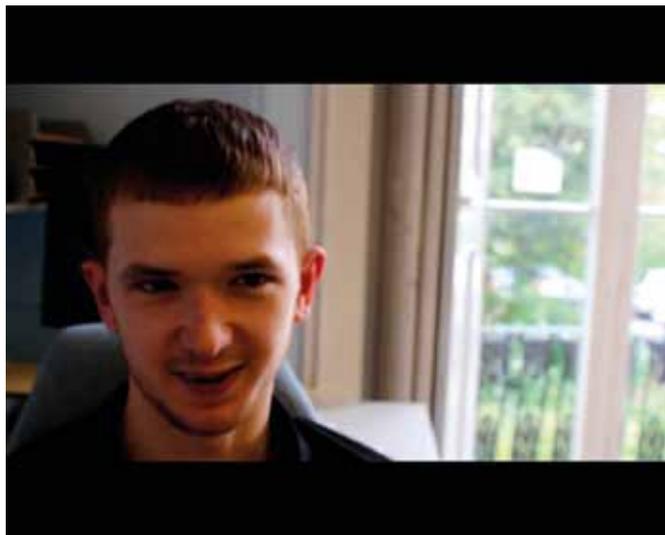
What worked really well?

What should we change for next time?

Notes from the session (quotes from participants, anything that changed, positive or negative)

Films and Audio

If participants are ESL (English as a Second Language), suffer from Learning Difficulties or Dyslexia; having a conversation is an invaluable method to have a reflective dialogue together. Often Digital SLR cameras have a film function, allowing for an easy way to evaluate sessions in action, or to have an informal interview with the participants.



Recording the young people on audio can feel less intimidating, while retaining a conversational approach. Often we filmed the groups on Sessions 2, 3 and 4 as we could evaluate their perceptions of the Gallery before and after visiting; but also evaluate how they felt at the end of the project, reflecting on its trajectory as a whole.

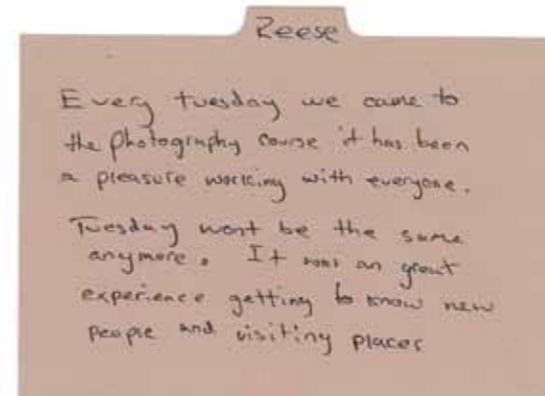
Useful questions during interviews:

- What would you tell a friend about the course?
- What were your favourite moments?
- What have you learnt about yourself during the course?
- Can you tell me something you learnt from the photographer?
- Is there anything that you will 'action' and make happen after completing this course?

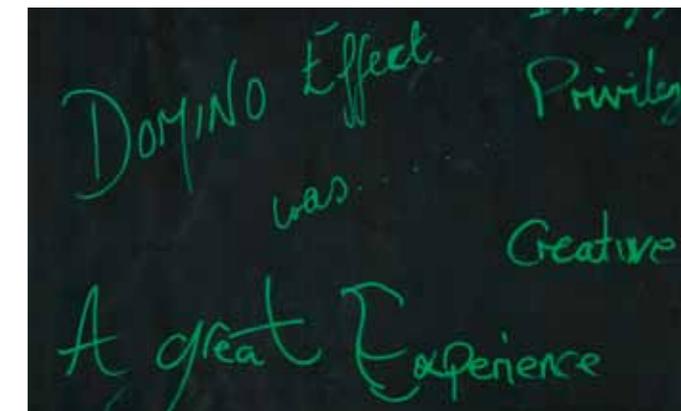
Open-ended

Giving young people the chance to report back what they want to can be far more successful than limiting participants with specific questions. Video and audio recording allow for this, but giving young people the chance to formulate their own response in writing can be just as successful and surprising.

In the final year the young people were given blank index cards and asked to write or draw their thoughts about the course. Their thoughts helped us develop the next course of sessions.



These cards were given on the last session so that the participants could evaluate their experience of the project as a whole; while the sketchbooks gave the participants the opportunity to reflect independently outside of the sessions. On the last session a piece of blackboard vinyl was displayed so that the group could write their own response to 'Domino Effect was...'. This lent itself well to the group having a dialogue in pairs about how they found the project, without being filmed or interviewed.





Further Information/Bibliography



A selection of theory and practice-based information that can support working with NEET young people.

The Portrait Lighting Reference, Peter Hince, 2011

Creative Photography Lab: 52 Fun Exercises for Developing Self-Expression with your Camera., Steve Sonheim with Carla Sonheim, 2013

The Photographer's Story: The Art of Visual Narrative, Michael Freeman, 2012

Literacy and Justice Through Photography: A Classroom Guide, Wendy Ewald, Katherine Hyde, Lisa Lord, 2012

AQA Awards Units:
www.aqa.org.uk/subjects/art-and-design/gcse/art-and-design-4200/subject-content/photography-lens-based-and-light-based-media

Arts Award:
www.artsaward.org.uk/site/?id=1977

NEET: Young People Not in Education, Employment or Training A document created for Members of Parliament, by James Mirza-Davies

www.parliament.uk/briefing-papers/sn06705.pdf

What works in preventing and re-engaging young people NEET in London Research on young people 'not in education, employment, or training (NEET) commissioned by the Greater London Authority

www.saferlondonfoundation.org/download.php?file=neet-report.pdf



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All images used throughout this toolkit were taken by Domino Effect participants.

www.npg.org.uk/learning