

Acknowledgements

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Nicola Harding and Rachel Smith, October 2016.

Abstract

During summer 2016, the Whitworth art gallery welcomed a new installation by artist Anya Gallaccio. Installed as a response to a felled London Plane tree, it offers a negative form of the tree that once stood in its place; conjuring themes of loss and memory. The aim of this research is to assess the impact of the new installation upon the local community. To achieve this the research utilises creative methods for social research, in a Participatory Action Research process to form a unique and innovative form of community engagement evaluation for museums and galleries. By using age specific creative methods of map making (with primary school children) and photo voice (with young people age 14+), we are able to capture the meaning and relevance of the new Anya Gallaccio installation from the perspective of the local community.

Recognising that young people are not a homogenous group, we are able to plot how the meanings and impact of the gallery in the park and Anya Gallaccio's new installation will change over the life course of the local community. Younger children view the gallery in the park through a consumer's lens, viewing the installation as an advert for the gallery, whilst simultaneously understanding the artist's themes of loss and memory through their own life experiences. Older young people view the installation as a celebration and reminder that Manchester is constantly evolving, with the installation by Anya Gallaccio providing a perfect example.

Key words

Children and young people, the Whitworth, Anya Gallaccio, Loss and Memory, Participatory Action Research, Creative evaluation.

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Introduction and Background

The Whitworth art gallery was originally founded in 1889, as a space for “people of all social classes” - a gallery in a park that would counteract the malaises of inner city life¹. Originally founded in memory of Sir Joseph Whitworth, an industrialist, the Whitworth had but one aim: that it acts for the “the perpetual gratification of the people of Manchester”². It is this aim that is a continual unbroken thread between the Whitworth of the past and the Whitworth of today.

As part of the University of Manchester, The Whitworth is a prominent space for research, collaboration and learning. February 2015 marked a new beginning for the Whitworth, with the re-opening of the gallery after a major expansion by architects MUMA. In July 2015 the Whitworth won the ‘Art Fund Museum of the Year 2015’ prize, as it was judged to have best demonstrated excellence, innovation and imagination. In particular, The Whitworth displayed such innovation and imagination during the period of closure for expansion, with pop-up projects all over the city and beyond maintaining links to existing audiences and building new ones³.

“During 2014, while MUMA created our new gallery, we took the Whitworth and its collections out into the city. We used the time to create more ambitious programmes. We considered what sorts of collaborations could work at the Whitworth, between young people and our collections, say, or between artists and the academics we share a campus with... we hosted ten, critically acclaimed exhibitions and witnessed a ‘takeover’ of the gallery by young people”⁴

The expansion offered perfect opportunity for Whitworth Park to be emphasised as a public extension of the gallery, a gallery in the park. Prior to the extensive works and extension, the site was scanned by the architects in 3D. Within the park, this included a row of London Plane Trees. Due to its condition, one of the trees needed to be felled, leaving an empty space. It was this space that offered inspiration for a new installation. Maria Balshaw invited artist Anya Gallaccio to visit the Whitworth to consider creating her first permanent installation within the park. It was on Anya’s first visit that she noticed the distinguished absence of the tree. Inspired, and using the scans taken by the architects, Anya began working on a response to its loss.

“Usually I would take an existing object and transform it; not making a copy but a new unique object determined by the form and material properties of the original. I am interested here in using the data to produce a sculpture that is a ghost of the real tree, without being a replica.”⁵

¹ <http://www.whitworth.manchester.ac.uk/visit/thenewgallery/history/>

² op. cit. n.1.

³ <http://www.whitworth.manchester.ac.uk/whats-on/events/museumoftheyear2015/>

⁴ Maria Balshaw, Director of the Whitworth, op. cit. n.3.

⁵ Anya Gallaccio cited by the Whitworth <http://www.whitworth.manchester.ac.uk/whats-on/exhibitions/upcomingexhibitions/anya-gallaccio/>.

Anya produced a sculptural installation to stand in the place the tree once stood, installed during June 2016⁶. The commissioned piece places the Whitworth in a central position to explore and promote the synergy between the arts and urban environment. This is achieved through linking the Whitworth's internationally important landscape collection, the new building, surrounding green space, and the Whitworth's environmental commitment. The sculpture takes advantage of the urban location, growing the existing gallery in the park for the benefit of the local communities that surround the Whitworth; including some of the most economically deprived communities in the country.

This evaluation seeks to understand and measure the impact of the new sculptural installation by Anya Gallaccio within the 'Gallery in the Park' at the Whitworth, Manchester. The Whitworth and the 'Gallery in the Park' are situated in a unique urban green space setting, amongst a highly transient and diverse population. This research has been facilitated through REALab, a project funded by the Faculty of Humanities at the University of Manchester. REALab aims to 'provide engagement and consultancy skills training and opportunities for PhD candidates and provide non-HEI partner organisations with access to appropriate and targeted research expertise to support sustainability, cultural innovation and social value'⁷. By selecting the REALab programme to assist in the evaluation of the social outcomes of the new installation, the Whitworth continues its commitment to providing a space for cutting edge research, in collaboration with local educational institutions, with the researchers selected for the project situated within the University of Manchester and Manchester Metropolitan University.

In line with the Whitworth's commitment to working with young people, and non-traditional arts audiences, the researchers had resolved to use innovative methods to engage young people from surrounding communities not only to gain their immediate response to the new Gallaccio sculpture, but also gaining insights into these young people's own sense of self and identity, place and 'community' more widely, and how this relates to the ways in which they value art, nature and public space. We hope that these insights will contribute to the Whitworth's initiatives to be a gallery in the park accessible to diverse and non-traditional arts audiences, and that these methodologies can be further developed and adapted for future evaluative activities.

⁶ This commission has been made possible by Arts Council England, The Art Fund, Thomas Dane Gallery, The Karpidas Foundation, and The Oglesby Charitable Trust.

⁷ REALab (2016) 'What is REALab?' [WWW Document] URL <https://uomrealab.wordpress.com/what-is-realab/> Accessed 24/7/2016.



Research Brief

The research project has been instructed to provide an evaluation of the social outcomes to the new Anya Gallaccio installation. The key criteria being, that the evaluation help report back to funders, that the report reflect the Whitworth's commitment to exploring the environment through green spaces within the urban environment, the diversity of the galleries audiences, and the Whitworth's public engagement programmes. The aim of this research is to understand how the Anya Gallaccio installation in the gallery in the park impacts the local community; specifically, how this may communicate and interact with local understandings of place, community and belonging.

Considering these aims, this research considers these five main research questions:

1. Do local people have a strong sense of 'community'?
2. Do local people identify with institutional (e.g. The Whitworth, Arts Council) working understandings of 'community'?
3. Is belonging, spatially or conceptually, instrumental for impact within the local community?
4. Do the interventions (The Gallery in the Park and Anya Gallaccio installation) impact their understanding of, and behaviour within, the spaces in which they exist?
5. Do local people feel that statue and/or the gallery in the park belongs (in place/context, to them)?

The criteria reflect the history and ethos at the very foundations of the Whitworth, as a space for the people of Manchester. Therefore, the research questions are broader than the scope of any one individual installation. Rather, we use the new installation as a way of understanding the Whitworth's public engagement, commitment to green urban space and engagement with diverse wider audiences. With much of the focus of the research being the social impact of the installation on the local diverse community, the initial phase of the research focused upon finding out who the local community is, with the second phase giving representatives of the local community a voice to express their opinions and interpretations of the new installation and gallery within the park.

Who are 'the community'? - A background.

"Galleries that have collections like ours don't usually reside in Moss Side"

Maria Balshaw⁸

Founded as a space to connect "people of all social classes" in the inner city, the Whitworth and the park show strong continuity of purpose with its vision to be accessible and open to people from the surrounding communities, largely home to people who would be considered non-traditional art audiences, although the characteristics of these communities have been much changed since the 1890s. Surrounding the Whitworth are the residential areas Rusholme, Moss Side and Hulme; areas that have a greater proportion of children and older people living in income deprived households than the national average,

⁸ Balshaw interview in the Guardian, 9 February 2015. <https://www.theguardian.com/uk-news/2015/feb/09/maria-balshaw-whitworth-manchester-art-gallery>

with associated health and housing problems⁹. A key characteristic of the local areas surrounding the Whitworth is a higher than average proportion of people whose ethnicity is not 'White UK'¹⁰. Possibly due to the location of the two main city universities in close proximity to the Whitworth (Oxford Road), these areas are also characterised by a youthful population, with a higher than average proportions of people aged 16-24 years but a lower than average proportion of people aged 25-64 and 65 and over¹¹.



Moss Side

Moss Side, situated to the west of the Whitworth, had a population of 18,902 in 2011 census. Moss Side ranked 11th out of 32 wards based on measures of deprivation including income, employment, health, education, skills, barriers to housing, crime and the living environment. 31.6% of jobseeker allowance claimants are long term unemployed, slightly higher than the Manchester average (29.1%). Moss Side is home to a large student population. There are 681 student households (excluding Halls) in the ward, making up 9.1% of all occupied properties in Moss Side, and 7.1% of all student households across Manchester as a whole¹². Moss Side is home to a wide range of community organisations and hosts a range of events. The area has long been seen as a hub for black Caribbean culture and hosts an annual Caribbean Carnival¹³.

⁹ NHS (n.d) *Hulme, Moss Side and Rusholme Locality* (One Team Area Profile). NHS North, Central and South Manchester.

¹⁰ See 8.

¹¹ See 8.

¹² Manchester City Council (2014) a. 'Moss Side Ward Electoral Registration Summary'. *Manchester City Council*, Manchester.

¹³ See 11.

Moss Side is the most ethnically diverse ward in Manchester due to changing immigration patterns and refugee settlement¹⁴. No one ethnic group accounts for more than a third of the population: according to 2011 census, White British made up the biggest proportion at around one quarter (26%), followed by African (17%), Caribbean (10%), Pakistani (7%), Other Black (7%) and Other White (5%)¹⁵. Moss Side is a major destination for new immigrants: 6.2% of residents had lived in ward less than two years, placing the ward in the top five wards for new residents¹⁶. The ward contains the biggest concentration of people from African ethnic backgrounds, which is now the second largest ethnic minority group in Manchester and the fastest growing- quadrupling since 1991¹⁷. Moss Side and its surrounding areas is the main location for Manchester's Somali community.

In the early 20th century, Moss Side was already a reception area for migrants to the city, and was home to influxes of Jewish and Irish immigrants. Novelist Anthony Burgess, who was resident in Moss Side in late 1920s as a schoolboy (see below) wrote of anti-immigration sentiments and ethnic tensions, even from Burgess' mother who herself was descended from Irish immigrants.

"Our new shop, which was to end as a Caribbean shebeen was very well patronised by Moss Siders who preferred to do their drinking at home. ... Prim old ladies would come for a quarter bottle of gin, known in those cheap days as mother's ruin, and complain about the growing presence of black men in the town. These were probably Indians who had come to learn about cotton and ways of undercutting our major industry. 'They ought to be kept in their country' was the usual judgment. An off-licence madam had to tolerate the prejudices of her customers, just like a pub landlady, and my stepmother had no difficulty there, for she subscribed to all the current bigotries."¹⁸.

The off license which Burgess family operated on Moss Lane East has since been demolished, as much of Moss Side has been over the decades to make way for new social housing. Burgess wrote that: "There is something almost surgically devastating about the loss of one's physical past. On the other hand, what among those jerry-built structures is worth preserving?"¹⁹. As indicated by the transformation of the off-licence, the area's cheap boarding houses were later to attract the black Caribbean community that were migrating to the UK in large numbers in the post-war period of 1950s and 1960s²⁰.

¹⁴ See 13.

¹⁵ CODE, (2013 a. 'Ethnic mixing in Manchester' (*Centre on Dynamics of Ethnicity*). University of Manchester, Manchester.

¹⁶ See 11.

¹⁷ CODE, (2013) b. 'Geographies of Diversity in Manchester'. *Local Dynamics of Diversity: Evidence from the 2011 census*. (*Centre on Dynamics of Ethnicity*). University of Manchester, Manchester.

¹⁸ Burgess, A., (1987). *Little Wilson and big God: being the first part of the confessions of Anthony Burgess*. Heinemann.

¹⁹ Grigson, G., (2015). *Moss Side: In Search of Anthony Burgess*[WWW Document]. URL <https://www.youtube.com/watch?v=HZNTyChiwa8> (accessed 7.18.16).

²⁰ Hudson, M., Phillips, J., Ray, K., Barnes, H., (2007). 'Social cohesion in diverse communities'. *Joseph Rowntree Foundation*, York



Bowes Street, Moss Side (Photo: Rachel Smith).

Such a history of diversity and change reminds us that the term 'community' is far from a self-evident bounded category. A 2007 study on 'community' found that residents often drew distinctions between the 'old Moss Side', the terraced houses on the east side of Princess Parkway, and the 1960s housing of the 'Alexandra Park estate' on the other side²¹. Although many white British residents would proudly identify with Moss Side's reputation as a vibrant and multicultural place, the researchers also collected narratives of moral and material decline amongst the longer-term white British residents, who would talk of transient populations and sometimes these narratives were racialised. Black Caribbean residents often made reference to the "black community", which could flexibly refer to either the long established Caribbean population, or include Africans particularly when discussing racism. However, some Somali respondents reported being rejected by longer-term Caribbean ethnic residents as not belonging to the 'black' community, seeing their Islamic faith as a marker of difference. Thus the Somali population would often use the term 'community' in contrast to Britishness or Englishness²².

Over the decades, Moss Side has seen an enormous amount of destruction and transformation. Notorious for gang violence, riots and gun crime in 1980s and 1990s, there has been much investment and regeneration particularly in Alexandra Park, as well as the Maine Road area, which had been home to the former Manchester City stadium. Greenheys estate has recently won awards for designing out crime with

²¹ See 13.

²² See 13. p54.

innovative architecture²³, and the Bowes Street area has also received a £17 million regeneration, a mixture of new and renovated houses. House dust from demolition of terraced housing from the Bowes Street site makes up the Whitworth's 'Manchester Obelisk'²⁴, installed on an empty plinth in Whitworth Park. It continues to stand as an apt symbol of the Whitworth's continued determination to incorporate the local community and the park into their curatorial decision-making, as well as their outreach activities.

Rusholme & Victoria Park

Just cross the busy Oxford Road corridor from the Whitworth lies the ward of Rusholme. According to the 2011 census, Rusholme had a population of 14419, and was ranked 24th out of 32 wards looking at measures of deprivation including income, employment, health, education, skills, barriers to housing, crime and the living environment. However, Rusholme retains many grand buildings, particularly in the Victoria Park area, which stand testament to a different socioeconomic situation in the past. In the nineteenth century, Rusholme was a desirable destination for rich merchants and elites looking to relocate from the increasingly crowded and polluted city²⁵. Victoria Park was also the world's first gated community, containing mansions along leafy crescents, and an entry lodge. It was home to some famous residents including the Pankhurst family that started the Suffragette movement, and Guardian editor CP Scott. E. Sylvia Pankhurst wrote of the contrast between leafy Victoria Park and the working class districts:

"Often I went on Sunday mornings with my father to the dingy streets of Ancoats, Gorton, Hulme and other working class districts... Those endless rows of smoke-begrimed little houses, with never a tree or flower in sight, how bitterly their ugliness smote me! Many a time in spring, as I gazed upon them, those two red may trees in our garden at home would rise up in my mind, almost menacing in their beauty and I would ask myself whether I should live in Victoria Park, and go well fed and warmly clad, whilst the children of these slums were lacking the very necessities of life²⁶."

This quote highlights the Victorian concern for access to nature and edifying open public spaces as essential to well-being, which led to the creation of Whitworth Gallery and Whitworth Park, as well as several other local parks. Novelist Anthony Burgess who attended Xaverian College (see below) in Rusholme in late 1920s wrote of the gratification he received from the park and gallery in both ways intended and unintended by the founders of the Whitworth:

"I would often as not walk down Moss Lane East, passing Whitworth Park with its pond, its meteorological station, and its highly regarded art gallery from which for some time I was banned: in the company of other kids I had sucked at the marble breast of a Greek goddess and been ejected by one of the curators. Later I was able to go and admire the original William Blakes. At the end of Moss Lane East I would turn right into Rusholme. This was a district with its own flavour-

²³ Pidd, H., (2014). 'How Manchester is designing out crime in Moss Side and Wythenshawe estates' [WWW Document]. *The Guardian*. URL <https://www.theguardian.com/cities/2014/jun/30/manchester-design-out-crime-moss-side-wythenshawe-estates> (accessed 7.18.16).

²⁴ Together with dust from the demolition of 1960s flats from Bonsall Street in Hulme. Whitworth, (2011). *The Whitworth Park Obelisk* [WWW Document]. Land Us. URL <https://thelandbetweenus.wordpress.com/2011/06/09/the-whitworth-park-obelisk/> (accessed 7.18.16)

²⁵ Anderson, B., 2016. 'Rusholme a century ago' [WWW Document]. *Rusholme Vic. Park Arch.* URL <http://rusholmearchive.org/rusholme-a-century-ago> (accessed 7.18.16).

²⁶ Pankhurst, E.S., (2010). *The Suffragette Movement - An Intimate Account of Persons and Ideals*. Read Books Design.

superior shops and tea rooms and the promise of green in four parks: an extremity of Whitworth, then Platt, Birchfields and Victoria. Victoria Park was a distinguished residential enclosure with a tollgate, and in it the Xaverian College stood."²⁷

As early as 1870s, Victoria Park became home to a large section of the student population, with Dalton-Ellis Hall being built for students of the then-Owens College. Rusholme remained a largely a suburban shopping district²⁸, until the second half of the 20th century. Later, many of Victoria Park's grand houses were demolished or converted into offices, apartments, school premises or university residences. As the city expanded, extensive low-cost terraced housing built between 1880 and 1930 was built for workers, and in the post-war period a council estate was added.

Like Moss Side, over the last 50 years Rusholme has become a key reception region for recently-arrived immigrants, especially the 'second wave' of South Asian migration, as well as home to many international students²⁹. In the late 50s and 60s, cafés along this corridor became meeting places for the huge number of men from the Asian subcontinent, who had been recruited to work in the textile mills and factories of Greater Manchester³⁰, and by mid-70s Rusholme was a commercial centre for Asians living up to ten-mile radius. From the mid-80s, Wilmslow Road became widely known as the "Curry Mile' due to the large number of South Asian eating establishments, particularly Pakistani-owned restaurants. But increasingly, Middle Eastern cafes and shisha bars are replacing these restaurants. Virinder Kalra, a lecturer at the University of Manchester, said that in recent years, many Middle Eastern people had moved to Rusholme, as the "commonality of culture", such as religion, makes it easier for particular groups of people to settle together, bringing with them Iranian, Kurdish, and Middle Eastern influences³¹.

In 2011 census, 43% of residents belonged to White (including 'Other' non-UK White who made up 4.8% of Rusholme's population) and 57% to non-White –mainly South Asian- ethnic groups (including: Pakistani 18.6%; Bangladeshi 9.3%; Indian 5%)³². 7.3% of Rusholme residents had lived in the UK for less than two years, which is consistent with its reputation as a destination for recent immigrants. Urdu and Punjabi are the most frequently used languages other than English³³, but many languages are spoken including Chinese, Arabic, Somali, Malay and Persian/Farsi³⁴. Around 15% of Rusholme adults retain a South Asian language like Urdu, Bengali or Punjabi as their main language³⁵ (Gaiser, 2014). Rusholme and Victoria Park also remain an important place of residence for students: excluding the several large halls of residence,

²⁷ Burgess, A., (1987). *Little Wilson and big God: being the first part of the confessions of Anthony Burgess*. Heinemann, page 91.

²⁸ Cook, J., Jones, N., O'Brien, M., Taylor, W., (2015). 'How is language choice in the "Curry Mile" district of Rusholme, Manchester, affected by different domains?' *Multilingual Manchester*. University of Manchester, Manchester.

²⁹ Rexrodt, E., Feng, J., Derksen, N., Kuok, S.N., Pham, T.M.C., (2014). 'The Linguistic Landscape of Manchester: A Case Study on the Multilingual Signs of Longsight, Moss Side and Rusholme' *Multilingual Manchester*. University of Manchester, Manchester.

³⁰ BBC, (2009) a. 'The making of "Curry Mile"' [WWW Document]. URL http://www.bbc.co.uk/manchester/content/articles/2009/05/12/curry_mile_history_feature.shtml (accessed 7.18.16).

³¹ BBC, (2009) b. 'The Kebab Mile?' [WWW Document]. URL http://www.bbc.co.uk/manchester/content/articles/2009/05/12/120509_kebab_curry_mile_feature.shtml (accessed 7.18.16).

³² Manchester City Council, (2014) b. 'Rusholme Ward Electoral Registration Summary'. *Manchester City Council*.

³³ See 26.

³⁴ See 30.

³⁵ Gaiser, L., (2014). 'Reading the Curry Mile - Language Use in the Linguistic Landscape of Rusholme, Manchester' *Multilingual Manchester*. University of Manchester, Manchester.

there were 541 student households in the 2011 census making up 11.9% of all occupied properties in the ward and 5.6% of all student households in the city.



"Curry Mile", Wilmslow Road, Rusholme (Photo: Rachel Smith)



Research Methodology

This evaluative research has been undertaken by a multi-disciplinary research team including a Sociologist and a Social Anthropologist. Underpinning the research is the feminist methodology, Participatory Action Research; which, unlike traditional research methods, assumes that individuals are the expert in their own lives and, as the experts, participants should be prioritised as co-producers of knowledge. This is vitally important when researching those who can be considered 'outsiders' as their voices are commonly unheard, such as those from low socio-economic backgrounds and young people. 'Participation in research is part of a more open and democratic process of knowledge production'³⁶. Rather than interpreting the opinions of marginalised and/or young people, or assuming their lived experiences, this research uses a process called Participatory Action Research (PAR) to include the participant group at each stage of research design and throughout the process.

To accomplish a successful PAR process, the participant group that could best answer the brief needed to be identified and consulted. Here the local children and young people were identified as representatives for the local community. Partly in response to the award winning work already undertaken with young people at the Whitworth, but also due to the transient nature of some of the communities surrounding the Whitworth. As discovered in the initial enquiry in to the local neighbourhood, large sections of the local area are made up of university student population, who are transient and often only resident for 8 months of the year. By engaging with local school and college students we are engaging with more settled local populations. The participant groups all echoed these sentiments, often remarking how they felt local young people are the adults and visitors to the Whitworth of the future; the success of the Whitworth young contemporaries proving testament to this.

The agenda of PAR seeks to empower ordinarily excluded groups, by reversing exclusionary or discriminatory practices; Children and young people are often excluded from evaluative processes due to the idea of whom can be considered 'the expert'. Participatory researchers commit to collaborative practises that 'give voice to research participants, validating and even prioritizing their knowledge'³⁷. In order to fulfil the promise of PAR within this evaluation, multiple creative and reflexive methods are needed in order for the children and young people to have choice and agency over how to express their opinions and views. During the initial stages of research design, young artists in residence at the Whitworth were consulted to ensure that the methods suggested were appropriate and interesting from the point of view of the young people participating; including children and young people at each stage of the evaluation – including design, data collection, and data analysis.

PAR is a research methodology that is often used in education and health. However, it is a new and innovative form of evaluation in museum and galleries; particularly with children and young people. Within the context of the brief and the unique context of the Whitworth, which is situated within green urban space surrounded by both regeneration, educational institutions and some of the most economically deprived neighbourhoods in the country, PAR offers opportunity to bring community engagement and

³⁶ Brock, K. and McGee, R. (2002) *Knowing Poverty: Critical Reflections on Participatory Research and Policy*. London and Sterling: Earthscan Publications Ltd.

³⁷ DeLyser, D. (2014). Towards a participatory historical geography: archival interventions, volunteer service, and public outreach in research on early women pilots. *Journal of Historical Geography*, 46(93-98). Page 93.

action to academic work. At the opening of the Anya Gallaccio installation, Anya used the time during her speech to comment that 'It's quite difficult to make that leap in scale because - to be brutal about it - financially, the whole narrative changes and it's hard to find people to back something when they don't know what it is'³⁸, thanking Dr Maria Balshaw, Director of the Whitworth and the Whitworth as a whole, for having faith in her vision. We find this expansive spirit of engagement and risk-taking in keeping with the Director's sense of duality of purpose for the Whitworth:

"I think it has a dual function. It holds an internationally important collection of both historic and modern art and that's very significant in terms of drawing visitors to the city from outside the city and country as well as people who live here," she says. "But it's also the university's art gallery. It's a place where you can take risks."³⁹

These are sentiments we reflect within this evaluation. The use of Participatory Action Research for arts based evaluation within museums and galleries is a new idea. Moving beyond existing models of researching audience participation, this methodology centres the participants as experts, producing results that cannot often be predicted. For this we also thank the Whitworth for embracing this new and unique form of evaluation, and giving the local community a strong voice.

Methods

The methodology used is Participatory Action Research (PAR). The practical methods underpinning this mix of traditional qualitative methodology and the newer PAR and cultural animation are: Photovoice, participant ethnography through mapmaking, and creative visual analysis. Groups completed activities that were flexible for the age and abilities of the participant group.

Walk: A guided community walk from educational institution to the Whitworth, via local streets and landmarks. This walk ends with a guided walk of the gallery in the park. For the primary school age participants, the walk was shortened to the park in response to health & safety and risk management concerns.

Photovoice: Students are given a digital camera, or can opt to use their own, prior to the walk. After a short introduction about how to take photographs using the camera, technically and ethically, the students are asked to take images of their local community and the gallery in the park during the walk.

Map Making: Primary students are asked to draw a map of their local community after their walk. They are prompted to think about where they consider home, the importance of their school and the Whitworth – including anything else they think is important.

Creative Photo Elicitation: The photographs produced in the photovoice session are grouped in themed groups, the students are then asked to present their thoughts on the images they have selected. This forms part of the coding and analysis of the visual data.

³⁸ Long, C (2016) 'Anya Gallaccio breaks out with first permanent art work' *BBC News Entertainment & Arts* 28 June 2016 [online] available at <http://www.bbc.co.uk/news/entertainment-arts-36639402>.

³⁹ Balshaw interview in the Guardian, 9 February 2015. <https://www.theguardian.com/uk-news/2015/feb/09/maria-balshaw-whitworth-manchester-art-gallery>

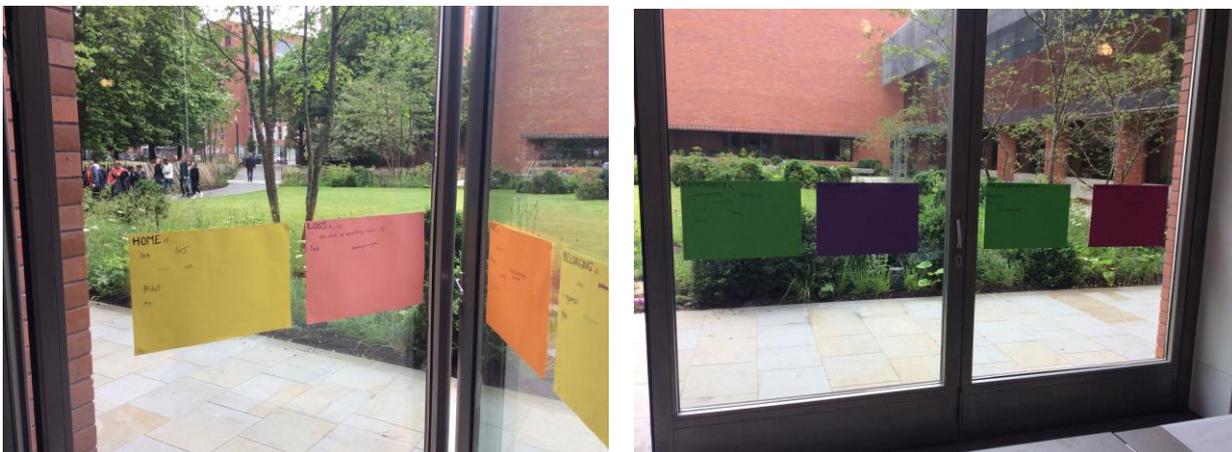
Research Participants: Who did what?

The groups specifically targeted for this research were Claremont Primary School, Xaverian College, and Whitworth Young Contemporaries. In addition, we included an open session for any young people who wished to take part- this session attracted 15 young volunteers age 14-16 from a variety of schools and colleges within the local area. Claremont school and Xaverian College were specifically targeted for their characteristics in common with the fixed local communities. Each group completed a range of methods specific to their needs, ages and abilities, within the constraints of time, risk assessment, and the aims of the research.

School Year / Age Group	School	Method
Year 6 Students (age 10-11)	Claremont Primary School	Park walk & map making
Year 10/11 Students (Age 14-16)	Volunteers from various educational institutions.	Creative photo elicitation
Age 16 +	Xaverian College & Whitworth Young Contemporaries	Walk, Photovoice & creative photo elicitation.

In addition to these planned activities, we asked a number of questions via a 'graffiti wall' erected within the gallery learning rooms. Each participant was invited to finish a variety of sentences such as 'home is..', 'Manchester is..' and 'The gallery in the park is..'. These were used to capture the immediate responses to fairly deep questions that relate to the Whitworth, the gallery in the park and the installation itself.

The 'graffiti wall' in the Whitworth





Claremont Primary School, Moss Side

Claremont Primary school's make-up reflects the socioeconomic and ethnically diverse characteristics of the long-term residents of Moss Side. The most recent Ofsted Report⁴⁰ reported that most pupils come from minority ethnic backgrounds, particularly Black or Black British, and other mixed backgrounds. According to government statistics⁴¹, 84.2% of Claremont Primary School pupils speak English as a second language, more than four times the national average of 19.4%, suggesting that the vast majority of children are from minority ethnic backgrounds. School statistics also reflect the socioeconomic disadvantage in Moss Side, relative to the national average. The proportion of pupils supported by the pupil premium (extra government funding for pupils known to be eligible for free school meals, children in local authority care and children of service personnel) is very high. Almost all pupils in this group are those eligible for free school meals⁴²: 64.5% of pupils were reported as eligible for free school meals in 2008-2014, more than double the national average of 26.4%.



Claremont Primary School, Moss Side (Photo: Rachel Smith)

⁴⁰ Ofsted (2013). Claremont Primary School - Ofsted (School report. Claremont Primary School. Claremont Road, Moss Side, Manchester, M14 7NA.). Ofsted, Manchester.

⁴¹ GOV.UK (2015). Claremont Primary School [WWW Document]. Comp. Sch. Coll. Perform. URL <https://www.compare-school-performance.service.gov.uk/school/105408?tab=absence-and-pupil-population> (accessed 7.18.16).

⁴² See 35.

Xaverian College, Rusholme

Xaverian College is an open-access inner city Roman Catholic sixth form college, rated 'outstanding' in the Ofsted report. The college is located in leafy Victoria Park in the area of Rusholme, and opened as a school in 1907. The original building, known as "Firwood" was purchased in 1905 by the Xaverian Brothers. Firwood had been designed in 1871 by architect Alfred Waterhouse, who also designed Manchester's Town Hall. Over the next decades, Xaverian College operated as a grammar school. The school took its current form in 1977 when the Grammar School status ended and Xaverian became a Voluntary Aided Sixth Form College for boys and girls aged sixteen to nineteen. Many new buildings and facilities have subsequently been added. According to a 2008 report, 70% of students are from Manchester with a further 29% from Greater Manchester. Students come to the college from 58 schools. The college draws from a diverse community and 64% of its learners are from disadvantaged areas. 39% of students identified themselves as belonging to a minority ethnic group in 2007/08⁴³.



Xaverian College, Victoria Park, Rusholme (Photo: Rachel Smith)

Whitworth Young Contemporaries

The Whitworth facilitates a group of young people age 15-25 as Whitworth Young Contemporaries (WYC). WYC is part of Circuit, a four-year national programme funded by the Paul Hamlyn Foundation⁴⁴ and led

⁴³ Ofsted, (2008). Xaverian College Inspection Report. Ofsted, Manchester.

⁴⁴For more information on the Paul Hamlyn Foundation visit <http://www.phf.org.uk/>.

by Tate⁴⁵, which connects young people to the arts in galleries and museums working in partnership with the youth and cultural sector. Immediately prior to this evaluation the WYC's produced their own event to celebrate the new Anya Gallaccio installation, this was called the 'Warp Festival', held 25-26th June 2016 within the gallery in the park. This was a two-day event bringing together artists from different genres and backgrounds to produce a free festival for the local community. Whilst the Warp Festival does not form part of this evaluation, it is important to note that the co-production that the Whitworth has forged with young people through this project - reflecting the importance of young people's voices, needs and desires embedded within the institutional processes operating the gallery.

CIRCUIT

WARP FESTIVAL

25-26 JUNE, FREE

the Whitworth

<p>Saturday 25 June 12-9pm, free</p> <p>The best, young creative talent in Manchester</p> <p>Kaleidoscope Orchestra Cul Dé Sac Unity Radio The Art Sheds Walk the Plank Whitworth on Fire Henge Kapow Collective Cycle Sounds Whitworth Minecraft The Useful Beauty Salon The Teenage Market Bird Boxes Ella Shaw Awkward Arcade Future Skills Stage Brighter Sound: Benjamin Finney Enharmonic Michael-Jon Mizra WARP Cinema WARP Soapbox RZO Biggun Circulate BurgaBoy Awkward Peaches Fresh Skills Luke Nelson Noise Orchestra OneFiveWest</p>	<p>Sunday 26 June 10am-5pm, free</p> <p>An extraordinary, fun and immersive day out for the whole family</p> <p>Big Fish Little Fish Chutney BEES! The Colony Walk the Plank Tangled Dance Company City of Trees Whitworth Minecraft The Art Sheds Manchester Craft Mafia Future Skills Stage WARP Cinema Cycle Sounds Rosalie Warner Queenie Tea Professor Jigget Manchester Children's Book Festival Artist Sundays Arts Award Explore</p>
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WARP marks the installation of a major new sculpture in Whitworth Park by the Turner Prize-nominated artist, Anya Gallaccio.

Whitworth facebook event: [Circuit WARP Festival](#)
Follow us for more information
Facebook/whitworthyc | Instagram: @whitworthyc | Twitter: @WhitworthYC | #WhitworthWARP
bit.ly/WhitworthStudentsandYoungPeople
manchester.ac.uk/whitworth

CIRCUIT Paul Hamlyn Foundation **TATE**
Supported using public funding by **ARTS COUNCIL ENGLAND** LOTTERY FUNDED
MANCHESTER 1824
The University of Manchester
The Whitworth

Whitworth Young Contemporaries WARP Festival 2016

⁴⁵ <http://www.tate.org.uk/>

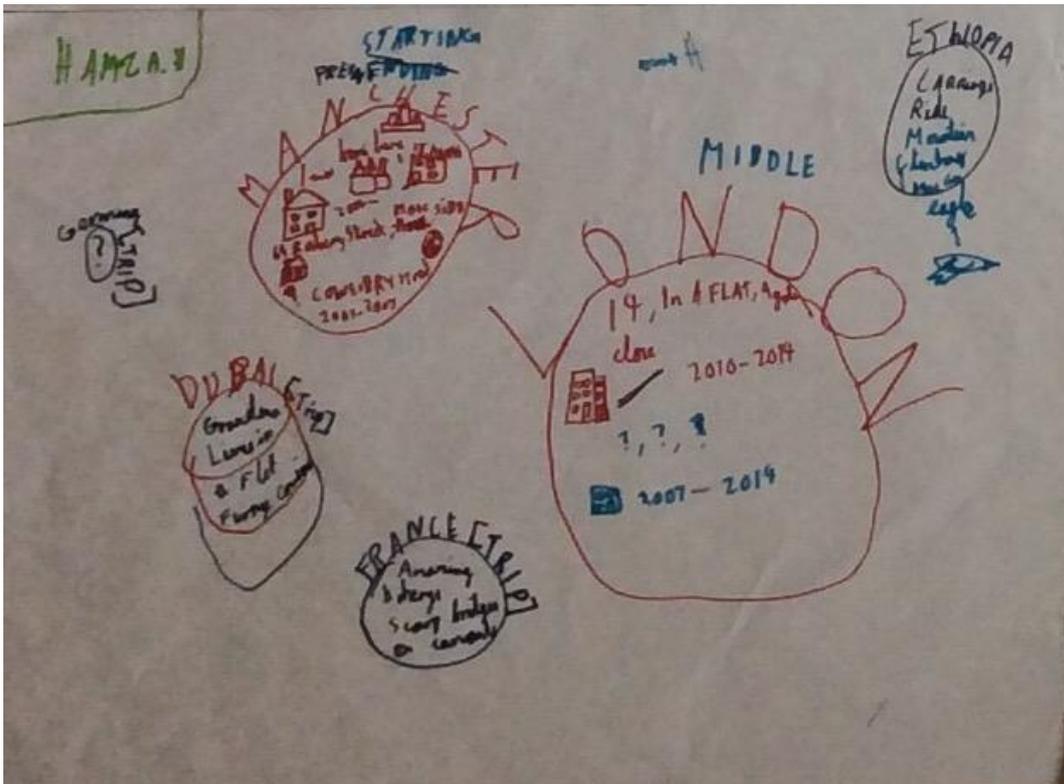


Findings

In order to capture a diverse range of experiences and opinions, the research included different groups of children and young people from the age of ten and older. Initially it was expected that the children and young people would collaboratively identify themes that show them to have similar understandings of the installation and local area. However, analysis of the data produced by the children and young people provided us with themes that fell in to two very distinct age groupings. The younger group of children picked out very distinct themes relating to their experiences and the new installation. These themes are broadly categorised as consumer culture, nature, loss and memory. The older groups also identified nature as a reoccurring theme. However, they viewed the installation from the perspectives of evolution and regeneration rather than as memoriam to loss.

Claremont Primary (10-11 years)

Many of the children taken from the local area in this study were of dual nationality, many now settled in Moss Side, Manchester, after having started their lives abroad, or after having lived elsewhere. When we asked about home, comparisons were drawn with their location now and where they had lived before. They also discussed imaginary futures; for many of the group a successful future included moving away from Manchester. The young people expressed themselves as global citizens, so when they reflected upon the importance of the installation and gallery in the park, they did so within the context of global events and experiences.



This child chose to draw his map as a series of 'worlds'. He drew circles of different sizes representing the time he had lived in a particular place, with some of the smaller circles explained as important places he had visited or wanted to visit. His map acted as a starting point for discussions about permanence, memory and loss.

Nature

The walk around the gallery in the park prompted drawings of nature. As researchers we had expected this due to the exposure to one of the most prominent local green spaces, in an otherwise inner city environment. However, it was through deeper understanding of nature's lifecycles that the children were able to articulate ideas of loss. To the children, the installation acted as a permanent memorial to the tree that stood there before. Much in the same way an important person may be honoured with a statue, or a deceased relative by a headstone. The children felt that it was almost more important to have a memorial to the tree, for it had lived longer than any of us, and provides oxygen for the human race to survive. The job of the tree extended beyond aesthetic, and for the children, the job of the installation was again more important than simply being aesthetically pleasing. They noticed the use of the same materials in the installation and the new extension to the gallery. This they thought made it belong to the gallery, with one child remarking that it showed that the gallery is in the park too.



This child drew a tree as his impression of the gallery in the park. When asked he explained that trees give us oxygen to survive and that's why trees are more important sometimes than people. He then wrote oxygen on the side of his tree.

The children saw the installation by Anya Gallaccio as a link between the gallery and the park. When discussing their maps, the park was key in linking the Whitworth to the community. The children used the park as a visual marker for the gallery, rather than the building itself. When questioned about this the children revealed themselves as conscientious consumers; for they viewed the gallery in the park as a shop window for the gallery. Its purpose, to give a taste of what can be found inside. This was something the children found extremely important. We can understand why this is an important theme by recognising that at this stage in their lives they are forming their own individual and collective identities, which are limited by their experiences of society in an increasingly consumer driven world.

Consumer culture

The maps that the children drew all included branding and signs of consumer culture. The children carefully selected specific brands of clothing, food outlets and game manufacturers to position their identity in-line with the brands. This was to show their own taste, but also their membership to specific consumer neo-tribe groups⁴⁶. Therefore, we must understand that advertising is incredibly important for these children. They show aspiration by the brands that they will consume in the future – with one child drawing a 'lambo' for Lamborghini brand of car – and construct their identity by the brands they wear and the places they shop today. Understandings of who they are and who they will become are tied up with such brand names, and in turn the children promote themselves, their values, and their desires by including them on their maps. Understanding this allows us to situate the importance of the gallery in the park and the new installation for the gallery to engage with the local community. These children needed to have the gallery 'sold' to them through advertising; not only as an example of what may be inside, but also how the art found in the gallery (and the gallery in the park) intersects with their lived experiences and their own identities as young consumers.

⁴⁶ Neo-tribes are groupings of, often young, people that share the same taste, style and lifestyles. This form of grouping may have once been considered a subculture; such as punks, or goths. However more recently theorists, such as Andy Bennet, have noted that young people form more fluid and flexible groupings which require less commitment to specific social values as the grouping bond, are not necessarily linked to social class and are based upon the consumption practises of the young people themselves (e.g. which brands they wear). Further reading can be found at Bennet, A (1999) 'Subcultures or Neo-tribes? Rethinking the relationship between youth, style and musical taste' *Sociology*, 33:3, p.599-617. Available at https://www.sfu.ca/cmns/courses/2011/488/1-Readings/Bennett_Neotribes.pdf.



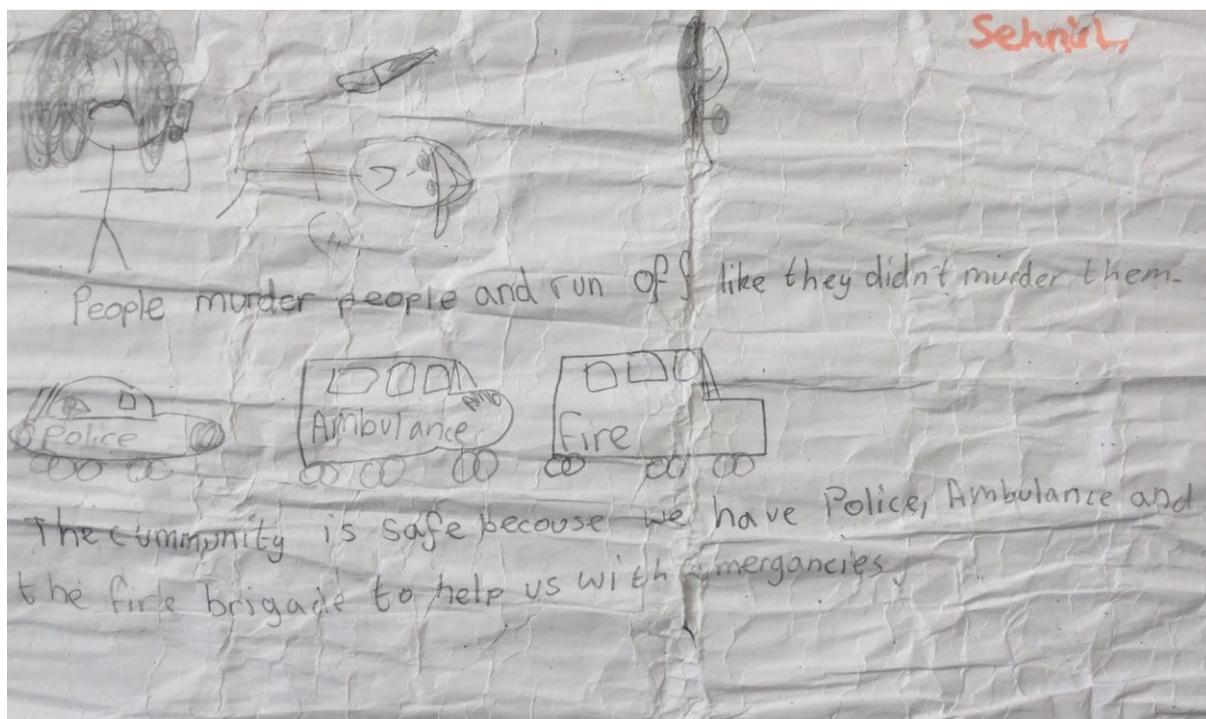
This child narrates their current and future worlds through the name brands he consumes or hopes to consume in the future. Such as 'a brand new Lambo..'

Anxieties, Memory & Loss

Key to the success of the Anya Gallaccio installation with the primary school children is the way in which they are able to relate the installation to their experience of the world. The transience of the children's lives resonates with the installation's theme of loss and memory. By moving from different areas, often countries, the children understood loss. This is because the children felt that the movement they experienced had been beyond their control. Most of the children expressed desire and longing for the places they had been, but also recognised that they were either unable to return, or if they do it will never be exactly the same.

Some children discussed their parents' anxieties about city life, by comparing Manchester to the lives they left behind. Two children who had moved from Kenya recalled having freedom to play independently away from home at a very young age. However, in Manchester their parents are careful, restricting what they are allowed to do and where they can go. Both said that, despite being older, they are not allowed to leave their house alone. These two children produced these descriptions when asked to complete a worksheet called 'This is my community..'. The children adopted their parents' worries by also viewing Manchester as a dangerous place. Both children identified the park as a place to feel independent, as within this space they could explore and create adventures again (whilst their parents remained within the safe

boundary). For these children, the installation acted as a reminder of happier memories, with one child commenting that although they lost that part of their past, like the park has lost the tree, it is important not to forget that it happened. By discussing the installation, the children could make sense of complex memories, experiences and anxieties; of their own and those close to them.



This child responded to the phrase 'this is my community...' with a piece that expressed their anxieties about the local area. This led to discussions about safety and differences in place between here and now and the distant places of their past.

The Weather

The weather was frequently discussed by the children, which was then used as a vessel within which they were able to reflect upon loss and discuss memories. The sensory aspect of the changing weather, such as the frequent rain, for children who had moved from often much warmer climates, meant that each rainy day reminded them of what they had lost and left behind. This was significant to their experiences of the gallery in the park. Most of the children visited the park with their parents during the summer, or on dry days, meaning that the park was often viewed by the children through a 'sunny' lens. The park then offered a sensory reminder of their past experiences in warmer climates. Whereas reflecting upon Manchester as a whole, the children always related it to rain. Rain became symbolic of the children's anxieties about living within the inner city; rain equalled the restriction of independence, by physically and symbolically keeping them within the house.



This child has devoted a large part of her map to the weather, saying sometimes it is sunny, but it rains too much on Moss side and Chorlton.

The Whitworth Community - WYC / College students (14 years +)

The older group of young people, who we have named the Whitworth community, consist of college students, high school work experience students, and college students from Xaverian college. Geographically these young people were more spread out, they did not live in the streets surrounding the Whitworth. However, the Whitworth had become to be an important destination in their lives. For this group of young people, the common link in their lives was not the neighbourhood they had grown up in but the choice to spend time at the Whitworth and in the gallery in the park- the Whitworth has become a destination for their own groups and a community within its own right.

The Whitworth young contemporaries (WYC) is a community of young people with shared ideas and interests in the creative arts. The Whitworth, through the circuit programme is a place to facilitate this, shaping the young people's shared identities as artists in training. The college students, with shared interests in photography, used the gallery and the park as a place to become inspired, an outdoor studio, and simply a place to hang out with friends. The similar ages, and shared interests of this group of young people meant that the overall themes discovered within the research were similar, with similar outlooks and thoughts about their lives and environments around them.

In contrast to the children at Claremont Primary school, this group distinctly saw themselves as Mancunians. They recognised that they belonged to multiple communities, that often overlapped and sometimes contested each other. However, the most meaningful of all their neighbourhood and community connections was their connection to the city of Manchester. This was shown by the fondness that they display towards the city, remarking upon its vibrancy and possibilities.

Manchester, Regeneration, and Celebration.



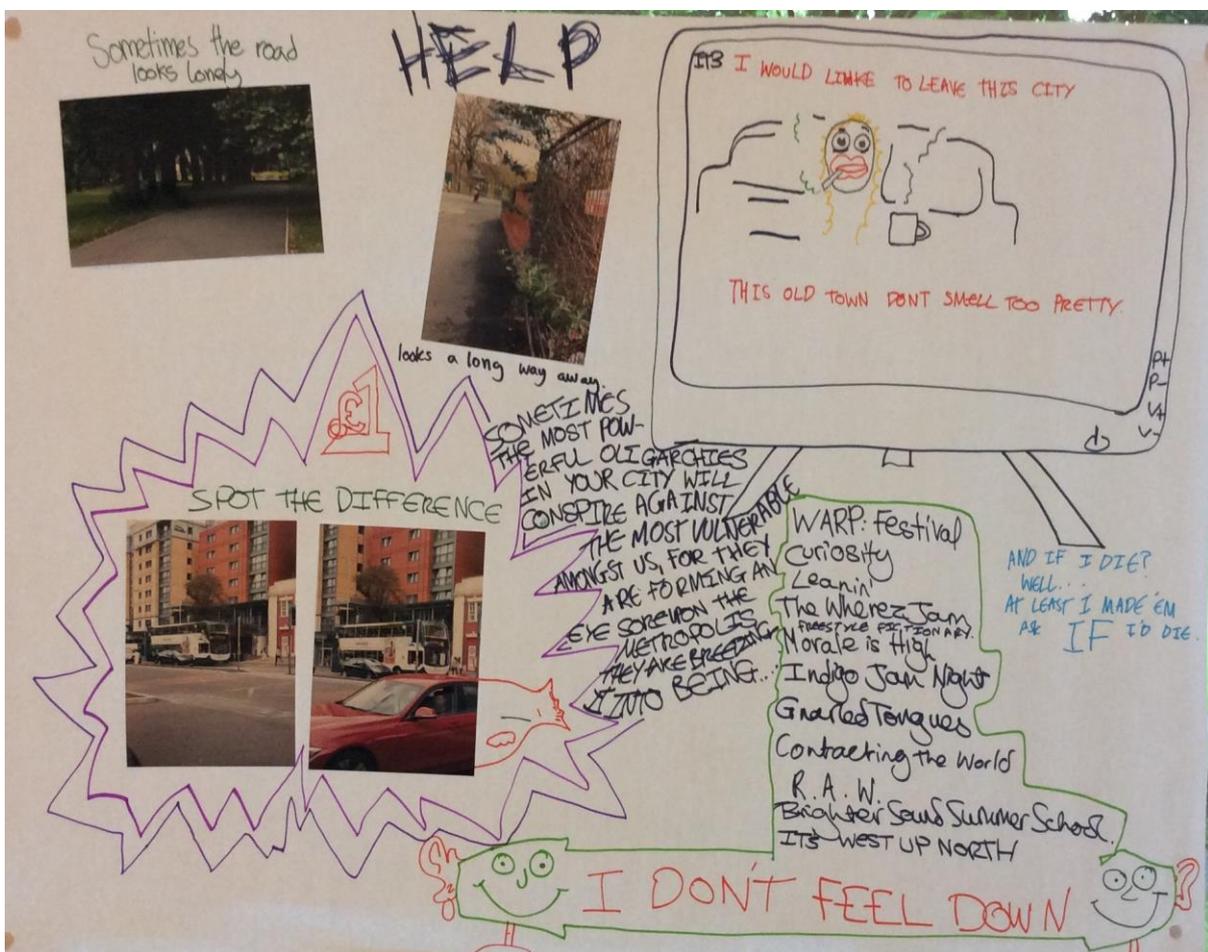
This young person has commented that Manchester is always being rebuilt. It is constantly changing and evolving.

Whilst the younger children felt anxiety with change, the young people in this group felt that change was a good thing. It meant that Manchester was evolving in to a mix of new and old, nature with urban, and fully multi-cultural. The young people felt that Manchester had community spirit, which enhanced the local culture. Whereas the children were longing for far away cultures that they had felt they had lost, the young people viewed Manchester as containing them. Therefore, there was not a sense of loss, but of celebration for the opportunities that Manchester had to offer. Images of the work on the replacement roof at the Whitworth, then became symbols for an exciting Manchester that will only continue to evolve in to a creative and vibrant city.

Within the selection of photographs, images of scaffolding and sculptures from the park were joined together as a dual representation. The Hippocratic tree by Christine Borland was often referred to as

Community and belonging

For these young people the Whitworth is a way of belonging to a community, with some remarking how far away their home town is from the Whitworth – not just in distance but in opportunity, culture and community. Whilst remaining mainly positive the young people do recognise that for there to be community and belonging, there are times, places and people that do not belong' or at least feel like they do not. However, they see the value in the way in which the Whitworth engages young people. This gives people who may have felt lonely, to accomplish goals that may have felt distant and unobtainable. The Warp festival is one such event. Entirely organised by the young people themselves, they became co-producers of culture rather than passive vestles watching television and disengaging with society.



This young person uses some Oasis song lyrics about Manchester to discuss loneliness and place. He shows that the warp festival and the Whitworth stop him from feeling down and make him accomplish things.



Conclusions

Assessing impact of any new sculptural installation on the local community is a complex activity, and the location of the Whitworth produces additional challenges. Primarily this is because the population surrounding the gallery comprises of a large population of students. The presence of two city universities within walking distance, Manchester Metropolitan University and The University of Manchester, and the Royal Northern College of Music, means that many of the surrounding buildings and homes house students, who often only live there seasonally or for short periods of time. With such a high level of transient population it is difficult to determine whom the local community consists of, and if the individuals the Whitworth or Arts Council may consider as the local community consider themselves as such.

This issue partly stems from the complex contours of community. Community, sociologically speaking, borrows meaning from spatial, temporal, kinship, ethnic, institutional and other cultural reference points⁴⁷, rather than as a ring-fenced neighbourhood area. The existence of communities is often just assumed, without the idea of what constitutes the 'community' ever being questioned. The notion of community is often ideologically loaded; invoking values of solidarity, reciprocity, mutuality, connection, care, and sharing⁴⁸. Political, and therefore institutional, community discourses often slip between ideological and institutional reference points. Meaning that 'community-based' practises imply particular institutional frameworks, such as widening participation and 'community' outreach, whilst also carrying a particular normative force.

'The Community' lives many lives within public discourse, often as an agency *by* which social policies are pursued and responsibility is given, such as the friends of Whitworth Park⁴⁹, or as the locality *in* which policy initiatives take place to tackle social issues viewed as unique to the landscape and population of a specific neighbourhood⁵⁰, such as the Whitworth's partnering with local schools and educational institutions.

'Explicitly ideological appeals to the values of community imply the existence of an institutional basis for their realization'⁵¹

What this means for the Whitworth, and the challenges of appealing to the local community surrounding it, is that it is not simply enough to exist as a passive vessel for community interaction, learning and creativity, but rather the Whitworth must commit to activities that engage with the community as both a means and an end in the production of social goals⁵². Institutionally, the Whitworth achieves this; in general everyday practice with their engagement with children and young people, and specifically within this project through the events and initiatives linked to the installation by Anya Gallaccio; for the heart of the Anya Gallaccio installation is a deep-rooted connection with local young people through Whitworth Young Contemporaries (WYC).

⁴⁷ Zedner, L., & Lacey, N. (1995). Discourses of community in Criminal Justice. *Journal of Law and Society*, 22(3), 301

⁴⁸ See 44.

⁴⁹ This is a group of volunteers who tend to the gallery in the park, taking responsibility for the green space, information can be found at <https://friendsofwhitworthpark.org.uk/>.

⁵⁰ Zedner & Lacey, op. cit. n.36.

⁵¹ Zedner & Lacey, op. cit. n.36. p.303.

⁵² Nelken, D (1985) 'Community involvement in crime control', *Current Legal Problems* 239.

It is the recognition of the Whitworth's institutional responses to community engagement that this research selected children and young people as representatives of the local community. However, as the results have shown, the opinions and experiences expressed by the children and young people are not consistent across the three age groups. It is important to acknowledge this, as the voices of children and young people are often homogenized, leading to 'one size fits all' responses made for a wide variety of children and young people from different back grounds, with different needs, wants and wishes, that often in an attempt to please all do not satisfy any. What the research does show is that similar themes were found by the participating children and young people. However, these themes were interpreted in distinctly different ways; the group we refer to as 'children' are the primary school children aged 10-11, the group referred to as 'young people' are the two groups aged 14 years+.

Both groups discussed the installation as a positive addition to the park, gallery, and wider area. Identifying similar themes as the intentions of the artist, without prompt, and then going on to relate those themes to their own life experiences and memories. The transient younger group articulated more painful and haunting memories and understandings of loss throughout their own lives, identifying anxieties of everyday life. Echoing the importance of the past and its right to be memorialised.

They revealed themselves as global citizens, and active consumers of culture. This meant that they viewed the gallery in the park as a shop window for the Whitworth itself; the children had to be 'sold' the promise of what may lie within the gallery from what resides within the park. However, the connection with the gallery in the park and the Whitworth, and the children goes beyond commercialism. The children, through discussions of inner-city anxiety and the sensory impact of the weather highlight the gallery in the park as a refuge; a place for them to regain some independence within the safety of its boundaries. It is interesting to find that the children felt this way, as local families and children used the basement of the Whitworth during air raids in World War II as a space of safety and solace⁵³. The use of the Whitworth in this way, both past and present, is a testament to the ideals of the founders in 1889 – that the Whitworth be a resource for all social classes.

The older groups of young people, who displayed more agency and choice of place, actively chose the Whitworth as a place to spend time and be creative. For them, the safe space discussed by the children is less about having a haven away from the anxiety and insecurity of inner city life, but rather a space to try out creative identities and the safety to be themselves as they emerge in to young adulthood. When reflecting upon the themes of loss and memory, the young people viewed the installation with a more positive outlook. They viewed the loss more as regeneration, with change as something exciting and opportunistic. The tree becomes less of a memorial and more of a celebration, the materials used and timing of the installation as something very forward looking and less about what was lost, but the potential for something new. For the young people, the installation is a celebration of what was there before and what will be there in the future. So, where Anya has selected materials for the installation which make the tree appear in the negative, offering a ghost like appearance, the young people viewed this aesthetic as something almost between the past and the future. Not quite a memory of what was there, and not quite a full representation of what will exist there in the future – just the promise of opportunity.

⁵³ Retallick, M (2016) Trees: Memory and loss, the Whitworth essays [online] Available at <http://documents.manchester.ac.uk/display.aspx?DocID=29023>.

With the installation situated within the public space of Whitworth park, and open to all elements, both the children and young people commented frequently about the weather. The installation appears to soak up and reflect out the surrounding conditions, making it stand out or blend in ghostly fashion depending upon the conditions. The children focus upon the park as a sunny place and define it as a distinct space that is separate from the rest of Manchester; a safe green space in an otherwise intimidating urban environment. The park is for long summer days, whereas, in the children's eyes, Manchester is always raining. Mostly coming from warmer climates, where they were able to have more freedom and independence, the children view sun as a sensory reminder of memories of a past life. Contrary, rain offers a symbolic reminder of their parents' (and their own) anxieties of inner-city life which results in their own lack of independence. As the older young people have begun to gain or re-gain this independence, actively travelling to the Whitworth from across the North West of England, the frequent Mancunian rain does not have the same sensory effect. For the young people, the rain is familiar and reliable; a loveable characteristic of Manchester and a defining feature of home.

There is great difficulty in having one installation meet the needs of individuals from a variety of backgrounds and experiences. However, the installation by Anya Gallaccio in the gallery in the park is able, through the themes of memory, loss and regeneration, to capture the imagination of children and young people throughout Manchester and the North West of England. The installation itself caters to the changing needs and desires of children, who need the solidity of a memorial to hold on to as they negotiate times of anxiety and change. It is then able to symbolise the opportunity and optimism of those in their teenage years to early 20's, offering inspiration, energy and positivity within this urban green space. The flexibility in interpretation and meaning by the children and young people, show that the installation is able to engage with members of the local community and will endure across their life course and generations beyond.

Researcher Biographies



Dr Rachel Smith has recently completed a PhD in Social Anthropology at University of Manchester, based on sixteen months' fieldwork in a rural community in Vanuatu, Southwest Pacific, looking at the social impact of engagement in New Zealand and Australia's seasonal worker programmes. She holds an MA in anthropological research, including a range of qualitative and quantitative methods. Prior to taking up her postgraduate studentship, Rachel worked in the Department of World Cultures, at National Museums Scotland, Edinburgh.



Nicola Harding is a sociology PhD candidate at Manchester Metropolitan University. Researching the everyday experiences of individual's subject to community punishments and supervision orders (Probation). Nicola uses innovative qualitative methods and Participatory Action Research to understand how 'Transforming Rehabilitation' has influenced community rehabilitation in practise. She holds an MA in Criminology and Criminal Justice and has previously held a Santander research fellowship examining street art and graffiti in Valparaiso, Chile. Prior to returning to education, Nicola worked in Probation and for third sector criminal justice organisations. Nicola is a member of Manchester Centre for Youth Studies (MCYS).