

ROYAL CENTRAL
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CELEBRATING SUCCESS

HOW HAS PARTICIPATION IN CLEAN BREAK'S THEATRE EDUCATION PROGRAMME CONTRIBUTED TO INDIVIDUALS' INVOLVEMENT IN PROFESSIONAL OR COMMUNITY ARTS PRACTICES?

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'[CLEAN BREAK] HAS CHANGED MY LIFE;
YOU KNOW THERE'S NO TWO WAYS
ABOUT THAT. IT HAS GIVEN MY LIFE
DIRECTION, PURPOSE, AND REASON,
AND THEATRE IS MY LIFE...'

'I GO TO THE THEATRE PROBABLY ONCE
A WEEK, I WORK IN THE THEATRE, I
TAKE MY SON TO THE THEATRE, IT
IS A MASSIVE PART OF MY LIFE AND
BRINGS MY LIFE SO MUCH JOY AND
FULFILMENT...'

'AMAZING! AND IT HAS GIVEN ME A
ROUTE TO TRANSFORM ALL THOSE
NEGATIVE EXPERIENCES INTO
SOMETHING THAT BENEFITS OTHERS...'

(S2, 2014)

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Dr Nicola Abraham & Dr Selina Busby

EXECUTIVE SUMMARY

IN 2014 **CLEAN BREAK AND THE ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA** RECEIVED FUNDING FROM **CREATIVWORKS LONDON** TO BETTER UNDERSTAND, CELEBRATE AND SHARE THE DIVERSE CONTRIBUTIONS AND VALUE THAT CLEAN BREAK'S ALUMNI BRING TO THE CULTURAL LANDSCAPE AND TO THEIR COMMUNITIES.

The project was a longitudinal research project, gathering quantitative and qualitative data from the women. It culminates in both a written report telling the women's stories and providing some evidence of their cultural value and also in a digital and photographic record of their successes. The accompanying exhibition celebrates and promotes the women's contributions to their communities and the cultural landscape, which have resulted from their engagement with Clean Break and the arts.

A total of 63 women were involved in the project through qualitative questionnaires and interviews, as well as focus groups. The research focused on women's involvement with the arts since leaving Clean Break, and the contribution of Clean Break to their interest in theatre and performance in both professional and community settings.

RESEARCH QUESTION

How has participation in Clean Break's theatre education programme contributed to individuals' involvement in professional or community arts practices?

1. What did Clean Break contribute to the women's artistic aspirations?
2. What was Clean Break's contribution to women's continued involvement in the arts?
3. What do the women now contribute artistically to the arts in their communities or public life?

Several key themes emerged from the questions, interviews and focus groups regarding the nature of the value of Clean Break and of the value of the arts in the respondents' lives post-Clean Break. These key themes fall into two sections, firstly the women's contributions to the cultural landscape and diversity of the arts, this includes both professionally and voluntary and also their educational involvement. Secondly a set of themes emerged regarding how the women's experiences at Clean Break enables this and allows for the development of aspirations and goal building for the women through peer support, the women only environment, continued staff support and also in the development of personal or transferable skills.

> CONTRIBUTION TO THE COMMUNITY AND CULTURAL LANDSCAPE

It is clear from the research that Clean Break's alumni are making contributions to the cultural landscape: 95% said that Clean Break had helped them develop a new or existing interest in the theatre and/or the arts, 85% of respondents agreed that their current involvement in arts and theatre provision has been influenced by Clean Break, 96% of the women surveyed stated that they had intentions to engage with the arts in the future if they had not already done so.

DONMAR





Many have performed professionally in touring productions with companies such as Talawa, Cardboard Citizens and Synergy, whilst others have performed in the Donmar Warehouse production of *Julius Caesar* in London and New York. One former student is now an award-winning playwright and several other students from Clean Break are undertaking community-based arts projects supporting other women in complex situations. At least a third of respondents attributed their enrolment in either higher education courses or with drama schools directly to their involvement with Clean Break. In addition, there are many Clean Break alumni who are taking on creative apprenticeships or who are volunteering with professional theatre companies. There are also respondents who have taken part in short and feature-length films, including a Hollywood film.

> DIVERSITY AND THE CULTURAL LANDSCAPE OF THE ARTS

A recent report by the Arts Council England (ACE) revealed an agenda for diversity within the arts:

‘Our definition of diversity encompasses responding to issues around race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage and any social and institutional barriers that prevent people from creating, participating or enjoying the arts. We are turning our focus from remedying past imbalances towards celebrating diversity positively, with all the artistic and creative opportunities it offers.’
(Arts Council England 2013:5)

Clean Break’s alumni have contributed to achieving the aim for diversity and equality in the arts amongst social groups who would not conventionally access arts-based activities. In their 2013–2014 annual report, Clean Break note that 76% of the women accessing their education courses and student support services have had previous contact with the criminal justice system. A further 24% of students are at risk of offending as a result of drug or alcohol use or poor mental health (Clean Break 2013:7). The diversity and complex backgrounds of Clean Break’s alumni who are now part of the professional arts culture in London and further afield clearly meet the criteria for more diverse cohorts of theatre makers, writers and performers.



The increasing number of women accessing arts through their experiences with Clean Break demonstrates that this organisation is clearly contributing to the cultural landscape of the UK.

> ASPIRATION AND GOAL BUILDING

A key element to the continued engagement in the arts and the perceived success of the women surveyed has been the importance of inspiration and aspiration generated at Clean Break. Having opportunities to witness students performing to a high level has incited hope and a passion for performing arts in many respondents. This success has also been connected to the supportive approach of the all-women environment and the staff of Clean Break. Together, these elements have combined to foster a hope for professional arts engagements and the confidence to achieve this ambition at various levels. What has been particularly striking throughout this research is the enormity of the journeys, processes, changes and transitions that students have undergone as part of their development into careers in the arts.

> KEY TRANSFERABLE SKILLS

Although not a key focus of this study throughout the research, it has become clear that the women surveyed have gained many core skills during their time with Clean Break, and that these transferable skills have been vital in their career progression and therefore in their contributions to the cultural landscape.

The main skills referred to by respondents that were not specifically arts related included timekeeping, teamwork, self-esteem and confidence, collaboration and understanding others, study or vocational skills, and personal development. The development of core transferable skills has enabled the women to access further support and training to develop their various practices and experience post-Clean Break, which has led to paid employment. This provides evidence of an economic benefit, as well as a social benefit from the provisions undertaken.

INTRODUCTION

CLEAN BREAK IS A THEATRE COMPANY FOUNDED IN 1979 BY TWO WOMEN PRISONERS WITH THE AIM OF BRINGING THE STORIES OF IMPRISONED WOMEN TO WIDER AUDIENCES.

Today, it is a theatre company for women with experience of the criminal justice system and women at risk of entering it, and it is still the only theatre company of its kind. The company runs theatre residences in women's prisons nationally, commissions plays, produces high-quality theatre performances, and raises the general public's awareness of issues relating to women who have experience of the criminal justice system. Clean Break also delivers free theatre-based education, professional development, and training opportunities, which enables their students to explore their creativity and develop skills in their women-only studio spaces in Kentish Town.

Clean Break offers an annual academic programme of 26 theatre-based accredited and non-accredited courses, delivered from their purpose-built north London studios. The programme engages 100 new women every year and is available to those with experience of the criminal justice system, or those at risk of offending due to drug/alcohol issues and mental health needs. Courses are taught by professional educationalists and theatre artists, and provide a grounding and qualifications (Levels 1 and 2) in a range of performance and theatre industry skills. It also provides personal development courses, courses to help meet literacy needs and a work placement scheme, Stage Works, delivered in partnership with London's leading cultural organisations. The programme is complemented by a dedicated, on-site student support team, which provides intensive one-on-one support and advice to students to help them process, address and move beyond the complex issues they face.

Many courses are taught in partnership with some of London's leading education providers with elements delivered from their partners' campuses. Current education partners include City and Islington College, Rose Bruford College, London College of Fashion, London College of Communication, The Place and The Royal Central School of Speech and Drama.

While studying at Clean Break, women develop their personal, social, professional and creative skills, leading to higher education, volunteering and employment and, more recently, informing and shaping the future of the cultural landscape. This report seeks to evaluate the impact that these women have on the cultural landscape.

PROJECT RATIONALE

The forward to *Doing the Arts Justice* (2005) started with the sentence, 'Within the Criminal Justice agenda the arts have a history of being used as a tool to work with offenders to reduce crime and re-offending'. In this report Jenny Hughes asserts that the arts 'are associated with positive criminal justice outcomes and can play a part in changing the individual'; she continues to say that there are weaknesses in the evidence for this impact both technically and conceptually (2005:9). Since 2005 there have been numerous reports and evaluations that have sought to find evidence of the impact of the arts being used within the criminal justice system.





This includes those that assert the arts as being useful in aiding desistance (Farrall and Calverley 2006, McNeil 2006, Anderson et al. 2012, Bilby et al. 2013), in the developing of transferable or soft skills (Digard 2007, Miles and Strauss 2008, Houston 2009, Maruna 2010, and Harkins 2010), and in developing self-esteem and self-confidence (Silber 2005, Cohen 2009, Anderson et al. 2011), but few that address Hughes' concerns at the lack of longitudinal research and the lack of examination of arts interventions with ex-offenders. This report attempts to address these twin concerns by focusing on the experiences of Clean Break's alumni. Celebrating Success also places itself outside of the current arts and desistance debates and focuses on the impact on the participant's role in changing the cultural landscape. In this respect, it is more firmly rooted in the Cultural Value initiative introduced by the Arts and Humanities Research Council in 2012.

This project intends to consider the value of the arts by looking at the actual experience of arts and culture rather than by examining their effects or by examining what value the arts bring to people, instead of viewing them as a tool. In doing so, it also has a wider focus

than those studies that have considered playwriting and performance in criminal justice settings as a means to improve literacy and self-expression (Fisher 2008, Fisher et al. 2009) and those that consider the arts as a means to provide a more digestible form of learning to traditional classroom settings (Hurry et al. 2005, Jiang and Winfree 2006). Much of the current literature that considers the arts and the criminal justice system identifies the arts as having the ability to engender a sense of hope for the future (Bottoms et al. 2004, Farrall and Calverley 2006, McNeil 2006, Houston 2009, Harkins 2010, Maruna 2010). Here, we examine how the hope fostered by arts training programmes has led directly to employment or active engagement in the arts after graduation from Clean Break's theatre education programme.

The Warwick Report (2015) states that, in Britain in 2014, 'high socio-economic background, university-level education attainment and professional occupation are still the most reliable predictors of high levels of engagement and participation in a wide range of cultural activities' (2015:33). The wealthiest, better educated and least ethnically diverse 8% of the population forms



the most culturally active segment.’ In compiling this report Neelands et al. draw on the Taking Part Survey, an ongoing survey of the participation in cultural activity commissioned by the Department for Culture and Media in 2005. The survey suggests that ‘those with disabilities or from black and minority ethnic backgrounds and those from lower socio-economic groups on lower incomes or with lower education levels are significantly less likely to engage with the arts’ (Martin et al. 2010). The survey itself suggests that people who define their ethnic group as white are ‘significantly more likely’ to engage with the arts than people from black or minority ethnic groups. The survey claims that 61% of those defining their ethnic background as white have attended arts events at least three times in the last year, which contrasts with only 49% of those describing their ethnic background as black or ethnic minority.

The Warwick Report also concludes that ‘access to opportunities for creative self-expression is currently socially stratified and restricted for many women, ethnic minorities and disabled people’ (2015:7) and, drawing on the Creative Skillset (2012), makes the statement that ‘the diversity of the creative workforce in Britain

has progressively contracted over the past five years in relation to gender, ethnicity and disability’. Clean Break’s alumni are counteracting this contraction of arts engagement for these groups. During 2013–2015, 84% of learners at Clean Break were classified as ex-offenders, 70% had a history of misusing substances, 46% had been in need of housing, 58% had a mental health diagnosis and 52% identified as being from black and other minority ethnic groups. With 96% of Clean Break alumni who participated in this study actively engaging in arts, they are clearly bucking the current trend identified by the Warwick Report, the Taking Part Survey and Creative Skillset.

FOOTNOTE

A discussion of the methodologies used in the research is detailed in the Appendix page 30.

FINDINGS AND DISCUSSION

THIS SECTION OF THE REPORT OFFERS ANALYSIS OF THE KEY FINDINGS PRESENTED IN THE RESULTS OF THE QUALITATIVE AND QUANTITATIVE DATA GENERATED DURING THIS RESEARCH.

PARTICIPATION IN THE THEATRE AND ARTS

An overwhelming majority of the women surveyed are currently engaging with the arts:

- > 95% said that Clean Break had helped them develop a new or existing interest in the theatre and or the arts.
- > 86% of the women currently involved within the arts attribute this to their experiences at Clean Break.

These statistics are in stark contrast to those of the Taking Part Survey and of the Warwick Report. Neelands et al. state that 'we face a situation in which the voices, experiences and talents of the UK population as a whole are not being expressed or developed within the cultural creative industries' (2015:32). Our findings demonstrate that Clean Break students' voices, experiences and talents are very much a part of the creative landscape of the UK. These experiences broadly fall into three categories: professional, educational and voluntary engagement with the arts. These categories will be discussed separately in the following section of this report.

PROFESSIONAL INVOLVEMENT IN THE ARTS AND THE CULTURAL LANDSCAPE

The wealth of contributions made by Clean Break's alumni to the arts industry is impressive and varied. Several women are now performers who immediately entered into the professional industry on leaving Clean Break. Many have performed professionally with companies like Talawa, Cardboard Citizens and Synergy Theatre Project,

while others have performed for London- and New York-based productions of the acclaimed *Julius Caesar* directed by Phyllida Lloyd at The Donmar Warehouse. Several respondents have also taken part in short and feature-length films, including one in a current production for a Hollywood film. Some have directed work internationally.

One woman is working as a playwright commissioned by East 15 to write a play for a third-year final production. She has additionally taken a play to the Latitude Festival. This production for Clean Break was entitled *Hours 'Til Midnight* and captured a narrative exploration of the relationship between women and addiction. In 2012 the same playwright won a playwriting award first prize for her play *Glory Whisper*, awarded by Synergy Theatre Project in collaboration with the Royal Court Theatre and the New Wolsey Theatre¹.

Other alumni have been writers in residence at companies such as The Old Vic Community Company. Clean Break's alumni also include professional singers and songwriters, one of whom has performed at Brighton Pride and intends to take part in an event in Soho for National Aids and HIV Awareness Day. She has additionally written new songs to raise awareness and act as a fundraising tool for Narcotics Anonymous. Alumni also include stand-up comedians and cabaret artists; one is an artist who professionally exhibits her work, and one has made a documentary about immigration. Another has appeared in six short films.

In addition, there are key practitioners and performers who have started companies and are making their own work aiming to change and challenge boundaries of their disciplines to further develop the industry.

“I was in *Julius Caesar* at the Donmar. Proudest moment was reading a review in the paper, and it said something about Shakespeare’s Trebonius and I remember thinking who mentions, whoever remembers, Trebonius in *Julius Caesar*?”

RESPONDENT 2014



The individual case studies revealed more details about the women’s professional roles in the arts sector. Respondent L has had several roles in films since leaving Clean Break and told us that she had just been filming in South Africa for the new Sacha Baron Cohen film *Grimsby* for 18 days. Respondent CR, also working as a professional actress, has performed with the Synergy Theatre Project in their recent touring production entitled *Girls Like That*. She has additionally performed in *Julius Caesar*, where she met her current acting agent. Since then CR has toured to New York with the Donmar production of *Julius Caesar* and been cast in a TV programme.

Taking a more independent approach to her career, respondent G has undertaken many different ventures, developing her own productions including *Transformation*, which is a reflective piece exploring G’s journey from chaos to who she has become today. This production gained 5* awards. It was staged at the Soho Theatre as part of Platform, and performed at the Edinburgh Festival twice. G’s next production with her company Conscious Theatre² will be *Animal Magic*, and she is also waiting for funding for an immersive theatre workshop.

The case studies also emphasised the raised level of self-esteem that comes with having art works in the public sphere. S2’s description of the realisation that she was a playwright was a key moment in her professional development: ‘To then actually be offered money and a commission to write, it’s like, oh my god, someone actually thought my writing was not only good enough to perform but to pay to perform. I was cycling down Brixton Hill and it dawned on me and I was crying! That was quite a moment!’

The Clean Break women who took part in the research have also worked professionally with The Roundhouse, Jackson’s Lane Theatre, Cardboard Citizens, Blue Elephant, the Soho Theatre, The Old Vic, The Actors Centre and ENO. Clean Break has also employed three alumni on a professional contract performing at Latitude Festival in 2014 in *Meal Ticket*, devised by the company in collaboration with Forced Entertainment.

1 <http://www.synergytheatreproject.co.uk/project/write-now-iii/>

2 <https://www.facebook.com/conscioustheatre?pnref=story>

“ [I] went on to Central and did applied theatre – I loved it! Clean Break gave me the start/safety in the beginning to find what I wanted to do – I’m just very grateful.’

‘Been doing a couple of little projects: local theatre, placements at Central. Did something with a secondary school, went to Cornwall to do performance for under-fives – I was ‘Queen of the Fairies’. It was devised from *A Midsummer Night’s Dream*. I devised it in a group for kids with dyslexia and toured schools.’ ”

RESPONDENTS 2014



CONTINUING EDUCATION

At least a third of the women who participated in the research continued their studies after graduating from Clean Break, either at universities or drama schools. Several universities teach on Clean Break's education programme and have established outreach partnerships with Clean Break, including London College of Fashion, London College of Communication, The Place, Rose Bruford College, London Metropolitan University, City and Islington College and The Royal Central School of Speech and Drama. Many of these institutions offer scholarships and bursaries to support Clean Break alumni progress their studies in higher education.

Respondent A's case study interview revealed that Clean Break provided the inspiration for her desire to go to university and study applied theatre: 'a sort of life-changer

for me was on the Access Course. We went and did a performance and some focus groups in Holloway Prison and that was where I made a decision that I wanted to go to Central and that was what I wanted to do with my life, I wanted to do applied theatre. So probably that day was the biggest one that I came away from that experience finally knowing what I wanted to do with my life.' She continues to say that 'I'm now working in a drug-and-alcohol-treatment centre as a recovery worker, and part of my job is that I do drama with them, so I use what I learnt at Clean Break and obviously at Central. Obviously, that helped me decide... I did think about working in a prison but I decided that I didn't want to go into a prison everyday... So working and using my experience of being in recovery and having the drama side of things has meant that it got me the job I'm in now.'

“I went to UEL and did Creative Writing. I did another course of Preparing to Teach in the Life-long Learning Sector (PTLLS). I returned to CB for voluntary work on Writing for Theatre. I have done Talawa Stage Works, and the other day I emailed my CV for further opportunities as Talawa have always inspired me – I’ve always been interested in black theatre. The Education Participant Officer got in touch today saying that they are running a course, where you get a mentor and help with facilitating and there’s paid employment at the end... I also did some stuff with Half Moon. It was with young people with visual impairment. I got a reference from CB and from the Artistic Director at Half Moon. At UEL, I did my MA in Writing and Imaginative Practice, part-time, so I could secure funding and because I couldn’t do a one-year course, so I did that over two years.’

‘I did a three-year BA in Acting at ALRA. I got a scholarship because I was coming from Clean Break. I’m involved in a few short films, music videos, up-and-coming projects. I’m working on my first feature-length film. I’m more interested in film because of its longevity. I like theatre for its vibrancy, the instant gratification, live is very real. But with film, you can create again and again, going over a particular scene of a film until perfect.’

‘I’ve directed at uni, went to Greece and directed as a group out there. I’ve directed a variety show – a narrative circus theatre piece at Central Saint Martins. I’m currently looking for funding to tour with it.’”

RESPONDENTS 2014



VOLUNTEERING AND THE VOLUNTARY SECTOR

In addition to professional involvement and further/higher education in the arts, Clean Break's alumni have volunteered for a number of arts and community groups across the country. These include: Second Shot working in HMP Doncaster to create theatre projects, Blue Elephant, The Royal Opera House, and The Old Vic Community Company; and in community arts projects with schools, The Koestler Trust, youth clubs and with youth theatres.

Clean Break, working in partnership with London-based theatres and arts organisations, offer a work experience programme called Stage Works to both current and former students. Stage Works enables 25 women each year to gain experience working in creative environments. These placements include a variety of roles that include front of house and backstage experience and assistant workshop leadership in educational and outreach programmes. Current partner organisations include Talawa Theatre, the Soho Theatre, The Young Vic, The National Youth Theatre and the LIFT Festival. Many of the women are offered both permanent voluntary positions

or paid work with their hosts on the completion of the placement.

There are other alumni from Clean Break who are undertaking community-based work with aspirations to further develop their contributions to support women in complex situations, such as women who have a history of addiction, or who are experiencing homelessness.

Despite the support and experience offered by Clean Break, some of the women surveyed expressed a desire to volunteer or to 'give back' to the community but currently feel unable to do so. Some said it was difficult to find these opportunities independently. Another aspect that prevents further engagement with arts and the voluntary sector has been identified as stability; not being in a position to give up work or not being afforded financial opportunities to undertake voluntary arts work, despite a genuine interest, can prevent further engagement with the arts. This category is then the most problematic to account for. Clearly, there is an interest and desire to take on voluntary opportunities, but not the access to stability and contacts which would allow this to happen.

“At Clean Break you guys are in the know. I wanted to be signposted to organisations to help volunteer or assist or co-facilitate. I want to learn some new skills and advance in the ones I have. After the performance [Stepping Off] it was like 'Bye' but I want an option to volunteer at somewhere like Blue Elephant. When you're a student, there's the notice board, but when you're no longer there, you still want all that information - like, if there are any... focused but more performance [opportunities]. I want to be kept in the loop, have an affiliation with the arts.’

“Yes! What stops me is stability. With a company like Clean Break, you get access. When you're not there, you don't get that.”

RESPONDENTS 2014



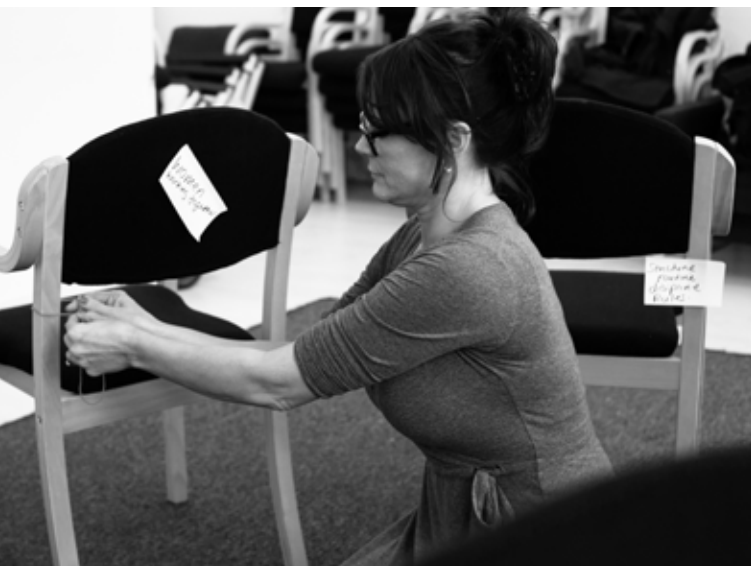
ASPIRATION AND GOAL BUILDING

It is evident from this study that an opportunity to engage with performance both academically and practically through Clean Break has enabled respondents to regain self-esteem and self-confidence. These two factors are crucial in the women's continued engagement with the arts and their ability to change the cultural landscape. Many women connected their current aspirations and successes directly to the supportive and nurturing approach of the environment of Clean Break. In common with other studies, it became clear that participation in arts programmes both raised the women's expectations and disrupted internalised negative identities (Anderson et al. 2011, Maruna 2010).

All nine focus group participants expressed both a sense of hope and the emergence of a sense of value in their own artistic work as a result of their time accessing Clean Break services. One of the themes of participant responses was an increased confidence. The experience of the performing arts together with the scaffolded approach to building confidence in relation to speaking and then performing in front of supportive peers at Clean Break featured regularly in discussions. This is a theme

picked up by other research into the participatory arts and the criminal justice system (Goodrich 2004, Miles and Strauss 2008, Maruna 2010). Hughes (2005) observed that 'arts activities are considered to have a range of benefits from increased confidence to transferable skills', and our research implies that this is a quality that features highly in the work of Clean Break.

Creating and sustaining positive relationships both with staff and with other students in the women-only space at Clean Break fosters a deep sense of support, and participants developed a sense of self confidence per se and, in particular, in relation to their creative and performative work. One respondent commented that she 'learned to feel comfortable', and she stated that before attending Clean Break, 'talking and being listened to [was] a hard thing for someone like me... I'm one of those who went through life keeping pretty much most things in ... so being listened to in an environment with women and the teachers... helped me feel that what I had to say was valid and important really' (Respondent 1). In many interviews, the women equated being listened to at Clean Break with feeling valued, often for the first time in their lives.



“They lit a creative spark that I nurtured at drama school, but now I feed the creative flame by constantly making something. They were a very essential part of creating the career I have.”

‘To try and be forgiving to other women when unkind things have been said, but I’ve been told that happens in an all-female environment. Try and deal with it in a rational mature way.’

‘I became a director, teacher, public speaker, curator, producer, playwright and singer songwriter, stage production manager and I acted in a few plays.’

‘It helped my confidence initially and helped me interact with others. Develop some gifts I never knew I had!’

‘It gave me the confidence to pursue my career.’”

RESPONDENTS 2014

“Teaching – high calibre of tutors. I was educated and things had new meaning and understanding, there was an unbelievable quality of teaching. Productions – where we went, what it represented, meeting MPs, judges, magistrates. People you wouldn’t meet – like a judge in a court. Going to prisons – Holloway. The performance standard. Never thought I would be able to do things with a criminal record. Wouldn’t have done things like *Julius Caesar* if I hadn’t had gone along to the workshop...”

“The teachers on the course encouraged me to apply for a degree. I looked into a BA, but they said not a BA because I have enough experience to do an MA and they [teachers] offered to write references. It was at Central Saint Martins. I’m currently doing my dissertation in Performance Design.”

RESPONDENTS 2014

The majority of the women connected their current aspirations and successes directly to the supportive and nurturing approach of the environment at Clean Break. Positive references to Clean Break tutors’ support and encouragement featured highly in the questionnaires, interviews and focus groups when participants talked about their aspirations. Different stages of support and development became apparent in different case studies. It is evident that inspiration, support and courage to take on different roles within the arts industry are the predominant aspects of Clean Break’s work that enable women from diverse backgrounds to enter the arts industry and start to inform the cultural landscape of their crafts.

There are many past students who have identified the staff, particularly the teaching staff at Clean Break, as one of the most influential parts of their journeys through their various courses. Several respondents attested that Clean Break’s teachers and opportunities to network with external parties enabled them to develop their careers to achieve professionalism in performance and develop their skills to a high level.

There are many responses that recount the approachability and encouragement of staff leading directly to career development in the arts. This support was enhanced by the all-female environment and also by peer support. Clean Break alumni gave accounts of how important staff and peers’ applause was during their first stage performances. This appears to have led directly to enhanced confidence and a willingness to try more

complex skills training and further study with Clean Break. One woman told us that it was a Clean Break teacher ‘who come up and said, you are talented. Then you go away and when the dust settles it’s just them things that you take away and they give you that foundation that you think, okay I can work with this.’ Several responses noted that particular staff encouragement enabled the women to progress to higher education. Norman and Hyland observed in their research into prison inhabitants’ literacy classes that ‘although the individual learner can effect her own level of confidence, tutors, peers and mentors can help increase the learner’s confidence by providing support, encourage and constructive feedback’ (2003: 207). At Clean Break, this tutor and mentor support is a vital component to the women’s continued engagement with the arts. The women also described how important their peers were to this process.

PEER SUPPORT AND WITNESSING

Many respondents noted the importance of camaraderie and support from peers towards one another as the following testimony echoes: ‘Other girls would come up to me and say really nice things, you know, you did really well, you’re an amazing actress... and just because it’s something I’ve always wanted to do.’ (Respondent 2)

The lasting impact of words of support and encouragement seem to have been the driving force behind the increasing confidence and essential feelings of self-worth, which derive from the very basic interaction of congratulations or positive feedback from multiple

parties within Clean Break. This approach to instilling and reinforcing positivity has arguably changed the self-expectations held by the women at Clean Break. The holistic encouragement to praise one another and provide platforms of inspiration and aspiration are key research findings that indicate connections between the work of Clean Break and present and future contributions of respondents to the arts and cultural landscape.

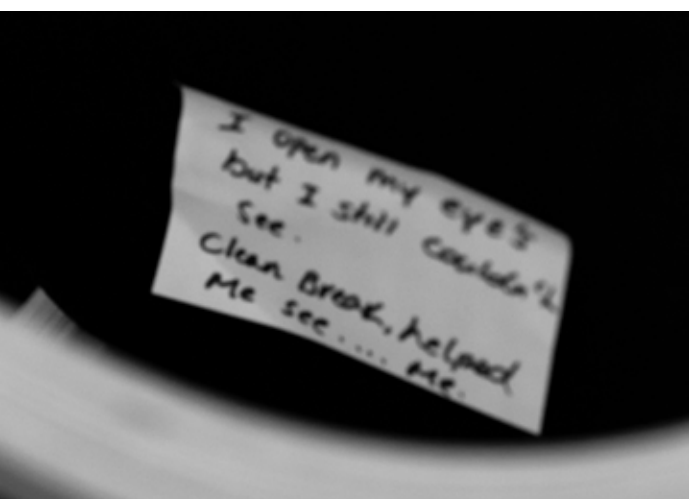
What also became evident is the importance of the role of being witnesses and/or co-witnesses to one another's successes. Many stand-out moments the women described involve seeing another student progress, achievements and skilled performances. Seeing other women achieve a high level of quality in their chosen art form, predominantly writing or performance, inspired many past students to continue to develop their own skill set and strive to achieve equally high standards of performance.

It became clear that the role of witnesses enabled respondents to connect with their peers through performance and to start to challenge both their self-perceptions and their perceived judgement by others.

This is evidenced in the following testimonies:

1. 'It was witnessing the [effect] something had on them. Like when I played the mother, one of the girls come up to me and said, "You so reminded me of my mum when she was drinking", you know, she was proper emotional... it's working with others and then allowing yourself to be seen.' **(Respondent 1)**
2. 'Maybe sometimes Clean Break is like a mirror, you know sometimes you can't see, you know those funny mirrors? And it takes time before you get to the clear picture of yourself.' **(Respondent 3)**
3. 'Before, everybody was very judgemental, but here, nobody was judgemental, which is much better for me... it made me feel like I'm not the only one who had such a horrible time and it was comforting, not that it was happy, but that others had been there as well.' **(Respondent 5)**

A section of the focus group asked respondents to think about what Clean Break had taught them about themselves. Respondents were given a short collaborative writing task to offer a letter to new students connecting the impact of the arts on their ability to cope and hope for the future. Two letters were produced from the focus group, both noting poignant and emotional content connecting the idea of value i.e. self-value and noting that others will value you in your process of development during your time at Clean Break.



'I am on the front cover on the prospectus!'

'When I performed my own performance poetry and it was also inspirational to watch others in my class.'

'I like doing my monologue from A Streetcar Named Desire because I got really good compliments from established actors.'

'Watching other Clean Break students perform.'

'Graduations were inspiring.'

'The final production on the Access to Theatre course, because inviting people to watch and to see me doing something different changed their perception of me in a positive way. They want to see me do more stuff.'

'When I watched an older group perform a play and I wished I could do it one day, and I did - it was a dream come true.'

'Watching some other pupil's performances.'



RESPONDENTS 2014

Imagine you were able to write a letter that travelled back in time and was given to you on your first day at Clean Break. What arts related experiences could you tell yourself to look forward to from day one to the?

“ ”
Dear Me

Welcome ; dont just stand at the door.”
Come in”

Make some new friends, your will meet Creative Writing, you will meet dance and Theatre techniques.

Still a bit unsure? ^{a list of course's}
I know your fragile
But please dont worry, I promise you will be safe.

I know your gonna ask me how?
Dnt no ones going to judge you
“Here”
No ones going to say: you cant
“Just TRY”

Take your pick, the prospectus give's you choices.

Once you've stepped through the door you start to explore.

Open a “Can-do STORE”; ^{“No”} dont live here anymore.

If you think im lying, Trust yourself and just keep trying.

All the Best With lots of love

Love Me x x x

Dear You,

You are about to embark on an amazing journey. Remember that you will get through, it's not as hard as it appears. You will have fun too.

Please ask for help, it's there and it will make it so much easier. Not everyone's going to love you, that's okay, remember I do.

I need you to meet the challenges so I can exist, because I'm your dreams.

I believe in you, I can see all your potential, I really see you. You are beautiful so be beautiful and talented. There are rewards there for you and they are yours to take.

Have courage, I think you're going to surprise yourself.

Okay, see you at the other end.

I'm waiting.

(Participants C, G, J & L, 2014)

“I've always felt that I've not been listened to... feeling that I've not got a voice... You know when people say to you 'How are you?' and they want you to say 'I'm fine'... and they don't want to know... It's having that courage to say no, that's not what I've just said... It's having that voice to say I'm here, and that's my opinion, it's people who listen to me and that's what I get here [Clean Break]. I'm not afraid to speak up.”

RESPONDENT 2014

It is evident that within both letters there is a strong emphasis on the presence of help and support, which correlates with responses from the survey questionnaire data. There is also a sense of fear and fragility around judgement, which appears to be a consistent theme and challenge faced by former students upon embarking on the process of seeking help and support. Several respondents in the workshop noted that they often could not feel their own progress, but witnessed the changes and developments in others. This appears to have been a prominent reciprocal process within the education programme of Clean Break.

The following extract of text provides an insight into respondent J's reasons for feeling the importance of being heard. The term 'courage' was mentioned quite frequently in focus groups investigating what is essential to help respondents through difficult points within their process. The skills noted by respondents in the focus groups also relate to the notion of being heard and having a voice; there are several responses, placed on post-it notes, that refer to this: 'watch me, I don't mind', 'self-belief', 'gaining

confidence through courses', 'trust', 'support', 'space to grow' and 'confidence', all of which created strong connections between respondents, demonstrating a commonly held view of Clean Break's theatre education programme and the impact of creative ways of speaking out, having a voice and having that voice both heard and subsequently valued as an essential part of the process experienced by the majority of respondents.

Our results echoed the findings of Anderson et al., who noted that 'public success in performance before audiences of significant others opened up new personal and social identities (as artists) that helped [...] envision an alternative self' (2011:171). The confidence that developed for the women whilst performing at Clean Break allowed them to build new identities as artists and performers and create more than the hope of change identified in other studies (Anderson and Overy 2010, Caulfield et al. 2009), and to create actual long-lasting change beyond the studios in Kentish Town and into the professional lives and communities of the women.

“

I am from a seaside town with candy floss and penny arcades, donkey rides. Sitting watching the sea looking for answers in the waves.

I am from swinging on the rusty old gate of my Mum's council house with a twinkle in my eye and a desire in my heart, that I will become an actress.

I am from she's got her ticket, I think she's gonna use to fly away no one can try and stop her, persuade her with their powers.

I am from expression. I am afraid, scared, frightened you will all see me, and hear me, easier to smoke crack and go into a fantasy over a pipe dream, what is real?

I am from little S, so lost, broken against all the odds, what a survivor she always was beautiful, now she owns it.

I am from to be me free and clean living a life of hope, walking in Clean Break broken, walking out as a strong, powerful woman and actress.”

RESPONDENT 2014

WOMEN-ONLY ENVIRONMENT

For some, it is clear that simply completing the courses they undertook is a proportionately huge achievement when considering the layers of external problems that made this process difficult for them. This, again, is testament to Clean Break's supportive, loyal and non-judgemental approach to working with vulnerable women.

A notable finding to further develop this idea is clearly evident within the case study testimony of several respondents. Singer and songwriter respondent E noted her initial fear of learning within a female-only space, though she additionally noted that the support and understanding of fellow course mates who shared similar past experiences enabled her to access provisions effectively.

'... being an all-women kind of thing, I was a little bit dubious, but I thought, you know what, I need to sort of, like, better myself. Actually, when I got there I felt quite safe, you know because other women were in my predicament. I thoroughly enjoyed it. I remember my first day I couldn't wait to get back again.'

(Respondent E, 2014)

E's interview reveals trends that support earlier data gathered during the focus groups and survey questionnaires suggesting that Clean Break has provided opportunities for women in complex and often vulnerable positions to begin the process of regaining confidence and self-belief. In this instance, it is evident that the process of support and ongoing guidance that Clean Break has offered E has enabled her to have access to auditions that she would not have necessarily known about, and it has additionally enabled her to develop her own practice and talent as a singer performing at key awareness events in London and Brighton.

There is additionally a clear recognition that the women-only provision and environment within Clean Break offers a point of safety and sets an important precedent for self-preservation and development through its emphasis on caring about yourself and regaining a sense of self-value. It is not clear if E attributes this solely to her experience of performance at Clean Break or to a combination of the ethos of the organisation in action and the overall sanctity of the centre as a whole, including the support and care given by those who work for Clean Break in addition to the courses that have, and continue to, run.

What Clean Break also appears to have achieved is the shaping of a supportive cohort. Not only are the staff supportive, but the presence and support of other alumni has been mentioned as an element that contributes to feelings of safety. This supportive network develops quickly once a student is engaged in the work with Clean Break. Some of the women surveyed described this as a surprise, as before working with Clean Break they believed an all-female environment would be intimidating. The importance of a supportive all-woman environment appeared to feature in other testimonial case studies as vital for success. Respondent L, a professional actress who has recently starred in her first Hollywood film set in South Africa, noted:

'... the fact that they believed in me, that they believed I could do it, do you know what I mean? I was like, can you believe it? And I just thrived on it and it's just changed my life it really has and if I could work for them... one day, who knows what the future holds. I wouldn't be where I am today without them.'

(Respondent L, 2014)

L's testimony reveals a perspective of Clean Break providing key structures including support and a strong belief in the women who studied there. L's story refers to Clean Break as an organisation who genuinely noticed her and cared for her to enable her to recognise her own value throughout her time accessing courses.

A recurring theme in several of the case studies demonstrates the importance of learning to dream and hope for something. None of the respondents note any disappointment or repercussions for not reaching their goals. Perhaps this is due, in many cases, to the continued support, advocacy and opportunities Clean Break affords its students, both past and present, to gain industry experience.

CONTINUED SUPPORT NETWORKS AND OPPORTUNITIES

One of the main elements of continued success that needs to be acknowledged and celebrated, but additionally noted, is the support that Clean Break clearly offer to its alumni. Many case studies and accounts of inspirational moments and turning points mention the support that Clean Break provides once students have graduated. Post-course opportunities for auditions or recommendations for higher education have been attributed directly to additional tutoring and support for alumni. Clean Break's connections with the arts and theatre industries are important here.

This element, though seemingly essential to enable the transition from learner to professional, are indeed to be celebrated as signifiers of success, but perhaps should also be carefully considered in terms of their continuation and sustainability for increasing numbers of graduates still in need of networking opportunities to consolidate their own feelings of value and success in the arts industry.



“Through doing courses, it gave me opportunities to find out what is happening, meet other people interested in theatre, tutors, writers, etc., and to see live theatre too.’

‘By doing the courses and progressing from level one to two. Getting some structure and routine. Reclaiming part of myself, and doing what I have always wanted to do.’

‘I learnt everything about theatre I could, I was like a little sponge.’”

RESPONDENTS 2014

TRANSFERABLE SKILLS

A recent report entitled ‘The Value of Soft Skills to the UK Economy’ reveals how important and economically beneficial soft skills are for the UK:

‘Soft skills enable the qualities, behaviours and attributes needed to succeed in the workplace. They encompass an individual’s ability to listen well, communicate effectively, be positive, manage conflict, accept responsibility, show respect, build trust, work well with others, manage time effectively, accept criticism, work under pressure, be likeable, and demonstrate good manners [...]. Today, soft skills are worth over £88 billion in Gross Value Added to the UK economy each year, underpinning around 6.5% of the economy as a whole. Soft skills are important to all parts of the UK economy. They make a particularly important contribution to financial and business services, retail, and public services, including education and health.’ **(Development Economics 2015:3)**

Throughout this research study, it has become clear that the women gained many core skills during their time with Clean Break. The main skills included timekeeping, teamwork, self-esteem and confidence, collaboration and understanding others, study skills, practical skills and personal development. The development of core skills

has enabled respondents to access further support and training to develop their various practices and experience post-Clean Break, which has led to paid employment. This provides evidence of an economic as well as social benefit and impact from the provisions undertaken.

It is difficult to offer a full reading of the impact of the arts activities of Clean Break students for the community within the limits of data within this research; however, it would perhaps be fair to posit that there are clearly intentions and actions taking place to support third-sector organisations with the experience and skills developed by Clean Break students.

What has been particularly striking throughout this research is not just the extraordinary circumstances that have led respondents to Clean Break, nor the ongoing support, nurturing and dedication of Clean Break to continue supporting their graduates, but the enormity of the journeys, processes, changes and transitions that students have undergone as part of their development into careers they had not previously dared to imagine.

What is to be celebrated perhaps most importantly of all, when we are discussing success, is the journey itself, which is shifting the cultural and community landscape of the lives, hopes and aspirations of many vulnerable women.

FINAL THOUGHTS

THROUGHOUT THIS RESEARCH, IT HAS BEEN APPARENT THAT **CLEAN BREAK** HAS HAD A PROFOUND IMPACT ON THE LIVES OF MANY VULNERABLE WOMEN.

The case study interviews provided in-depth background information about the extreme circumstances facing past students, informing their decision to join Clean Break. A number of past students are now working professionally in the arts with a number of theatre companies in and around London.

As we have noted throughout this report, Clean Break has been noted as a guiding and supporting network of caring professionals who have often gone above and beyond their roles in the charity to offer support for present and past students. This caring approach has arguably translated and transferred to the way in which past students have imagined themselves to be capable of succeeding in their dream fields. Respondent E attests to this by noting the sense of self-value Clean Break taught her to feel:

'I think Clean Break brings that message that you have to love yourself first because if you don't love yourself you can't do anything for anyone else unless you love yourself. Clean Break gave me the tools to be confident and to love myself again.' **(Respondent E, 2014)**

The tools to gain confidence have been attributed to the supportive environment within the organisation in addition to the performance-based courses offered, and on-going post-course support for audition notifications and networking opportunities continues to aid respondents' successes in their chosen fields. Change has also been equated with success; S notes that several aspects of her life were reframed as a consequence of taking part in Clean Break's provisions:

'[Clean Break] has changed my life; you know there's no two ways about that. They have given my life direction, purpose, and reason and theatre is my life! I do have a son and lots of friends but theatre is my life... I go to the theatre probably once a week, I work in the theatre, I take my son to the theatre, and it is a massive part of my life and brings my life so much joy and fulfilment, yeah amazing! And it's given me a route to transform all those negative experiences into something that benefits others...' **(Respondent S, 2014)**

Reframing is perhaps the most apt means to describe and analyse S's response. She notes the shift in trajectory her life has taken as a result of engaging with theatre. The importance of the arts is paramount in this example as a vital driving force that enabled S to re-evaluate and reimagine her experience in creative ways to inform her work and ways of thinking about her negative past experiences.

L offers a further insight into the importance of Clean Break as an essential organisation to recognise, embrace and support the potential of women who may not have ordinarily had the chance to reach towards achieving and gaining recognition for their potential:

'There are a lot of talented, well-educated women who have come through Clean Break, and without Clean Break they never would be at university doing the course that they rightly should be doing. There's a lot of talent there. It's so important that Clean Break continues.' **(Respondent C, 2014)**



The right to achieve potential is vitally important for L and features throughout her story, which recounts incidents where previous teachers have not all been as supportive as Clean Break staff have sought to be. It is the relentless and, importantly, non-judgemental support that Clean Break offer to women continually fighting and actively seeking to get support to change their lives that has also been brought to the attention of this research. Respondent A notes a particular example of the importance of the support she received, which she is now paying forwards to groups she is working with in recovery.

'They supported me through some very difficult times where I was really struggling with my addiction and they didn't turn me away, they stuck with me and supported me. I would say to keep doing what they do because they are amazing. I am now able to refer my clients moving back to London to them, which is very exciting.'

(Respondent A, 2014)

What is extraordinary in this example is the complete change in situation that A accounts for, particularly now that she is in a position to refer clients to Clean Break to repeat the supportive journey she once undertook.

The journeys of each respondent are clearly profound, and though, as L posits, it is important to note that there is always a choice of whether or not to engage in processes of change, perhaps what is essential is the step towards thinking your life is worthy of being changed. Learning how to take supported risks and accepting non-judgemental care and support is a vital part of Clean Break's pedagogical approach to supporting vulnerable women to achieve success. It is this approach and potential that is actively inherent within the performing arts as a form that naturally inspires creativity, imagination and collaboration that has enabled success through awakening the capacity of women to dream again. These two elements combined appear to be the essential collaboration that has enabled ongoing success for past students. It is vital that opportunities like this are offered to continue to enable vulnerable women to achieve their potential, which has previously been hidden, overlooked or denied.



LAFAY "N" SPRAY

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APPENDIX: METHODOLOGY

WHEN DESIGNING THE RESEARCH APPROACH FOR ASSESSING **CLEAN BREAK**, IT WAS IMPORTANT TO CONSIDER THEIR ETHOS AND PHILOSOPHY IN SUPPORTING ALUMNI WHO HAD ENCOUNTERED THEIR PROVISIONS OVER THE LAST 15 OR MORE YEARS.

Underlying much of Clean Break's approach, and something that became increasingly apparent within initial responses, is the notion of listening and hearing: treating each participant as an individual. As such, each participant received a tailored approach to learning, rehabilitation and moving forwards in their lives. Hearing the voices of multiple journeys and perspectives is an essential part of Clean Break's work, and as it is such an integral part of their practice, it is appropriate to echo this in our research design.

Capturing the complexity of different journeys and experiences led the research team to decide upon a pluralistic approach (Grady 2000, Kjörup 2011) to gathering and representing multiple respondents' perspectives. In the research methodology applied to this report, a combination of creative and conventional approaches has been used to attempt to bring forward a complex and in-depth understanding and representation of the impact of Clean Break's work. The approach combines initial qualitative and quantitative data collection strategies in the form of either online survey questionnaires or phone-based interviews structured in the same way as online questions, though clearly with an emphasis on capturing detail and explanations as opposed to statistics. In addition, an applied theatre workshop provided a focus group encounter employing a series of strategies to develop and understand initial survey themes and responses. Finally, intrinsic in-depth case studies were conducted to capture specific stories in more detail to gain a range of increasingly focussed and complex responses to consider the impact of Clean Break's alumni in the cultural landscape.

The trajectory of this research can be seen in the following flow chart, which acts as an illustration of how the focus has been narrowed and ideas triangulated to ensure research findings are supported and capture a pluralistic range of insights into the experience and impact of the arts within Clean Break for former students.

RESEARCH PROCESS

Survey questionnaire gaining initial insights into connections between respondents and the impact of the arts provisions at Clean Break.



Follow-up focus groups allowed more in-depth discussion on primary themes emerging from initial survey questionnaires.



In-depth case study interviews allowed specific narratives to contribute time-line journeys of the impact of Clean Break's provisions directly linked with respondents' current and future aspirations.



COMBINED QUALITATIVE AND QUANTITATIVE SURVEY QUESTIONNAIRES

The research methodology employed within this report has aimed to capture a multitude of voices recounting experiences and memories and contributing feedback to quantitative data-gathering questions to build a statistical report of the impact of Clean Break. Tewksbury (2009), discussing the use of qualitative and quantitative research methods as a combined approach, notes the advantages of both approaches:

‘Quantitative research is typically considered to be the more “scientific” approach to doing social science. The focus is on using specific definitions and carefully operationalizing what particular concepts and variables mean. Qualitative research methods provide more emphasis on interpretation and providing consumers with complete views, looking at contexts, environmental immersions and a depth of understanding of concepts.’
(Tewksbury 2009:39)

As a means of providing data that is easy to interpret, quantitative research offers a statistical approach to capturing proportions of impact, though it discounts the possibilities of in-depth understanding and accurate interpretation. Traditionally, quantitative approaches were related to a more scientific approach to analysing phenomena; more recently, post-positive approaches seek more in-depth data to capture and gain deeper insights into the reasons ‘why’ a phenomena, concept,

or group exists. A combined, or as Sarah Colvin (2014) suggests, a multidisciplinary approach, to understanding the impact of the arts in the criminal justice system enables a plethora of data and understandings to be sought. Taking this position as an approach, a combined quantitative and qualitative questionnaire was disseminated to a broad demographic of Clean Break’s former students.

An online questionnaire was completed by 29 women with a further 16 completing a telephone interview version of this questionnaire, to give a total number of 45 women aged 23–63 years who answered 24 questions. Some of these questions were open ended, while others required a yes or no response. These yes/no responses were translated into a percentage response rate for each quantitative question, providing a numerical measurement of success. These research methods provided evidence of a range of experiences and allowed a mapping of the women’s experiences, thus enabling us to assess the impact of Clean Break on their current artistic involvement.

To supplement the initial responses, follow-up focus groups were run with nine respondents who agreed to take part in additional, more in-depth, focus group activities.

FOLLOW-UP APPLIED THEATRE FOCUS GROUPS

Erene Kaptani and Nira Yuval-Davis (2008) note the greater possibilities for understanding when drama-based exploratory activities are used as a research method. Using drama, or more specifically, elements of participatory theatre, informed by Popular Theatre traditions, was a deliberate choice, as Kaptani and Yuval-Davis suggest, to enable a more complex epistemological, as opposed to an essentialist approach, to understanding the women's experiences. Diane Conrad (2009) suggests that Popular Theatre as a research methodology offers research advantages by directly involving respondents within the research process. Conrad additionally notes the advantages of understanding that derive from this approach in relation to ownership of understanding:

'Participatory research stresses the inherent capacity for participants to create their own knowledge based on their experiences. In the process, "popular knowledge" is generated by the group, taken in, analysed, and reaffirmed or criticised, making it possible to flesh out a problem and understand it in context.' **(Conrad 2009:166)**

The significance of this for research conducted with Clean Break is the emphasis placed on the approach to enable respondents to be transparently involved in the research process. Richard Grainger (1990:169) suggests that 'when we immerse ourselves in the experience of being alive in the body then meaning becomes something lived rather than examined'. Image theatre, as a participatory theatre technique, provides an example of how this approach can enable the manifestations of emotions and memory which words might conceal. Overall, this set of focus groups has revealed a clear connection between some of the core challenges facing respondents and the direct impact Clean Break's work has had in overcoming these challenges.

CASE STUDY RESEARCH

Gaining a more in-depth approach and understanding of impact in this research required access to one-to-one interviews and led to a decision to adopt an intrinsic case study approach. Helen Simons (2010) notes the advantage of taking a case study approach, which relates to the need for a model of research that is both respectful and responsive to hearing participants' ideas:

'Case study has the potential to engage participants in the research process. This is both a political and epistemological point. It signifies a potential shift in the power base of who controls knowledge and recognises the importance of co-constructing perceived reality through the relationships and joint understandings we create in the field.' **(Simons 2010:23)**

This case study approach notes the importance of hearing, asking questions and building narrative case studies to understand respondents' journeys through their time learning and developing with Clean Break. Case studies of success have been incorporated into the later sections of data analysis to provide more in-depth examples of the creative impact that the arts have had on respondents. These case study interviews asked respondents to recount their journeys to, and through, Clean Break, specifically asking for links between past experiences with Clean Break and current/future involvement of respondents within the arts. The experiences, ethnicity and age range of the group varies to capture a broad demographic of past students to chart their success in various fields related to the arts.

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