Best Practice Guide

Achieving Resilience Through Play and Drama

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Summary

This Best Practice Guide was developed within the ARTPAD (Achieving Resilience Through Play and Drama) project (2015-18) and with funding from the European Union's Erasmus+ Programme. ARTPAD is a partnership between the following organisations: University of Gloucestershire, Playwork Partnerships and the Drama Department (United Kingdom), Rogers Foundation for Person-Centred Education (Hungary), University of Gdansk (Poland), UWEZO (Germany) and Hafelekar Consultancy Ltd. (Austria).

The project approaches the problem of early school leaving through demonstrating the benefits of understanding children's play and using drama techniques, in strengthening children and young people's resilience. A training course and materials developed through the project will support practitioners (teachers, educators and youth leaders) in building up their competences in these two areas.

The Guide is a result of a one-year long research process, during which the partnership visited and explored several organisations and institutions within the five partner countries. Based on the research and visits, six Central Principles to support resilience development were identified:

1. Methodology

2. Environment

3. Attitude of the adult

4. The individual within the group

5. Empowerment

6. Alignment

These six Central Principals are fundamental for practitioners to consider when building up a program to support children and young people's overall development.

In addition, the Guide contains definitions of, and theoretical information about, the central concepts of the project (resilience, play and drama) and their relation to each other, as well as early school leaving and it's connection to underdeveloped resilience of children and young people. It highlights the importance of supporting play and using drama in institutional programmes and serves as a supporting document for practitioners in education, training and informal learning.

Introduction to the Guide

1. Introduction to the Guide

1.1   INTRODUCTION OF THE **ARTPAD** PROJECT

ARTPAD – Achieving Resilience Through Play and Drama – is a three year long international project, that started in September 2015 and is funded by the European Union's Erasmus⁺ programme. It is the partnership of the following organisations:

- University of Gloucestershire, Playwork Partnerships and the Drama Department - United Kingdom (project lead)
- Rogers Foundation for Person-Centred Education – Hungary
- University of Gdansk – Poland
- UWEZO – Germany
- Hafelekar Consultancy Ltd.– Austria

The project aims to approach the problem of early school leaving by providing practitioners who work with children and young people opportunities for understanding children's play and developing their competences in using drama techniques. These approaches have a great impact on the well-being of children and young people, as they help children and young people develop a mind-set that encourages them to face adversity and overcome challenges. This personal development supports greater engagement in formal, non-formal and informal education and therefore helps prevent early school leaving.

1.2   AIMS OF THE GUIDE

This Best Practice Guide was developed through the active collaboration of the partnership, and is a result of a year-long research process. The Guide highlights the importance of supporting play and using drama in institutional programmes. It describes the challenges the educational systems in Europe are facing today and shows how the approaches of play and drama are part of the solution.

It also serves as a supporting document for practitioners (teachers and youth leaders), who will reach a wide range of children and young people in formal, non-formal and informal education, to acquire skills in the facilitation and delivery of play and drama. These approaches will facilitate and benefit the personal and social development and engagement with learning of the children and young people they work with. The ARTPAD course will also build upon the materials and concepts contained in the Guide to further support practitioners with the skills needed to facilitate play and drama.

1.3   APPROACH TAKEN

During the first year of the project, the partnership has visited several organisations and institutions, to look at best practices, in the five partner-countries, who support play and/or use drama methods with children and young people in order for them to gain opportunities for physical, emotional and social development. The visited organisations – schools, youth centres, play settings,

professionals, NGOs, and more – all covered different aspects of play and drama, providing a program that stands on its own, adjusted to the local environment.

In parallel, during the discussions, it was found that partners had different understandings of the notions of resilience, play and drama. Therefore partners worked together to reach a common definition of these concepts. The Guide presents what partners have agreed in the development of the programme.

Through these visits and discussions, the partnership was able to conclude, what are the core elements of these practices, and what are the factors that 'make them work'. These elements were turned into central principles; fundamental suggestions for practitioners to consider when building up a programme. These principles are the heart of this Guide, summarising all the experiences the partnership has gained throughout the research.

The final part of this project is the development of a certified training course for practitioners and pedagogues on how to use drama techniques across curriculum or for learning, and how to support play opportunities in order to help support the development of resilience in children and young people. Readers interested in learning more about this course with practical approaches can contact the relevant partner for more information.

1.4   CHAPTER SUMMARIES

The Guide contains 7 chapters:

1. ***Introduction to the Guide***

2. ***Central concepts to understand ARTPAD*** – This chapter explores the central concepts within the ARTPAD project: resilience, paly and drama. Each of these concepts are described, given a theoretical background and their importance emphasised in promoting the well-being of children and young people.

3. ***Context for the ARTPAD project*** – This chapter gives an overview of existing problems in the educational systems of Europe, such as early school leaving and drop-out. Next to a statistical analysis, you can find social and personal reasons behind this phenomenon, including underdeveloped resilience in children and young people.

4. ***How resilience develops and how play and drama aids resilience and engagement for learning*** – The chapter explores the theoretical background and evidences of the benefits of play and drama approaches, methods and techniques in strengthening the resilience of children and young people.

5. ***Central Principles to support resilience development and best practices*** – This chapter summarises the Central Principles found within the ARTPAD research: methodology, environment, attitude of the adult, the individual within the group, empowerment and alignment. Each principle is described briefly and is accompanied by two short case studies

demonstrating their importance in play and drama sessions through real-life examples.

6. *Academic findings behind the ARTPAD Principles* – This chapter is dedicated to research evidence connected to our Central Principles, giving a broader perspective of them, outside the realm of play and drama. It also gives suggestions for further reading.

7. *Annexes* – In this chapter you can find links for further reading about the project, the list of partner organisations and the list of all visited organisations with their contact information, as well as references used to create this Guide.

1.5   HOW TO USE THIS GUIDE

As described above, the chapters of the Guide are following an order – but it doesn't mean that they have to be read chronologically. All chapters can stand alone, describing a certain aspect of our work and suggestions.

Those who are interested in a wider context can turn to chapters 2, 3 and 4, which give a background and an overview of the main problems the project aims to answer and the concepts it uses for this purpose. They highlight the importance of play and drama being supported inside and outside of educational institutions.

The more practice-oriented readers can go straight to chapter 5, which gives suggestions to those working with children and young people and are looking for new ways to make their practice more colourful or want to compare their own practices to those written in this Guide. Case studies also help to orientate the readers by demonstrating the principles.

Those looking for research and evidence can turn to chapter 4 and 6. Readers can also gain ideas on where to look for further reading.

Chapter 7 provides contact information to the project, partner organisations and visited organisations, as well as references.

For those who prefer to have an overview of the whole concept it is suggested you follow the Guide chapter-by-chapter.

Central Concepts to understand ARTPAD

(Resilience, Play, Drama)

2. Central Concepts to understand ARTPAD - *Resilience, Play, Drama*

2.1 RESILIENCE

Resilience is defined as an ability to overcome, adapt and cope with adversity and stress, thereby allowing individuals to develop resistance against risk and chronic stress factors. It is widely believed that children and young people with low resilience, due to a variety of circumstances and/ or environmental factors that have impacted on their development, will lack the ability to cope in stressful situations and may consequently display behaviours that impact on learning and socialisation.

"Resilience or 'psychological strength' is directly involved in a child's ability to cope with adverse situations. Resilience is the quality that allows the individual to persist in the face of challenges and to recover after difficult situations. Resilience strengthens the child, allows him/her to try new experiences, to accept challenges and to cope with situations of frustration and failure. Resilience supports the child in difficult situations and supports the achievement of dreams and personal aspirations."

(Folostina et al. 2015:2364)

A great deal of time can be taken up with managing the behaviour of individuals within a group, often resulting in the exclusion of children from engaging or learning with their peers. If the practitioner had a range of skills that they could use to engage children and young people in a variety of pedagogical approaches this could support those individuals, as well as the group, and therefore help towards greater inclusion within the group or in the classroom setting.

Colverd and Hodgkin (2011) talk about the need for vulnerable children and young people to feel safe in their environment in order for learning and understanding to take place. They discuss how the use of practical drama with a specific pedagogical approach can support the development of a culture of safety and openness to learning with this relationship being at the heart of it.

"It is accepted that children who are less unduly stressed are able to manage competing demands more effectively."

(Colverd and Hodgkin, 2011:1)

2.2 PLAY

Much is written about play and its importance for children and young people's overall development. Schiller (2004) regarded play as *'the principal expression of the human spirit'* and Elkind (2008:4) states that play is not a luxury but *'a*

crucial dynamic of healthy, physical, intellectual and social-emotional development.'

Indeed Brown and Vaughan (2009:41) state that with regards to brain development *'play seems to be one of the most advanced methods nature has invented to allow a complex brain to create itself.'*

When referring to play within ARTPAD we will be referring to the notion of freely chosen play, as nature intended, in which the child is in control of their actions.

"Play is a process that is freely chosen, personally directed and intrinsically motivated. That is, children and young people determine and control the content and intent of their play, by following their own instincts, ideas and interests, in their own way for their own reasons. "

(Playwork Principles Scrutiny Group 2005)

There has been much written about the importance of children's freely chosen play to support the development of resilience. In a recent document by Russell and Lester (2008) evidence was collated to support the idea that access to play in childhood was very important in the development of resilience.

"A key and fundamental finding from the evidence presented…is that children's play provides a primary behaviour for developing resilience, thereby making a significant contribution to children's well-being. "

(Russell and Lester, 2008:47)

Understanding the importance of children's freely chosen play as a biological and physiological necessity in terms of children and young people's development, guides us towards an understanding of appropriate adult interventions in play and the necessity of providing exciting, challenging and neophilic play spaces.

"….the more a child plays in an experientially enriched space, the better s/he will be at solving those problems and at performing those complex tasks, essential to his or her continued survival and development. "

(Hughes, 2012:137)

2.3   DRAMA

When referring to drama we are using the term to imply children and young people's participation in the drama process through role play, improvisation, characterisation and other forms of practical engagement. Whilst acknowledging that observing 'drama as theatre' and 'Theatre in Education' is highly effective for learning, ARTPAD will be specifically referring to individual engagement in drama and a range of drama approaches that an educator could use.

There is clear evidence that the use of drama and involvement in drama processes contributes to children and young people being able to explore, discuss and become emotionally engaged in the classroom/learning situation, thus developing their emotional intelligence and understanding. Even Aristotle believed that drama can *'deepen and broaden our understanding of the truth'* (Hodgson and Hodgson, 1972:57)

As Heathcote et al. (1991:82-83) states, *'Drama is a means of learning, a means of widening experiences'* and the practitioner role is to *'harness drama to his own needs; to use it in a way that will most aid him in challenging children to learn.'*

Children and young people learn in a variety of ways and creating a good environment for learning relies on a variety of carefully balanced components; teacher/educator pupil relationship, peer relationships, the learning environment and space, and specifically the attitude of the child to learning based on how emotionally safe they feel. A pedagogical approach needs to consider all of these for each individual child.

2.4 LINKING DRAMA AND CHILDREN'S PLAY

The adult role when using drama with children and young people is different to that of an adult supporting children's and young people's play.

Drama is structured or facilitated by an adult, whilst play will, and often does, occur without an adult present.

However there are some similarities that highlight links between children's intrinsically motivated play and children's ability to engage in drama. These can be seen when comparing Hughes (2006) Play Types, such as Social Play, Dramatic Play and Socio-Dramatic Play with specific drama approaches such as Improvisation and Role Play. Children when playing sometimes take on roles, play out situations from home and use their experiences to enrich their play and test out morals, ethics, behaviours and relationships. Most children are therefore naturally inclined to drama skills which can be supported through pedagogical approaches using drama methods and techniques. Skilled observations of children and young people playing and knowledge of the play process can provide the practitioner with an understanding of underlying issues or specific interests of children and young people.

Certain pedagogical approaches in using drama, such as Dorothy Heathcote's Mantle of the Expert, offer a dramatic enquiry based approach to learning where children and young people are endowed with the expertise. The approach guides learning through ownership and emotional engagement in the drama that unfolds with the participants.

"……the Mantle of the Expert approach places the child at the centre of the learning. The teacher's role is to create the conditions whereby a mantle of leadership, knowledge, competency and understanding grows around the child. This approach assumes a progressive view of learning, responsive to the needs of the child. "

(Aitken, 2013:35)

Other methods, such as Boal's (1979) use of Forum Theatre can engage children and young people, offering opportunities for debate and discussion and for different perspectives and opinions to be explored.

It is in the development of the child's position in their social world that play and drama meet; in both experiences the child practices and learns how to behave, respond, survive and succeed in their social world. With each success they build their skills in communication, self-control, self-esteem and flexibility that will support their ability to creatively handle stress, problem solve, build respect, and develop their competencies and ability to cope within their social worlds and thus build their resilience.

With the ability to use a range of approaches to drama, and a clear understanding of how to support children's freely chosen play, children and young people can be supported to learn whilst being given opportunities to develop their resilience in order to adapt and cope with a variety of stress factors.

It is these pedagogical approaches and understanding that are at the heart of the ARTPAD project.

Context for the ARTPAD Project

3. Context for the ARTPAD Project

The ARTPAD project addresses the problem of a lack of resilience in children and young people that leads to their social exclusion, school drop-out and disengagement.

The problem with resilience for an individual or the entire population starts when there is imbalance between stress and adversity and there is a lack of support from stable relationships or group solidarity (Centre on the Developing Child, 2015). The ideal human development, therefore, is guaranteed when we are provided with ample opportunities for meaningful interactions with diverse environments so our natural predispositions are exposed to external challenges and we gain experience in problem solving. Our learning, however, especially in the early stages, requires reliable '*scaffolding*' from at least one care-giver to build the sense of physical and social security, self-efficacy and control.

Most threats to collective resilience, for example; poverty, unemployment, crime, substance abuse, discrimination, cultural deprivation etc. require complex policies that collectively lower the burden of stress on families. If those policies are not in place or ineffective then the communities burden the society in general with non-resilient individuals who often replicate the threats themselves. In the European Community and in each member state there are massive discrepancies between how social and educational policies address the lack of resilience resulting from the imbalance of '*toxic*' stress and supportive relationships within families. In some countries or just specific local communities, knowledge-based policies are effective at preventing social isolation or exclusion of families unable to cope with too much adversity. Policies on building resilience, translated into best practice, such as academic courses or other training opportunities are rarely shared among the local communities or definitely not among the member states on the educational system level.

'*Scaffolded*' learning based on positive and negative experiences builds self-regulatory capacities and a sense of agency. It starts from birth and continues into compulsory schooling. There are background factors which shape the peculiarities of educational needs of individual children at the entry level and of progress through school.

A child's lack of resilience may be induced by a number of developmental and social impacts. A child might suffer from what Folostina et al (2015) identify as family disorganisation/dissolution. Contributing factors might include lack of positive attachment to the child's prime care giver, a traumatic loss of the prime care giver, a traumatic event or run of events in the child's life experience, physical, emotional and/or sexual abuse, neglect of safe, nurturing and caring parenting or they may have witnessed events or violence in the home. Children and young people who experience any of these to a lesser or greater degree are likely to be disadvantaged in social situations. The child may not have learnt or been given social or emotional coping skills or a sense of their place in the social world (Colverd and Hodgkin 2011). Finding ways to enhance resilience is a major task for child mental health professionals (Leckman and Mayes 2007). The child who is vulnerable may refuse to attend school, present as silent and non-engaged or exhibit disruptive behaviours. The fear that is at the base of a disorganised attachment, trauma or neglectful parenting will exhibit itself in a

number of behaviours. These behaviours will be recognised by practitioners but the reasons for these behaviours may not be understood. The child's behaviours may be seen as a choice the child is making not as a result of its previous life experiences (Colverd and Hodgkin 2011).

The negative factors such as low-socio-economic status, non-majority background, family and environment handicaps (physical and mental disabilities (Egelund, 2011, OECD, 2012) may exclude the learners from school and educational progress but they are NOT decisive in defining children and young peoples' success or failure (Cedefop, 2014). While governance quality may depend on ideologies, politics and civic engagement factors, it is the structure, process and access qualities of early education that support the child's continuous success regardless of the environmental support. Practitioners, supported by good training and resources for professional interventions, are able to '*learn a child*'. They are able to share the ownership of the learning process with the children and young people through responsive interaction and giving adequate feedback and emotional support.

Where there is a lack of ability and resource to facilitate resilience of early learners and later adolescence, this contributes to passive attitude and learnt helplessness of children and young people. The lack of educational self-regulation (self-talk, tolerance to frustration, taking turns and delaying gratification) reflected in the brain structures is caused by poor early interactions with adults and peers (Diamond, 2014). When adults do not engage children and young people in learning experiences as active participants or disrespect their ability to reflect on, question and evaluate each outcome they block the process of developing resilience traits (Roseberry et al, 2013). When a child stumbles upon a challenge in schooling his or her resilience can determine whether a proactive action or avoidance or even surrender will be chosen (Dumcius et al., 2014).

The importance of attendance at school cannot be overstated which is why the ARTPAD project examines the issue of Early School Leaving that is a priority in Europe. *"Truancy (drop out) is a significant problem for schools, families and children alike. Reducing truancy should not be seen just as a law and order problem since truancy has a significant effect on educational achievement, especially among children with lower status family backgrounds"* (Claes, Hooghe and Reeskens, 2009). Wilson et al. (2008) in *'Bunking off'* states *"Missing out on school can seriously affect future life chances and has been associated with a whole host of difficulties including educational disadvantage, teenage pregnancy, criminal behaviour, unemployment in later life and a tendency to perpetuate a cycle of truancy into the next generation"*. The effects of these problems, and the costs to both society and the individual, can be considerable. (Colechin, J 2013).

Children missing education are at significant risk of underachieving, being victims of harm, exploitation or radicalisation, and becoming NEET (Not in Education, Employment or Training) later in life (DFE 2016). At the individual level, it has been established that truants are characterised by lower levels of academic achievement and self-esteem than their regularly attending peers (Claes, Hooghe and Reeskens, 2009).

The ARTPAD program contributes to the European target of reducing dropout rates to less than 10% by 2020. Since writing the project in 2014 the dropout

rates in UK, PL, HU, DE and AT have significantly decreased and in 2016 were all under or near the national targets for 2020. Another group that is an indicator for motivation and engagement is the NEET group of 15-24 years. In 2014 this group was 12.4% of the total group of 15-24yrs in Europe. This figure varies per country with Germany 6%, UK and Poland around 12%, and Hungary 14% (Dumcius et al 2014).

There are children and young people who are still at school, but who are not engaged, not motivated and/or are frequently absent from school. Why engagement is essential is that it may help to protect individuals from dropping out of school. Most of the research of the links between engagement and drop out explore the impact of behavioural engagement and on the decision to drop out of school. For example, a report on school engagement by Fredrick et al. (2004), highlighted the studies of Ekstrom, Goertz, Pollack, and Rock (1986) that showed that learners who eventually drop out do less homework, exert less effort in school, participate less in school activities, and have more discipline problems at school. It also showed other studies of urban minority samples demonstrating a correlation between low behavioural engagement and cutting class, skipping school, suspension, and retention (Connell et al., 1994; Connell et al., 1995).

Children and young people may have various reasons for avoiding school:

- The child may be intellectually over or under challenged

- Social problems (lack of friends)

- Anxieties or behavioural difficulties (fear, failure)

- Inability to link personal development with opportunities presented at school

- Inability to see the value of education

- A lack of parental engagement in their child's education and learning

- A chaotic home environment. (Colechin, 2011. Combating Truancy Report. Family Lives)

- Poor environment, child doesn't feel safe, secure

- Difficulties between child-teacher

- School's philosophy, principles, methods do not match with child

- Other places (e.g. city centre, youth centre) are more attractive than school

- Town not stimulating enough

- Fast changing demography, economy, violence, etc.

Research shows that certain characteristics of family, school, and community environments may alter or even reverse expected negative outcomes and enable children and young people to manifest resilience despite risk. These *'protective factors'* can be grouped into three major categories: (1) caring and supportive relationships; (2) positive and high expectations; and (3) opportunities for meaningful participation. The presence of at least one caring person provides support for healthy development and learning, and a caring relationship with a

teacher gives children and young people the motivation for wanting to succeed. (Benard, 1995). This is echoed in the work of Roeser, Midgley, and Urdan (1996) who's studies showed that perceptions of positive teacher–learner relationships predicted positive school-related affect and that this relation was mediated through feelings of school belonging.

Positive and high expectations set for learners is also detailed as a means to develop resilience but the studies of Skinner and Pitzer (2012:33) cautions that *'high grades and test scores cannot be considered a success if they come at the cost of undermining engagement and increasing learner disaffection. Although behavioural engagement seems to be the primary driver of actual performance, emotion is the likely fuel for behaviour and cognitive engagement that leads to high quality learning'*.

This work points to the importance of emotion in supporting the learner's enthusiasm, interest, excitement willingness, preference for challenge and participation.

Taken further there are studies that show that enjoyment and having automonomy – a say of what happens is also important in establishing behavioural engagement, which resonates very strongly with the definitions of play; that it is freely chosen by the child or young person.

This is where play and drama can positively enhance learners behavioural engagement and emotional engagement and makes the ARTPAD project of particular relevance for practitioners and others working with children and young people who are disengaged and would benefit from interventions around play and drama to tackle issues they may be facing.

How resilience develops and how Play and Drama aid resilience and encouragement for learning

4. How resilience develops and how Play and Drama aid resilience and engagement for learning

4.1 HOW DOES RESILIENCE DEVELOP

In the 7th World Conference on Educational Science, research by Folostina et al (2015) was presented on using Play and Drama in Developing Resilience in Children at Risk. The research revealed:

"an increase in self-confidence and a reduction in disruptive behaviours. Creative work sessions offered alternative ways of communication and opportunities to work in group. Through art and play, a child in a special needs situation can explore the physical and social environment, address past and current emotional issues, can create a role and reach a state of satisfaction from imaginary events. The research believed that approaching the building of resilience through drama, art and Play promotes 'adaptive coping skills under adversity conditions to be applied, so that the child's future ability to cope with adversity conditions [can be] improved'."

(Folostina et al, 2015:2362)

To promote the development of resilience it is essential to understand the position and differing viewpoints of:

1. The enabled: the vulnerable child with under developed resilience
2. The enabler: the practitioner's pedagogical approach regarding understanding the behaviours presented
3. The environment/setting: in which the child and practitioner operate. In this case – educational, play and youth work settings.

A specific drama intervention is used as an example to show how a *'tailored'* targeted approach can be integrated into a learning experience that aids the development of social and emotional intelligence that supports resilience, see Section 5 Principles - 'Drama Super Me project'.

4.2 THE ENABLED: THE VULNERABLE CHILD WITH UNDER DEVELOPED RESILIENCE

The drama models given in this Guide work to facilitate social awareness, self-awareness, and the understanding of behaviours to build the emotional intelligence, and consequently the resilience, of the participant.

Emotional intelligence is the prerequisite of resilience, it is defined as *"the ability to perceive emotions, to access and generate emotions so as to assist thought, to understand emotions and emotional knowledge, and to reflectively regulate emotions as to promote emotional and intellectual growth."* (Salovey and Mayer, 1997:23).

Emotional intelligence is the ability to understand the reasons for actions and to reflectively regulate emotional responses and supports *"the individual to persist in the face of challenges and to recover after difficult situations."* (Folostina et al. 2015:2364).

Emotional and cognitive skills children and young people need to build resilience:

- Identifying and labelling feelings: *understanding feelings and having a vocabulary for them*
- Managing feelings: *knowing how to cope with feelings*
- Knowing the difference between feelings and actions: *controlling the escalation of feelings into physical action/s*
- Controlling impulses: *controlling responses, panic and behaviour*
- Delaying gratification: *being able to wait, self-control, self-empowerment*
- Reducing stress: *understanding aids rationality and self-management, responding to uncertainty*
- Understanding the perspective of others: *Empathy*
- Understanding behavioural norms: *What is and is not acceptable*
- Self-awareness: *Developing realistic expectations about oneself*
- Self-Talk: '*Inner dialogue*' *to cope with challenges/reinforce behaviour*
- Reading and interpreting social cues/dynamics: *Seeing oneself in the perspective of the larger community, relationships with peers*
- Using steps for problem-solving and decision making: *Setting goals; identifying alternative actions; anticipating consequences.*
  (W.T Grant Foundation, 1992)

If the non-resilient child or young person can be facilitated to understand the constructs and frameworks of their social world and their responses to it in an interpersonal and intrapersonal way they will begin to build their capacity for resilience. They need to be enabled to experience and practice social skills and their behaviours in social groups and with adults. Drama enables safe experimentation, learning and practice of social situations in a socially supportive and co-operative environment. Drama can facilitate the learning of social currency and understanding of communication, language and interpersonal relationships through experiential learning - *"whereby we enter into the perceptions, attitudes and values of a community, becoming persons in the process."* (Crotty, 1998:7). Children and young people need to learn social skills and self-regulation. Children and young people need to learn that they are visible, important and have a place in the social world.

Similarly through play, children and young people engage in activities with their friends, their peer groups, on a daily basis and this is an important part of their lives. It is through play that children and young people have fun, get to know others and the rules of social engagement. Research has shown that young children who have high levels of peer play interaction demonstrate more

competent emotion regulation, initiation, self-determination and receptive vocabulary skills (Fantuzzo et al, 2004).

"Experiencing one's self in a conscious manner - that is, gaining self-knowledge - is an integral part of learning."

(Stone and Dilehunt, 1978)

4.3 THE ENABLER: TEACHER/YOUTH WORKER/PRACTITIONER WHO SUPPORT THE DEVELOPMENT OF RESILIENCE IN CHILDREN AND YOUNG PEOPLE

In the pressures of a formal/informal learning environment, the practitioner may be worried about drama activities and the level of choice that can be given to the children and young people. Before examining children's needs they must understand their behaviour as practitioners and the resources they have. The teacher's personality and classroom functioning in relation to his/her own thresholds of security in order to work successfully '*unlocks*' all relevant thinking (Heathcote, 1991). The delivery of an experiential drama activity does not require the practitioner to be a drama specialist, to be a director or actor, it means approaching their delivery with an added skill set of drama based creative tools.

In previous research [on play] it was demonstrated that:

"the degree of support of the teaching staff with respect to the children's participation in free play activities was extremely limited for various reasons: fear of wrong things to happen, children are not able to play quietly … materials will be destroyed and not enough resources will exist, other materials to be acquired, etc."

(Folostina et al 2015:2365)

This is true for drama and play; the children and young people will be exploring their environment and learning whilst the practitioner leading the drama activity will work to the level they feel comfortable with. Heathcote (1991) talks about building skills and confidence in drama delivery in stages. It becomes another way to facilitate and enrich the curriculum delivery.

Part of this process towards achieving an emotionally resilient and literate community in which children thrive, is the need to equip the young people and the practitioners with a healthy degree of resilience. Resilient children and young people, working with emotionally intelligent practitioners in drama and through play can develop:

1. Positive peer and adult interactions
2. A positive sense of self
3. A sense of personal power rather than powerlessness
4. An internal locus of control. (Colverd and Hodgkin, 2011)

To be effective the drama delivery needs to be congruent with the cognitive ability of the most vulnerable child in the class or specific group. The level of drama intervention may be determined through observation of the children and

young people's behaviours. It may be considered that the more cognitively and emotionally able children in the class would be facilitated, as peers and role models, to participate in and model the work whilst working with the vulnerable children. The drama praxis in this case can be *'invisible'* to the participants and integrated into the class routine so it will not threaten the *'secure base'* (Bowlby, 1988) within the classroom. The drama work will be delivered by the teacher and become an integrated part of the teacher's praxis and teaching delivery.

The practitioner will be well aware of the children and young people they work with who have challenging, anxious, or non-engaging behaviours. They may see this as a reflection and consequence of the children's background, they may see this as a reflection of their delivery and being '*unable to engage the child in learning*'. They may be frustrated by the way a child disrupts or does not engage with the group and this may put the practitioner under stress regarding their ability to deliver lessons/sessions. Teachers are under pressure to deliver results which is a continuous, underlying pressure.

A child or young person with secure attachment will be able to enter a learning environment with confidence and a strong sense of self-relating to the teacher. (Sroufe, 1983, 1986 cited in Geddes 2006:47) states that pre-school [reception] children, who had secure attachment, were '*doing well*'. This was evidenced by high scores on ego-resilience and self-esteem; they were less-dependent on the teacher but showed a more positive affect towards the teacher.

"Socially rejected children typically are poor at reading emotional and social signals and when they do read such signals, they may have a limited repertoire for response."

(Goleman, 2005)

The table below (figure 1) shows the progressional stages of a vulnerable child/young person from stabilisation to actualisation. These stages build on environmental factors regarding space, peer and adult relationships and inter/and intrapersonal integration. The chart highlights how drama and play techniques can support this progression at each stage.

FIGURE 1: PROGRESSIVE WORKING TOWARDS RESILIENCE				
	Environment	*Competency*	*How developed*	*Techniques*
STABILISATION *Sense of a safe environment*	Basic needs clearly met within the environment Safe adults Safe peer group	*REGULATION* decreasing anxiety/stress decreasing hyperarousal The environment aids regulation Building non-verbal communication affect-signals	RECOGNITION OF THE CHILD/YOUNG PERSON In discussion with the children/young people Atmosphere of trust and mutual respect facilitated by adult Child approbated and valued by adults Valued by peer group facilitated by adult Building trust and accepting that a child/young person may have issues in coming forward because of heightened "shame" affect	Patience and gradual building of work Inclusivity in teaching Role Play/Ritual Positional Drama Story work games Affect games –understanding emotions Non-verbal communication practiced Role Play/Emotions/cards/freeze Play
INTEGRATION *Sense of self*	Acknowledgement that time and help may be required or the child/young person to process what is happening in any given situation	INTRAPERSONAL - EMPATHY Self- regulation – controlling impulses Positive self-talk Inner dialogues	ACCEPTING BEHAVIOUR IS A MANIFESTATION OF PREVIOUS LIFE EXPERIENCE Everyone involved introduce discourse that involves helping the child to make sense of their own experience and to manage things they find difficult Affective attunement to teacher/youth worker	Ritual Use of metaphor/stories to aid understanding of own stories Affect modelling Role Play/Emotions/cards/freeze Positional Drama One to one games Play
INTERGRATION *Sense of others*	Safe and managed group-work	INTERPERSONAL - EMPATHY Interaction Self-regulation Working with others	PRO-ACTIVE RESPONSES Shared social events within the classroom/youth space Ritual in everyday situation marked as group activities Order and repetition Social interaction – every offer valued	Group drama exercises Role play/Ritual Collective games Giving choices/aiding making choices Use of metaphor/stories to aid understanding of own stories Forum Theatre Play
ADAPTATION *Sense of a place in the world*	Safe and managed group-work	CONNECTEDNESS Beginning of self esteem Self-value and seeing self in the responses of others	PRO-ACTIVE RESPONSES Shared social events within the classroom/youth space Social interaction – every offer valued	Giving choice The use of metaphor Cause and effect workshops (CBT element) Play
ACTUALISATION	Participant led group-work	SELF-ACTUALISATION Coping with change Strength to face unpredictable situations.	LEARNERS AS TRAINERS Self-empowerment Peer-led project	Devising Performance Forum Theatre Workshop practice, Peer-led practice Play

4.4   How play and drama aids resilience and engagement for learning

Using drama techniques and play for learning is not a new or even recent idea. There are examples of practising rhetoric tasks within early Jesuit education, and for using play as a tool for learning. Comenius, a Czech philosopher from the 1500's, emphasised the importance of demonstration, and promoted the use of drama and play in order to support learning. During his work in Sárospatak in Hungary, he wrote down this idea in Schola Ludus ('Playful school' 1654). Other philosophers, including Rousseau, also recognised the importance of inner motivation, freedom and spontaneity within a child. Froebel too believed in a holistic approach to education built on *'first-hand experience, collective play, talk and reflection'*. Thus throughout history drama and theatre have been used to inform, educate and stimulate learning, whilst play is the natural activity of humans and higher brained mammals.

Drama

Although drama is often seen as a separate subject that needs dedicated time and place, it can be used effectively as an integrated tool in a classroom situation within any subject.

The impact of drama is widely researched on several competences relating to resilience and engagement in learning, such as inter and intrapersonal competences like empathy, aggression-regulation and cooperation, feeling of control, as well as in different key learning competences.

For example, research shows that using Heathcote's Mantle of the Expert drama technique in science education helps pupils explain ideas better and to understand harder concepts (McGregor D., et. al. 2014). Researchers also found that using drama techniques in lessons, progress in maths and in language skills was significantly better in those schools where learners participated in drama workshops (Fleming M. et al., 2004).

However the largest impact of drama methodology can definitely be found in social skills and motivation increase.

In a research project with teenagers prior to and after attending a drama camp there was a noticeable increase in empathy, agency (feeling of control over situations) and self-regulation while solving moral dilemmas (Szitó I, 2004).

Moreover, the findings of the international DICE Project (Cooper, 2010) as one of the most extensive research programmes regarding drama in education show that young people between 13 – 16 years participating in educational theatre and drama activities felt more confident in communication and reading, liked going to school more, became more engaged in school and learning; better at problem solving and coping with stress, more tolerant and empathetic towards both minorities and foreigners and more willing to participate in their social world (home and beyond).

PLAY

There is much evidence for the importance of play in supporting the development of resilience. Play is the natural way that children and young people explore and therefore understand their worlds.

Play *'provides a primary behaviour for developing resilience, thereby making a significant contribution to children's well-being'* (Masten, and Obradovic, 2006)

When playing children engage in emotional responses, experiences and decision making. For example when children climb trees they not only engage their physical abilities, but also their adrenalin (fear factor) and sensory skills.

Resilience develops when playing through such experiences as standing up for yourself, asserting yourself and risk assessing - it is a mental and physical process. Deep play (Hughes, 1996) (scary, frightening, risk taking play) in particular helps build up resilience for children to the challenges of the world. Engaging with emotions whether through the safety of play i.e. 'I know I am playing and therefore can contain the emotion', or actually engaging in the emotion i.e. 'being angry with my friends', can support children and young people to understand the responses of others, empathy and therefore support them to interact with others and find their place within their social standing.

Evidence from the Mental Health Foundation's (1999 UK) Bright Futures Inquiry found that *'factors like poverty, social isolation and lack of strong relationships have a negative impact on children's mental health but "positive or resilience factors" balance these of which play is a key factor.'* SkillsActive/CYPU (2006)

Evidence from OPAL (2011) where primary schools have improved play opportunities for all children showed an 80% decrease in the use of behaviour policies and overall happier and more creative children. Similar results were found by Armitage (2009) in the evaluation of the Scrapstore PlayPod pilot project with the overall conclusion being that play contributes to a constructive part of children's social development and therefore moves to limit playtimes may be *'counter-productive and short-sighted.'* (Brown 1994:49)

It is therefore important that children have access to freely chosen play that they choose to engage in themselves for their own reasons and following their own instincts.

Central Principles to support resilience development and best practices

5. Central Principles to support resilience development and best practices

Principles underpinning ARTPAD of the importance of drama and play in supporting the development of resilience in children and young people.

We believe the following Principles are important for a pedagogical approach that recognises the role of drama and play when working with children and young people in re-engaging them in formal or informal education.

These Principles are also underpinned by the United Nations Convention on the Rights of the Child.

5.1 METHODOLOGY

Both drama and the creation of spaces where children and young people can play have specific approaches and methodology that need to be understood. They also require a particular mind-set in order to support the development of resilience and child-driven, self-initiated learning.

In practice this means:

- Engaging learners' expertise, initiative, imagination, responsibility, strengths and diversity of learning styles for problem solving
- Encouraging unusual and creative ideas and risk taking
- Ensuring time for intrapersonal reflection and insights
- Using constructive and non-punitive evaluation and feedback
- Balancing and supporting the group with respect to individual strengths

For example….

DRAMA *("Super Me" Project in primary schools. 12 children each group. Ages 7-8 yrs)*

The "Super Me" project ran in two primary schools with one three hour session in an afternoon, each week for twelve weeks. Children who were considered socially vulnerable and lacking engagement both in lessons and socially with their peers joined the drama group. The intervention was structured to give the children interpersonal and intrapersonal time where they could have periods to work on their self-image and self-talk through character and drama work.

Staff worked to support the drama practitioner, discussing information regarding behaviours and pupil issues with the drama practitioner and by joining sessions. The drama work took the form of drama games, visualisation and character work, the use of metaphors in story-telling and some curriculum support work using the catalyst of the "Iron Man" by Ted Hughes (school B).

The work was led from the learners input and tailored to their strengths whilst challenging them in a safe environment. They had responsibility for the work and they decided whether to share the work with other classes or make it for themselves. All work was developed and owned by the groups with the practitioners support. Issues of co-operation and sharing ideas were dealt with

collectively within the structure of the drama work; for example, problem solving was done by using the positional perspectives of characters that enabled pupils to speak from a different view-point with a freer voice in the context of the drama.

School A devised a story using art-work, drama games and improvisation and developed a performance piece for their year group and parents to watch.

School B worked on an individual personal and collective group level to create characters for themselves and create a giant puppet of the "Iron Man". Their version of the story was played for their teachers and filmed to be shown to their class.

In both cases the teachers noted a shift in self-esteem and confidence from the children regarding listening and offering ideas. Teachers incorporated some of the drama techniques that supported problem solving and curriculum delivery into regular class sessions.

PLAY   (Playwork Training for Lunchtime Staff in School Playground)

Rolleston Primary School recorded a high level of behavioural incidents (over 350) in the playground over a period of six months that impacted on many staff hours being taken up during the afternoon to deal with the aftermath. The Head teacher invested in a large range of scrap materials and Loose Parts[1] and in Playwork training for the Lunchtime staff which developed their awareness of play and the range of play types that children needed to engage in, including 'play fighting'. With a different approach to playing and an understanding of the play process and adult intervention in that process, lunchtimes became more enjoyable for the children, issues were resolved on the playground with the children, who began to regulate their own behaviour more. The children also became more responsible for each other, relying less on the adults to solve all their problems and went into afternoon lessons prepared to work. The staff also developed better relationships with the children as they weren't seen as 'policing' the space, but as more supportive and understanding adults. This in turn resulted in them enjoying their job more.

The number of recorded incidents reduced dramatically to less than 30 over the following term!

5.2   ENVIRONMENT

The creation of an environment that considers both the human and physical aspects of the space will best support resilience and the engagement of children and young people in formal and informal learning.

In practice this means:

- Supporting children's access to freely chosen play through the provision of space, time and resources that encourage independence and choice
- Creating environments that are safe both physically and emotionally whilst balancing them with the need to take risks and experiment

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[1]Nicholson, S. (1971) How Not to Cheat Children: The theory of loose parts. Landscape Architecture v62 p30-35

- Leaving space open for children to follow their own interests and/or being open to uncertainty
- Considering the needs of individual children as well as the whole group
- Remembering it is ok to fail and try again
- Being aware of the impact of the adult in spaces created by and for children

For example...

DRAMA   *(Primary School Classroom)*

Drama is used across curriculum subjects within the classroom environment as the teacher integrates the work into her teaching. There is not a need to go into the school hall as the teacher facilitates the imaginative and physical interaction with situations within the children's usual teaching space. The positional drama practice was used for literacy, creative writing and history. A character was created by the children using information they researched about the historical period and their own experiences to empathise with her. The character was built through creative group drama and whole class work; they then placed the character in situations, asked her questions and grew a collective understanding of the person and her world. They were taken through a visualisation of the erupting of Vesuvius and how her story evolved as she escaped Pompei, they discussed what she needed to survive and how the changing world she lived in affected her. They created situations where she used her skills to build an understanding of the components of resilience. The work was taken into discussion and writing for literacy, language skills and geography.

PLAY   *(Primary School Playground)*

Clinton Primary School introduced Loose Parts and scrap materials to their playground and trained their staff on an endorsed Playwork Training course. The children's play became more inventive and challenging as play fighting was supported, alongside regular den building and other play opportunities. Their journey from empty playground with many rules and bored children to a much more adventurous and risky approach to play was supported by trained staff and a Head Teacher who advocated for this type of play and its benefits.

As things progressed the children began to further extend their play and started to climb the trees within the school playground. Staff were able to risk benefit assess[2] this type of play and the children learnt to manage the risk themselves with some children fairly competently climbing trees, whilst others knew their limitations. For one boy sitting up in the tree for most of his playtimes was his greatest achievement and he earned much respect from others who failed to even climb onto the first low branch.

The Head Teacher wrote a letter to all parents informing them that children were now climbing trees in school, reminding them of their own play experiences, and suggesting that any parent with concerns about this activity contact him to

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[2] http://www.playengland.org.uk/media/172644/managing-risk-in-play-provision.pdf

discuss it. He received not a single complaint or query, therefore assuming all parents were happy with the risk-taking and with understanding the value of it for their children. The school continue to support climbing and sitting in trees giving children a different perspective of their world and the opportunity for independence and emotional resilience.

Staff regularly reflect on play times and what the children are doing and continue with risk-benefit assessments in order to support and care for the children they are working with.

5.3 ATTITUDE OF THE ADULT

The respect, relationship and support developed through a positive attitude from the adults around them plays a huge part in children and young people's self-confidence, resilience and overall development.

In practice this means:

- Being positive and flexible in our approach
- Valuing and respecting each child/young person as a unique individual
- Being a consistent and empathetic role model
- Reflecting on our behaviour, our practice and our relationships with others
- Sharing the responsibility of learning and developing resilience with the child/young person
- Being attuned to the need for children and young people to take physical and emotional risks
- Intervening with care and considering always the impact of the adult on the child/young person

For example…

DRAMA   (J.A. Arts School)

The J.A. Arts School operates in Hungary as an afterschool programme in a primary school. In this drama class the teacher, has a specific drama pedagogy approach. Whilst the aim of the programme is to create a theatre piece which is performed widely in and out of Hungary, the class itself is about much more than this. The drama teacher facilitates the self-understanding of pupils and through this process helps them to formulate their own stories and their own theatre.

The teacher has a very dynamic and charismatic personality, passionate about her subject, and she is also very congruent. She is confident in expressing her own feelings openly with the children and empowers them to do the same. She shows empathy when someone who is in trouble and also asks the empathy of the pupils when she too is stressed with the project. Her openness about her feelings provides a positive role model for the children to do the same.

The pupils talk a great deal during the sessions and discuss several issues whilst developing their stories for the play they will perform. This process helps the

pupils to understand themselves better, connect with their own feelings and learn to express them, thus developing their emotional intelligence.

PLAY   (Ellie and the Playworker)

Ellie was a particularly disruptive girl, mainly due to having to survive in a particularly tough environment both emotionally and physically. She presented herself as a loud and anarchic character and was not fearful of speaking out which often got her into trouble at school.

The school had invested in a PlayPod that provided a range of scrap resources for lunchtime play including some old computer keyboards that the children would use to play offices and shops with. One day the keyboards were all laid out around a wooden gazebo in the playground and Ellie went over and proceeded to start smashing them onto the tarmac. The playworker stood back and watched as she went through a dozen of the keyboards one by one smashing them up. The lunchtime staff were annoyed as the younger children liked to play with these keyboards, but the playworker prevented them from intervening. After a while Ellie stopped with only two keyboards left and then the playworker said "Wow, I bet that felt good". Ellie grunted and muttered that she needed to get that out of her system.

"I was wondering if you wanted to use some of this" said the playworker handing her some rope and a tyre. "What for?" said Ellie. "I'm sure you will think of something" said the playworker and moved off.

Ellie did think of something. She made a tyre swing over a beam and after a while a group of children gathered wanting a go and admiring Ellie's skill in having made it. Ellie became the swing builder in the playground over the following weeks and even arranged the order the children would go on the swings, creating rules that she herself would have rebelled against within school usually. She was still her bossy, loud self but now she was respected rather than feared by other children and she was a part of the play.

If the initial response to Ellie's smashing had been to scold her she would never have progressed to this inclusion and as the keyboards were scrap materials that would be replaced it was far better for her to let off steam by smashing them. After all this was an angry child who needed an outlet and then an appropriate intervention and support in order to move on.

5.4   THE INDIVIDUAL WITHIN THE GROUP

An understanding of the impact of wider influences on the child, both from home and society is important when considering their development of resilience.

In practice this means:

- Respecting individuality and supporting equality and inclusion
- Challenging sensitively remarks and attitudes that impact on individuals
- Balancing the needs and dynamics of the group with those of the individuals
- Supporting opportunities for socialisation and individuality

- Enabling children as far as possible in resolving their own problems
- Co-operating and giving value to significant individuals in a child's life

For example...

DRAMA   *(Social project with 10 children ages 6–12 with 2 drama practitioners, parents and professional social workers)*

Chris and John were 8 and 6 year old brothers who had both suffered from neglect, physical abuse and being in the care system. They had been adopted but were having issues in school with other children regarding being able to socialise. Chris was angry and exhibited challenging behaviour and John was extremely quiet and would not interact with other children. They took part in a drama group who were working together with other adopted children supported by parents and social services. The children's history was shared with the practitioners regarding their behaviours and tolerance levels so the drama could be safe and supportive. They met on a weekly basis for three hours and played a range of drama games creating their own stories and scenarios with support from the drama practitioners. Some parents stayed to support very vulnerable children either in the activity room or in an adjoining one.

The drama work related, through metaphor, to their life experiences as they explored issues of separation, loss and fears. John was often on the edge of the group and would watch but not join in. He was included by offering input into the drama through drawing parts of the story and making props and eventually joined the group. Chris took part in the drama and although his behaviour was initially challenging his offers were accepted and he engaged with the process. Other single children and siblings worked on making a story based in fantasy with powerful themes.

Previously at school Chris had been on stage with his class singing in a Christmas parent assembly and had turned to face the back wall. Following the drama work he was able to stand with his classmates and face the audience and sing in an assembly. John became more confident in social situations.

The boys stayed with the group for six months and continued to become more confident in social situations. These changes were attributed, by their parents, to the social drama experience of the group.

PLAY   *(School Playground)*

Emily (8 years old and with a learning disability) used to spend most of her playtime walking around the edge of the playground and not interacting with any other children.

The introduction of a variety of large Loose Parts (cardboard boxes, tyres, material, bins, crates, old phones, computer keyboards and clothes; such as coats, skirts, hats and bags,) into the playground resulted in Emily approaching other children to join in the building of dens or the creation of imaginary offices with keyboards and phones. Lunchtimes became less frightening and Emily was playing with other children, resulting in her confidence growing not only outside

with other children but also within the classroom as the teacher observed her answering questions and expressing herself more.

The teacher also responded to the changes in the playground by deliberately changing the layout of the classroom so that children were sitting in groups more and therefore having more opportunities to talk to each other within the classroom, building on the socialisation that had developed in the playground during free play.

5.5   EMPOWERMENT

Play and drama support resilience through developing competencies in making individual choices, being in control of things happening around them and having an ability to influence these things.

In practice this means:

- Supporting learning from different and multiple perspectives
- Engaging (drama) or supporting (play) children and young people in designing their own learning process or facilitiating their own activities
- Finding the balance between increasing independency (identity, self-esteem, self-awareness) and interdependency (socialisation/shared responsibility)
- Giving each child the right and opportunity to develop in their own unique way

For example...

DRAMA   *(Mantle of the Expert 15-16 year olds)*

Learners were given the role of "The Red Cross" reacting to an earthquake situation in India. The learners are given the "mantle" of the expert by the teacher and become a team from the Red Cross who need to research all aspects of the situation to set up the delivery of aid to the area that has suffered the earthquake. All learners research the organisation and take on specific roles and role-play out the situation. They share research and share information, take responsibility and work under a time managed/pressured situation to aid the belief and involvement in the situation the teacher is also in role as the contact with India and relays information to the team as challenges that they are required to solve.

This model was used for geography and included research into the Red Cross, India, earthquakes, population, the need to transport food and aid quickly which involved budget costings, modes of transport - problem solving and team work.

PLAY   *(School Playground)*

Over a few days the children had begun to make tyre swings on the structures on the playground. One group of children had made a swing with some rope and a tyre and were taking it in turns to have a go. They had sorted out between themselves a fair system that meant queueing up for your go and helping to

push others on the swing before you then had a turn swinging on the swing. All was going well until an older boy ran across and jumped on the swing without taking a turn or helping to push. One of the lunchtime staff made to go across to tell him off, but another stopped her and said, "Wait a moment". They stood and watched. The children stopped pushing the tyre and stood back. The boy asked them to push him on the tyre but they refused saying, "it's not your go". After a few minutes the boy got off the tyre and went to the back of the queue to wait his turn.

The children had shown solidarity, demonstrated their understanding of the fair system that they had co-operatively agreed and been empowered to stand their ground against the older boy who was pushing his way in. Their solidarity meant he backed down and waited his turn. No intervention was needed from the adults as the children had facilitated the intervention themselves.

5.6 ALIGNMENT

Alignment as a final principle: All our efforts should be aligned to support and facilitate the development of resilience for children and young people.

In practice this means:

- A commitment to a whole organisational approach to the methodology and best practice as set out in the above Principles
- Committing to alignment on two different levels:

  Personal alignment: the principles of attitudes, empowerment, trust and social aspects

  Structural alignment: the principles of environment, methods and tasks

- Developing a resilience framework with indicators for individual children
- Having a flexible, diverse and holistic approach
- Understanding at all times the importance of a happy childhood
- Having an unconditional positive regard for children and young people

For example...

DRAMA   (Theatre and Film Group)

The theatre and film group "Join in!" was developed for pupils aged 8 to 14 years from very stressful family situations, including violence, bereavement or other crisis. Throughout their further development it is expected that they will be further exposed to situations of high risk. Therefore educational and curative offers are set in order to strengthen resilience and an understanding of their individual backgrounds is essential if they are to be supported and understood.

The boys and girls create their own stories. A framework is established, that provides a maximum amount of emotional and physical security, whilst also a freedom of expression at the same time. The children have the opportunity to

discover and develop their resilience, to learn from each other and to experience new things through playful interactions.

When children come into the group, there is an understanding that often injuries and disputes from home have to be settled and dealt with initially. Then the children's ideas are collected and written down, emphasising that they and their ideas are to be taken seriously. The themes are varied. Sometimes there is a source of ideas or an intellectual focal point that stimulates. Another time they fall a little, or lack confidence in expressing their ideas. But the children decide ultimately, what is played.

A group attempt is made to construct a simple story out of all the ideas and as a lot of ideas are flowing often it is necessary to find compromises. When the story is finished, the roles are distributed among all children and maybe later they can dress up and use make-up. One scene after another is just simply rehearsed and videotaped afterwards.

The video recordings act as an additional element of order and serve for reflection. The unedited movie is watched jointly at the end. It is ensured, that all characters are considered sympathetically. Laughing at or insulting or responding negatively is strongly disencouraged.

PLAY (Outdoor Play And Learning (OPAL[3]) Primary School Project)

The OPAL project is a mentor supported school improvement programme that focuses on a whole school approach to play. It supports schools in recognising the importance of spaces and time for play, and is underpinned by a playwork methodology. It addresses all of the areas schools must plan for if they want to strategically and sustainably improve the quality of their play opportunities, but essentially it requires the whole school to understand and support play resulting in a comprehensive school play policy.

Research shows that play contributes to children's physical and emotional health, well-being, approach to learning and enjoyment of school, so the impact of OPAL has major repercussions throughout the school both in terms of pupil achievement and children's overall experience of school life and learning.

Through an audit of the school environment the OPAL mentor will address access to space for play and provide solutions to overcome any issues. For example the use of school fields during winter months through the provision of suitable footwear. Staff's increased awareness and knowledge of how to intervene and support children's play ensures the whole school is working together and in alignment with the Playwork ethos

"OPAL has revolutionised our play at lunchtime. From being football dominated we now offer an exciting, creative, physical environment which has something to offer everyone. Children are now highly active and interactive; challenged both physically and mentally. There is high quality role play, greater integration across the school and so much creativity."

Kay Hemmings Tanfield Lea Primary Sept 2016[4]

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[3] OPAL http://outdoorplayandlearning.org.uk/
[4] http://outdoorplayandlearning.org.uk/wp-content/uploads/2016/11/Oct-2017-OPAL-Booklet.pdf

Academic findings behind the ARTPAD Principles

6. Academic findings behind the ARTPAD Principles

This chapter aims at providing a literature review on the academic writings that are related to the ARTPAD principles. We aimed at showing how these principles are discussed in both drama and play-related but also in other areas of cognitive and social sciences. The subtitles of the upcoming chapter shall be understood as the principle titles (such as "methodology" here refers not to the methodology of this review, but the methodology principle), together with their detailed description of the previous chapter.

6.1 METHODOLOGY

According to the constructivist approach (going back to Vygotsky, Piaget and Dewey), learning is a process where the learner **constructs an internal world** of concepts based on his or her experiences. Providing experience in a learning environment (experiential learning) encourages the development of a complex internal world (Moon, 2004:23) which is essential for having a complex toolbox of responses in different situations – i.e. resilience. Kolb (1979) defines a four-step model for **experiential learning**: concrete experience, reflective observation, abstract conceptualisation (generalisation), and active experimentation (application). Ideally learning of a child or young person in all settings should be designed to accommodate all these stages in the learning process. This can be done through a number of different methodologies, such as outdoor education (field work), project-based or inquiry-based learning, game-based learning, cooperative method of teaching, as well as drama.

When designing the experience, the relevance of the learning experience has to be taken care of in order to encourage personal development (Rogers, 1969). Glasser (1969) in his research has found that when this relevance is not clear, the competence learned in school is delegated to the narrow frames of school life and learning in any other settings is not relevant to education: pupils don't even think it could be used outside. For example Glasser (1969) found this with a basic competence of reading in pupils aged around 11-12 who thought that reading a book is not part of everyday life, it is only a school task.

The Real World Learning Network reviewed a wealth of literature and identified the following steps that are required to develop an experiential learning programme:

- provoke and raise curiosity
- increase sensitivity
- involve learners with head, heart and hand
- use variety of methods and reveal something new to the learners
- remain open to the outcome
- provide opportunity for action and enjoyment in a real world setting

All these elements are important in methodology for pupils with **different learning styles and intelligence types** (see Kolb, 1979 and Gardner, 1983)

gaining the most of their learning and experience. Drama as an educational method can easily include these aspects, while during play (freely chosen play) these elements – and learning as such – naturally emerge, here the role of the adult is to host and facilitate this process.

The methodology of playwork defines a distinct approach to supporting and facilitating play opportunities for children and young people. Based on The Playwork Principles (Playwork Principles Scrutiny Group 2005) which define play in terms of 'freely chosen' and 'intrinsic' behaviour, the Principles guide the role of the adult in supporting children's play through appropriate interventions and an understanding of the play process through observation and reflective practice. The play process is supported through the theory of Psycholudics (Sturrock and Else, 1998) literally the study of the mind at play, in which the process is broken down into elements in order for the observer to comprehend the process and reflect upon interventions within it for the purpose of supporting play for the child.

6.2   Environment

The social and physical environment impact on the resilience level of children and young people is primarily researched from a health and safety approach. Parents as well as teachers and youth workers seek to provide a safe environment for children and young people, however the appropriate level of this safety can be perceived very differently.

Lester and Russell (2008) conclude that according to research findings, **physical safety** – avoidance of risks – is very much in the focus of parents and educators. In today's society there is often a *'parent paradox'*, as whilst parents own play memories include strong positive memories of playing outdoors with other children and without parental control, they feel their children have to be more protected. The fear of parents and teachers of the outdoors as a dangerous place is also mirrored by the children and young people themselves. O'Brien and others (cited by Lester and Russell, 2008:13) found that a third of the interviewed children themselves have an anxiety about some places in their neighbourhood as well as about unknown youths and adults. The UNICEF report on child well-being in rich countries (2013) also concludes that *"the quality and safety of children's specific environments including the opportunity for safe, unsupervised play"* is a critical factor for child's happiness.

Lester and Russell also conclude that:

"a considerable amount of research over the past decade indicates that children's opportunity to range independently in many industrialized societies has significantly diminished"

(2008:144).

This can lead to a declining mental and physical health, including the **higher rate of obesity** and **asthma**, (Strife and Downey, 2009). Strife and Downey go on to state that:

"increasing evidence suggests that access to nature and green space provides children with a myriad cognitive, emotional, and physical benefits, such as increased ability to concentrate, improved academic performance, reduced

stress and aggression levels, and reduced risk of obesity. (Faber Taylor and Kuo, 2006; Kellert, 2005, Lieberman and Hoody, 1998; Louv, 2007; Wells and Evans, 2003)"

Strife and Downey (2009:99)

The other trend of parenting which considers a good parent as one who provides as much organised activities for their children as possible, also significantly constrains the amount of time provided for children to play. To avoid risks and provide instructed development opportunities, the life of children is highly institutionalised (Thomas and Hocking, 2003:23). Thomas and Hocking cite research which shows that the average UK parent spends 85 minutes with their child daily as compared to the 25 minutes average in the 1970s. (pp.29) – this is what Brussoni and colleagues (2012) call '**intensive parenting**', which results in the creation of a less autonomous '*backseat generation*'.

Brussoni and colleagues' literature review on risk-taking and free play found that children usually find the '*institutionalised*' places, such as playgrounds, boring and were looking for risks in other areas. However research also shows that children learn risk management for themselves and their peers through risky play. They even show clear harm-mitigating strategies during their play, and taught their findings to their peers during play. To provide them places where they can try **risky play** (with risk-benefit assessment and appropriate prevention) can be a good alternative to unsafe public places.

In considering spaces for children and young people to play in, there needs to be an understanding of what is available to them within their local environment. This refers to '*compensatory play spaces*', that takes into account what is available for the children and young people in their environment, and makes up for the shortfalls by offering an alternative environment: for example in a city centre area it provides green areas, climbing opportunities, outdoor play opportunities, or in a colourless neighbourhood it provides colours, and spaces available for disabled children.

"Ideally such places comprise both outdoor spaces (open to the elements and both wild and landscaped) and a variety of indoor spaces that children genuinely feel is theirs."

Kilvington, J and Wood, A. (2010:8)

Animal research also underpins the importance of **environmental enrichment** as well as play-fighting and risk-taking: researchers found that non-boring environments led to much decreased level of drug-addiction, lower level of cortisol (stress) and higher level of neuroplasticity of the animals, as well as better adult adaptation skills (see for example Simpson and Kelly, 2011, Pellis and Pellis, 2009). As part of environmental enrichment Jensen (2008) revises several aspects that has to be taken into account when designing and setting up an indoor learning environment, such as colour, light (especially natural light), temperature, ionisation, humidity, as well as available resources for basic human needs (drink, food, toilet). It is very important to create spaces which enhance learning, and also provides a comfortable and safe interior for the community.

The environments for play needs to balance the needs of the child or young person whilst offering a range of resources including loose parts (Nicholson 1972) that may spark or stimulate enquiry for play. Children will play anywhere given the opportunity and permissions, but good spaces for play need to be flexible, transitory, ever evolving and places where children can engage with their environment in an infinite number of ways. A play space defined by Hughes (2001) needs to be *'conducive to playing'*. Whilst environments for children and young people, should for the most part, be supportive and 'safe'. Within play there also needs to be an element of risk that can be managed by the child or young person. It is through this risk taking that a sense of achievement can be gained, for example the thrill of climbing a tree and seeing the world from a different perspective, or even an emotional risk from winning or losing a game. Managing risks and keeping yourself safe is a huge skill that needs time and experience to develop, thus developing resilience.

"If we don't allow children to experienced managed risk, I have grave concerns about the future for workplace health and safety. If the next generation enter the workplace having been protected from all risk they will not be so much risk averse as completely risk naive."

Judith Hackitt, Chair of the Health and Safety Executive UK
quoted in Managing Risk in Play Provision, Ball et al (2012:100)

When choosing or developing a space for drama and/or play all these factors and more have to be taken into account.

6.3   ATTITUDE OF THE ADULT

One of the most important factors for a child or young person's personal development towards resilience is his or her relationship with the surrounding adults, whether parent, youth worker, Playworker or teacher. When a baby is born, their physical **survival is dependent** on the parent, and this does not change for a long period. In the case of disabled children this may remain throughout their lives. Children learn to understand their feelings from the adults around them, and in their first years they learn basic problem solving patterns from them practically, socially, and emotionally (Gopnik et al. 1999).

The adult (teacher, youth worker, playworker, parent) shall be child-centred: honest, accepting and listening, and being able to show these attributes to the children (Rogers, 1969). In cases where the relationship is dishonest, distant and hierarchical, **communicational barriers** are set up. They distort the communication between the child and the adult (also between children) and single-loop learning develops: the child adapts his/her behaviour to the expectations instead of a deeper learning (double-loop) (Gordon and Burch, 2003, Holt, 1964, Argyris, 1977).

The relationship between the child and the adult is also an important factor alongside developing communication: the existing feelings towards each other **unconsciously** '*prime*' both of them and have an automatic impact on the learning process (Bargh et al. 1996). Research shows for example that pupils selected as better are performing better (see for example Rosenthal and Jacobson, 1968).

Rogers (1969) stresses that the adult – when the facilitator of the learning – has to be **congruent**, **empathetic**, and show **positive regard** towards the pupil. If children feel that they themselves and their personality is not accepted, then they will develop unacceptance towards themselves also. This acceptance ("*I like you as you are*") together with empathy (*"I understand how you feel"*) and congruency (*"you can always trust in me, in what I say to you"*) are the most important factors for developing a safe emotional environment in which the child/young person can flourish. However acceptance does not mean to accept anything from the child – and if any behaviour of the child hurts us or anyone else, or any accepted norms, we have to be open towards the child about it while at the same time making sure that we still have a positive regard towards them.

These above factors are the basic pinpoints of child-centred pedagogy, which is the value-set behind both drama in education and approaches that would parallel with playwork.

In order to support play adults need to be aware of their own agendas, attitudes and interventions into children's chosen play opportunity and 'play frames' (Sturrock and Else, 1998). The skill of the playworker, or supportive adult, is in deciding when, where, why and how to intervene if needed when children are to follow their own instincts and ideas through a natural drive to play.

"The play drive may exist to guarantee that as vulnerable and naïve young organisms, we engage with the world we live in, in a way that suits our abilities but which is also highly efficient, so that we can gradually understand and make sense of information through playing. Much of this is absolutely essential to our continued survival and our development ".

Hughes, B. (2001:13)

Seeing the world at time through a child's eyes may help us understand their responses to it.

6.4   THE INDIVIDUAL WITHIN THE GROUP

The child or young person's development cannot be separated from the relationships s/he belongs to: carers (family), teachers, youth workers and also peers. Social studies believe that human evolution – the quick increase in brain size – is also rooted in the need of overseeing the complexity of the social network around us (Dunbar, 1998). Dunbar in his later research has also shown that the size of the prefrontal cortex of an individual (the '*thinking*' area of the brain) is directly linked to the number of relationships s/he owns (Powel et al, 2012).

The human brain is specialised in '*reading other people's mind*': understanding the other persons' intentions. There is a specialised network of mirror neurons in our brains assisting us to feel what others feel and get it understood (Goleman, 1995, Gopnik et al. 1999, Marsh et al. 2009). The competence to understand the feelings and behaviour of others is also an intelligence area defined by Gardner (1983) as interpersonal intelligence (with its intra-personal partner: self-understanding and self-directing skills, they make up the so-called emotional intelligence, as defined by Goleman, 1995).

Our connections with other people are deeply rooted in our early-childhood relationship with our parents, which results in different attachment types, such as secure, anxious-avoidant, anxious-resistant, and disorganised (Ainsworth and Bowlby, 1965). While these types are developed in early childhood, they influence deeper relations in later life as well.

People tend to harmonise their actions and behaviour (being co-operative) with others from the very early childhood (Tomasello, 2009), and this tendency to harmonisation can even be found in situations where it has no direct goals (Marsh et al, 2009), such as movements – or public opinion. Csányi calls this emergent group behaviour as '*the group agent*' (Csányi, 1999). When this tendency of harmonisation conflicts with internal values or motivation of the individual, discrepancy occurs, this is called cognitive dissonance.

Therefore being in a group does not only provide a complex environment, but also a very stressful situation. The level of this stress is very much influenced by the role the child or young person (or any individual) plays in the hierarchy of relations as well as the atmosphere of the group as a whole (see eg. Sapolsky and Share, 2004). Stress has a very negative impact on the learning process.

A rather new social tendency is researched by Csányi (2000): the appearance of one-member groups. In this specific case the person does not identify deeply with any group (values, personal loyalty, attachment), and defines his/her own subculture by '*cherry-picking*' his or her values of norms. A person with this approach have a larger tendency to join pseudo-groups such as virtual groups or identify with media personalities - which even more increases the social exclusion and as a result the anti-social behaviour.

Drama and playwork are methods where consideration of the impact of the group on the individual has to be taken very seriously in order to support children to develop resilient and cooperative behaviour.

Recognising the individual is an essential component of supporting children's play whilst also understanding that establishing and developing relationships with others is essentially human. Individuality allows a child or young person their own identity and culture regardless of age and ability and gender – no two children of same age, gender and background will ever be the same!

"Play spaces are for all children , from all ethnic, economic, mobility, cultural, disability, political and religious backgrounds and it is they who must develop ways of co-existing in these spaces".

Hughes, B. (2001:163)

6.5 EMPOWERMENT

Empowerment is *"the process of enhancing an individual's or group's capacity to make effective choices, that is, to make choices and then to transform those choices into desired actions and outcomes"* (Alsop, Bertelsen and Holland, 2006:10). As Samman and Santos (2009) describes this process as rooted in two building blocks: agency and opportunity structure.

Samman and Santos defines agency as *"an actor's or group's ability to make purposeful choices"* (2009:3). In their article they also quote Sen (1985) who defines agency as *"what a person is free to do and achieve in pursuit of whatever goals or values he or she regards as important"* (p.203). It is

important to underline that the feeling of agency comes with the sensation that there are available choices and action to be taken in order to reach one's goals. This means that for agency, the level of belief is also needed, as well as a freedom of processes and opportunities (Samman and Santos, 2009, Ballard, 2005).

In this, the role of the adult (practitioner) is fundamental. Frymier et al. (1996) said: " '*Empowering*' *refers to the actions a person takes that can create an environment that helps others to feel empowered*" – that is to increase the level of agency (an expansion of agency) as well as the levels of opportunity.

Being empowered, that is having the competences as well as the motivation, belief and self-confidence to act according to our values, is a key factor in resilience education. While the feeling of agency is in itself a goal for development, it can also be seen as means to other development outcomes, like gender and racial empowerment, empowerment in sustainability action, or economic empowerment of the poor (Samman and Santos cite a lot of examples of these different empowerment domains).

Through drama and play children and young people are empowered, their sense of agency develops, which can have a long-term impact in all of their life areas from finances through gender roles to public roles – and therefore a long-term impact on the society they live in.

Empowerment through play will only happen if children are in control of their play; that it is not adult led or censored. Understanding intervention and personal triggers of the adults through reflective practice will support this approach. Being in control of their play, aids individual development in a more holistic way.

"Play is a very personal experience……….It is what children do when adults are not there or what children do when the adults that are there are perceived as honorary children."

Hughes (2001:11)

6.6   ALIGNMENT

The importance of alignment is particularly dealt with in school climate studies. As Cohen and his colleagues (2009) suggest:

"school climate is based on patterns of people's experiences of school life and reflects norms, goals, values, interpersonal relationships, teaching and learning practices, and organizational structures.(…). This climate includes norms, values, and expectations that support people feeling socially, emotionally, and physically safe. People are engaged and respected."

Cohen et al., (2009:182)

Cohen et al (2009) analysed a large set of different school research (meta-analysis) to come up with the finding, that *"a sustainable, positive school climate fosters youth development and learning necessary for a productive, contributative, and satisfying life in a democratic society"*. They also underpin that school climate is directly related to the academic achievement of the pupils.

The alignment principle is also very much rooted in the ideas of frames. Frames are subconscious references, built-in mental models which trigger a number of

associations and actions under the surface of our awareness. *"When we hear the word 'nature' we might think of trees, animals, the outdoors, or of particular memories and emotions. These associations will be evoked even if we are not consciously aware of it"* (Blackmore et al. 2013:43).

The structures, regulations, curricula, daily schedule, as well as the whole environment work as a large frame for the children and youth. Even if they are not aware of the curricula – have never read the school pedagogy programme – they meet the requirements set in them, and sense the underlying values. Therefore all these aspects shall be harmonised to broadcast a congruent message to the children and young people. Scientists call the structures surface frames, while the values behind them are known as deep frames. Deep frames are *"the cognitive structures held in long-term memory that contain particular values"*. (Crompton 2010:58).

Frames literally structure the way we think. An experience makes up a neural pathway in the brain, and the repeated impact on the same neural pathway leads to established neural networks, which get activated to any relevant triggers: fire together and wire together (Hebb, 1949, Greenfield, 2000). This means that a well-built frame: a value-based aligned environment can have a much larger impact on the development of the children and young people.

To construct a well-working frame (a value-based well-working school climate in our case), we have to take all relevant factors into consideration. Cohen and colleagues refer to the Comprehensive School Climate Inventory (CSCI) for a possible list of factors which need to be aligned:

"The CSCI is organized around the following four school climate dimensions: safety (physical and social-emotional), relationships (respective for diversity; morale; leadership; home-school partnerships), teaching and learning (quality of instruction; social, emotional, and ethical learning; professional development; leadership), and the (external) environment."

Cohen et.al. (2009:197).

They also add as important extra factors the positive adult-adult relationships and the sense of school community, which can also be applied to out-of-school youth communities.

Good school and youth communities have a lot of positive impact on children and young people: researches report correlation between school climate and later addiction and psychiatric problems, impact on self-esteem, school drop-out and absenteeism. Even more it is a critical dimension linked to risk prevention and health promotion. (Cohen and colleagues refer to Hoge, Smit, and Hanson, 1990, Kasen, Johnson, and Cohen, 1990, Cairns, 1987; Heal, 1978; Reynolds, Jones, St. Leger, and Murgatroyd, 1980; Rutter, Maughan, Mortimore, and Ouston, 1979, Cohen, 2001; Juvonen, Le, Kaganoff, Augustine, and Constant, 2004; Najaka, Gottfredson, and Wilson, 2002; Wang, Haertel, and Walberg, 1993). All these results show that alignment should really be considered seriously.

In order for play and a playwork approach to be truly supported within an organisation there needs to be a clear and cohesive understanding of the principles and values of playwork (Playwork Principles Scrutiny Group, 2005). This needs to be shared amongst practitioners in order to underpin policies and practice.

Annexes

7. Annexes

Our annexes consist of three parts listing all of the projects and organisations visited, external resources, books and references tat make up this Guide.

    a. Projects and organisations visited

    b. External resources

    c. Project partners

a. PROJECTS AND ORGANISATIONS VISITED

We would like to thank all the schools, playwork sites, adventure playgrounds, youth centres, teachers, school heads and administrators, practitioners, entrepreneurs and children and young people who shared their projects, programmes ideas and passions with us throughout the research phase of our project. Their input has helped to shape our understanding of the challenges they face and their different approaches informed our best practice principles.

AUSTRIA

Project	For each other – together
Contact	Emina Eppensteiner *emina.eppensteiner@aon.at*
Website	*http://tu-was.at/projekt-detail-183/items/fuereinander-miteinander.html*
Description	*Children and adolescents from different cultures, with different languages and religions often live side by side and not together. The project named "For each other - together" overcomes the everyday distances in the common theater play. All children and young people are welcome. In groups of max. 14 children or young people, games are developed together and rehearsed. Everyone finds space for his/her creativity and imagination.*

Project	Dream Catcher
Contact	Christoph Rabl *christoph.rabl@aon.at*
Website	*http://www.kulturplattform-traumfaenger.net/html/theater/anna_wolf.htm*
Description	*The drama-educational project of "dream catchers" addresses the question of how bullying and other forms of violence affect children and what can be done about it. In the narrative form of the fairy tale, "dream catcher" takes up motifs of the Grimm fairy tale figures and joins them in a dramaturgical arc. It tells how children and young people are gradually gaining social competency and finding themselves out of the wake of their despair and developing new life perspectives.*

Project	Symbolarbeit
Contact	Margot Cammerlander *info@symbolarbeit.at*
Website	*http://www.symbolarbeit.at*
Description	*With the help of symbols we are able to provide children and young people with an additional language when they cannot find the right words. In this context, symbols work similarly to an interpreter; furthermore, they transmit information one cannot or does not want to share. As a symbol may have infinite meanings and is interconnected with multiple feelings, the key is an individual approach to support children and young people in adverse situations.*

POLAND

School	Elementary School nr 12 in Gdansk
Contact	Iwona Stankiewicz *istank@wp.pl*
Website	*https://zkpig12gdansk.edupage.org/*
Description	*The school is a typical legacy of communist era as a building but filled with solidarity values integrating children of middle and working class, friendly for the newcomers. Drama is used for integration from early years and teachers are encouraged to explore its techniques for building stronger resilience.*

School	Special Elementary School nr 57 in Gdansk
Contact	Anna Listewnik *anna.listewni@yahoo.com*
Website	*http://sp57gda.pl/netpanel/*
Description	*The school addresses individual needs of children with special educational needs. Drama is used as the tool for diagnosing and expressing more personal needs and creating a more inclusive environment. It also serves modelling constrictive attitudes including resilience.*

Project	Intercultural Kindergarten
Contact	Agata Hofman *agata.hofman@lanlab.pl*
Website	
Description	*The kindergarten is located at the sports club. The teachers are coaches and design spaces for free play and challenging physical activities.*

HUNGARY

Project	RS9 Színház
Contact	Katalin Lábán *katalin.laban@gmail.com*
Website	*www.rs9.hu*
Description	*The RS9 Theatre is a non-profit association, which opened its gate to the public in 1990. Nowadays they produce 100-140 performances annually, most of them being plays for children. RS9 organises and hosts several "Playwright and theatre" camps every summer for children and young people between 10 and 15 years old.*

Project	Board games as tools for development
Contact	József Jesztl *jejozsef@freemail.hu*
Website	
Description	*Board games have great potential as indirect pedagogical tools, as their internal rule-systems are relevant for every-day life, thus they can support cognitive, social and physical development. József is a social pedagogue who uses board games in his practice, with the knowledge of a wide range of games and their proposed application.*

GERMANY

School	Nikolai Schule
Contact	Frau Hartmann *ev-grundschule-psw@web.de*
Website	*http://nikolaischule-pasewalk.de/*
Description	*Private elementary school, with 6 classes / 150 pupils. Meaningful, Christian based, involvement of situations from life environment of pupils. Little space to play, but extension was foreseen. Drama is used in German lessons (presentation skills) and later on in developing and playing theatre around themes in life.*

Organisation	Schüler und Jugendzentrum (SJZ)
Contact	Frau Marion Kramer *sjz@eggesin.de*
Website	*http://sjz.eggesin.de/*
Description	*SJZ is a community centre for children and young people aged 6-27, open from 2 to 8 pm. Inside there is space for play, surfing the net, handicraft and outside is a large garden for beach-volleyball, football, bike half pipe, basketball and free play. Social workers, volunteers and peers are there for talking*

with, helping youth with homework or with social problems. Active marketing: at school and on the street. Per day 30-120 children and young people visit SJZ. Most of the programs are organised and directed by the children themselves. Three golden rules: be polite to each other, no politics, no drugs.

Project	ZERUM - Center for Experimental Education and Environmental Education in Ueckermünde
Contact	Johan Reinert *slh@zerum-ueckermuende.de*
Website	*http://www.zerum-ueckermuende.de/*
Description	*ZERUM is an out-of-school learning place, located directly at the lake "Stettiner Haff". It offers adventure and educational programs for children and young people, youth events, as well as school holidays, project weeks and training for social workers. The combination of adventure, body and movement form the central aspects in the projects and program offerings. The guiding principles are in the field of experiential education, environmental education and integrative pedagogy.*

Organisation	International Art Research - Schloss Bröllin.
Contact	Frau Christine Lauenstein *c.lauenstein@Broellin.de*
website	*http://www.broellin.de*
Description	*Bröllin has 4 rehearsal stages and 3 conference/dance rooms and a large outdoor area where (international) groups can rehearse / try-out theatre/dance performances and where social and cultural activities with young people take place. Drama as an instrument for detection, orientation and cooperation of young people who did not complete education and/or experience problems in their social environment. They also integrate, during breaks and in the evenings, with the visiting international art groups.*

UNITED KINGDOM

Project	Scrapstore PlayPods
Contact	Kirsty Wilson *play@childrensscrapstore.co.uk*
Website	*www.playpods.co.uk*
Description	*The Scrapstore PlayPod® is a holistic process that works with the entire school community to change both the human and physical play environment transforming play at lunchtimes.*

Project	Gloucestershire Play Rangers
Contact	Pip Levitt info@playgloucestershire.org.uk
Website	www.playgloucestershire.org.uk
Description	Play Gloucestershire is a registered charity that provides regular, free play sessions for children and young people in urban parks and rural locations across the county as well as project and partnership work.

Organisation	OPAL
Contact	Michael Follett outdoorplayandlearning@gmail.com
Website	www.outdoorplayandlearning.org.uk
Description	The OPAL primary programme is a mentor supported school improvement programme. It addresses all of the areas schools must plan for if they want to sustainably improve the quality of play.

Project	Felix Road Adventure Playground
Contact	Eddie Nuttall admin@felixroadplayground.org
Website	https://www.facebook.com/pages/Felix-Road-Adventure-Playground/159066364152566
Description	An open access adventure playground for children and young people in Bristol that supports freely chosen play and works to The Playwork Principles.

Project	Playing Out
Contact	Alice Ferguson hello@playingout.net
Website	http://www.playingout.net
Description	A project supporting anyone who wants children and young poeple to be able to play freely outside their own front door.

School	Stroud Valley Community School
Contact	Sarah Roberts admin@stroudvalley.gloucs.sch.uk
Website	http://www.stroudvalleyschool.co.uk/contact.php
Description	Sarah uses drama interventions using Heathcote, Positional Drama, role play and drama games within the teaching of curriculum subjects.

b. EXTERNAL RESOURCES

Project links

- http://artpad.epraxis.co.uk
- https://www.facebook.com/ARTPADProjectEu/
- https://twitter.com/ARTPADproject

c. PROJECT PARTNERS

UNITED KINGDOM

Coordinator	University of Gloucestershire
Contact	Leonie Burton lburton@glos.ac.uk
Website	http://www.glos.ac.uk
Description	The University of Gloucestershire is a public university based in Gloucestershire, England. It is located over three campuses, two in Cheltenham and one in Gloucester, namely Francis Close Hall, Park and Oxstalls. The university provides almost 100 undergraduate courses and around 57 taught post-graduate courses across eight schools. The university is ranked in the top 20 in the UK for accounting and finance and for media and film studies, top 10 for film production and photography, top 4 for biosciences, and top 3 for Religious studies and theology. The university also has an excellent reputation for international project work.

POLAND

Partner	University of Gdansk
Contact	Adam Jagiełło-Rusiłowski arusil@ug.edu.pl
Website	http://www.ug.edu.pl
Description	University of Gdansk is the largest higher education institution in Northern Poland (35 000 learners, 4 000 staff and 75 fields of study). The researchers are recognised for innovation both in natural and social sciences. UG pioneered Drama in Education postgraduate program for in-service teachers and hosted the largest EU funded research project about its impact on key competences in education.

AUSTRIA

Partner	Hafelekar Consultancy Ltd.
Contact	Paul Schober · paul.schober@hafelekar.at
website	http://www.hafelekar.at
Description	Hafelekar combines expertise in managerial, social and educational sciences. Customers are entrepreneurs, companies, non-profit organisations as well as clients in the public sector.
	Hafelekar is mainly engaged in the following lines of business: Consulting, Research, Studies, Surveys, Evaluation, Validation of informal and non-formal learning, Development of training models, Curricula design, Analysis of training needs, Vocational orientation, Career guidance, Process Management, EU-funded projects and Innovative Technology projects.

HUNGARY

Partner	Rogers Foundation for Person-Centred Education
Contact	Virag Suhajda · svirag@gmail.com
Website	http://www.rogersalapitvany.hu/
Description	Based on Carl R. Rogers's thoughts we believe that a person can understand and fulfil him or herself through living, personal experiences and in accepting relationships. Our mission is to ensure this accepting relationship to people, and to have people understand and become conscious about its importance. Also we would like to understand and prevent all barriers against building up these relationships. For this purpose we organise and run educational, experiential activities, as well as organise researches, projects and services.
	As an educational institution we maintain the Rogers Academy, where young people looking for an alternative for traditional education can find their place. Beside this permanent activity, in the last ten years we have implemented more than 50 educational projects in different areas but with a common approach to: systems thinking, leisure time pedagogy, talent development, e-learning, sustainability education, human rights and equal opportunities, drama pedagogy, arts therapy, game-based learning, emotional intelligence, free play, storytelling and nature therapy.

Partner	UWEZO Ltd.
Contact	Kees Schuur schuur@uwezo.de
Website	http://www.uwezo.de
Description	UWEZO GmbH develops and implements frameworks, methods and tools for lifelong learning, which enables children, adolescents and adults to effectively cope with the rapidly changing conditions in society, education, and the labour market. Experiences: Writing Theatre at School, sustainable self-management of competences, Drop Outs, Reintegrating women, pupils/learners, universities, volunteers.

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