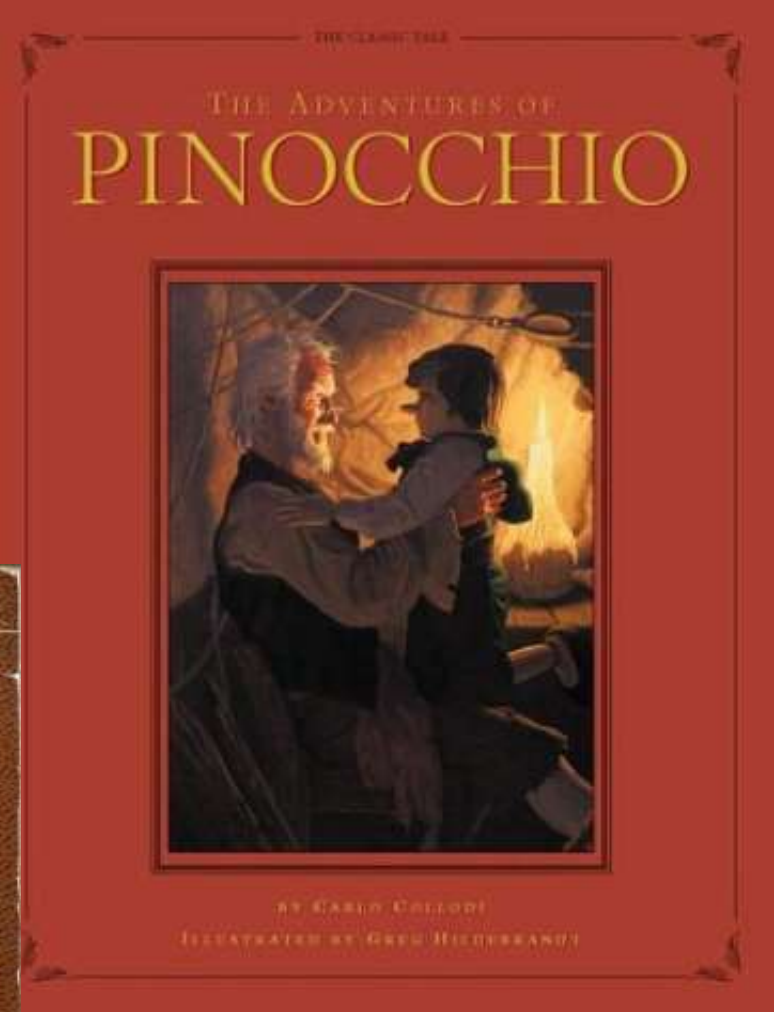
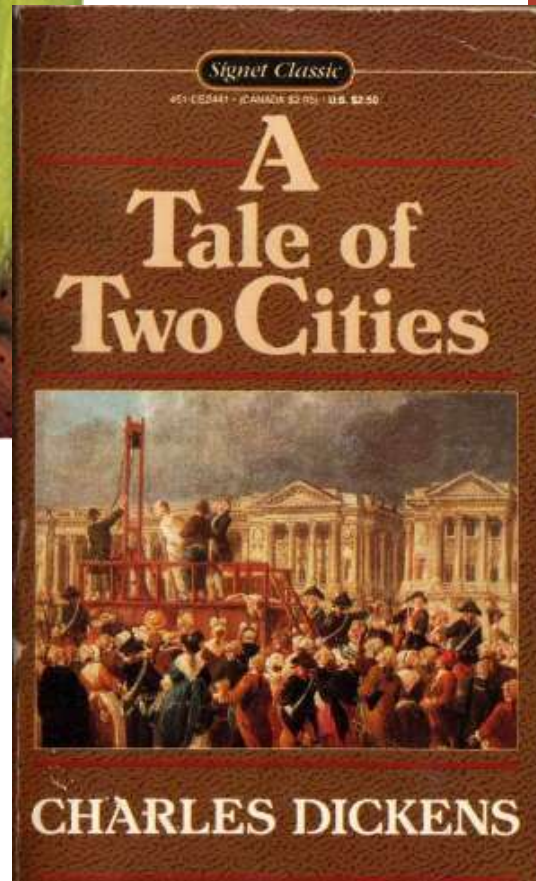
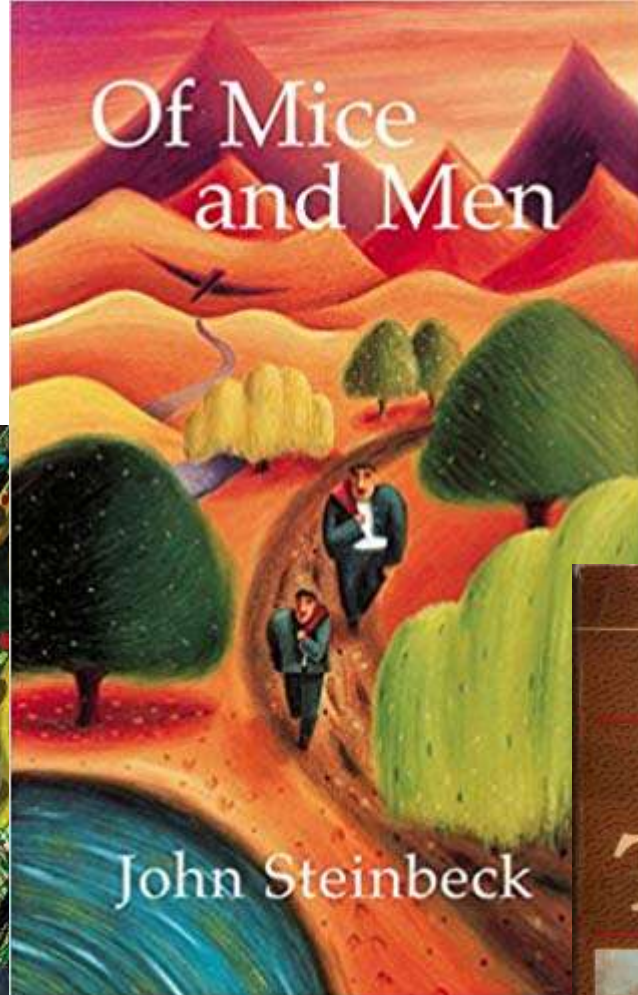
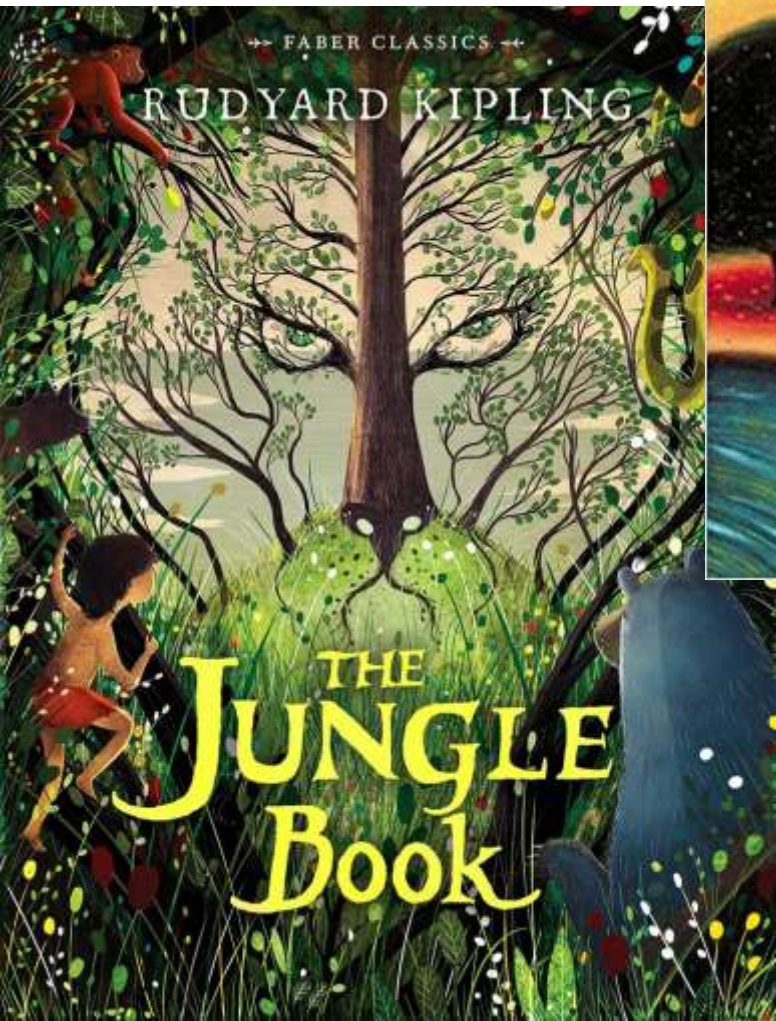


# RESILIENCE FORUM

CREATIVE RESILIENCE  
STORY-LED CREATIVE APPROACHES

16 JANUARY 2019 (BLACKPOOL)  
22 FEBRUARY 2019 (BRIGHTON)



**THE GRAND**  
THEATRE | BLACKPOOL

# The Value of Stories

“Good stories compel people to change:-

The way we feel- stories demand an emotional investment

The way we think- stories pique and hold interest

The way we act- stories bring energy to the message

The way we behave- stories cause us to take action”

Jude Treder-Wolff: Strengthening Resilience through the Power of Story (2017)



	BASICS	BELONGING	LEARNING	COPING	CORE SELF
SPECIFIC APPROACHES	Good enough housing	Find somewhere for the child/YP to belong	Make school/college life work as well as possible	Understanding boundaries and keeping within them	Instil a sense of hope
	Enough money to live	Help child/YP understand their place in the world		Engage mentors for children/YP	
		Being safe	Tap into good influences		Solving problems
	Access & transport	Keep relationships going	Map out career or life plan		Putting on rose-tinted glasses
		The more healthy relationships the better		Fostering their interests	
	Healthy diet	Get together people the child/YP can count on	Help the child/YP to organise her/himself	Calming down & self-soothing	Help the child/YP take responsibility for her/himself
	Exercise and fresh air	Responsibilities & obligations		Remember tomorrow is another day	
		Enough sleep	Focus on good times and places		Lean on others when necessary
	Play & leisure	Make sense of where child/YP has come from	Highlight achievements	Have a laugh	There are tried and tested treatments for specific problems, use them
		Being free from prejudice & discrimination			
		Make friends and mix with other children/YPs			
	<b>NOBLE TRUTHS</b>				
	<b>ACCEPTING</b>	<b>CONSERVING</b>	<b>COMMITMENT</b>	<b>ENLISTING</b>	

# Arts Council England Quality Principles

1. Striving for excellence and innovation
2. Being authentic
3. Being exciting, inspiring and engaging
4. Ensuring a positive and inclusive experience
5. Actively involving children and young people
6. Enabling personal progression
7. Developing belonging and ownership

# Finding Links in Approaches and Practice

**Boal:** Social justice, Theatre for social change, Forum Theatre

Theatre of the Oppressed: Augusto Boal, Charles A McBride (1993) 1<sup>st</sup> published Jan 1<sup>st</sup> 1977

**Heathcote:** Co-production, What do you want to do a play about?

Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education: Dorothy Heathcote (1995) Person Education Press.

**Neelands:** Specific drama approaches that support coaching, Critical thinking in action

Making Sense of Drama, A Guide to Classroom Practice, Jonothan Neelands (1985)

**Belfield:** Verbatim theatre, Value of personal story, Retelling to share and learn from experience

Telling the Truth: How to Make Verbatim Theatre (Making Theatre): Robin Belfield (2018)

# Research

**Ofsted:** Creative Approaches that improve learning:  
Learning, Creative Approaches that Raise Standards: Ofsted (2010)

**Public Health England:** Arts and Wellbeing:  
Creative Health: The Arts for Health and Well-Being Report: All Parliamentary Group on Arts, Well-being and Health (2017)

**Cultural Learning Alliance:** The Value of Cultural Learning  
Cultural Learning Alliance: Imagine Nation: the Value of Cultural Learning (2017)

**Teenagency:** links between creativity and social change:  
Teenagency: How young people can create a better world: The RSA Action and Research Centre (2018)

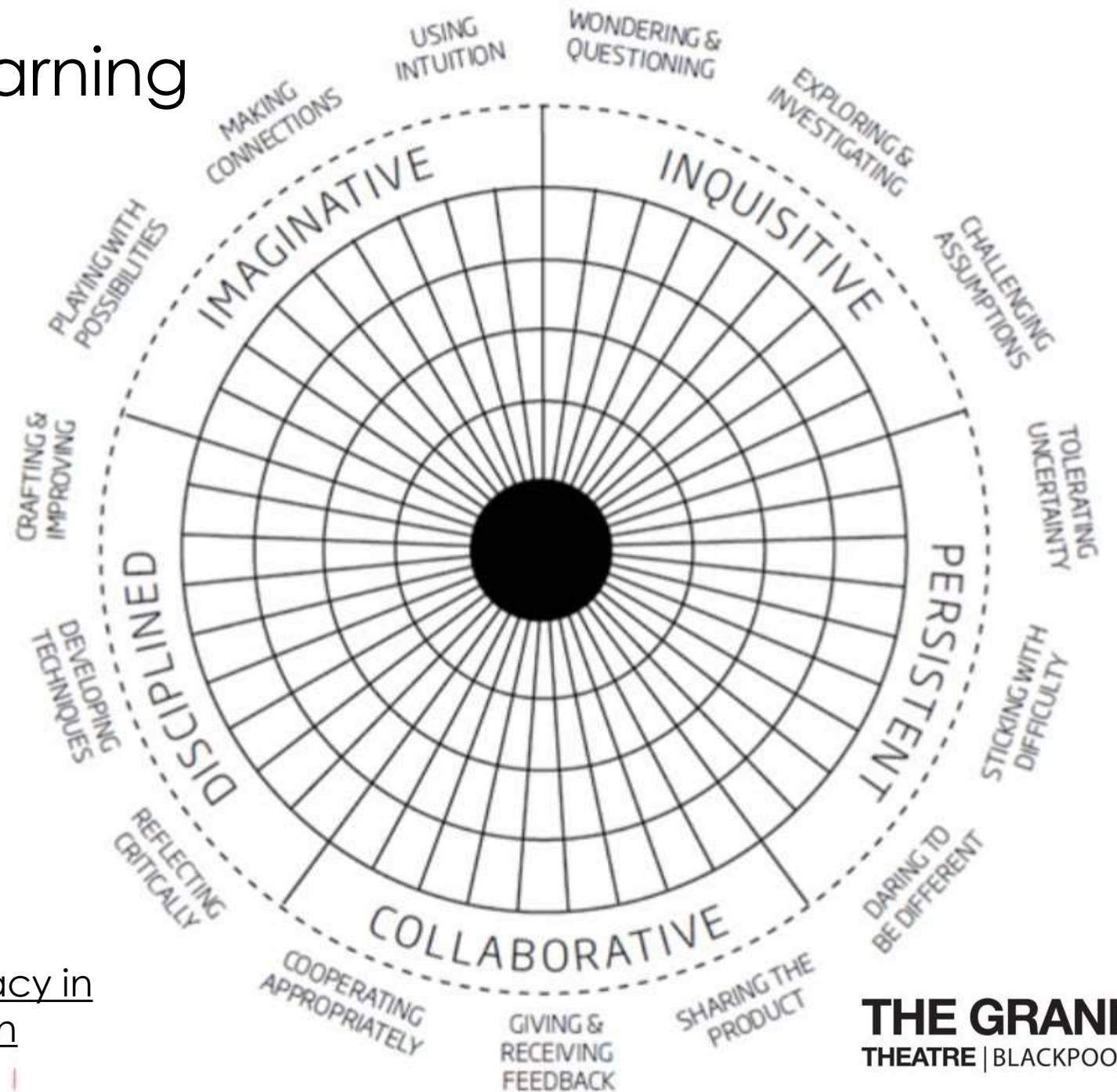
**Royal Shakespeare Company:** Time to Listen:  
Time to Listen: The Royal Shakespeare Company (2018)



# Real World Centre for Learning

## 5 Dimensional Model of Creativity

University of Winchester  
Professor Bill Lucas



Understanding the role of creative self-efficacy in youth social action: A Literature Review: Ellen Spencer & Bill Lucas (2018).



# Story-led Resilient Therapy Practice

A creative asset-based approach that looks at stories through a resilience lens. It provides opportunities to retell, re-examine and re-evaluate stories from multiple perspectives as a gateway into the Resilience Framework.

Resilience Framework (Children and Young People) Oct 2012- adapted from Hart & Blincow with Thomas 2007

Blackpool Grand Theatre  
Celine Wyatt September 2018

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# Outcomes

“I have a new talent, I can draw.”

“I like that I know more emotions.”

“Being me, being more resilient.”

“Not hide myself away, be me.”

“I include myself more.”

“Sometimes we don’t know where we belong, but we belong together.”

“I have learnt who I am.”

“I am creative. I can express myself”

“Helping me to work on my own and be more brave.”

“I think I am developing as a performer well.”

“I believe in myself.”

# Outcomes

As a direct result of their involvement in The Jungle Book Project and Junior Artists:

- **92%** report that they feel more confident
- **83%** report a positive experience
- **78%** report that they feel they can express themselves
- **77%** report that they have new creative skills
- **77%** report improved group work
- **68%** report improved speaking and listening
- **63%** report that they are feeling more creative
- **59%** report that they have new interests
- **58%** report that they are better at solving problems
- **54%** report that they are learning about themselves

# ACTIVITY

**Choose a story...**

Challenges?

Resilient moves?

What speaks to you?

Elements of:

Basics ?

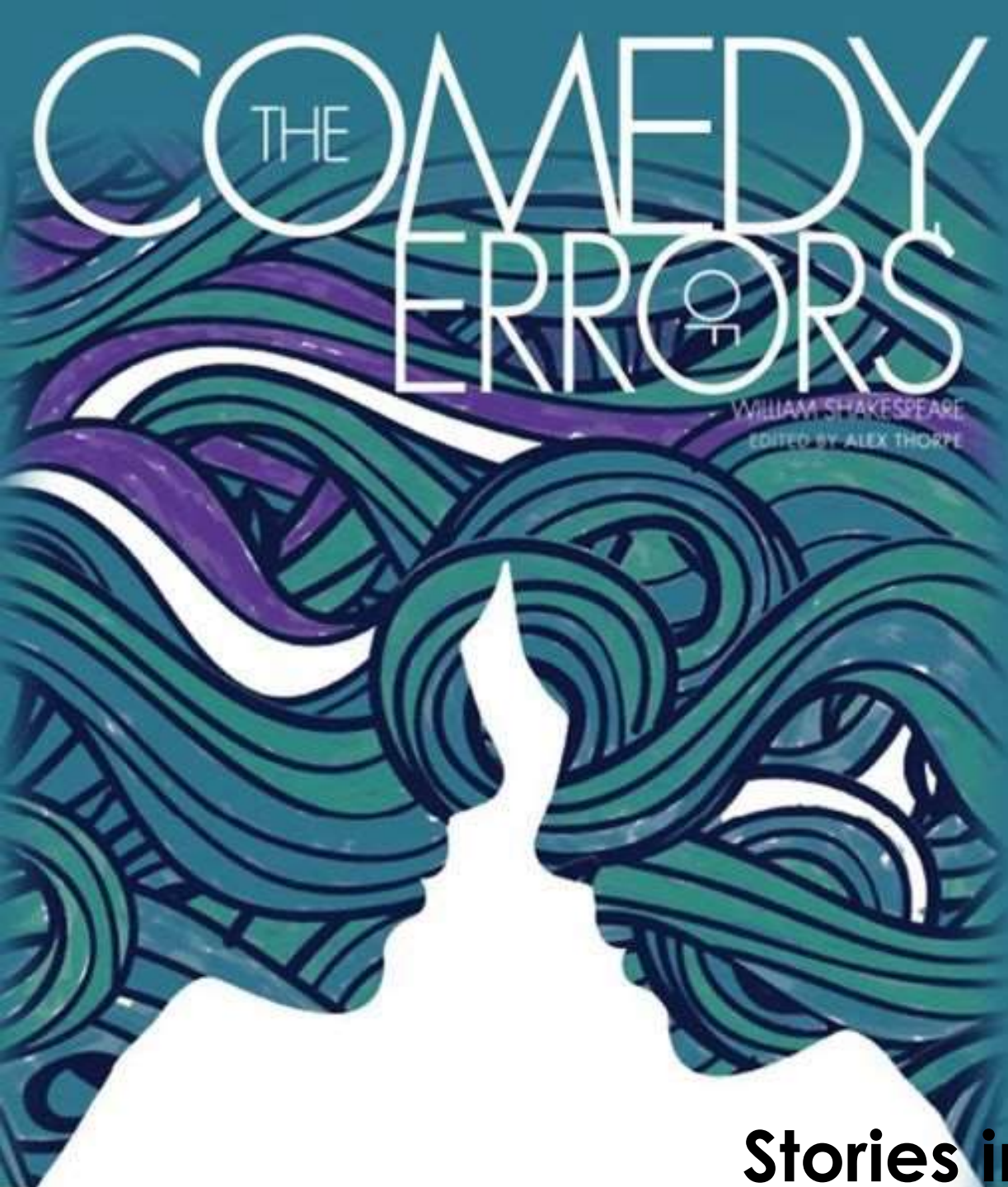
Belonging ?

Learning ?

Coping ?

Core Self ?





**Stories in Action**

James Wilton Dance presents **The Storm**



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