



Training for Creative Playwork – Creative Playwork Training

Conference Report

The Malcolm X Centre, Bristol

Thursday 23rd November 2000

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Programme for the day

09.45 Registration and refreshments

10.30 Welcome and Introductions

Alice McColl, Bristol Playwork Training Unit
Bristol City Council representative
Jackie Martin and Mark Gladwin. co-chairs. JNCTP

10.45 Keynote Presentation

Children's Need for Creativity

Michael Rosen, President JNCTP

11.15 Workshops: choose one of three

A. Creative Playwork Training

Stuart Lester - Playwork Trainer

Stuart is an experienced playwork trainer and has developed a wide range of training methods and activities that promote creative skills in playwork whilst imparting key knowledge on playwork values and principles. This will be a participative workshop.

B. Facilitating Children's Creativity

Harry Shier and Clare Cornell- PLA YTRAIN

This workshop will present work of the Article 31 Action Network, which explores ways in which children and young people can be actively involved in the development of cultural life and the arts. Creative partnerships are built between adults and children in projects across the country to put Article 31 of the United Nations Convention on the Rights of the Child into action.

C. Playing Creatively - The Work and Ideas of DW Winnicott

Chris Taylor and colleagues - Islington Play and Youth, Training and Development Section.

This workshop will explore how to convey knowledge in training through the use of a game - using a very hands on approach, participants will be encouraged to input into the development of this game for training playworkers.

12.30 LUNCH

Community Insight bookstall
Information share
Launch of Training Playwork Trainers pack, 2nd edition

1.30 What's happened since "Having Your Say" - an update on DfEE, QCA, OFSTED and SPRITO

2.30 JNCTP Annual General Meeting and General Meeting

3.45 Refreshments and close

Welcomes and Introductions

Jackie Martin and Mark Gladwin as co-chairs of JNCTP welcomed delegates to the conference.

Jackie particularly thanked those organisations that had provided displays around the hall.

B.A.N.D Bristol

Bristol Play Training Unit

PLA YTRAIN

Art Raft - Creative Arts for Children aged 2-12 years.

Alice McColl of the Bristol Play Training Unit was thanked for organising this Conference and she introduced Paul Barnet from Bristol City Council.

Paul Barnet, the head of the Cultural Division within Bristol City Council, extended a warm welcome to all delegates from Bristol, this enthusiastic, energetic city.

He emphasised the Government's recognition of play and that following this; local government has to be strengthened to deliver. His is a new department that has within its brief to deliver quality and creative opportunities for young people. He is hoping to help Playwork in Bristol as part of this quality service to the city.

He extended his thanks to the Play Training Unit for bringing this conference to Bristol.

Jackie Martin thanked Paul for supporting the conference and she encouraged all delegates to lobby their local government departments to be creative with their funds.

She set the conference a challenge that by the end of the day the delegates should come up with a metaphor for JNCTP.

**Keynote presentation given by JNCTP's President
Michael Rosen**

Children's Need for Creativity

Michael began with a reading from his book "Centrally heated Knickers"
A poem called Kaleidoscope. Was this useful? Was this necessary?

There is a constant push or struggle these days to find creative space.
At the same time there is the opposite pull of de-skilling, following
instructions with no scope for creativity.

He told an anecdote about a trip that he took with his family when their car
broke down. The adults in the family argued, phoned the mechanics, waited,
but not happily, by walking up and down.

The children on the other hand went into the local waste ground and
invented a scoring game all to do with collecting grasses with grass knobs.
Happily occupying the waiting time.

What are we then talking about, the definition of creativity is difficult and
we were invited to make up our own.

Michael had a few ideas.

Creativity is a space

- space for experimentation in any medium

- without any immediate fear of failure. This being directly opposite to
schooling which is set up so that some children will fail.

- opportunity to find out what is possible. Go through the door in true
Dorothy Heathcote manner. Don't know what you can do until you
try.

- transforming from one state to another state. Because we are humans
we can reflect on process or product.

Creativity- we can participate or be a spectator. We can come face to face
with what is possible.

To not be creative can be powerful and dangerous.

We are reducing children to being fixed entities by labelling. The danger occurs when we start grading people, that they then become fixed entities.

We can be reduced to mass consumers as AI s or new tribes.

In the Plowden report of the 60's creativity was essential but this has been missing for children from the 60's onwards.

Now there is an onslaught on creativity blaming this for falling standards. There is an anxiety about childhood openness and freedom. Children must be contained, and must achieve outcomes. Like a car production line, children are not supposed to have ideas of their own, must be like a lump of metal.

Children are not all the same; we need to take on board the concept of the differentiated child.

Workshop A: Creative Playwork Training **Stuart Lester**

Creative Playwork Training:

Aim - to begin to explore the nature of creativity and the central importance of developing a creative approach to the adult role in supporting children's opportunity to play.

(The theme of the workshop closely paralleled Michael Rosen's opening, eloquent and inspiring presentation).

Background notes

I too have my inspirational moments of children playing - a recent notable experience involving Ben, my 8 year- old son, a boring train journey, a bag of pear drops and other fellow passengers!

The emerging game was of the time and place- my reflection about the experience has given it a significance beyond this- and extended the life of the game with my son - the story changes with every re-telling and Ben guesses the ending!

I have no idea what the other participants have made of the experience.

The game is futile - my conditioned adult responses could have kicked in at any time to curb Ben's behaviour - on grounds of health and safety, of being unproductive and frivolous etc. instead I marveled at the whole process, and hopefully responded to maintain the flow.

(My metaphor for Playwork would certainly be the "pear drop game")

The Pear Drop game was a "story in the making" - recognising another inspirational moment in stumbling across the following quote...

"To create a life story which is credible (and incredible- my addition), which allows development as well as continuity, which tells a tale worth telling - this is the task that, as human beings, we must all attempt...we approach our experience, and that of others, with the greatest possible imagination"

(Phillida Salmon in 'Living in Time: A New Look at Personal Development' 1985)

The alphabet story exercise was developed to further the notion of creating fantastic, incredible and nonsense stories - the essence of "playing". Yet this essential nature of the play process, when placed within an "organised" context, often fails to achieve the true potential for creativity and stories in the making through our adult preconceptions of what children should be

achieving through play, what Brian Sutton-Smith refers to as the progress rhetoric...

The very point of the progress rhetoric has been to constrain child play in the service of growth, education and progress. Most adults show great anxiety and fear that children's play behaviour, if not rationalised in these ways, will escape their control and become frivolous or become an irrational representation of child power, child community, phantasmagoria and childish ecstasies.

Play, as progress is an ideology for the conquest of children's behaviour through organising their play. What is put to one side, forgotten, neglected, denied, trivialised, or suppressed are all the other ways in which children play by themselves or together with other children.

Treating all of this play as frivolousness, as something to be put aside, illustrates and adds momentum to the idea that adults should organise the kind of play through which children are believed to develop properly.

(Brian Sutton-Smith - *The Ambiguity of Play*)

Do we have a "progress rhetoric" underpinning Playwork training and education? If we look at the intention of much of the focus of current training provision, do we find an approach that supports a "play nicely" appreciation of the adult role? One that in effect constrains a creative response to working with children through determining a series of performance tasks essential to undertaking our perceived role. Such a technical-rationale response without an integrated understanding of the nature of play is geared towards stifling creativity for all involved in the process.

Children engaged in the play process, and the playful supporters of the unfolding actions and behaviours, are adventurers and explorers. All are engaged in arenas in which the outcomes are uncertain, in landscapes of high possibility and potentiality.

If we lack the skills and courage of explorers, we will flounder in our quest - and will cling to lifeboats of "certainty", predictability and control over all the possible risks within our limited perspective - dealing only with options for future actions that can be seen clearly from our current position.

Explorers work creatively with uncertainty - with the ability to adapt and change in any direction, to imagine and perform novel actions - above all it requires flexibility.

The dilemma for training and education is can we accept and promote an understanding of the essential chaotic and complex nature of play and playwork? That as adults we are saying that we do not know what is going to happen at any given time - that we cannot predict the course of children's play, that we are not in control, that we support and trust the wisdom of children to develop and make sense of their own experiences and not have our own rhetoric of progress that will influence our vision of what we want children to become.

As a trainer, working with a range of play workers, I have been increasingly preoccupied by a key issue - we are attempting to help people learn from their experiences, yet how far do we trust learners to make sense of their own experiences and how far do we feel that we need to give them "learning"?

The learning process should develop an embracing of the fundamental traits of flexibility and adaptability - that we are working in an environment that is geared to limitless potentiality. Yet all too often this very process of learning is about restricting our vision and developing a linear and rational approach to our role.

My son, Ben, came to me recently with a story he had written – it involved Ben and his friends being lost in the jungle, with fire breathing monsters, volcanoes, alligators, dangerous rivers etc.- a random and incoherent story that involved friends being eaten and them coming back to life, getting swept away in whirlpools only for them to be suddenly back on land etc.

A fantastic "nice story"- but with explanation, this took on a totally new meaning- the story related to what the group had been doing in the park an hour earlier- climbing trees, avoiding the large roots at the base of the tree as they jumped down - (alligators) and 10 on.

Play as stories in the making - and training and education to promote adult stories and the continuing support to other players with "the greatest possible imagination" - all adding their voices to the creative soundtracks of play potential!

Workshop B: Facilitating Children's Creativity **Harry Shier, Janet Heathrington and the PLA YTRAIN** **team**

Harry Shier, outlining how Article 31 of the UN Convention on the Rights of the Child has underpinned their work in a children's consultancy scheme introduced this workshop.

Background notes

What is Article 31 Action Network?

Article 31 is the section of the United Nations Convention on the Rights of the Child that sets out every child's right to play, leisure and recreation, and to participate fully in cultural life and the arts.

The government is required to encourage the provision of appropriate and equal opportunities for children to participate in all kinds of artistic and cultural activity.

The Article 31 Action Network has been set up to bring together people who want to see these rights implemented in the UK. .

The Network Includes children and young people, and supports their involvement in the planning and implementation of arts and cultural, programmes, the Network is run by an independent Steering Group, and is co-ordinated and serviced by PLA YTRAIN.

The Network aims to:

- Increase awareness of the child's rights under Article 31;
- Support projects working to implement these rights; -Support children's direct participation in planning and policy-making in play, recreation, cultural life and the arts;
- Encourage networking, information-sharing and new partnerships;
- Document and publicise projects that demonstrate effective implementation of Article 31;
- Develop international partnerships and co-operation on Article 31.

The Article 31 children's consultancy scheme

This scheme is a practical initiative that enables children to act as specialist consultants to arts, media and leisure service providers. It improves the quality of services to children and families and, at the same time, helps to implement the UN Convention on the Rights of the child, by enabling children's views to be taken into account in decisions that directly affect them.

The underpinning principle of Article 12.1 of the Convention states

"Every child who is capable of forming his or her views has a right to express those views freely in all matters affecting the child, the views of the child being given due weight in accordance with the age and maturity of the child".

Thirteen Children's Consultancy Projects were completed in 1999, and an independent evaluation demonstrated the value of this approach. The scheme is set to expand in 2000 - 02, with increased funding and the launch of an Article 31 kitemark.

The scheme encourages all leisure, arts and cultural organisations to become more child-friendly, and to seek expert advice on how to achieve this. The best experts in child-friendly provision are children themselves, and so children should be given the opportunity to act as consultants on improving the quality of provision. The scheme seeks to facilitate this process and make it work effectively.

Article 31 Young Consultants are all volunteers, recruited through out-of-school projects throughout the UK. They undertake training and preparation for the job, facilitated by PLA YTRAIN, and we help them produce a proper consultant's report at the end of every project. Thus the children are able to express their authentic perceptions of all kinds of services and programmes, from their own point of view. PLA YTRAIN provides the structure, support and skilled facilitation they need to turn this into a useful report and recommendations, and so avoid tokenism. The UN Convention on the Rights of the Child is the most widely adopted UN Convention. Only two countries are needed to be complete, Somalia and USA.

The Workshop

"Our Time" was a project with children in the West Yorkshire Playhouse in Leeds.

We viewed a short video of this consultancy scheme in action and slides were available for viewing of other schemes.

The objectives of this scheme were to find out what the children want from playworkers. The National Centre for Play Training - West Midlands funded this project.

Eleven child consultants were chosen from inner city and village clubs. They first were asked to draw a playworker. Then they planned fact-finding visits, interviews and trying our resources. Then they compared with the PlayHouse by testing the equipment, interviewing the playworkers and discussing commercial value.

Following the review of the research findings they made final recommendations.

Questions and Answers

Q. How do you choose the children?

A. A scheme contacts a play service or out of school club with the young consultant job description. The playworker decides on the diversity i.e. which child is into this kind of activity and the agency is contacted. Then follows parental permission etc. A policy of including disabled is always included.

As a participation activity Janet gave us the task to produce on large paper the playworker from hell and the wonderful ideal playworker.

Thanks were given to our facilitators and we all acknowledged that we could facilitate our children's creativity in this way.

**Workshop C: Playing Creatively - the Work and Ideas of
DW Winnicott
Presented by Chris Taylor and her team.**

The objects of this workshop were to learn about DW Winnicott by playing a board game that is in a developmental stage and to provide feedback about how useful the game could be in a training situation.

The game has been developed by Islington Play Training Unit as a way of learning about Winnicott's work.

Background Notes

**"The Good Enough Game" Workshop
Introducing the work of DW Winnicott to Playworkers**

The workshop started with an introduction to Donald Woods Winnicott (1896 - 1971) a paediatrician and trained psychoanalyst, effectively perhaps the first child psychiatrist in this country.

Winnicott was analysed by Eric Jones, Sigmund Freud's biographer. Following Freud's death there developed divisions within the psychoanalytic movement, about the content and methods of psychoanalysis. Two opposing schools of thought and practice emerged, the Freudians (following Freud's daughter Anna) and the Kleinians, following the work of Melanie Klein: loyalty to one of the two camps was fiercely demanded in the 1940's. Psychoanalysts uncomfortable with this rigidity formed an Independent School with which Winnicott is more identified.

Winnicott wrote over 22 volumes of work, much of it dictated to his secretary Joyce.

He practised in a clinic in Paddington for over 40 years.

On his death The Squiggle foundation was founded to celebrate and promote his ideas and the tradition of his work. The Squiggle is the name of a game Winnicott played and used in his consultations with children.

Winnicott's most original contribution to the field of psychoanalytic theory was his discovery of transitional phenomena (the role of the teddy bear/comfort blanket or other objects) in the development of the child's identity as being separate and sustainable in the absence of his or her

mother) and the central role he gave to playing in his theorising and consultations with children and their mothers and fathers.

The Good Enough Game is in the process of being developed as a training resource to disseminate the ideas of Winnicott; their relevance to playwork and to the emotional development of children and young people.

The Game had its origins in the work programme of the National Centre (London) and the Islington Play Training Units desire to develop the theoretical underpinnings of training relating children and their emotional well being.

Chris Taylor & Sue Platt, from the Islington Play Training Unit, and Paul Bonel, from the National Centre, met with Jan Abrams and Val Richards, from the Squiggle Foundation to plan a conference to start to share Winnicotts ideas and explore their relevance to playworkers.

The Building Bridges Conference was held in October 1998 in Islington. From the 70 attendants a group of 14 formed a Seminar/Reading Group. A series of six seminars were led by Jan and Val, which soon extended to another two terms of fortnightly reading groups! Papers were read between meetings and formed the basis of discussion about the psychoanalytic ideas of Winnicott and others working in a similar way to him, and their relevance personally and to playwork practice.

After three terms of seminars, the group moved into holding self managed case study workshops, sometimes attended by Val Richards.

Articles to share the work were written by members of the group and have appeared in Playwords and the Squiggle Newsletter. Other groups have also been formed to disseminate the ideas in Islington Play and Youth Service. "The Good Enough Early Years Worker Group" and the "Good Enough Youth Worker Group" The ideas have also been included in training courses - Introduction to Play work and Training for Summer Playworkers.

The idea of a game emerged quite naturally from the Good Enough Playworker Groups "natural instincts" and the spontaneous creativity of some of its members, in terms of writing articles, and papers, and especially the "translation" of some of the groups work into cartoon form, by Pennie Wilson from Chelsea Adventure Playground (Kidsactive)

This became the basis of developing a game to disseminate the ideas to playworkers (and perhaps a broader audience) Work on the game began in 1999 but was put on hold for almost a year, due to pressure of work and life on many of the groups members. This JNCTP workshop has provided a fillip to "finish" the game.

The workshop game is in very draft form, hastily hand written, and untested. The aim of the workshop is to see whether initial drafting of the game will work and is informative and useful to playworkers.

The game comprises a "board" with a dice, squares and counter. In the centre are 4 major themes from Winnicott's work (with sub themes) The dice is thrown and the player lands on a square that relates to one of these themes or to "situations" or "feelings" The situations, relate to playwork practice, the themes relate to cards that have a quote from Winnicott's work, supported by further text on A4 sheets. Feelings squares allow players to comment on how they are feeling about playing the game.

The "Good Enough" in the games title refers to Winnicott's contention that "perfection is for machines" human nature is essentially and inevitably flawed, and the gradual disillusion of the baby by the mother is inevitable. She can be good enough, but not perfect.

Practised playworkers readily embrace the notion of Good Enough - perhaps with a sense of relief. It has to be stressed that Good Enough in the context of Winnicott's work and our game, does not mean a "fobbing off".

The themes of the game relate to ideas from Winnicott's work of strongest appeal and application to the Group. Good Enough – Holding Environment - Playing and Creativity, and Transitional Phenomena. Situations relate to incidents/events typical to the experience of the playworker or to children and behaviour that might appear familiar (and often difficult).

Playing the Game

Players throw the dice, land on a square, take a card relating to that square and read or respond to the situation or quote from Winnicott's work in relation to their personal or playwork experiences. Some of the material may prove difficult for players to process emotionally and there are feelings squares on the board that players can elect to move to, if they feel others or themselves are experiencing difficulty with the game.

It is important that the game is sensitively facilitated and that players engage on their own terms.

Following such an introduction there was unfortunately a somewhat limited time for the sixteen workshop members to play the game. Two groups played the game independently and found it engrossing. For most the game seemed to stimulate an interest in Winnicott's work and a satisfaction with the opportunity to discuss situations, with each other and in relation to "new ideas"

There was lots of constructively critical feedback- make it more of a game - it isn't yet! Give much more diversity to the situations; provide more information about Winnicott's work etc (these have already been incorporated into a revision of the game following the workshop.).

One group member explored the approach to learning implied by the game-linking this to the theme of the conference.

As a facilitator it was very encouraging to see how the game worked in different ways for different people and the use the group was able to make of it.

Workshop reflections

The Good Enough Game was a good tool to use to have a discussion about Playwork. The game was a trigger for participants, who wanted to know more about OW Winnicott with a recommendation of Winnicott for Beginners, which is available in bookshops.

Winnicott's work helps playworkers concern themselves with the emotional lives of children. Playing is on the edge of being frightening.

We can acknowledge the fact that anxiety is always a factor in children's play.

A very interesting workshop that allows playworkers to address their feelings about Playwork issues.

Post Script

The energy and enthusiasm of workshop participants for the game "when can we buy it?" has revitalised the Good Enough Playworker Group, since the workshop work on the game has progressed.

All the themes of Winnicotts' work have been developed and new situations added. New ideas to make it more ""gamey" are also being developed. The game is currently being piloted with Islington playworkers and with the staff team at Chelsea Adventure Playground.

The approach to the game and feedback from workshop members has strongly encouraged our work

Thanks to everyone at the workshop for your contribution to this process.

For further information about the game contact Chris Taylor, Islington Play and Youth Training Section, Barnsbury Complex, Offord Road, Islington, London NI 1QG.

What has happened since "Having your Say" Presented by Jackie Martin

Training Playworkers Trainers Pack

Lesli Godfrey and Wendy Russell have produced a revised 2nd Edition of the Training for Playworkers Trainers Pack. A 3rd Edition will need to be developed when City and Guilds change their requirements for the 730 award. An excellent pack to improve the quality of playwork trainers and training.

Department of Education and Employment Consultation for Daycare Standards

JNCTP has responded to this consultation with the key issues being:
Physical violence should not be tolerated in a play setting including a child minder situation.

Lack of mention of open access play and the skills and usefulness of playwork.

Open access must be included in the standards, preferably with a separate Module.

The main Training issues

Playworkers in open access and out of school schemes should have a playwork qualification NVQ; endorsed training and the HE qualifications should all be recognised.

The figures regarding the number of qualified playworkers is not accurate if they are referring to playworkers with a Playwork qualification. At least one member of the registration and inspection staff that is visiting play provision should be trained in playwork.

3rd Standard entitled Care and learning should include Play.

Safety

Risk assessment needs to include encouraging children to manage their own risk.

Disability rights - should be part of equality issues, children as well as parents should have rights to information and participation.

Children's rights and children's participation in the planning and managing of provision needs to be built in.

Full police, health and social service checks should be made on all staff.

Having your Say

Copies of the Having your Say report have been sent to DfEE, Department of Culture, Media and Sport (DCMS), National Training Organisation (SPRITO), Qualifications and Curriculum Authority (QCA) with a covering letter asking for a position statement by this conference date. DfEE and SPRITO have responded by fax with notes for today.

DCMS response

A million pounds has been allocated through the lottery to be distributed by Children's Play Council and Barnados.

National Children's Bureau now hosts the National Play Information Centre but only has one part time worker to service it.

DfEE have awarded money to the Children's Play Council to look at what 5 pilot EYDCP's areas are doing to promote play within their Children's strategy.

DfEE are funding SPRITO to develop some regional infrastructure for playwork Training. This funding is for the Eastern and southEastern regions and a bid has been submitted for the NorthWestern Region.

SPRITO plan to do a workforce analysis of the playwork field and provide a workforce development plan. JNCTP feel this an important piece of work but that it needs funding to do it to an adequate standard.

SPRITO have put money into the launch of the Playworkers Association.

SPRITO also produced a Good Practice guide for Employers.

Meynell Games have launched an NVQ Playwork website that has been supported by SPRITO.

The principle of a variety of routes to qualification still needs clarification as NVQ's are still taking prominence over H.E or endorsed courses. Also the lack of H.E. in the Qualifications Framework is an issue of concern.

SPRITO have been asked to call a meeting with all the H.E. institutions offering Playwork in Jan/Feb 2001.

Delegates List

Martin, Jackie	JNCTP Exec member
Bennett, Faith	B.A.N.D
Bruce, Tom	B.A.N.D
Dielhenn, Paul	B.A.N.D
Davies, Brenda	Cardiff City Council
Warner, Elaine	Chwarae Teg
Aikins, Andrew	Felix Road Adventure Playground
Hammond, Stephen	Felix Road Adventure Playground
Heaven, Geraldine	Glos Association of Playworkers
Giles, Liz	Glos. County Council
Meynell	Meynell Games
Delahoy, Tony	Milton Keynes Council
Hein, Clare	National Centre For Playwork Training
Labistour, Leonie	National Centre For Playwork Training
Smith, Vickie	OSCA (WESTEC)
Moorcroft, Margarette	Newham Play Association
Forbes, Kate	Sefton EYDCP
Griffin, Claire	Sefton EYDCP
Wilding,	Jonathan Sefton EYDCP
Williams, Tom	St Pauls Adventure la round
Buck, Graeme	Stevenage Borough Council
Cosmini, Pippa	Stevenage Borough Council
Herbert, Norman	Stevenage Borough Council
Gladwin, Mark	JNCTP Exec member
Hunter, Heather	JNCTP Exec member
Burrows, Nicola	Action for Leisure
Follett, Michael	Ed Service, Bath and NE Somerset Council
McCluskey, Sarah	Family Info Service, Bath and NE Somerset Council
Farr, Julie	BHP Childcare 2000
Casele , Lynn	Bristol Holiday Playschemes

King, Pete	Sport and Play, Cheltenham Borough Council
Glass, Mary	Children's Playlink
Morris, Gay	Children's Playlink
Amphlett, Ed	Children's Playlink
Newstead, Shelly	Commonthreads Consultancy
Martin, Chris	Devon Play Association
Allen, Deanne	JNCTP Exec member
Kingdon, Susan	Hartcliffe Health and Environment
Matthews, Sian	Knowle West Development Training
Cannin, Nicola	Merthyr Tydfil Play Forum
Wood, Paula	Merthyr Tydfil Play Forum
Perry Jan	National Playbus Association
Claypole, Dawn	Nottingham Play Forum
Hatch, Vicky	Oxfordshire Play Association
Hemus, Fenella	Bristol Play and Early Years Training
Eastman, Jenie	Bristol Play and Early Years Training
Greenaway, Mike	Play Wales
Chilton, Tony	Play Wales
Frances, June	Playright
Hillier, Mal	Sheffield Out of school Network
Ray, Lynda	Sheffield Out of school Network.
Fiander, Jenni	Sheffield Out of school Network
Jesso, Sandra	Sheffield Out of school Network
Toon, Andrew	Dept of Community Services Watford Council
Hughes, Robyn	The Play Centre
Bird, Darren.	Playright