

Wellbeing in School and Arts Related Research for Patient Benefit Feasibility Study

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**Wellbeing in School and Arts Related Research
Research for Patient Benefit Feasibility Study 2015**

Final Report

Authors

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November 2015



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Executive summary

Overview

This feasibility study was commissioned in response to growing incidence of Deliberate Self Harm (DSH) among secondary school students and an awareness that current in-school preventative provision, targeting 'at risk' individuals, is unable to significantly reduce referrals to Child and Adolescent Mental Health Services (CAMHS). This study investigated the value of arts-related research (ARR) methods to explore this issue with students and staff in two secondary schools in Coventry and Warwickshire.

Project focus

The project developed and delivered a number of ARR methods and evaluated their effectiveness as means to explore the organisational, pedagogic, curricula, social and pastoral practices that promote or inhibit a whole-school climate of wellbeing.

Aims

The key research aims were to:

1. Understand the benefits or dis-benefits of using ARR methods for this exploration
2. Use this understanding to begin to explore how findings from this research might be used within a DSH prevention programme to reduce referrals to CAMHS in a further Research for Patient Benefit (RfPB) project

Key findings

There were three aspects to this study:

- Findings about the value of ARR methods in this context
- Findings about wellbeing of staff and students
- Findings about the potential of ARR as contributing towards a climate of wellbeing in schools

Our research literature review and this feasibility study suggest that:

- Research methods using creativity (arts-related qualitative research: ARR) are particularly indicated for this community;
- This is connected with the ability of ARR to create conditions of safe disclosure and to support the articulation of previously unarticulated feelings and ideas;
- Students and staff identified a number of common themes connected with wellbeing. These included the extent of autonomy, respect, and positive

feedback; the absence or presence of bullying. Students identified academic pressures, academic judgements, conflation of academic and personal judgements by teachers, lack of private feedback and bullying by staff as the most important negative factors.

- Interventions that support the development of a whole school climate of wellbeing are likely to be the most effective way in school to reduce DSH;
- This suggests that a whole school research strategy involving students and staff is indicated to explore what promotes such a climate;
- ARR is likely to produce evidence about wellbeing in school which is perceived as authentic by that community and therefore has potential to support the development of a positive school climate
- There are two features of ARR which need further exploration: firstly, that participation may itself produce wellbeing benefits; and second, that ARR has the potential to produce collective knowledges which may support cultural change

Key messages

Our Feasibility Study suggested that

- ARR methods can be used in schools effectively to produce analysable data on this theme. The methods used were seen to produce intense discussion and artworks (expressive markmaking and process performance) suggestive of authentic testimony; Staff and students claimed and observed that such discussion and artworks had not previously been articulated through other means
- As ARR is a relatively unusual intervention, recruitment of schools, staff and students needs to be carefully planned to ensure understanding. This may need to involve parents as well as non-participating staff. Further, due to school timetabling, agreeing and planning interventions ideally needs to be done before the school year starts.
- The shape of research interventions may differ between schools and groups of students/staff but might include: drama process work involving storytelling, role play, model making, dance and performance.
- An element of co-design is indicated for at least two reasons: specific skills are associated with ARR so we recommend that interventions are co-designed with arts professionals or relevant teaching staff; school structures are highly specific and we recommend that interventions are co-designed with teaching staff, especially pastoral or Special Needs staff who may have responsibility for student wellbeing.
- Further, where possible, we suggest co-design should include student/student generated ideas and themes to ensure relevance and the importance of student agency and voice as part of improving whole school climates for wellbeing.

- The specific nature of ARR data (non-verbal, visual, collective, with potential to involve audiences as well as creators, for example through exhibition or performance) could contribute uniquely to a process of improving a school climate of wellbeing and this needs further exploration.

Recommendations and next steps

There is a need for a further, more extensive research intervention, with the following features:

- The specific demands of researching in schools require that schools are represented in some way in future bid planning
- Similarly, it is important that professional arts expertise is also represented in the planning process
- There is a need for CAMHS expertise throughout the project, particularly in framing and delivering support to participants
- Many contributing factors to numbers of DSH referrals to CAMHS are outside the scope of this research: therefore Stage 1 of further research should include the co-development of site-specific wellbeing indicators or the utilisation of established indicators as intermediate measurements of impact;
- A larger number [minimum of two] of schools and hence students and staff should be recruited in order to compare the impact of different types of interventions and to control for other factors such as student numbers, academic status, catchment; this should allow for schools with different prior experiences of wellbeing or DSH reduction activities to be compared;
- It is also important that this new research initiative has the potential to be integrated or at least not to conflict with existing mental wellbeing interventions in or out of schools
- Stage 1 should include a number of co-designed projects using ARR methods involving CAMHS, artist-researchers, artists, school staff and students. (Guidelines for Patient and Public Involvement (PPI) are provided by the National Institute for Health Research (NIHR)). These co-designed projects may differ between schools and groups of students/staff, but whose outcomes are susceptible to comparison;
- Stage 2 of further research should explore the potential for findings from these interventions to be used in schools to change whole school cultures (structures, environments, processes, habits of behaviour) leading towards improved whole school climates for wellbeing (the quality and character of school life, including relationships and physical aspects).
- Such a transformation depends on the management of multiple tensions and therefore Stage 2 must include a high level of dissemination, consultation and co-design in order to maximise the impact of the findings of Stage 1 of the project.

Main Report

Introduction

This feasibility study investigated the value of arts-related research (ARR) methods in the investigation of the factors promoting or inhibiting wellbeing with staff and students in two secondary schools in Coventry and Warwickshire. It also explored the extent to which ARR methods have unique potential for supporting positive changes in whole school climates.

The research was commissioned in response to a growing incidence of Deliberate Self Harm (DSH) among secondary school students and an awareness that current in-school preventative provision, targeting 'at risk' individuals, is unable to significantly reduce referrals to Child and Adolescent Mental Health Services (CAMHS).

A key aim of the study was to provide evidence for a possible further, more extensive research project exploring the value of ARR methods in the investigation of the factors promoting or inhibiting wellbeing with staff and students in secondary level education.

Project focus

The project developed and delivered a number of ARR methods and evaluated their effectiveness as means to explore the organisational, pedagogic, curricula, social and pastoral practices which promote or inhibit a whole-school climate of wellbeing.

Research aims:

The key research aims were to:

1. Understand the benefits or dis-benefits of using ARR methods for this exploration
2. Use this understanding to begin to explore how findings from this research might be used within a DSH prevention programme to reduce referrals to CAMHS in a further Research for Patient Benefit (RfPB) project

Literature Review

A literature was carried out taking suggestions from the NHS Partnership team and the RfPB guidelines (References in Appendix 1).

Five themes emerged from the literature review:

- 1 Researching in schools
- 2 Recruitment
- 3 Ethics of working with children

- 4 Existing findings about wellbeing in school
- 5 The value of a whole school approach to wellbeing
- 6 Whole school interventions
- 7 The role of arts related research methods
- 8 The potential of using arts related research methods
- 9 Promotion of positive change

1 Researching in schools:

Action research: The nature of a RfPB project, with its emphasis on tangible positive benefit for participants in the medium term, suggests that it would be helpful to theorise this study as ‘participatory action research’ or PAR (Pain et al 2007). The benefits of this approach include engagement, authenticity and hence credibility of findings for their prime audience. PAR is about research done *with* rather than *on* participants, (Wimpenny, 2013) as such, the research aims as well as the design and analysis should be a joint project with researchers, participants and other stakeholders. However, in practice, most action research involves elements of joint work. In our case, the research aims will have been shaped without the involvement of teachers, parents and students. However, it may be that the parameters of the research delivery, its key concepts and outcomes can be co-designed to a greater or lesser extent in each school.

Ospina et al (2004) and Cook et al (2013) raise issues for PAR which can be interpreted for our research in these ways:

- The research plan needs to be formed for the funder *before* participants are engaged which limits the benefits of co-design
- We cannot predict the scope and level of engagement
- Students and staff may ‘mistrust’ a partnership in which the school is represented
- There is a need to ensure that the researcher voice (interpretation, analysis), although not the only one, remains heard
- The need for shared values, respect and understandings is crucial and more demanding than in less participatory research (between different professional cultures, e.g. academics, artists, health professionals, teachers, other staff, and status groups, e.g. students, parents)

Nevertheless, Boyle and Harris (2009) confirm that co-production (design and management) builds reciprocity, trust and respect, and Cook et al (2013) claim that it enables partners to become more effective agents of change – a key outcome for this research.

2. Recruitment:

Sharpe et al (2013) highlight the difficulty of recruiting enough schools for research projects and the danger of an ‘underpowered’ study. This is linked to the high level of commitment required which, despite shared aims, may be in competition with primary activities. Shaw et al (2011) also raise this issue of ‘gatekeepers’ (in our case school

managers, teachers, parents) as potential barriers to access to young people as research participants. This suggests that an initial research proposal to schools, which emphasises the link between the project and improved academic performance, may positively affect recruitment.

3. Ethics of working with children:

Most of the literature around the ethics of research with young people involves discussion of the power imbalance between children and adults and the nature of young people's consent. In schools 'opt-in' or active consent will be essential (most likely with parental consent), although this may negatively affect recruitment. Also of importance, is the issue of the extent to which younger students' consent can be said to be 'informed' and the need to build in repeated checks on this understanding throughout the research and dissemination period, perhaps identifying 'consent points' in the research plan.

The literature suggests that ethical considerations might most usefully be used to problematise research methodologies. For example, asking whether individual interviews, photography/video or sound recording is appropriate (not only allowed/consented to). For example, Clark and Moss (2001) suggest in their 'mosaic' approach, a focus on listening to young people using map making and children's own photographs as stimuli.

Two leading papers in the field, from UNICEF (Graham et al, 2013) and the UK National Children's Bureau (Shaw et al, 2011) emphasise the need for the research to be *reflexive*, that is, the researchers should account for all their responses, decisions and actions throughout the process and for collaboration to occur across professional research disciplines to share approaches and concerns. The two papers from UNICEF comprise philosophical discussion as well as practical guidelines and can be used as reference-points for the research.

4 Existing findings about wellbeing in school:

The role of teachers, teaching and lesson times

Although most of this literature is reviewed in the following section, there are a number of school specific texts which are relevant and which suggest that school-based wellbeing is under researched (Lohre et al, 2010). Although wellbeing in school is of course likely to be 'multi-causal' and 'multi-level' (Walker and Donaldson, 2011), Lohre et al (2010) in a large scale study of 7 to 16 year olds, relate a sense of wellbeing most closely links to what happens in lessons (not breaks). This was true for both genders. This is supported by Konu and Rimpela (2002), who found that both social relationships and academic pressures were indicated, and Samdal et al (1998) contend that having supportive teachers and experiencing 'fair treatment' from them was as important to the students as 'feeling safe'.

The importance of integrating academic, social and emotional learning was raised in several studies (see for example, Dix et al 2012). An OECD international study (OECD 2015), factored for socio-economic background and academic performance, found that young people reporting good relationships with teachers, feeling listened to and helped, was linked to happiness and school satisfaction and the ability to make friendships and belonging. The current significance of academic pressures and outcomes testing in English schools is particularly flagged up by Watkins (2010), and Hutchings (2015) in a study about accountability measures, which links 'high-stakes testing' negatively to students' emotional health and wellbeing.

5. The value of a whole school approach to wellbeing:

Whole school climate and wellbeing

Research tends to support the idea that positive wellbeing (defined in broadly similar ways) is related to a positive whole school climate – the quality and character of school life (social and physical), and that this can promote behaviours, academic achievement, social and emotional development (Lester and Cross, 2015; Greunert 2009 ; Cohen et al 2009). 'Climate' is produced by school culture, the beliefs, values and subsequent policies and practices which enable a sense of safety and 'connectedness' (Cohen et al 2009). (Staff wellbeing is linked to positive school climate too in these studies).

In most of the literature, wellbeing is defined through self-reporting. For example, connectedness, linked to good health and school achievement (Blum and Libey 2004) is measured using self reporting on a scale such as, 'I feel close to people', (Resnick et al 1997 in the large scale quantitative survey, the US national longitudinal study of adolescent health). However, some research has attempted to describe aspects of school life which make up school climate which include wider measures. For example, Grenert (2008) suggests five domains, social relations, school facilities, order, safety, and connectedness. The Mental Well-being Impact Assessment (MWIA) toolkit (developed in the UK through widespread consultation in the field and widely recognised), although not specific to a school environment, seems relevant here. It identifies a range of protective factors for mental wellbeing focusing on enhancing control (autonomy), increasing resilience and community assets, facilitating participation, and promoting inclusion, and suggests ways of measuring the impact of policies and practices.

6. Whole school interventions:

Studies seem to indicate that whole school interventions have the potential through improving wellbeing to improve a range of factors. Dix et al (2012) in a review of 200 whole school interventions to improve mental health (defined as socio-emotional capacity) found that schools which integrated emotional, social and academic learning produced the greatest school achievement improvement.

However, although many accounts of interventions to improve wellbeing or reduce aspects of poor wellbeing (such as DSH, eating disorders, ADHD) support co-design they sometimes suggest that a mix of targeted and universal approaches are most

effective (Younger and Warrington 2005; Walker and Donaldson, 2011; Dix et al 2012). This may be related to the nature of the problem to be ameliorated or the method used. For example, Sharpe et al (2013) reported positively on a whole school eating disorder programme, whereas Stallard et al (2013) found that a whole school Cognitive Behavioural Therapy programme, while working for depressed students, did not work (and may have had a negative impact) on the non-depressed.

Rowling (2007) found that self destructive behaviours in school students may have a common base and identified generic principles for a whole school approach which tackles a range of problems and doesn't splinter initiatives. Rowling points out that whole school change involves complex, multiple interactions of factors including power and competing professional cultures, and makes a key point for this research, that schools are at different starting points and this affects their 'readiness to receive' change. This Systems Theory approach supports a complex view of school climate and planning for multi-finality, acknowledging the different outcomes which the same intervention may produce in different contexts. Richardson et al (2015) similarly point out that context is significant at several levels, student, classroom, school and socio-political, and as such, interventions need to be tailored to each to be effective.

7 The role of arts related research methods:

We explored creative methods in two ways for this research: firstly as a meaningful and feasible method for producing valued data, and second as a method to explore benefits /disbenefits for participants in schools.

The efficacy of Arts Related Research methods

This limited feasibility study is about the potential of ARR to uncover ideas about what contributes to, or inhibits, wellbeing for individuals and a positive whole school climate, and the extent to which a further study might produce evidence robust enough to inform policy. It theorises new knowledge as constructed through situated practices, both formal and informal, and is therefore a socio-cultural approach (Triantafyllaki and Burnard ,2010).

ARR methods are widely used to support discussion, for example, to extend thinking time and produce new narratives, and to explore meanings accessible only by non-verbal means (Elliot, 2011; Charny, 2011; Csikszentmihalyi, 1997; Gauntlett, 2011). ARR methods arguably offer all those involved opportunity to explore meaning that has greater personal significance than traditional qualitative research routes (Butler-Kisber, 2008). The term 'arts-informing inquiry' is used when creativity is brought into play in order to evoke a response from participants to a situation or issue (Savin-Baden and Wimpenny, 2014).

There is potential for producing collaborative knowledges which are not accessible by other means (Triantafyllaki and Burnard, 2010). This produces data with great potential to be not only rich in content but also authentic. ARR is often linked with reflexive research processes, which involve participants interpreting data or checking researchers' interpretations. This data (for example, as visual artwork or ephemeral performance) may be in less familiar form (Eisner, 2008) and subject to analyses

such as those associated with visual anthropology (Pink, 2004; MacDougall, 1997). Central to analysis is the value ARR puts on the complex interaction between the experienced phenomenon, 'doing' creativity (praxis) and making (aesthetic creativity) and knowing (theory), which requires researchers to question understandings at all points (Savin-Baden and Wimpenny, 2014). Several texts refer to the specific skills that aesthetic analysis demands (Barone and Eisner 2012) and Frogett et al recommend that ARR is artist-led and that researchers themselves must take part in creative processes. The representations of ARR data may itself include the use of art forms and practices, which might be especially accessible in a school setting, but which might challenge policymakers.

8. The potential for benefit of using ARR:

There is a wealth of arts and/in/for health research which suggests a positive link (varying in extent and context) between participating in creative activity and mental wellbeing (e.g. Gordon-Nesbitt 2015; Minogue, 2005; Staricoff 2004;). The lack of evidence of disbenefits suggests a potential research focus, particularly in the context of the ethical considerations referred to above.

McLellan et al (2012) explored the impact of the national Creative Partnerships programme in UK schools, finding a clear link between creative learning and wellbeing in young people through school-based interventions. Arts activity has been linked to emotional expressiveness and empathy and risk-taking, new narratives and improved resilience in children (NCH, 2007; Elliot, 2011). Similarly, the national Social and Emotional Aspects of Learning programme in English schools (2007-2011) recommended creative arts to enhance emotional intelligence (self awareness, self regulation of feelings, motivation, empathy and social skills). There is some evidence that even in brief research encounters using creative methods, that participants experience positive benefits (Challis, 2014, 2013).

Although descriptions of school-based initiatives are generally positive, Atkinson and Robson (2012) point out that, notwithstanding its 'transformative' potential for wellbeing enhancement, creative arts need to be regarded as a 'practice of liminality' which needs careful management. For example, by ensuring a distinct time and space for artist-led activity, and recognising different modes of power and practice in the school context.

9 Promotion of positive change:

If we agree, as the research review suggests, that whole school climate has a key role to play in promoting or inhibiting student wellbeing, then a whole school approach to improvement is indicated. This would involve staff as well as students, since their feelings and practices contribute to school climate. It is also likely, as Walker and Donaldson (2011) argue, that mechanisms promoting or inhibiting wellbeing for young people are likely to be multi-causal and multi-level, indicating the need for a complex response, perhaps combining whole school with targeted

interventions. Since each school and sub-school context is different (Rowling, 2007; Richardson et al, 2015) the case for local co-design of interventions is strengthened. In an Action Research framework the research process itself can be beneficial (and this is particularly so for ARR methods) and needs to include an exploration of the ways a more positive climate for wellbeing can be supported in each school. Further, the data produced by participants in ARR, for example, visual artworks or ephemeral performances, has the potential to play a powerful role in dissemination (Harris et al, 2015).

Project development

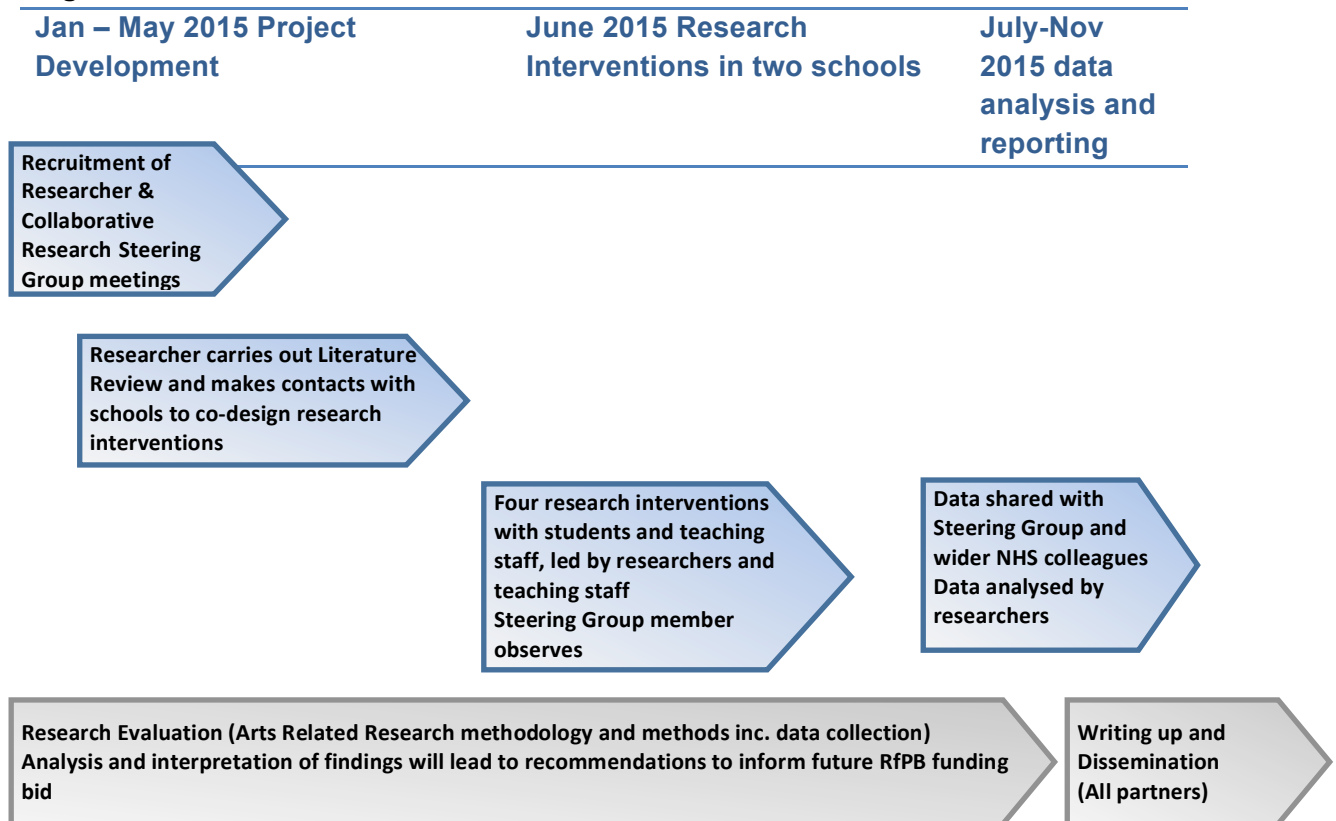
The Feasibility Study was developed jointly with the Coventry and Warwickshire Partnership Trust (CWPT) and Coventry University Disruptive Media Learning Lab (DMLL) through a 'Collaborative Research Steering Group' (list of members above). This enabled the researchers to draw on expertise from a wide range of specialisms, including research, health and arts. For this Study, Dr Wimpenny of the DMLL, who has implemented and disseminated her work in ARR, also recruited Dr Sue Challis as an artist and researcher experienced in the planning and delivery of ARR projects.

The Study was initiated by the CWPT in response to Integrated Children's Services (ICS) whose 'Transformational Change Programme' is focussed upon the establishment of Integrated Practice Units (IPU's). As part of this programme a service wide work stream looked at the development of new integrated clinical pathways with the explicit intention to engage and involve service users and their families in shaping the way forward. The Feasibility Study was indicated to explore the potential for service user engagement in a research project using ARR methodologies, based on acknowledgement that service user engagement needs to be innovative and enable participants to express their views in a variety of different ways that recognise the diversity and complexity of the population. This will then support the submission of a research proposal for 'Research for Patient Benefit' (RfPB) funding.

The Collaborative Research Steering Group met three times until it was felt that the researchers had produced a viable and appropriate plan. It was agreed that initial contact with schools should be through existing CAMHS contacts. This was in order to speed up the process and to protect existing relationships. This method of establishing contact was only partially successful, and only two schools out of the three identified at this stage were successfully contacted and enrolled in the research.

Process

Figure 1: Timeline of activities



1. Head teachers contacted about the study by the researchers
2. Head teachers circulated an explanatory letter to share the project intentions with teaching staff (see Appendix 1)
3. Contact made with interested teachers via email and telephone, followed by face to face meetings during and after school. The difficulty in arranging meetings underlines the time pressure teachers face day to day. Skype was not available.
4. The researcher was joined by Lead Researcher Dr Wimpenny at one intervention and Joanne Porter another. Their observation notes formed part of the data analysis.

Methodology and methods

Whilst methodologies within qualitative inquiry such as phenomenology and narrative inquiry provide an opportunity to explore rich, personalised perspectives, what ARR practice, as a form of qualitative inquiry offers, is the opportunity to further extend what can be known about personal experience by using approaches that value an aesthetic dimension and provide opportunities for the research to benefit from artistic portrayal as an additional language (Wimpenny & Savin-Baden, 2015; Challis 2014). As Beck, Belliveau, Lea, and Wager (2011) discuss, ARR generates possibilities for fresh approaches for creating, translating, and exchanging knowledge. Further, ARR practice has potential to extend the researcher and participants outside of their

comfort zone through both the process of inquiry into human experience, as well as in the making of art and artful inquiry.

This research project sought to explore feelings and ideas with staff and students in school settings, which were likely to be

- difficult
- transgressive in this context
- not previously shared
- new to the participant

More traditional qualitative methods, such as one to one interviews, discussions or focus groups might leave these ideas and feelings unarticulated or unexplored. The literature and our own experience suggests that creative activity in ARR not only improves people's ability to reflect but also facilitates other kinds of reflection inaccessible to language alone (Charny 2011; Wimpenny & Savin-Baden, 2014; Challis 2014).

The term 'arts related methods' differentiates established visual research methods (such as photography and video), from activities in which participants actively make something new as a means of expressing unarticulated feelings, or improving 'text and talk', and which are likely to be framed as a search for meanings which are new to participants, producing alternative or counter-hegemonic understandings (Challis 2013;2014). Creative research methods may produce different kinds of knowledge, inaccessible because of barriers to textual expression such as language or literacy issues, or because of their immanence to the artwork, or because they are expressions of previously impossible to articulate ideas or feelings (Challis 2015).

These methods include 'expressive mark making', 'expressive mapping', collage, sound and performance and are themselves creative activities, 'open ended' projects with no prescribed outcome, non judgemental, and experimental. The literature and our experience suggests that these processes resonate with the professional practices of artists, therefore the co-design of the research interventions with relevant arts practitioners was indicated: in this case, our artist-researcher Sue Challis and drama teachers in the participating schools.

Since the eventual aim of the study related to changing school cultures, that is, beliefs, values and subsequent policies and practices, it was imperative that the research had elements of Action Research, inclusive, reflexive and again, co-designed, to ensure that the findings were both authentic and valued by key partners: students, staff and management. The Feasibility Study was too limited to fully explore this method; however, it set out to evaluate its appropriateness and feasibility in the school setting.

It was important to maintain a focus throughout the Study on the feasibility and value of ARR methods, remembering that this evaluation was the key outcome. This was achieved through observations and by directly questioning student and staff participants and deliverers in writing and in group discussions.

Ethics

As well as discussion in the Research Collaboration Meetings which drew on widespread research experience, advice on ethics was taken from Warwick University's Research Design Service. Ethical approval to conduct the research was gained from Coventry University's research ethics committee (Ref: P33384/08.06.15).

The ethics processes aimed to ensure that participants would have privacy, protection from harm, potential risk factors and discomforts, beneficence, respect for autonomy, non-maleficence and justice. The collaborative nature of the research interventions and the young age of participants meant that the issue of ensuring participant privacy was a subject of ongoing researcher reflection and discussion with the Research Collaboration team. It is unlikely that students all fully understood the parameters of academic dissemination and this remains a live issue for further research.

The ethical policies in each school also informed the research practice and was subject to negotiation during the Study. For example, both schools prohibited video, sound recordings or photographs of students to be taken by researchers, but both were happy for student artwork and writing to be shared with the researchers. Because the Study had an element of co-design, student participants were also asked whether this work could be shared and given the option to 'opt out' of sharing. In one school some students preferred that their artwork was shared with researchers only and not staff.

Teachers distributed a Parents letters and Participant Information Sheets before the research activities and student Consent Forms were completed on the day (these forms are in Appendix x). Completing Consent at the event may offer a less benign context for refusal: however, as students were assembled as a group only for the events, it might be an organisational prerequisite for short-term engagement.

An independent anonymous helpline telephone number was provided for participants at each event by the CAMHS Team. This reflected concern that the ARR methods and the subject matter itself might give rise to difficult feelings which could not be contained within each session and for which school-based support might not be appropriate. This contact number was presented on a poster with tear-off strips so that participants could take it away without drawing attention to themselves.

Research design

1. Participant-led protocols

It was seen as important that the research design should be informed by young people's views on ethical conduct and research quality. To this end, two documents produced through consultation with young people were identified as offering aspirational parameters for the research design and delivery:

- The Arts Council England's *Children and Young People's Quality Principles* a code of conduct for creative work with young people drawn up through widespread consultation with them (full text in Appendix 3);
- *Get your facts right: a guide to involving young people in social research* (2015) drawn up by students at Shawlands Academy, Glasgow and Newcastle University's Institute for Social Renewal (2015)

2 Sample

The team were successful in recruiting two secondary schools for the study. Although this small sample was not ideal, the schools offered some degree of contrasting contexts as the following descriptions demonstrate:

School A: A 'Business, Enterprise and Leadership' specialist school (Academy) with an Ofsted 'outstanding' grade since 2007-2008, the most recent Ofsted inspection grade being 'outstanding' in every category. In 2014, 55% of all students attained five GCSEs grade A* to C including English and mathematics. The school has over 15,000 students aged 11-18 (there is a Sixth Form). Only 18.6% of students receive free school dinners (national average 28.5%) and 11% receive Special Educational Need (national Average 7.3%). The school motto is 'RESPECT for all, from all'. It is situated a suburb of Coventry. It has 10% higher average household income than the rest of Coventry and a black and ethnic minority population of 17%.

School B: A smaller (841 students) Church of England Academy, which has recently been in DfE 'special measure' (poor performance). An Ofsted inspection was being carried out during the fieldwork (which limits the data available). In 2014, 55% of all students attained five GCSEs grade A* to C including English and mathematics, for the first time in the school's history above the national average (in this sense it could be called an improving school), but below the local averages. High achievers attain above the national average in English and Maths. The school motto is 'While there is time, let us do good'. It is situated a Ward in Rugby, which is in the top national 10%-20% of Indices of Multiple Deprivation, particularly indicated for low education and skills and employment.

The key qualities of the schools which offered important differences were

- academic achievement
- level of deprivation in catchment area
- size

3 Research activity 1: School A

The ARR activity was developed jointly with three teaching staff from the Drama Department in order to make use of their professional arts practice, teaching and learning expertise and knowledge of the school routines and protocols for design and in delivery. This had a positive impact on the research design, the space available (large drama space and associated studios) and recruitment of student participants.

During two initial meetings with the researcher the lead teacher identified academic pressures, particularly grading of work, as a key issue for student wellbeing. We agreed to focus the activity on classroom/teaching experiences (for example, rather than informal interactions) and interactions between teachers and students.

We were able to have a whole day during off-timetable 'Arts Week' for the research activity. Most secondary schools have such a week in the Summer Term and it offers the possibility of longer contact than is usual in a school timetabled day. Our senior drama teaching contact was able to facilitate this. A detailed Plan of the research day prepared by the lead teacher is in Appendix 3 (although details varied slightly during delivery as is usual for creative interventions).

With permission from staff and students (obtained verbally at the start of the day in a whole group discussion), the researcher took detailed observation notes throughout the day which were written up immediately afterwards. The lead researcher took observation notes for half the day.

Twenty-six 15 year olds, evenly mixed gender, and mainly non-drama students were allocated to the activity (that is, they didn't choose to attend – although of course they did choose to participate in the research). This took place in a large drama studio, smaller-group work in smaller studios, and outside on the playing field.

Sue Challis explained about the research to the students in a whole group. The lead teacher delivered the activities with the help of two other drama teachers (one trainee). She maintained a fast pace in a highly structured day. Students were given a choice of activity at every stage, a method which she described as primarily an 'engagement tool'. She made it clear from the start that the day was about 'process drama' rather than performance.

Students were first asked to note in writing two things which contributed to their wellbeing and two which impeded it and keep this in a 'secret envelope' until the end of the day, when they were asked to re-visit their writing and reflect on whether the day's drama activities had facilitated different or deeper reflection. This reflection was recorded by students anonymously but publically in writing on post-it notes, anonymously and privately in writing in their 'secret envelopes,' and in a whole group discussion.

The activities were 'scaffolded', that is, designed so that each stage might lead to a deeper or different kind of reflection. Their design and delivery drew heavily on process performance theory, being highly imaginative, physical and collaborative.

Briefly, in order, the activities (whole group unless mentioned) comprised:

Visualisation of 'my wellbeing' as a place and a thing enacted through discussion, gesture and movement in a 'journey' involving a group in problem-solving and imaginative play (rather like a virtual computer game)

Small group option in side room (students choose to take part): Visualisation of 'my wellbeing' as a room, enacted by making a model stage set of the space, discussing colour, mood, furniture

Body outlines In small groups participants drew what 'failure' and 'success' in class looks like on your own body outline (on large sheets of paper using felt tip pens), followed by discussion and performance of these body feelings for the group

Individual 'free writing' activity on theme of failure and success; volunteers shared theirs with the group in discussion

The free writing texts were used later by students to instruct other students as 'human statues' on plinths with lighting to create areas of shadow and spotlight; students enacted other people's writing; masks were offered and some used them; this activity was developed to include voice, constant movement and changes of pose or imagined activity

Added in to this activity, student statements from discussion and private writings identifying moments of wellbeing, or its absence: For example, 'when I get the wrong answer in class'; 'when I get a compliment about my work'; 'when I make a new friend'; 'when I am criticised in front of the class' and so on to which other students respond with physical poses and gestures. Group discussion reflected on both the content of this and its value as a way of finding out 'how you feel'.

Chair triads: in groups of three, students took roles in a row of three chairs with 'well-being' in the centre, 'success' on one side, and 'failure' on the other and choreographed a performance showing how these three interact in class in different situations. A drama teacher skilled in using this 'chair triad' technique shared a video clip with students as an introduction to this creative practice. Participants choreographed, practiced and performed 'dance' of success and failure in threes, using chairs as props. This was an energetic, rich and well-accepted approach the students appeared to thoroughly engage with.

Small group option in side room (students choose to take part): Soundscape activity: participants used various musical/percussion instruments to produce a storyline in sound about wellbeing in class.

Small group option in side room (students choose to take part): Measuring wellbeing: students introduced to Orlan's artwork using her body as a measure and asked to explore themselves and the school building looking for meaningful ways that they could nominate for teachers to measure and understand fluctuating student wellbeing

Introduction to artwork of Jackson Pollock and Lee Krasner: participants each chose the two most important statements for themselves: 'What I need you (school/teachers) to do for my wellbeing (one positive, one negative statement, for example, 'Don't put me down in front of the class'; 'Talk about the work/mark not me as a person'). They choose a paint colour to express that statements and a physical gesture to express it, then enact the statement by throwing paint at two white sheets to form a group visual expression (and have great fun).

Finally, whole group recap and comparing current ideas/feelings with envelop written at start of day; comments on the method also on post-it notes.

This activity was immediately followed by a 45 minute informal discussion between the researcher and staff members, reflecting on the success and failures of the methods and the data which emerged.

4 Research activity 2: School B

The contact for School B was the school Special Educational Needs Coordinator (SENCO), who was extremely interested in the research and future contact. This impacted on the research design, the space available (room associated with special needs) and recruitment of student and staff participants. For example, she recruited students 'with a range of learning or emotional issues' and by framing the invite, may have positioned the staff activity as special needs related.

For this school, the researcher, Sue Challis, an experienced visual artist, designed the interventions with minimal arts-related input from the SENCO – although she did set parameters and protocols and advise on the research plan. For example, she suggested that staff could be invited to experience and understand the research and that this would facilitate future commitment to further research and was able to identify a Professional Development 'time slot' when staff might attend. Attendance at this was unfortunately reduced from 30 to nine by an unexpected Ofsted inspection with mandatory attendance (the school was in Ofsted Special Measures).

Briefly, in order, the activities at this school (whole group unless mentioned) comprised:

Staff intervention: expressive mapping:

A group of nine teachers engaged in an 'expressive markmaking' mapping activity to reflect on their own wellbeing in school. This activity was planned partly to inform teachers about the research and to gain their ideas/feelings about the method and potential further study. This took place in an art room after school. Student PIP and Consent forms were shared and completed for teachers. The activity, which took about an hour and a half, comprised:

- Researcher-led explanation and discussion about the Feasibility Study and the possible future bid; and meaning of wellbeing in their context.
- Description and demonstration of expressive markmaking (using colour and mark gestures in an idiosyncratic and spontaneous manner while reflecting on feelings or ideas)
- Individuals completed a 40 minutes task in a shared space (that is, not entirely private) of mapping an area of school (places, spaces, journeys) which evoked feelings about their own wellbeing or its absence, using vivid chalk pastels and high density black paper

Staff intervention: Focus Group

- This activity was immediately followed by a 30 minutes whole group discussion about the method, its impact on themselves and potential for further work with staff and students, framed as a Focus Group with the potential to meet for further research planning. The researcher did not consider it appropriate to ask for feedback on what

feelings teachers had about their own wellbeing at work, although inevitably some of this was shared within the group.

The researcher kept observation and discussion notes and retained the artwork with individual permissions.

Student interventions: expressive mapping and mark making

Two groups of six Year 9 students (13 year olds) mixed gender were selected by the SENCO. Although asked to recruit a 'cross section' of abilities, the SENCO selected four students she regarded as 'at risk' of stressed behaviour and four with SEN as part of the groups. This highlights the difficulty of imposing external agendas on school cultures/institutional practices. The activity took place in a dedicated and reasonably private room within the student support area with no teachers present. Teachers were available nearby throughout. A member of the Collaborative Research Team acted as research observer for one of these sessions. Each activity took an hour and ten minutes.

For each session the researcher explained the research to the whole group and reiterated the confidential nature of the activity, assuring that any discussion or data (artwork) which came from it, would not be discussed with teachers unless students specifically requested (unless there were safety issues). Students were alerted that they might be asked if some interviews could be sound recorded and that they were free to refuse. Sue continued to reassure students about confidentiality and the non-judgemental aspect of the research throughout. For this activity the researcher did not select a focus for the issue of wellbeing, leaving it for participants, except to emphasise that we were interested in 'in-school' wellbeing.

There was an initial group discussion about wellbeing in school and its absence. The mark making (using colour and mark gestures in an idiosyncratic and spontaneous manner while reflecting on feelings or ideas) mapping activity was explained like this: 'Make a map of your journey from the gates to your form room in the morning, showing through colour and the kinds of marks you make how you usually feel about each place. It might not look like an ordinary map, it will just show how you feel'.

All participants were fully engaged in the activity, completing between one and three 'maps', except one student who did not participate (but seemed happy to draw his house – possibly a symbol of his wellbeing).

As each student finished the initial activity, they were asked to visualise their perfect classroom and map that: 'What would the room look like, the furniture, who would be there and what would they be doing – use marks and colour to show your feelings about this imaginary space'.

Finally, students who had completed the tasks above (about half the group each time) were asked to use mark making to express ideas and feelings about particular subjects in school: 'Use marks and colour to show how you feel when you are in that lesson'.

This was a semi-private activity; that is, participants worked individually on widely spaced desks and were not encouraged to look at or discuss each others' artwork (and as far as could be observed did not), but taking place in a shared space with some whole group discussion. During the individual activity the researcher asked some students questions both about their mapping and the value to them of the method. Most participants gave verbal permission for these semi-private interviews to be sound recorded; three did not. Questions about the artworks were restricted to questions about meaning such as: 'Why did you make this mark (colour) here? What does this picture say?' and about the method, 'Has doing it like this helped you think about it better?', 'Has it helped you have new ideas about what makes you feel happy and good about yourself in school?'.

5. Data collection

Observation and reflective note taking

The researcher, lead researcher and/or a member of the Collaborative Research Team were observers or participant observers throughout, making detailed notes, which were written up immediately following the research activities.

Sound recordings

For the School B markmaking activity the researcher also made short sound recordings of informal interviews with eight participants.

Sharing of reflective statements

School A day participants were asked to reflect in group discussions or in writing (post-it notes) on the value of the ARR methods for them.

Interviews

Following the interventions teachers in School A and School B were asked in informal interviews to comment on the value of the ARR methods for them.

Survey

Teaching staff in School B were asked to comment on the value of the ARR methods via questionnaires

Performing arts related making activities

In School A students produced data about their own and others' wellbeing in school through a number of performing arts related making activities (imaginative role play, choreographed group performances, spontaneous individual performances, drawing, set designing, making collaborative sound pieces, using colour and performance mixed, free writing).

Group discussion

In School A and B students also contributed to teacher and researcher-led group discussions. Participants in School B also took part in researcher-led group discussions and some in individual informal interviews. The students were also asked questions

about their own wellbeing as expressed in their artworks and the value of the ARR methods for them

Expressive mark-making

In School B students and teachers produced data about their own wellbeing in school through expressive markmaking, creating individual artworks which were shared with the researcher.

Informal discussion

In School A there was an informal discussion immediately following the day with all three teachers, focussed around the value of the method, what findings about wellbeing may have emerged, how observations of process performance might be analysed. In School B a similar discussion was conducted with the SENCO about the expressive markmaking immediately after the teacher activity and (for pragmatic reasons – teacher too busy) on the telephone a week after the student intervention.

Data Analysis

Analysis and interpretation in ARR, embrace the relationships between the phenomena (what are participants perspectives about wellbeing at school, and how ARR can meaningfully explore this), knowing (speculative theory and practical wisdom), doing (praxis) and making (poiêsis) as aesthetic creativity. Further, the importance of what happens in the relational spaces between the subject, theory, praxis and aesthetic creativity; that is, what is known, and what is yet to be known, required that the research team constantly questioned and engaged with the messiness and complexity inherent in relationships between thoughts and actions, subjects, art forms and contexts (Wimpenny & Gouzouasis, 2015).

Arts-related researchers acknowledge that there is no such thing as pure data, i.e., at many points in the research process all data are manipulated by the researcher (Pepper, 1942; Kuhn, 1962). In other words, a truthful account becomes more important than a factual account of a situation or experience (Gouzouasis & Ryu, 2014).

The relationships between the researcher, participants, education systems and the powerfulness of practice culture are also of importance here in terms of recognising how perspectives are constructed, or constrained. The analysis process of ARR therefore was to provide a means of enabling the assumptions, and textured milieu of varying accounts of the participants to be exposed, described and explained in ways that bring new insights. By denoting such ways of thinking, expressive properties of the different art forms used are then examined and represent the issue or concern that is being explored. In this way the medium and its form seek ways to express and open up possibilities for new meaning.

Study Findings

Following analysis of the different forms of data collected, the findings are presented

in relation to the main study questions :

1. What promotes or hinders wellbeing in school: student perspectives
2. What is the value of using ARR methods: student and teacher perspectives

1. What promotes or hinders wellbeing in school: student perspectives

School A (process performance day)

It is important to remember that the research questions for this day focussed on wellbeing in lessons (rather than in informal spaces or activities).

Over the course of the day participants expressed increasingly more detailed and personal comments. At different stages in the day all participants became engaged. For example, a group of four boys failed to engage significantly with the freewriting, but were enthusiastic and powerful participants in their own choreographed performances of success and failure.

The methods provoked a high level of emotional and imaginative responses. For example, one male student, when asked to visualise his own wellbeing as an object replied that it was,

‘like stale aftershave’.

Another (female) found it impossible to visualise a whole, fresh or valuable object:

‘It’s like an old box all torn and dirty and ruined’.

Several times during the day students were clearly disturbed or even upset by their own or others’ expressed feelings or ideas. It seemed that the teachers were able to contain these feelings and move to another activity successfully.

There were some common themes about things which *impeded* wellbeing:

- Abhorrence of ‘judgement’, a sense of continually and publically being judged
- Judgement not restricted by teachers to work performance but generalisations about personalities, other behaviours; some emotional responses by teachers e.g. anger, ridicule
- Lack of autonomy, e.g. over who to sit next to, or work with.
- Teachers’ judgements ‘spill over’ into student relations e.g. if a teacher makes a sarcastic comment this becomes a running joke against a student
- Not enough praise

There were some common themes about things which *promoted* wellbeing:

- Praise for work in front of class or privately
- Praise for staying ‘on task’ whatever achievement
- Let me pick who I work with
- Earn my respect don’t expect it

These themes emerged from all the methods over the day. There was a definite identification of teacher behaviour as key to wellbeing and academic pressure as an impediment to it. There was little or no identification of social relationships between students as significant factors, except in the context of lack of control over who to sit next to, work with and so on. However, there were three mentions of teachers' negative public remarks being 'taken up' outside of class by other students.

School B (expressive mark making and mapping activities)

Two student activities, expressive mapping of informal spaces/journey to school and expressive markmaking about classrooms and subjects

Two key themes emerged about what promoted wellbeing throughout both sessions and were shared by most participants:

- free association with friends
- teachers who were 'kind' (helpful, not sarcastic)

Two themes emerged about what impeded wellbeing and were shared by most participants:

- 'horrible'/angry/ unfair teachers
- absence of friends in a particular class.
- too much academic pressure

The feelings associated within one case lack of friends, and in another with academic pressure for high attainment, were intense and powerful, expressed through strong strokes, intense markmaking, words and over-drawing.

Almost all students identified sarcasm, shouting, lack of praise, 'unfair' criticism and punishment as impeding their sense of wellbeing. Several cited lack of autonomy especially relating to working with or sitting near friends e.g. 'having to work with people you hate who hate you'.

The single student who identified academic pressure as the *worst* attack on wellbeing was a 'high achiever' and was clear that these other factors were not significant for her.

Students who mapped their ideal classroom were also articulate and clear, e.g.

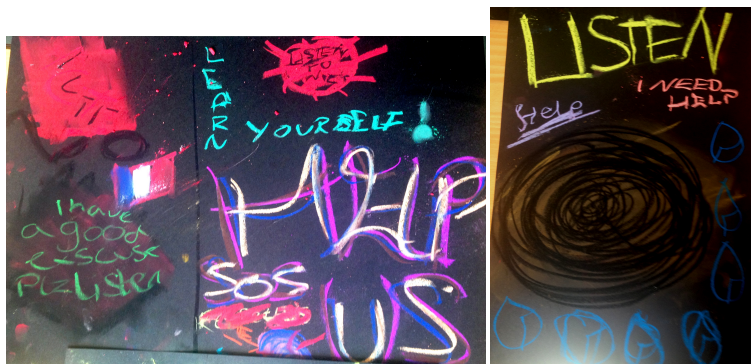
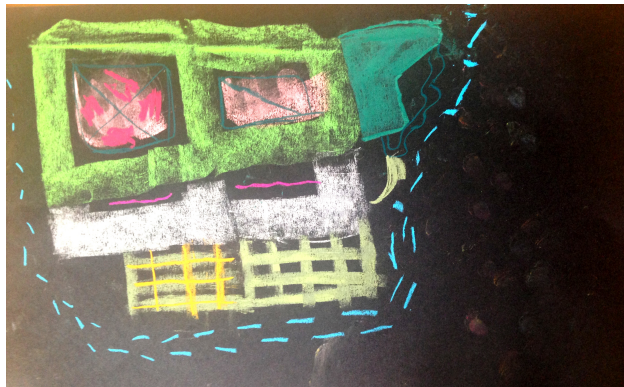
'I don't want to be with so many people all day, just a small group, mainly my friends'. This was also an intense and overdrawn markmaking.

Examples of participant artworks, mapping and markmaking (A3 size, chalk pastels on black cartridge paper)

L-R Fig 1:markmaking about too much academic pressure; Fig 2:my ideal school;

Middle L-R Fig 3:my journey to school;

Below L-R Fig 4: feelings about a subject; overwhelming academic pressure



2 What is the value of using ARR methods: student and teacher perspectives

School A (process performance day)

Many participants described how the drama process helped them firstly recognise and second express ideas and feelings about their own and others' wellbeing (there was specific mention of it supporting understanding other students' feelings)

This seemed to be associated with activities which: developed trust (in the teachers and the group), with a sense of fun, with there being 'no right answers', with there being a sense of free, creative imagination, with lack of judgement, and with anonymity.

Anonymity was an interesting issue. Students who began the 'human statues' activity using masks all took them off by the end of the activity; the use of lighting seemed to promote a sense of anonymity even when in full spotlight rather than shadow, enabling previously 'shy' students to enact/engage – the researcher interpreted this being associated with the sense of role (creative activities associated with being able to play with identity, to inhabit different identities as part of a transformatory experience).

There was some evidence that the physical activities engaged some boys far more than the written/drawing/talking; this suggests a further area of research.

Some participants reported heightened emotions (which was also observed from behaviour and discussion) and intensely personal feelings emerging or being discussed for the first time in the group (which was collated only for the research).

Comparing the 'secret envelopes' with the final discussion and process is of course not a robust method but merely an indicator of value – any intense and longer activity may be expected to increase impact. These written comments were almost overwhelming positive about the method as a way of increasing depth of analysis, with three negative comments. As these were anonymised it was impossible to identify them with individuals or other comments.

At the end of the day students were asked to note their reactions to the method under three headings. It was explained that the research focus was on using creative methods rather than writing/talking and asked them to use their 'secret envelopes' responses to inform their comments. They did this in private (anonymous) written comments on post-it notes, stuck onto paper headed with the following questions. These are reproduced in full here as they give a flavour of students' own language.

Question: DID TODAY HELP YOU REALISE ANYTHING NEW ABOUT YOUR OWN WELLBEING IN CLASS (OR ABOUT OTHER PEOPLE'S FEELINGS)?

- It has helped me discover different feelings that I have and other people have
- I feel like I could speak more detail in which was going on
- Makes you think deeper of what actually happens in class
- Drawing was very useful
- How to act around people
- I realised how i actually feel in myself
- No not really
- Today helped me realise new things about myself and how I am under pressure and how i act under failure
- Yes it taught me that you change your wellbeing
- It helped me realise that we all find things that make us feel uncomfortable
- I learnt and understood my wellbeing more and i realised how my life is affected by positives and negatives and my journey for good wellbeing

- I was more aware about wellbeing and how it affects us
- A lot of how you feel can be affected* by your surroundings (* originally effected)
- Today i learned that there is more to everything. It makes you think deeper
- [my wellbeing] it's influenced by my own attituded to how well I'm doing
- It helped me realise about different aspects of the classroom, about mutual respect etc
- Today I realised how i feel about myself

Question: WAS THIS A GOOD WAY TO SHARE YOUR FEELINGS AND WHY?

- This was a good way to my feelings because it wasn't direct and we could share ideas discreetly
- Yes because others understand and felt the same was
- Yes because everyone was just jumping in and sharing their views
- Because you can get more involved
- Its easier to talk about it than in writing or in an interview type
- Yes because it allows you to speak freely
- Yes because we could show it in an interesting way
- Yes because you can portray feelings better using drama
- Its a good way to express your feelings because you don't need to talk
- Yes because we showed what we thought
- Yes to allow changes to be made to make our learning better * (*teacher had promised to share their concerns with staff)
- It was a good way because it expresses more and more answers given
- Yes as it helps many gain confidence and no one was under pressure
- We could express ourselves in different ways which were more suitable
- Yes we shared everything what we felt
- Yes because it allows us to express more than writing it
- Yes because we could tell everyone what we thought instead of being quiet
- Yes because i felt i could talk more compared to when its just me and another person in a room
- It wasn't awkward
- I think drama is one of the BEST ways to EXPRESS oneself. Physical theatre and movement is deeply rooted in one's mind. It is positively portrayed through emotion.
- Yes because we didn't just have to talk and showing was just as effective
- It was a good way because it brings more ideas out and helps you bounce off other people. Ideas that could affect you.

Question: WHAT IDEAS AND FEELINGS MIGHT YOU NOT HAVE SHARED IN AN INTERVIEW, DISCUSSION OR QUESTIONNAIRE?

- Everything
- All my emotions and feelings and also all the load of points we mentioned
- Emotion, empathy, real thoughts
- The bad points eg that teachers should shout at us in private
- I might not have shared individual feelings about wellbeing if i just had to write it down

- How well being would have been affected in the past
- You wouldn't have said the truth and would of been nice
- I might not have said all the words i did if i wrote it
- You saw what other people thought to help your own ideas
- It would have been awkward
- That it would have been awkward
- It would have been awkward because we wouldn't have experienced the activities
- I probably wouldn't have said certain things in an interview that i did say in acting
- I wouldn't have said as many negative things

Question: WHAT WOULD HAVE WORKED BETTER FOR YOU TODAY (WHAT DIDN'T WORK) ?

- Having a better understanding of the meaning of wellbeing
- Go outside more
- To get ideas talk with two or three people, discuss
- The physical movement and theatre was the best !
- More active activities
- Different lessons
- Nothing it was good
- I don't know how it could have been better
- The way we worked in the morning was rubbish
- The free writing was not enjoyable
- The morning was rubbish so was the free writing
- If there were more choice of what to do and not being filmed
- Do more drama type activities (acting)
- To have equal amounts of writing speaking and performing

A longer comment said:

If it wasn't ruined by a [drama] teacher causing me to feel like crap and tipping everything else that's been going on in my life resulting in me getting upset and offloading everything and embarrassing myself

Themes emerging about method

- generally positive and suggesting greater depth of understanding and willingness to share
- greater sharing of feelings
- greater emphasis on self understanding, other people's feelings, detail of factors that affect wellbeing
- the group nature of reflection in this method was generally seen as positive, increasing understanding of self and others and supporting disclosure
- e.g. 'freely', 'jumping in', 'more involved', 'gain confidence', 'no pressure'
- *not awkward* was important
- compared with other methods young people felt more able to express negative ideas, experiences or feelings

- criticisms of the method were low key; free writing and imaginative fantasy work was criticised (by a small group of boys who in the afternoon became immersed in physical theatre)
- there were moments of high emotion and therefore a need for follow-up support highlighted by a specific incident (referred to above by a participant)

School B: Observations about the method

In such a short session it was not practical to ask participants directly about the value of the method to them, although (see below) some participants were asked, 'Do you like your drawing?' In this particular context it was also too difficult to follow up participants at a later date.

The method provoked engagement across a range of students, academic abilities and identified SEN students. Almost all the students were fairly *inarticulate* in the initial discussion. This may be related to their being in an unfamiliar grouping, to the short duration of the activity, and/or to the unfamiliarity of the researchers; or to the difficulty of discussing both an intimate and somewhat abstract concept.

The expressive markmaking and mapping artwork was overwhelmingly much more powerful than the discussion. Each was highly individual and made with intense concentration (with one exception, see below). On the whole, students located wellbeing with free association with friends, and with teachers who were 'kind', and absence of wellbeing with 'horrible'/angry teachers and/or absence of friends in a particular class.

The feelings associated with in one case lack of friends, and in another with academic pressure for high attainment, were intense and powerful, expressed through strong strokes, words and over drawing.

Almost all students identified sarcasm, shouting, lack of praise, 'unfair' criticism and punishment as impeding their sense of wellbeing. Several cited lack of autonomy especially relating to working with or sitting near friends eg 'having to work with people you hate who hate you'. The single student who identified academic pressure as the worst attack on wellbeing was clear that these other factors were not significant for her.

Students who mapped their ideal classroom were also articulate and clear, eg 'I don't want to be with so many people all day, just a small group, mainly my friends'.

In informal interviews students were able to describe verbally to different extents their intentions and the experiences, situations and feelings associated with places in the school. There was a widespread desire rather than reluctance to describe the meanings in the artwork. When the researcher asked, 'Do you like your drawing?' 7/12 students replied 'Yes', which was interpreted as a measure of engagement with the method.

One hour is about the shortest time possible for this activity – however, as it can be quite intense, it is probably best to break at one hour, although ideally to resume for

a short 'debrief'. As it was, at least one student was left with some heightened emotions at the end of the session.

Although confidentiality is crucial, Sue Challis was concerned about the level of distress evidenced about academic pressure by one student, to whom she gave the agreed CAMHS helpline contact details. Sue's judgement was that the student needed immediate support and indicated as much to the SENCO without (she felt) breaking confidentiality.

After the session Sue Challis mentioned to the SENCO that one student had not engaged (although was absorbed in a related task). The SENCO identified him as diagnosed with Aspergers' Syndrome. This reemphasises that no method will work for everyone and a range of methods must be available.

School B (expressive mark making and mapping activities with teachers)

There was a range of teaching subjects represented (1:science; 2 RE; 1 PSE; 1 English; 1 Art; 1 Teaching Assistant; 1 SEN; 1 Humanities). Three were Teaching Assistants; one Assistant Head Teacher. All expressed an interest in being involved in future work.

All teachers engaged with the markmaking. One expressed initial reluctance and went on to take part enthusiastically. In informal discussion, almost all commented that the activity was beneficial because it represented a period of calm, creative reflection.

For this study, teachers were *not* asked to report formally on their own feelings about wellbeing at work. However, in the informal discussion which followed the markmaking activity, teachers did identify a number of factors affecting their own wellbeing which related broadly to lack of autonomy and praise, internal and external pressures to achieve targets. 'Supportive colleagues', 'a sense of being prepared', 'understanding clearly what is required' and 'being publically appreciated' promoted their wellbeing. Several teachers reported that the process had raised strong feelings which they had thought were 'forgotten' or 'not significant'. They found the process of identifying places rather than people, processes or structures, a useful one as it was 'more imaginative'.

.All the teachers were extremely interested in participating in the study and the future research, but strongly recommended that this should be a collaborative or co-research design process owing to the particular structures and demands of school life; and to an awareness of organisational sensitivities in specific schools

Teachers all thought this would be a useful method with students *and* staff, and felt that staff wellbeing was a key factor in achieving a whole school culture of wellbeing

In an anonymous written questionnaire, staff indicated the following as 'the most significant barriers to creating or maintaining a culture of wellbeing in school for students and staff':

- Friendly environment
- Staff feeling prepared/having knowledge
- Lack of understanding/forgiving others for their weaknesses
- Thinking about numbers/money rather than people
- Not being grateful for what you have got
- Negative relationships
- Judgements made of people
- Time pressure/expectations
- Fear of failure (of being found out)
- Time (lack of)
- Training (lack of)
- Ability to be open and feel listened to
- Pressure of results – judgement
- Time
- Being valued (or not)
- Time
- Conflict with pressure from Ofsted (inspection)
- Understanding of your own wellbeing and its impact on others
- To understand we all contribute to a culture of wellbeing
- Feeling undervalued
- Ofsted inspection
- Time
- Ofsted and government expectations
- Work life balance
- Attitudes of leaders

Asked in the same questionnaire to evaluate Arts Related Research methods (in their experience as a potential tool for students and staff, they made the following comments:

- You were able to be someone else or express through another format
- Allows self expression
- No right or wrong
- Creativity opens doors to self awareness for all, not just those already creative!
- As a means of expressing self without having to be perfect or be something
- Not threatening
- Can unpick issues that may not have surfaced yet
- A way in...
- To get people talking
- Space and time
- Quiet
- Might be useful for people who find it hard to express their emotions/feelings in words (just to start them off)
- With art we can understand emotions or issues that people can't express
- Drawing can help to catch unconscious information
- Art empowers people to make their own choices
- Arts value emotional knowledge

- Arts inspire person-centred learning

Discussion

There was considerable overlap between staff and student identified factors which promote or inhibit wellbeing. Students also identified perceived staff attitudes and behaviours as key factors affecting their wellbeing. It may be that wellbeing and perceptions of each others' behaviour, or actual behaviours, are interrelated and this should be a focus of further research. The interrelationship between students and staff in school suggests that a whole school approach to changing school climate involving teaching and non-teaching staff as well as students might deepen mutual understanding and that this might relate to improved wellbeing

The key question for this research was the feasibility of using ARR in these contexts and for this inquiry. This was partly measured by the ability of ARR methods to engage participants in a focused way and to facilitate them to express their ideas and feelings about wellbeing. Both the process performance and expressive markmaking achieved this, in complementary yet different ways. We were able to make the following comments on the use of two different ARR interventions (process performance and expressive markmaking) in two different schools:

Using ARR in both schools provoked very high levels of engagement and focused responses

Both interventions sometimes provoked powerful or difficult feelings

Both interventions seemed to enable the expression of or articulation of previously unvoiced feelings or ideas

The participants in the performance day were two years older and hence likely to be more articulate

The markmaking was a very much shorter activity and impact might be expected to be much less as a consequence. However, although it may not have led to such well-articulated or fully formed ideas, it did provoke a high level of engagement and response indicative sometimes of deep distress in school.

Both sessions associated negative wellbeing with relationships with teachers and academic pressure (this was the focus of the performance day, but not of the markmaking)

Friendships were important to both groups

Lack of access to friends was associated with lack of autonomy by both groups

Bullying by other students was not strongly indicated by either group (although this may in the performance day have been to do with the focus).

As acknowledged by Lohre et al, (2010) school-based wellbeing is an under researched area, perhaps not least due to the 'multi-causal' and 'multi-level' factors

which need taking into account (Walker and Donaldson, 2011). In this small-scale feasibility study we too recognise the significant influences that can impact on study findings, not least when considering the parameters of the research delivery and gatekeeper permissions required in order to access staff and students (Shaw et al., 2011). Further, ethical considerations require significant attention, for example, in asking whether individual interviews, photography/video or sound recording is appropriate (not only allowed/consented to) and to what extent co-design is achievable in each school. We agree with Rowling (2007) that whole school change involves complex, multiple interactions of factors including power and competing professional cultures. Further, schools are likely to be at different starting points, which in turn affects their relative readiness to conceive change. As highlighted by Richardson et al (2015) context is significant at several levels; pupil, classroom, school and socio-political, and as such, interventions need to be tailored to each to be effective.

As identified in our review of the literature, wellbeing is typically defined through self-reporting, (Blum and Libey 2004), what our study offered was potential for wellbeing to be considered at both the personal and collective level. Further, rather than ask participants to assign scores on discrete scales, we introduced aesthetic means of representation, enabling students and staff greater scope for exploration of experience and the sharing of meanings about wellbeing. We found that there was considerable overlap between staff and student identified factors that promote or inhibit wellbeing. This suggests that a whole school approach to changing school climate involving teaching and non-teaching staff as well as students might deepen mutual understanding, findings which complement other studies, as identified by Lester and Cross, (2015) Greunert (2008) and Cohen et al (2009).

The key question for this research was the feasibility of using ARR in these contexts, and for this inquiry. This was partly measured by the ability of ARR methods to engage staff and student participants in a focused way, and to facilitate them to express their ideas and feelings about wellbeing. Both the process performance and expressive markmaking achieved this in complementary yet different ways. For example, communicating complex layers of meaning using artistic forms such as expressive markmaking offered staff a 'calming' and a 'valuable way of understanding your feelings'. Whereas using chair triads in choreographed dance performances offered students the scope to differentiate contrasting, visceral responses about 'well-being', 'success' and 'failure' through more energetic means. Both these examples, whilst different, provided possibilities for project participants to re-examine and extend their meanings about pupil and teacher experiences of school lives and classroom cultures.

We contend that ARR offers potential for producing collaborative knowledges which are not accessible by other means, producing important 'data' with great potential to be not only rich in content but also authentic (Triantafyllaki and Burnard, 2010).

Several texts refer to the specific researcher skills that use of ARR and aesthetic analysis demands (Barone and Eisner 2012), and we agree with Frogett et al., that ARR works well with the expertise of an artist, who is able to facilitate a high quality

arts experience, appreciating how the aesthetic form used within the inquiry needs to be able to effectively capture the emotion, energy, themes and ideas which are revealed. Thus the aesthetic element of ARR involves decisions about artistic position or style, and with this experience the researcher's relationships to the art form (Wimpenny & Gouzouasis, 2015). Arguably, the researcher needs to be proficient in their use of the chosen art, whether that is painting, mosaic, poetry, music, photography, or theatre performance. Further, the more the researcher dedicates time to developing technical skills with the medium employed, the more aesthetically accomplished the work can be (Barone & Eisner, 2012). But aesthetic decisions should also be used in such a way so that the ideas are always partial, contestable and incomplete, rather than trying to reach an understanding and 'directly affect some facet of the world' (Barone & Eisner, 2012:53).

In summary, whilst time consuming as well as labour intensive, we suggest this small-scale feasibility study has illustrated how the use of ARR with students and staff in school communities, can be most powerful in its design to broaden and deepen conversations and raise further questions. Such forms of research practices provide possibilities to re-examine and extend meanings about phenomena such as pupil well being, providing different, competing and complementary modes of expression, interpretation, creative thought and action.

Recommendations

There is a need for a further more extensive research intervention with the following features:

- The specific demands of researching in schools require that schools are represented in some way in future bid planning
- Similarly, it is important that professional arts expertise is also represented in the planning process
- There is a need for CAMHS expertise throughout the project, particularly in framing and delivering support to participants
- Many contributing factors to numbers of DSH referrals to CAMHS are outside the scope of this research: therefore Stage 1 of further research should include the co-development of site-specific wellbeing indicators or the utilisation of established indicators as intermediate measurements of impact;
- *A larger number* [minimum two] of schools and hence students and staff should be recruited in order to compare the impact of different types of interventions and to control for other factors such as student numbers, academic status, catchment;
- This should allow for schools with different prior experiences of wellbeing or DSH reduction activities to be compared;
- It is also important that this new research initiative has the potential to be integrated or at least not to conflict with existing mental wellbeing interventions in or out of schools
- Stage 1 should include a number of co-designed projects using ARR methods involving CAMHS, artist-researchers, artists, school staff and students.
(Guidelines for Patient and Public Involvement (PPI) are provided by the National

Institute for Health Research (NIHR)). These co-designed projects may differ between schools and groups of students/staff but whose outcomes are susceptible to comparison;

- Stage 2 of further research should explore the potential for findings from these interventions to be used in schools to change whole school cultures (structures, environments, processes, habits of behaviour) leading towards improved whole school climates for wellbeing (the quality and character of school life, including relationships and physical aspects).
- Such a transformation depends on the management of multiple tensions and therefore Stage 2 must include a high level of dissemination, consultation and co-design in order to maximise the impact of the findings of Stage 1 of the project.

Conclusion

Communicating complex layers of meaning using artistic forms provides possibilities to re-examine and extend meanings about student and teacher experiences and school lives, providing different, competing and complementary modes of expression, interpretation, creative thought and action. These meanings produced have the potential to form a key component in positively changing the attitudes and practices which underpin a school climate of wellbeing.

In this study, we have explored how ARR can be used as means to explore participants' perspectives on a shared theme, which in this instance was about wellbeing in schools. We have considered how ARR processes go above and beyond processes applied to more traditional qualitative research methods. Further, ARR offers opportunity for engaging in inquiry which manages a position of not knowing, of recognizing that research to understand peoples lives and experiences is multidimensional, and complex, but necessary for analytical work that can capture what we cannot always express in words. We suggest ARR can provide space for self-rediscovery, identity formation and whole school approach to community wellbeing through active participation and reflection. Although time consuming as well as labour intensive, we suggest that the use of art forms created within the research process and/or as a means of (re)presenting research findings, can be most powerful in their design to provoke, broaden and deepen conversations, address significant social/ educational issues, and raise further questions.

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APPENDICES

APPENDIX 1 LETTER TO HEADTEACHERS

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Coventry and Warwickshire 
Partnership Trust

Date

Dear [Insert name of Head Teacher or Department Head]

Wellbeing at School Feasibility Study

Thank you for taking an interest in the above study. This letter outlines its scope and seeks your permission to proceed. It is a brief piece of research developed by the Coventry and Warwickshire NHS Partnership Trust and Coventry University to provide evidence for a bigger grant application. The long term aim is to reduce the incidence of deliberate self harm amongst local young people by supporting a culture of mental wellbeing and emotional resilience in schools.

This short feasibility study is about improving our research methods. We want to explore creative ways of finding out how young people and possibly others in the school community might shape such a culture. We will be working with between two to four schools in the area, alongside existing CAMHS projects but separate from them.

Although the exact details will develop differently in each school, we expect the study will consist of a brief arts-related research activity and feedback session developed in negotiation with your staff and students and with your agreement. For example, a short meeting (15mins) with a group or groups of pupils to introduce the research and engage interest, followed by a lunchtime drop-in activity (30 mins) to make drawings and a follow-up, in lesson feedback session (15mins).

As part of the future work will be to develop curriculum-based interventions for teachers. we envisage that a collaborative research activity might be developed with an interested teacher in one school. This might be, for example, a short meeting (15mins) with a group of drama students and their drama teacher to introduce the research and engage interest, an in-lesson project to make a performance on the theme of mental wellbeing, and a follow-up feedback session (30 mins).

As researchers, we are experienced in and sensitive to working with this age group in school settings. We would welcome the opportunity to discuss the project or its findings with a wider staff group should you deem it desirable. All members of the project team hold current enhanced DBS checks. The study has ethical approval from Coventry University Ethics Committee (Ref xxxxxx). We would be very happy to discuss the project with you further.

We look forward to hearing from you. Kind regards,

Sue and Katherine

APPENDIX 2

LETTER TO PARENTS.GUARDIANS



Coventry and Warwickshire 
Partnership Trust

Wellbeing at School Feasibility Study

Date

Dear Parent/Guardian

This letter is to ask your permission for your child/children to take part in a short activity about pupil wellbeing in the Summer Term. We are researchers from Coventry University and Coventry and Warwickshire NHS Partnership Trust. We recognise that life can be tough for today's young people and we want to ask their views on how school life can be improved.

Your child has not been specially picked out for this research activity. We are inviting only small groups from all pupils to take part. The research may be a lunchtime drop-in art activity or an in-class project. Teachers will be present or nearby at all times. Although the subject matter may sometimes be disturbing (for example, pupils might want to talk about bullying) the activity will be supportive and positive and pupils will be able to join in as much or as little as they like.

The research will take place on school premises and all researchers have been approved legally and ethically.

If you are happy for your child to be invited to take part in the project, you do not need to do anything further. You do not need to reply to this letter.

However, if you would prefer your child **not to** participate, and would like to withdraw your child from this research, please complete the form (overleaf) and return it to the reception at school by DATE. If you want to know more, or if you decide to withdraw your child later (or any contribution they may already have made) you can get in touch at any time. Pupils can also change their mind about taking part at any point during the study.

Thank you for taking the time to read this

Kind regards

Dr Katherine Wimpenny Co-Lead Research

Dr Sue Challis Researcher

I do **not** wish my child /children to take part in the Research for Patient Benefit Feasibility Study

Child's name.....**Year**.....

Child's name.....**Year**.....

Parent/Carer name.....

Signature.....**Date** .../.../....

My child has already taken part and I wish them to withdraw now.

Child's name.....**Year**.....

Child's name.....**Year**.....

I am happy / not happy for any information collected so far to be used

Parent/Carer name.....

Signature.....**Date** .../.../....

Research use only

I have seen this request and acted on it

Signature.....**Date** .../.../....

APPENDIX 3

Student Participant Information Sheet

Wellbeing at School Feasibility Study



NB: Please note that for purposes of ethics approval, **highlighted** items are school-specific and will be updated accordingly



Coventry and Warwickshire 
Partnership Trust

This letter is to tell you about the project so you can decide whether to take part or not.

About this project

The aim of this project is to better understand what things make school life feel comfortable, safe and fun for young people – and what things don't. You may have ideas about what happens in class, breaks or other times at school which we can use with local students and teachers to improve school life. This first stage (the Feasibility Study) is to try different ways of finding out what young people in school think. For example, instead of just talking or writing, would art or drama help people share their ideas? We need to find comfortable, safe and maybe even fun ways of finding out so that we can design better support in schools using your ideas.

Why have you been invited to take part?

You have been invited because you are a student at **[School name]**, and your school has agreed to take in this project.

Do you have to take part?

No, you don't have to take part. If you don't want to, just let one of the project team members or your teacher know. You can say 'Yes' now and change your mind later. Your parent/carer has been asked to give permission too.

What will you do in the project?

If you decide you want to take part, you will be invited to take part in a short activity, either in class or lunchtime. The activity will ask you to think about what leads people to feel safe and comfortable at school, and what doesn't, and what you think should change. It may involve art or drama. Your teachers will be there or nearby. The

researchers (Sue and Katherine) will meet you in groups at first to plan the activity and afterwards to hear your views on how it went. You can share your ideas with a group or privately with the researcher.

Are there any risks?

There are no physical risks or dangers associated with this project. The study will take place during school hours and at school. But because we are talking about wellbeing at school, some people might want to talk about difficult things too. However, the activity will be supportive and positive and you will be able to join in as much or as little as you like.

What are the benefits of taking part?

If you decide you want to take part you will be able to share what makes things good for you and other people at school and what makes it difficult. You will find out more about the experience of students in different years or groups. You may have good ideas about teaching or other times at school which we might be able to use with other local students and teachers to improve school life. You will help the NHS improve the way it supports all young people in school and especially young people under stress.

Can you stop at any point?

Yes, you can. If you decide that you don't want to be a part of this project then just let one of the project team members or your teacher know. You don't have to say why.

What will happen to the things you share ?

We will use the information that you give to improve support activities. We will share it with the NHS team and University researchers. When we talk about it we will use different names for students and schools and keep it anonymous. We won't take pictures of you. We will ask all students taking part to respect each others' confidences too.

Who do you complain to if you're not happy with the project?

If you're unhappy with the project, please let one of the project team members or your teacher know.

What will happen after this study?

After this study, we will use the information you provide to improve support activities in school. The results will also be written up in a report – which will not identify you – and may also be reported in academic journal articles.

Who has approved this study?

Coventry University Ethics Committee has approved this project, and approval has been given by [School Head teacher].

Contact details

Dr Katherine Wimpenny
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Thank you for reading this.

Please ask your teacher to explain anything you don't understand or Katherine or Sue when you meet.

Appendix 4

STUDENT INFORMED CONSENT FORM

Wellbeing at School Feasibility Study



Coventry and Warwickshire **NHS**
Partnership Trust

This form shows that you have given your permission to take part and for us to use the things we find out in our reporting

Please initial

- 1. I confirm that I have understood the aims of the above study and that I have had the opportunity to ask questions
- 2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving a reason
- 3. I understand that all the information I provide will be treated in confidence
- 4. I agree to take part in a focus group and that anonymised quotes may be used as part of the research project.
- 5. The data gathered in this study will remain confidential and anonymous with respect to my personal identity.
- 6. I agree to take part in the research project

Name of participant:

Signature of participant: Date:...../...../.....

Name of Researcher:.....

Signature of researcher: Date/...../.....

Appendix 5

Arts Council England's Quality Principles for work with Children and Young People

- Striving for excellence and innovation
- Being authentic
- Being exciting, inspiring, and engaging
- Ensuring a positive and inclusive experience
- Actively involving children and young people
- Enabling personal progression
- developing belonging and ownership

Appendix 6

Experience Week Performing Arts Session Plan.

Subject: Drama

Date: June 2015

Location: Drama Studio

Year group: 9

Number of students: 26

Start time: 8.50am

End time: 3.10pm

Break 1: 10.10am-10.30am

Lunch: 11.50am-12.30pm

Break 2: 1.45pm- 2pm

Focus for research: Is drama a valuable way of understanding what promotes (and deters) a culture of well-being and emotional resilience in school?

Researcher: Sue Challis PhD (Coventry University).

Focus for session: What happens in classroom practice that boosts or hinders the well-being of our students?

Session leader: SW

Session facilitators: TP and EA

Timing	Key Question	Activity/exploration	Facilitator	Alternative task
8.50 am (15 mins)	What are we doing?	<p>Introduction</p> <p>SWA to introduce SChallis who in turn introduces research.</p> <p>SWA to then give students a brief outline of the day's session; emphasis placed upon the session being about exploration and creation, NOT performance.</p> <p>Students explained that they will move around groups all day based upon which activity they want to do. They will be given a choice for every session as to which one they want to do and they have to work with a selection of people for whoever wants to do that task. Students are told that the focus of the day is to figure out what affects student well-being in school either by promoting it or by hindering it.</p>	SWA SChallis	N/A

		Students to fill out permission/participation forms.		
9.05am (5 mins)	What is your preference?	<u>Option</u> Explain student options and get them to move to their chosen space.	SWA	N/A
9.10 am (50 mins)	What do we mean by well-being?	<u>Process drama.</u> Unpick what we mean by well-being by constructing it in the space in front of us using questioning and visualisation. Step 1: What does it look like this well-being as a place? What does it smell/feel/taste/sound like? Step 2: Then introduce the story, we are here, and something gets dropped in, something that deters wellbeing, their task is to use ensemble to make that and it MUST be something that they encounter at school more specifically something that happens in the classroom (i.e. not bullying at lunchtime, we are looking specifically at what happens in class). What is this thing? What is it like (5 senses)? Step 3: Showcase. Step 4: Process drama. What does this thing do to our wellbeing space?	SWA EAL	<u>Set design option.</u> Use stage in a box and record as images the changes (photos on iPad.) Step 1: As a set design, what does well-being look like? Step 2: Add a moving element to your set to represent/symbolise something that interrupts or deters well-being (specifically at what happens in class, not elsewhere around the school.) Step 3: Second set design; how has the well-being space changed once our well-being has been interrupted?
10am (10 mins)	What adversely affects well-being in the classroom and how does it affect well-being?	<u>Discussion.</u> Whole group discussion around two key questions: 1. What deters/causes detriment to well-being in the classroom? 2. What do these things make us feel? ...based upon the activities we've just done.	SWA EAL	N/A
10.10 Am		BREAK		

(20 mins)				
10.30 am (5 mins)	What is your preference?	<u>Option</u> Explain student options and get them to move to their chosen space.	SWA	N/A
10.35 am (10 mins)	What are failure and success?	<u>Characterisation.</u> Pair up and mould one another into the characters, 'failure,' and, 'success' in terms of them in a CLASSROOM CONTEXT. Step 3: Showcase and evaluate.	SWA EAL	<u>ROTW.</u> Failure and success: Step 1: ROTW, large piece of paper, what does success/failure feel like inside, what does it think/want? What does it look like on the outside, how to these inner characteristics manifest on the outside?
10.45 am (10 mins)	What makes us feel like failures/ successes in classroom practice?	<u>Discussion.</u> So, what makes us feel like successes and failures in the classroom? Each student writes down on a caption either one thing that makes them feel like a success or one thing that makes them feel like a failure IN THE CLASSROOM.	SWA EAL	N/A
10.55 am (5 mins)	What is your preference?	<u>Option</u> Explain student options and get them to move to their chosen space.	SWA	N/A
11am (50 mins)	What do success/ failure feel like?	<u>Living statues.</u> Step 1: Freewriting activity about how you feel when achieve one of these successes/failures in class? Step 2: Split into groups. Step 3: Create your, 'living statues.' Give them a frozen	SWA EAL	See main column.

		<p>stance and a movement inspired by the freewriting (mask) or a section of speech (stream of consciousness) from the freewriting or both (voice, face and body.) They must have one for success and a different one for failure. You will be ON YOUR OWN on some staging.</p> <p>Step 4: Split groups in half. Get first half to stand on pedestals and second half to grab their failure/success caption.</p> <p>Step 5: Students move around sculptures, when they reach/pass one, they have to say their success/failure caption and the sculpture will react to it with their rehearsed (or could improvise) ideas.</p> <p>Step 6: Swap over.</p>		
11.50 am (40 mins)		LUNCH		
12.30 pm (5 mins)	What is your preference?	<p><u>Option</u> Explain student options and get them to move to their chosen space.</p>	SWA	N/A
12.35 pm (1 hour)	How do concepts of failure and success affect well-being?	<p><u>Chair triads.</u> Well-being in the centre, success on one side, failure on the other. How do they interact? What happens to well-being? Showcase.</p>	TPE SWA	<p><u>Soundscape.</u> Step 1: Create a story where well-being gets affected both positively and negatively. Step 2: Add sound for each one. Step 3: Remove narration/story. Step 3: Showcase as whole class with teacher leading.</p>
1.35	What have	<u>Discussion.</u>	SWA	N/A

pm (10 mins)	we found out about how failure and successes?	Based upon the activities we've just done (living statues, chair triads, sound scapes), ask key question.	TPE	
1.45 pm (15 mins)		BREAK		
2pm (5 mins)	What is your preference?	<u>Option.</u> Explain student options and get them to move to their chosen space.	SWA	N/A
2.05 pm (35 mins)	What one thing would you tell every teacher to do/avoid in their classroom practice to boost well-being?	<u>Performance art.</u> Performance artist Bobby Brown had post-natal depression and created a piece of work based using the food that she was given during her depression or food she had to deal with to represent her emotions at the time. She did this by painting the sheet with all different kinds of food, using different movements/strokes/dollops as well as speaking her thoughts aloud. She ended by wrapping herself in the messy sheet, covering herself in food to show her emotional turmoil. STEP 1: Students to identify one statement for how we should improve well-being and one for how we should avoid harming well-being. Step 2: They create an arm gesture to go with each of these statements (are they angry, is it violent, are they calm, is it a swirl?). PUT ON PLASTIC APRON Step 3: Choose a paint colour that represents the emotion behind each statement. Step 4: Use your gesture as an inspiration for what kind of	SWA TPE	<u>Performance art.</u> Performance artist Orlan one completed a piece of performance art whereby she protested the patriarchal system of control by measuring famous buildings built by men with her body instead of in metres or feet. By making herself the measure, she became the one with power as male structures were all being compared to her e.g. the louvre is 75 orlans long. STEP 1: Students to identify what the most important things we as teachers/the school should stick to in order measure ourselves by their standards of well-being and their expectation of what we need to do/not

		<p>movement you want to use with each paint colour.</p> <p>Step 4: Walk into the filmed space, add your paint to the harming well-being canvas and make your statement. Then move over to the improving well-being canvas and do the same.</p> <p>Step 5: Repeat until all of your paint is used up or the canvases are covered. (Take a final photo of finished canvases and students).</p> <p>Step 6: Discuss.</p>		<p>do to maintain their well-being.</p> <p>Step 2: Come up with still images including captions, all of which involve this concept of, 'measuring,' or comparing what exists with what it should be like. They must be still so that photographs can be taken to record them.</p> <p>Step 3: Discuss.</p>
2.40 pm (30 mins)	Is drama a good way of researching/commiunicating their inner thoughts and ideas?	<p><u>Data collection</u></p> <p>Discussion led by SWA</p> <p>Questionnaire/post-it not response check provided by SCHALLIS.</p>	SWA SCHALLIS	N/A

Resources	Activity	Staff to provide resources
30 Student permission forms.	Introduction.	SWA
Ipads for taking photos.	All.	1 per teacher. Who can these be borrowed from? SWA/TPE/EAL
Stage in a box.	Set design.	EAL
Other set design resources.	Set design.	EAL
Sugar paper.	ROTW.	SWA
Chairs.	Chair triads.	TPE
Musical instruments.	Soundscape.	SWA
Paper and pens.	Freewriting and captioning.	SWA
Masks.	Living sculptures.	SWA
Rostra.	Living sculptures.	SWA/EAL
Paint, brushes and pots.	Performance art.	SWA Can we get the outdoor space? If not, must also get lots of plastic sheeting.
Bedsheets as canvases.	Performance art.	SWA
Paper and pens for captioning.	Performance art.	TPE/EAL
Questionnaires/post-its.	Data collection/feedback.	SChallis