

A perceptual analysis of children's experiences of The Place2Be
play-based therapeutic approach: a co-constructionist account

Tamasine Valberg

Institute of Education, University of London

Abstract

The present study seeks to address issues which have so far been lacking in research: how children who have used The Place2Be (TP2B) individual services in their schools have experienced the service long term and whether they feel that TP2B experience has produced personal change for them. Although this area is under-researched, it is of consequence for therapeutic work with children and for understanding how socio-emotional work can be done in schools. The sample consists of nine primary school children (three for the pilot research and six in the main study) from a range of ethnic groups from Year 3 or above who did not have child protection concerns raised about them at the time of the study. Some were reported to have developmental delay or difficulty in one or more of the following areas: learning, emotional regulation, attention control, language, and social communication skills. All were recruited through TP2B school project managers and with the co-operation of their parents. The present research draws on an Interpretive Phenomenological Analysis (IPA) approach and used both visual and playful interview methods.

Accounts from the six children in the main study are presented idiographically, yielding rich analyses of the participants perceptions of the experience and notions of personal change. Idiographic emphasis allows for idiosyncratic meaning-making of the experience to be fully explored. Further, key aspects of the idiographic analysis across cases are identified. These are: the therapeutic play process is highly valued and engendered strong senses of autonomy, control, relatedness, self-expression, learning, relationship building and the processing of emotional experiences. Furthermore, the participants valued the room itself and the play materials inside, and is conceptualised as a space absent of perceived social, gender or cultural assumptions. Three of the participants are able to locate complex processes of personal, positive change. These included increased confidence with peers and parents; increased quality in peer relationships; a

decrease in significant anxiety levels; enhanced emotional well-being; and better access to learning. It is argued that the success of the intervention can be usefully framed by Deci's (1975) theory of intrinsic motivation. That the experience fulfilled the participants' needs for a sense of competence, autonomy and relatedness are strongly present in the findings of this study. This study supports theoretical principles of therapeutic play and the theoretical model of TP2B, as well as extending understanding about why this is so. TP2B is demonstrated here to be relevant and valuable cross-culturally.

Professional implications for TP2B include the importance of secure onward referral mechanisms to ensure continued support for children who would benefit from therapeutic input beyond one year; and organisational conceptualisations of sustainable efficacy. Throughout the present study, play is argued to be fundamental in supporting emotional well-being in children. As such, implications for primary educational provision and policy include the need for greater time and emphasis on a range of children's play choices in school. Further opportunities to experience autonomy, competence and relatedness are argued to support children's mental health and well-being and has implication for teaching practice. Implications for EP practice include a greater intersubjective emphasis regarding practitioner reflexivity with relevance to the current EP supervisory process. The current study develops understanding about the use of child-centred, phenomenological methodology and could feasibly be incorporated into core EP practice of assessment and intervention.

Key words: play-based therapeutic approaches; therapeutic play; The TP2B; phenomenology; children's experience; qualitative analysis; Interpretive Phenomenological Analysis.

Acknowledgements

I have been privileged to have gained insight into the thinking of nine exceptional children. I would like to thank each one for sharing their time and thoughtfulness with me.

Without the support from The Place2Be staff, this project would not have been possible. Thanks to each School Project Manager who spent valuable time in very busy days supporting this project, as well as to the hub manager. Thank you to the research and evaluation team at The Place2Be for their continuous support. I am very grateful to each of the schools who allowed me to come in.

I am enormously grateful to my supervisors Derek May and Maureen Hennessey whose wonderful and quite remarkable range of academic and professional expertise and knowledge I have benefitted from throughout this project.

I am also very grateful to the examiners who gave their time to this project, Ann Phoenix and Andrew Richards. Thanks to them, my Viva Voce examination became an opportunity to critically and creatively re-engage with my thesis.

Finally, my dear family who have given me so much love and sacrificed so much time and energy supporting me through this: thank you so much to Vivienne, Jamie, Farook, Anna, Jerry and Flo. This research is dedicated to my darling Leo and Max and in memory of dear Dilly.

I hereby declare, that, except where explicit attribution is made, the work presented is entirely my own.

Word count (exclusive of appendices, list of reference and bibliography): 34,807 words

Table of contents

Volume I

Chapter 1 : Introduction	11
Definitions of key terms	11
Relevance to the profession of Educational Psychology.....	12
Children’s emotional well-being and mental health: the current context.....	13
Play-based therapeutic approaches: recent research.....	15
Play-based therapeutic approaches in school	16
Children’s experiences reflected in research	17
The value of the present study	18
Chapter 2 : Literature review.....	20
Introduction	20
Conceptualising play	21
Recognising play	21
Play types.....	21
Cultural constructions of play.....	22
The role of play in child development and education	22
Theoretical foundations of therapeutic play	24
TP2B: service model	26
TP2B: theoretical foundations.....	27
TP2B: training model	29
Children’s experiences of therapeutic play	30
Thematic review	31
Communication: play and talking	31
The therapeutic relationship.....	32
Endings	32
Emotional safety	33

Autonomy	33
Confidentiality	34
Cultural considerations	34
Summary.....	35
Research questions and aims	36
Chapter 3 : Research methodology and design	38
Introduction	38
Theoretical foundations	39
Rationale	39
The phenomenological approach.....	39
IPA: an idiographic approach.....	40
IPA: hermeneutics	41
Researcher reflexivity	43
A relational approach.....	44
The competent child	44
The multi-method, play-based interview approach	46
Research using Interpretive Phenomenological Analysis	48
Data collection.....	50
Focused interviews	50
The context of the research	51
Participants.....	52
Pre-pilot and pilot studies	56
Final study.....	56
Data analysis	58
Conducting IPA: the analytic procedure	58
Ethical considerations	58
Quality and validity	58
Summary.....	59
Chapter 4 : Findings - analysis of interview narratives.....	60
Introduction	60

Louise	61
Safety	62
Verbal self-expression	64
Playful self-expression.....	66
Therapeutic process	69
Therapist qualities.....	71
Process of personal change	71
Naz	74
Anxiety and change	75
Therapeutic process	78
Emotional release.....	82
Santi.....	83
Verbal self-expression	84
A learning experience	86
Therapeutic process	87
Positive change	90
Christian Ronaldo (CR)	91
Family play	92
Importance of the experience	95
Therapeutic process	96
Lily	98
Sensory play.....	99
The therapeutic relationship.....	100
Lucy	103
Animal play	104
The room	107
Summary of key aspects of the narrative analysis.....	107
Chapter 5 : Discussion	109
Introduction	109
A phenomenological grounding.....	110

How have participants experienced the unique intervention they encountered? An idiographic response.....	110
Do participants identify any process of personal change? An idiographic response	114
A collective statement of idiography	116
How have participants experienced TP2B's individual, long-term, play-based therapeutic approach? A collective idiographic response.....	116
Autonomy	117
The therapeutic relationship.....	118
The room	118
An absence of perceived social, gender or cultural assumptions	119
Do participants identify any process of personal change? A collective idiographic response.....	120
Critical appraisal of the current research	122
Strengths of the present study	122
Limitations of the present study	123
Reflexivity: personal and professional relevance of the present study	124
Position of generalizability of the findings	125
Implications	126
TP2B	126
Education	127
Educational psychology	128
Summary and conclusion	129
Reference List.....	131
 Volume II	 Appendices

List of tables:

Table 1: Table of Participants	55
Table 2: Louise - table of super-ordinate themes	62
Table 3: Naz – table of super-ordinate themes	75
Table 4: Santi - super-ordinate themes	84
Table 5: CR- super-ordinate themes	92
Table 6: Lily – table of super-ordinate themes	99
Table 7: Lucy – table of super-ordinate themes	104

List of photographs:

Figure 1: Christian Ronaldo’s ‘family toys’	95
<i>Figure 2: Lucy’s sand play with animals</i>	<i>106</i>

Chapter 1 : Introduction

This chapter aims to generate a strong rationale for the practical, contextual and theoretical justification as to why the present research is a necessary and urgent concern. Initially, definitions of key terms will be explicated. The discussion moves onto a consideration of the relevance of the present research to the profession of Educational Psychology and recent changes in legislation. This is followed by a consideration of the current UK context of children's mental health, and moves into a brief overview of research which aims to establish the efficacy of play-based therapeutic approaches and its role in schools. This is followed by a consideration of children's experiences reflected in academic research and concluded by statement of value of the present study.

Definitions of key terms

This study focuses on children's experience of the play-based therapeutic approach delivered by The Place2Be (TP2B), a charity which 'works inside schools to improve the emotional well-being of children, their families and the whole school community' (TP2B, 2010, p.3). Children have weekly sessions during term-time with the same volunteer counsellor for up to one year. 'Play-based therapeutic approach' is the preferred term used by TP2B to describe the long-term, individual support they provide to children in schools. It is understood to encompass a wide range of therapeutic practice, commonalities of which emphasise the significance of the medium of play and the relationship with the practitioner to effect positive change (Wilson, 2012). However, it is acknowledged here that there is considerable overlap between conceptualisations of play-based therapeutic approaches, therapeutic play and play therapy. As such, this study engages with literature from the wider play therapy research corpus as

appropriate. This is discussed in greater detail in Chapter 2. The volunteer counsellor the child is supported by is a trainee from a range of therapeutic orientations. For ease of reading, the intervention that the children have experienced will be referred to as their 'TP2B time'. The volunteer counsellor is referred to as their 'TP2B person', reflecting the term the children use themselves.

What is understood by the term 'experience' in this context, is how each individual perceived and consequently generated knowledge and meaning of a phenomenon (Finlay, 2009). As such, the notion of 'experience' is distinct from a concept of 'evaluation of efficacy' of the intervention, which is not the focus of this study. Throughout this report, the terms 'data generation' and 'co-construction of children's accounts' instead of 'data collection' and 'eliciting child voice' reflecting the epistemological position of this research whereby accounts are generated between the participant and the researcher, and as such understood in terms of intersubjectivity. This is discussed in greater detail in Chapter 3. The terms 'multi-method' and 'play-based' are used to describe the interview methods devised, reflecting the range of activities and play materials children opted to self-select, discussed in greater detail in Chapter 3.

Relevance to the profession of Educational Psychology

It is of considerable significance that 50% of children who experience TP2B play-based therapeutic approach have identified Special Educational Needs (SEN) and are supported at School Action level or above (TP2B, 2010a). This statistic is of clear relevance to Educational Psychologists (EP). A greater mutual professional understanding and stronger links to facilitate multi-disciplinary working will be of benefit to the children with whom we work. The new Children and Families Bill (Department for Education, 2013) mandates the replacement of statements with a new birth- to-25

education, health and care plan and requires the improvement of cooperation between all the services that support children and their families.

It is of note that some training courses, for example the Institute of Education, now provide aspects of training from a play-based therapeutic approach. As part of the course requirements, trainees now conduct casework utilising the principles of the play-based therapeutic approach, aimed to be additional to core EP practice. Some Educational Psychology Services including Bexley and Luton train EPs in play-based therapeutic approaches, with a view to a systemic role in terms of supervising learning support assistants who conduct the intervention in school with children. There is scope for the profession to become more involved supporting children individually and systemically drawing on the evidence base for play-based therapeutic approaches.

Furthermore, the methodology used in the current research has similarities with EP practice (e.g. Beaver, 2003). It is aligned with the social constructionist approach to meaning that is fundamental to EP practice in consultation (Burr, 2003; Wagner, 2000) as well as narrative approaches which are integrated into casework (e.g. Morgan, 1996). The present research design is argued to be a child-centred, distinctive and effective way of generating a co-construction of children's knowledge and experience, and could be a useful tool in EP practice. As a trainee, the researcher is being trained in consultation, observation and assessment skills which have been useful to draw upon in the process of individual differentiation of interview methods with each child participant.

Children's emotional well-being and mental health: the current context

Recent government research demonstrates that children growing up in the UK are at risk of poor emotional well-being and mental health (Department of Health, 2013).

Furthermore, the UK has been ranked 21st out of 21 of developed countries for overall child well-being (UNICEF, 2007), scoring particularly poorly (20th) in the 'family and peer relationships' and 'subjective well-being' categories. Despite methodological difficulties inherent in conclusions drawn from data collected for that study, this finding is supported by other sources (see for example, Featherstone & Evans, 2004). Furthermore, there is evidence to suggest that 10% of 5 – 16 year olds in Great Britain have a diagnosable mental health disorder as defined by ICD-10 (Green, McGinnity, Meltzer, Ford & Goodman, 2005), and it is known that psychosocial difficulties are likely persist into adulthood (Maughan & Rutter, 2001; Maughan & Kim-Cohen, 2005). Results from twin studies by Burt, Krueger, McGue & Lacono (2001) have been interpreted to state that compound psycho-social adversity in the family system predicts emotional and mental health difficulties in children. 'Compound psycho-social adversity in the family system' refers to difficulties in the home such as intimate partner violence, parental mental ill-health or substance addiction, compounded by wider systemic challenges such as social and economic exclusion. This is supported by evidence from longitudinal studies to suggest that children who suffer compound disadvantage are more likely to suffer from emotional difficulties and mental health problems (Sabates & Dex, 2012). It is apposite therefore that TP2B (Lee, Tiley & White, 2009) report that schools whose population reflect a greater level of social deprivation than the general child population buy in their services.

The Every Child Matters (ECM) agenda (HM Government, 2003) reshaped the landscape of provision of children's services during the Blair/ Brown administration by introducing the team around the child, integrated youth support, performance outcomes, the common assessment framework tool, the accountability of a director of children's service, children's trusts and lead members (Symonds, 2011). The new Children and Families Bill (Department for Education, 2013) has made reforms including the new Education, Health and Social Care plans and among further reforms allowed greater

autonomy to parents to of children with SEN to choose which services they judge best fits with their needs in the form of family budgets.

Currently, schools have a role to play in enhancing children's well-being and supporting all areas of children's development. As such, schools have increasing control over funds than ever before to buy in services which best fit their needs as a result of devolved funding. Supporting the ECM agenda, it has been strongly argued by a number of researchers and practitioners (see for example Sherr, Bergenstrom & McCann, 1997, Pugh & Statham, 2006) that school-based early mental health therapeutic interventions, such as TP2B are considered successful not only due to the fidelity of the therapeutic model that is practiced across schools (Valberg, 2011), but also due to accessibility, low attrition rates and decreased stigma as a result of being on school site (Cooper, 2011). Such systemic advantages are argued to improve potential therapeutic outcomes of the intervention. These are reported to be: improvements in emotional well-being and mental health, with the additional advantage of improving academic attainment and future mental health and well-being (Lee, White & Tiley, 2009, TP2B, 2010b, and TP2B, 2012).

Play-based therapeutic approaches: recent research

There is a considerable quantitative evidence base within TP2B research body (e.g. Lee, White & Tiley, 2009) which lends support to the efficacy of the play-based therapeutic approach practiced. TP2B conducts pre and post intervention Strength and Difficulty Questionnaires (SDQ) with the child, their parent/s and teacher. This research methodology has some limitations. The small increment necessary for improvement threshold (1 point on the SDQ Total Difficulties score) could be argued to be too small, and that should the threshold be raised to require an improvement on each of the scales then the results may not yield the same significance. A further limitation is the invalidity

of use of the self-report version with children under 11, meaning that the view of the child is not included. Research which aims to establish efficacy would benefit from using different methodology incorporating qualitative methodology and triangulation such as a case study design (Yin, 1981) or if feasible, a randomised control trial. It is of note that there is a substantial body of quantitative data generated by surveys in the international evidence base to demonstrate the efficacy of play therapy (see for example, Bratton, Ray, Rhine & Jones, 2005 and Ray, Muro & Schumann, 2004).

There is a lack of qualitative studies which focus on children's experiences, with the exception of Cooper (2011), a retrospective study of children's perceptions of their therapeutic experience. This study has some limitations due to the retrospective nature of the methods used (e.g. two years between experience and interview) and also a number of valuable strengths which are discussed in greater detail in the review of the literature.

Play-based therapeutic approaches in school

As argued by TP2B literature, there is evidence to support play-based therapeutic approaches in school. This is supported by drawing on the established play therapy research corpus, there is a range of empirical research (Muro & Schumann, 2004; Garza & Bratton, 2005; Jones, Brown, Hoglund & Aber, 2010) which supports the claim that play-based therapeutic approaches in school can support children and the school system. It is argued that this occurs in a number of ways. These are: by supporting children to build healthier relationships with teaching staff and peers; to reduce emotional, behavioural and social obstacles to learning; to improve adaptation in the classroom; to enhance communication skills and emotional literacy; to address the needs of at-risk children; to support and advise teaching staff. Furthermore, efficacy is claimed for play-based therapeutic approaches in schools (e.g Garza & Bratton, 2005)

for the following reasons: it is a familiar and safe environment for both children and their parents/carers; it is accessible for all children; it provides consistency and reliability; school staff often have a unique perspective on children in their care and can identify difficulties and changes early on; school staff interact closely with children in their care and therefore can help modify their development, learning and behaviour (Garza & Bratton, 2005; Ray, Muro & Schumann, 2004; Jones, Hoglund, Brown & Aber, 2010). However, the American meta-analysis conducted by Porter, Herndandez-Reif & Jessee (2010) identified the need for further research regarding the efficacy of play therapy across settings. Their research did not indicate that in-school based therapeutic services had greater efficacy than home-based or clinic-based therapy. In contrast, in their meta-analysis Bratton et al. (2005) report that play therapy appears to be effective regardless of the setting or location where it occurs, but that it is the number of sessions that impacts treatment efficacy.

Children's experiences reflected in research

In the last three decades, there has been shift from research epistemologies regarding the child as an object towards the child as a social actor in their own right (Christensen & James, 2008). Conceptual frameworks that have had some influence on this transition have arisen from cultural and communication theories, originally conceived to give voice to cultural groups who lack dominant status and whose discourses are marginalised as a result (Orbe, 1998). Since the 1980's, laws have been passed which emphasise the increased recognition of the rights of the child (for example, HM Government, 1989). The child's right to have views directly ascertained are enshrined in the UN Convention on the Rights of the Child (1989), and are currently reflected in a number of policy initiatives including the Children's National Service Framework (Department of Health, 2003) requiring a child-centred orientation for children's services delivered by the National Health Service (Day, Carey, & Surgenor, 2006; Ross & Egan, 2004). A number

of qualitative researchers of children's experiences maintain that it is a moral imperative for children's knowledge to be generated with equality, insight and respect (see for example, Alderson, 1995, Christensen & James, 2008 and Hogan, 2005). Alongside research which focuses on questionnaires (such as the SDQ) administered to significant adults to assess the effectiveness of the play-based therapeutic approach, it is an important venture to capture and include children's knowledge of their own therapeutic experience. This research builds on suggestions by Axline (1950) and Carroll (2002) to pursue the goal of developing child-centred methods of data generation.

The value of the present study

The primary purpose of the present research is to add an urgently needed dimension to the extant literature by co-constructing the child's experience using the most appropriate research design and methodology. There is evidence to demonstrate efficacy of the intervention within the research corpus, but little reflection of children's experience of the intervention; as such, this is a serious and timely concern. This research seeks to fulfil that aim via a process of co-construction of the researcher's interpretation of the children's accounts and iterative perceptual analysis using IPA methodology. The overwhelming rationale for identifying this niche is because there is an almost total lack of qualitative research regarding children's experiences of therapeutic services (Wright & Davies, 2008). Specific to the focus of the present research, TP2B have presented quantitative research which aims to establish efficacy of the intervention, but only one child focused qualitative study is extant (Cooper, 2011).

Good mental health and emotional well-being are priorities in schools and as a consequence, the provision of in-school therapeutic services is rising. From a service delivery perspective, funding has been devolving away from local authority control directly to schools as a result of the current government's agenda (Department for

Education, 2012). As a result, schools can exercise choice and discretion in the services they purchase.¹ An independent analysis of children's experiences of such a third sector intervention is extremely timely, with implications for TP2B practice generated.

The current study also proposes to generate implications for professional EP practice.

¹ As previously discussed, the new Children and Families Bill (Department for Education, 2013) proposes a family budget which will have impact on the services that SEN children receive, but it remains to be seen how this new commissioning dimension will affect systemic service provision.

Chapter 2 : Literature review

Introduction

The literature that is synthesised in the present chapter has been selected as specifically relevant to the aims of this research. The precise search strategy can be found in Appendix 6. The first section of this chapter will cover three key areas. These are: conceptualisations of play, including recognising play, play types and cultural constructions of play; the role of play in child development and education; and theoretical foundations of therapeutic play. This is followed by a section on The Place2Be (TP2B), comprising of the service model, theoretical foundations and training model. The second section of this chapter will critique the limited number of qualitative studies which are directly relevant to the present research aims. In the process of searching for primary research, it became apparent that there is a paucity of qualitative research that focuses on children's experiences of either play-based therapeutic approaches, therapeutic play or play therapy. Rather than being able to conduct a broad-brush critique of what is known on this subject, the present literature review will instead focus in greater depth and synthesise findings from the few qualitative studies which do inform us about what is known about how children experience play-based therapeutic approaches, play therapy or therapeutic play. This chapter will then turn to the question of how the current study builds on the existing provenance by drawing from strengths and learning from limitations within the literature. Finally, the research questions and aims underpinning the present research will be stated.

Conceptualising play

Recognising play

Many researchers note both that play can be readily recognisable when it is seen and that a consensus definition of what constitutes play has historically been lacking in the literature (Schaeffer, 1985, McMahon, 2009, Pellegrini, 2011). A meaningful and thorough definition for the purposes of the present study is of value. To this end, Burghardt (2011, p.17) proposes five criteria which he argues need to be present for an activity to be recognised as 'play'. These are: that play is not completely functional in the context in which it occurs; it is pleasurable and rewarding; it is not the same as more serious behaviours in appearance (e.g. exaggerated) or timing (e.g. happening early in life before the more serious version is needed); it is repeated but not in an abnormal fashion (e.g. distressed rocking); and is initiated in the absence of severe or persistent stress.

Play types

It is also valuable for the purposes of the present research to acknowledge a comprehensive framework of types of play that children engage in. A number of theorists have proposed typographies of play, however Miller & Almon's (2009) catalogue of twelve play types in primary school aged children has been selected for its comprehensive nature. These are: large-motor play (e.g. hide and seek), small-motor play (e.g. hand clapping games), mastery play, rule-based play, construction play, make-believe play, symbolic play, language play, playing with the arts, sensory play, rough and tumble play, and risk taking play. This list helps to focus discussion on what are the commonalities underpinning all play types. Burghardt (2011) comments that these play types are not mutually exclusive and are frequently and infinitely combined.

Cultural constructions of play

A brief discussion regarding the cultural construction of play in childhood is valuable to the present study. Haight, Wang, Fung, Williams & Mintz (1999) argue that there are universal and culturally variable dimensions to children's play. They assert that a possible universal dimension may be the use of objects and the social nature of pretend play. They propose that culturally variable dimensions include, for example, the centrality of objects (i.e. the availability of objects is culture sensitive) and the participation of specific play partners (i.e. parents). Their research focuses on data gathered from children developing in different parts of the world (Taiwan and the USA), however the general concept of universal elements of play and cultural variables is compelling in the context of the present research as the sample includes children from a range of cultural and ethnic backgrounds. Roopnarine, Johnson, & Hooper (1994) propose that play across international contexts is mediated by cultural variables and parental expectations. They cite examples of the different functions that play serves in developing cultures, whereby children's play imitates the work that family clans undertake. This is as opposed to the cognitive developmental play (i.e. lego) encouraged by developed world parents which they argue, helps to ensure their children can compete in a post/industrialised society. Cultural constructions of play can be a consequence of socio-economic status as well as ethnic heritage. Guo & Harris (2000) note that social disadvantage impacts on children's intellectual development in a range of ways, a notable one of which is a lack of cognitive play stimulation in the home.

The role of play in child development and education

Child development and education are interwoven, socially constructed meta-concepts (Pellegrini, 2011). Children in the UK are mandated by law to spend the majority of their development in education settings. Play has been fundamental to developmental,

therapeutic and education theories, with major theorists including Piaget (1951), Freud (1975) and Vygotsky (1967). As such, the nature and effect of play has been debated over the past century in terms of its role and significance to child development and education. Although there is continued debate about the role of play in the classroom, there is consensus that play is integral to healthy child development. It is known that play serves important developmental functions, the effects of which cross all developmental domains. Research demonstrates that play is important for physical and motor development, speech and language development, social and emotional development and cognitive development (Ferryhough, 2008). Evolutionary psychologists Bjorklund & Pellegrini (2000) argue that the function of play is innate and serves a complex range of evolutionary functions, including that of to innovate and adapt. Play has a role in enhancing attachment quality, which in turn fosters emotional development (Bowlby, 1988). Researchers who focus on child friendships (e.g. Selman, 1982) note that play facilitates communication and builds social bonds. Therefore, that play typically arises when children feel safe both physically and emotionally has developmental implications in a wide range of ways for children whose lives may feel unsafe.

There is broad international agreement about the value of play. The UK government has signed up to the United Nations Convention on the Rights of the Child which states: 'Children have the right to relax and play' (Article 31, 1989). However, there is evidence to suggest that children in the UK have little opportunity for autonomous play, as opportunities for self-directed, unstructured play time are at lowest recorded levels (Gleave, 2009). Gleave cites a number of reasons for this decline. In the home, there is more opportunity to view and engage with digital media;² parents are less willing to allow their children out to play unsupervised; there has been a decline in the time parents can

² It is recognised that there is ongoing debate about the ways children engage and play with digital media (TV, mobile devices, gaming, the internet) and how this may influence child development. For a balanced review, please see Byron (2008).

spend with their children allowing unstructured free time due to economic factors; and many children have organised activities to attend.

With the introduction of the National Curriculum, levels of play have diminished in English primary school classrooms (Blenkin & Kelly, 1994). Within educational research and policy, there has been long debate about how and what to provide for children's learning and development (Harrison, 2003). Referring to Burghardt's five factors which define play, this definition implies that play does not fit an adult pedagogical agenda. As such, it necessarily differs from conceptualisations of play-based learning as suggested by Siraj-Blatchford (2009) who views play in the Early Years Foundation Stage as a transition to formal learning, or Briggs & Hansen (2012, p.15), who argue for an approach to the curriculum from Key Stage 1 whereby: 'we are engaging in play as part of the process of knowledge creation making connections between different subject domains.' Institutional conceptions of play implicit in which are contained how adults can facilitate children's learning and therefore what is provided for children to access are core factors in child development and education. It is recognised that organised learning in the primary years is a core pedagogy in UK schools (Harrison, 2004). Debates as to at what point in the school trajectory the emphasis on play recedes to be replaced with more formal conceptualisations of teaching continue (Briggs & Hansen, 2012). It is important to note that ample opportunities for self-directed play whereby the individual child is an active learner in a facilitative environment have long been recognised as an important way children learn (Broadhead, 2008).

Theoretical foundations of therapeutic play

McMahon (2009) draws on the work of Piaget (1951), Erikson (1993) and Bruner, Jolly & Sylva (1976) to argue that children naturally engage in play that is reparative as emotions and life events are processed through play. She argues this is achieved by:

autonomous play alone or with friends inside safe boundaries, defined as both physical in terms of time and space, while simultaneously being emotionally contained by a care giver who may or may not be present; as autonomous, whereby the player is in control of the play and the direction it takes; and that there are no serious consequences to the play, allowing risks to be taken. She argues that 'children who have had too much going on in their lives can benefit from the active involvement in the play process of a concerned, aware and containing adult.' To this end, she argues that therapeutic play or specific play therapy sessions would be of benefit.

There are significant parallels between the model of the play-based therapeutic approach practiced by TP2B, MacMahon's conceptualisation of therapeutic play, as well as non-directive play therapy as pioneered by Axline (1950, p.62). She describes play therapy as:

...a play experience that is therapeutic because it provides a secure relationship between the child and the adult so that the child has the freedom and room to state himself in his own terms exactly as he is at that moment in his own way in his own time.

As such, play therapy is based on a number of assumptions about the therapeutic value of play. These are that: play expresses children's inner world; play discharges emotions and reduces or eliminates inhibitions; through play children can work through and overcome their problems; play offers children an experience of autonomy, power and control rarely afforded to them in other situations; play reflects the broader socio-political context (Reddy, Files-Hall & Schaefer, 2005). Maslow's concept of self-actualisation (1954) is embraced as an outcome of the process by Axline (1950). However, this interpretation of the data will be critiqued in the succeeding section. Axline argues that given the opportunity to express themselves autonomously, children will reach solutions

and resolve their own emotional difficulties themselves, using play experiences and their therapists to do so. The child develops a relationship in a safe space which is theirs to autonomously express themselves within; they receive unconditional positive regard and validation of their emotions from the therapist. Van Fleet, Sywulak & Sniscak (2010) propose that the provision of a developmentally relevant therapeutic intervention in a child's own 'language' of play is most appropriate, and thus most effective, at facilitating positive outcomes for the child.

Finally, there does not seem to be fundamental difference in the theoretical foundations of play-based therapeutic approaches, therapeutic play and play therapy. The difference lies in who delivers the intervention, and in what way they have trained.

TP2B: service model

TP2B is an independent charity whose costing structure is such that the school and the organisation combine to fund the intervention. TP2B has been in operation since 1994, and is currently delivery services in 172 primary and secondary schools across the UK, supporting 58,000 children up to the age of 13, and is expanding. TP2B offers a team in each school, consisting of a School Project Manager (SPM) who supervises the clinical work of up to six trained volunteer counsellors. Each counsellor is trained in TP2B therapeutic model before they work with children. TP2B service offers a range of interventions including the individual play-based therapeutic approach (which lasts up to one year), group work and self-referral lunch time sessions called The Place2Talk. TP2B model of support also includes A Place for Parents (a service for parents of children within the school), supporting teachers with Circle Time, providing training for school staff and liaison with the wider multi-agency system (Lee, Tiley & White, 2009, Valberg, 2011).

Individual support takes place in a play room which is allocated for exclusive use by TP2B. As such, TP2B is embedded in the school ethos and the child's system, therefore the individual play-based therapeutic approach takes place in a broad context where the intervention is an accepted part of the system. After an individual intervention has come to an end, TP2B project remains present and the child will continue to have access to The Place2Talk. This is dissimilar to an experience a child may have with off-site clinical provision such as Child and Adolescent Mental Health Services (CAMHS). As a result, it is likely that children conceptualise the experience differently (Cooper, 2011).

TP2B: theoretical foundations

In the policy document *TP2B therapeutic approach: full statement*, Wilson (2012) describes how TP2B operates within a therapeutic framework in which three core principles underpin its every day therapeutic work. These are: building a therapeutic relationship; developing self-awareness in the counsellor and the child, adolescent and adult; engaging with children adolescents and adults through the medium of play or playfulness. Change is viewed to be brought about through the dynamic application of these principles. Wilson (2012, p.3) states that: 'fundamentally, TP2B therapeutic approach is informed by attachment theory which emphasises the crucial developmental significance of early childhood experiences of security'. Wilson (2012, p.4) further references two broad strands of therapeutic influences (Person-Centred and Psychoanalytic) which are 'brought together in everyday practice to inform and guide TP2B Counsellors [sic] in their work. Other forms of therapy (e.g. Transactional, Gestalt) may be included and adapted by some TP2B Counsellors within these two predominant approaches.' There is no published research that specifically references TP2B's therapeutic approach. However, Safran & Messer (1997, p.140) critique the construct of integrative therapies which cross paradigms. They argue that 'psychotherapeutic concepts and interventions can be understood only within the linguistic, theoretical, and

ideological framework in which they are embedded.’ As such, they propose that these concepts take on new meanings when they are removed from their original context. This can arguably mean that the integration of broad strands of therapeutic influences is not without flaws.

Returning to Wilson’s statement (2012, p.5), there is a description of practice that has derived from the Person-Centred approach which is ‘non-directive’ and the child is ‘left to explore the themes within the metaphor of play’. As such a clear parallel can be made with non-directive child therapy developed by Axline from within the Person-Centred tradition. Wilson's statement also says practice from the psychoanalytic approach is also possible whereby ‘the counsellor takes a more active role than the person centred counsellor, interpreting the meaning of the play in relation to the individual’s past and present life.’ It may be argued that at the most, there is an unbridgeable difference in therapeutic approach and at the least, it is an uncomfortable confluence of theory. However, Wilson acknowledges the differences in the two approaches, but asserts that there are a number of commonalities to the two, and emphasises that both can be exercised using play and creative activities, and that both subscribe to the significance of the therapeutic relationship. Safran & Messer (1997, p.140) consider that a way forward for any integrative approach is to maintain an ‘ongoing dialogue among proponents of different theories and world views, thereby allowing for the clarification of differences, as well as the judicious integration of alternative perspectives and techniques.’ TP2B theoretical foundations may benefit from a clearer incorporation of such dialogue. McMahon (2009) echoes Wilson (2012) by acknowledging differing approaches to using therapeutic play in work with children. She asserts that all share commonalities in terms of the emphasis on play, the safe space and the relationship.

Wilson argues that a strength of the therapeutic approach practiced by TP2B is its flexibility. This, he argues is how the diverse needs of a wide range of individual children

are met. He describes the fundamental aims of TP2B in the school setting are: to enable children to settle and find their place alongside their peers in the classroom; to understand and manage more effectively their emotions and behaviour; to feel more free to be curious, to learn and make as much educational progress as possible. Previous research by the author (Valberg, 2011) indicates that whole-school impacts are made by the service in the ways aimed by TP2B.

In summary, TP2B model draws on and develops concepts of therapeutic play underpinned by the above approaches, by providing a service which is embedded in the school. The child is viewed holistically, as part of a wider set of systems, rather than simply from an individual, within-child perspective. This position reflects current evidence-based practice of UK children's services of how to improve outcomes for children and young people (for example, Fonagy, Target, Cottrell, Phillips, & Kurtz 2002).

TP2B: training model

Evidence from the general counselling and psychotherapy research base indicates that a key predictor of outcome is the quality of therapeutic relationship between therapist and client (Roth & Fonagy, 2006). TP2B acknowledge this by asserting that:

The quality of the therapeutic relationship is one of the most accurate predictor of outcomes. A safe and helpful therapeutic relationship depends on a high level of self-awareness from the therapist. Play is the language of the child and a vital part of child development. The therapist needs to be able to join the child in their play in order to properly hear what the child wants to express (2012, p.6).

TP2B (2012) describe how their counselling staff come from a wide range of backgrounds which has contributed to the richness of the therapeutic model in operation today. Volunteer counsellors who practice play-based therapeutic approaches in schools are not fully qualified counsellors or play therapists, but rather trainees of different orientations trained by TP2B in their way of working with children. This allows costs to be considerably less than they otherwise would be if experienced and highly-skilled practitioners were employed. They are supervised by qualified counsellors from a range of orientations, also trained in TP2B model. Research indicates that with a mechanism of appropriate supervision in place for trainees, therapeutic play interventions carried out by those in training is effective (Ryan & Needham, 2001). Research specific to trainees of cognitive therapy indicates that as their training progresses, their levels of competence progressed also (James, Blackburn, Milne, & Reichfelt, 2001). These authors further identified that previous experience and the type of cases that trainee therapists worked with impacted on the trainee's ability to demonstrate competence. Cooper (2011) and Valberg (2011) identified training needs in the area of cultural competency with respect to TP2B volunteer counsellors. It is suggested here that previous experience, stage of training, type of training and personal reflexivity is likely to contribute to the quality of therapeutic relationship experienced by children.

Children's experiences of therapeutic play

Four studies were found in the existing provenance which directly addresses children's experience of therapeutic play (Green & Christensen 2006), play therapy (Axline, 1950) and Carroll (2002) and TP2B play-based therapeutic approach (Cooper, 2011). A thematic review of these studies will be conducted, incorporating a synthesis of the research findings leading to the rationale for the present study. Detailed contextual information regarding each study can be found in Appendix 6.

Thematic review

The present review will now turn to a critical review of themes that have been identified by the authors of the research under consideration: communication as both play and talking; the therapeutic relationship; endings; emotional safety; autonomy; confidentiality; and cultural considerations.

Communication: play and talking

All the studies under focus found that children valued the fun they had in the sessions. Carroll (2002) notes in her interpretation of her findings, that having fun when it is truly shared, in context of a thoughtful, safe and sustaining relationship is therapeutic in itself. She also notes that two of the children thought that 'fun' may be helpful in exploring feelings. Green & Christensen (2006) note that children valued self-directed creative play more highly than talking in the sessions. In Carroll's study, children seem to view play as a distraction from the uncomfortable business of talking. Similarly, Cooper (2011) found that all participants valued the fun they had in the sessions, with the notable exception of one girl, P, who called the sessions 'nerve wracking' and visualised the experience as being bombarded with questions. None of the interventions used only play as a form of communication, and verbal techniques were employed, with mixed feelings reported by participants. In Cooper's study the element of talking was viewed by some of the participants as boring, threatening or uncomfortable, and by P in particular, even dangerous. However, Green & Christensen found that participants generally valued verbal problem solving, and that some also valued talking as it could help them feel better. Both Axline and Green & Christensen note that the therapeutic process engendered emotional expression, and assert that participants found it valuable. Similarly, in Carroll's study some of the participants valued this emotional expression. However, in Cooper's study, the value of emotional expression was not established.

The therapeutic relationship

In all studies reviewed with the notable exception of Cooper (2011), the children and young people reported strong attachment bonds with their therapist. This was especially apparent in Carroll's (2002) study. Carroll reports that the time with the therapist is valued, and interpersonal skills are appreciated such as personal kindness, the provision of food and being greeted warmly. Green & Christensen (2006) note that children value the time with a 'non-judgemental and attentive adult'. Axline (1950) reports the many fond memories which children had of their relationship with the play therapist. In contrast, none of the children in Cooper's retrospective study remember the therapist clearly, nor did they express value in the relationship. In that study, the therapists were not viewed as competent play partners, and group interventions involving more than one child were considered to be of greater value as children had the opportunity to play with other children. However, the children did have strong memories of both the SPM and the play room, indicating that these other presences of TP2B organisation remain long after at school after the volunteer counsellor has left.

Endings

A perceived lack of control by the participants over the ending of the therapeutic relationship was strongly reported in Carroll's (2002) study. Furthermore, it was reported to be a surprise to the children, despite efforts to the contrary on behalf of the play therapist. However, this theme was not reported as prevalent in the other studies. This may have been because two of the studies (Cooper, 2011; Green & Christensen, 2006) were school-based whereby the project would have continued on from the conclusion of the therapy, while in contrast, Carroll's study involved children attending a clinic.

Without these visits, there would be no reference to their therapy experience in their lives, perhaps accentuating their sense of loss.

Emotional safety

Concepts of emotional safety were represented in all of the studies. A child in Axline's (1950) study called play therapy a place where she did not get 'slaps'. Children in Cooper's (2011) study were reported to represent their views on this matter verbally and non-verbally; the girls verbalised concerns regarding breaches of confidentiality, discussed in greater detail below, while none of the boys speak explicitly about the emotional safety of their experience, but 'find other ways to explore this either in the metaphors of their images or in the way they manage the interview (p.41)'. Green & Christensen's study interpreted their findings to conclude that the process of individual change and ability to problem solve was facilitated by a trusted adult in a safe space, echoing the theoretical foundations of play therapy discussed above and also Axline's views of her study.

Autonomy

Self-directed, autonomous play was reported to be highly valued by the great majority of children in all of the studies and was described as offering children an opportunity to do what they wished, as they wished. This was the case in terms of both playing and talking, with the exception of Cooper's negative case analysis, P. It notable that allowing children to have an experience of total autonomy is a key part of the theoretical rationale of therapeutic play.

Confidentiality

There was a considerable discrepancy between findings of two of the studies. Cooper found that two of the children were extremely worried about the level of confidentiality they could expect from TP2B experience, with one child extremely worried by the fact that another girl had been taken into care following a disclosure to her TP2B person. The issue of confidentiality was reframed in Carroll's study to suggest that the children knew that adults talked to each other, but that the therapist was viewed as having a valuable role of advocate for the children. In Carroll's study, all participant's (with the exception of one, who had medical difficulties) experienced difficult relationships at home. Half of the participants had been removed from the family home prior to engaging in play therapy. It is not clear why such a discrepancy within two UK samples would have occurred. Unknown context will be of key relevance here, with the child's view of the role and power of social care (and adults who have a duty to disclose to them, and therefore jeopardise the child's perceived right to confidentiality) central.

Cultural considerations

Both Axline's and Carroll's sample lacked representation from black and minority ethnic children. However, Green & Christensen's sample of seven included two children identified as 'African-American'. Cooper's study was the most ethnically mixed with a sample that included a range of ethnicities. In Cooper's study one of the participants finds the counselling process extremely stressful. This child, P, makes it apparent that she is cautious about what she discloses to the therapist and admits to lying to avoid repeated questioning about decisions made by her parents. It becomes apparent that the girl's ethnicity may not be shared by the dominant culture of school or TP2B, and that this is an issue which does not seem to have been effectively overcome by her TP2B person. In contrast, Cooper finds similarity in the home values in one boy whose parents

support his counselling, and how he perceives his counselling experience: as safe and protective. Cooper extrapolates her findings to suggest that counsellors need to be self-reflexive in order to be self-aware of their own preconceptions and prejudices. Green & Christensen make no reference to ethnicity in their findings or discussion. A full review of the methods and methodology employed can be found in the Appendix 6.

Summary

In the preliminary section of this literature review, key areas pertinent to this thesis have been considered. These were a conceptualisation of play; the role of play in child development and education; and, therapeutic play. This was followed by a section on TP2B, comprising of an outline of the service model, a consideration of the theoretical foundations of the intervention, and training model. Throughout the subsequent review of the extant literature, key findings have been synthesised from the studies, and a number of strengths and limitations in research design and methodology have been identified. The present research seeks to build on strengths from these studies, and learn from limitations.

A summary of the most pertinent areas relative to the present study follow. Carroll (2002) notes that specific learning difficulties are problematic in her data generation stage; it is aimed that the individualized interview methods will be flexible enough to generate children's knowledge and experience, regardless of any other presenting difficulty. Green & Christensen (2006) do not allow children to self-choose activities; however, this concept is central to the methodology of the present research. We can see that autonomy in self-directed play is valued by all the children in all the studies, and so it is highly likely it will also be valued by children within the interview process. By using materials in which children feel confident to express themselves with, it is likely that data generation will be richer and more fluent. Cooper demonstrates the successful

use of art and toy materials in TP2B room in her study, and so the location has been selected as optimal. It can be inferred that good interpersonal skills and warm rapport facilitated the interview process in each of the studies. By adding a multi-method, play-based interview process to a Rogerian framework of positive warm regard (1951), it is hoped that the generation of children's narratives of their experiences will be meaningful. The current research was retrospective in nature but briefly so; each child was interviewed within six months since their TP2B time finished. Finally, most of the studies lacked representation from black and minority ethnic children. Participants in the current study are from a range of ethnic heritages (English, Eritrean, Georgian, African Caribbean and Nigerian) reflecting the diversity of the area in which the data was generated.

Research questions and aims

The primary purpose of the present research is to add an urgently needed dimension to the literature by co-constructing the descriptions, understandings and perceptions of children who have had experience of TP2B's play-based therapeutic approach, drawing on the most appropriate research design and methodology, in order to gain insight into their complex, individual experiences. Bronfenbrenner's (1979) eco-systemic theory has driven thinking to help tease out systemic factors of the experience. This has been achieved by compartmentalising the aspects which are felt may have relevance to the children's accounts, including a curiosity about how their friends perceived the intervention, what their family might think of it and whether or not it was an accepted and normalised part of school. Previous knowledge of the intervention meant I was curious about key elements of the process, including the relationship, the room, the space and the process. Finally, as a key aim of the intervention is to effect a process of positive change for children, I sought to gain some insight as to whether participants could identify any process of personal change as a result. The research questions are

deliberately broad, inviting unexpected meanings and knowledge to be co-constructed, while allowing nuanced and specific meanings to be developed.

As such, the research questions are:

- How have children who have used The TP2B individual services in their schools experienced it?
- Do participants identify any process of personal change?

Chapter 3 : Research methodology and design

Introduction

The primary purpose of the present research is to add an urgently needed dimension to the literature by co-constructing the descriptions, understandings and perceptions of children who have had experience of The Place2Be's (TP2B) play-based therapeutic approach, drawing on the most appropriate research design and methodology, in order to gain insight into their complex, individual experiences and meanings made of them. This chapter will describe the selected research methodologies and design in detail. Further aims of this chapter are: to consider the theoretical foundations which drive and inform the research; to explicate methods to enhance the interview process for children with some developmental difficulty in the areas of language, attention or emotional regulation; to give a rationale of the chosen play-based and multi-method approach; to consider the evidence for the relevance of IPA and to provide a rationale as to why this is the selected tool of analysis; to address the ethical implications of the project; and to give consideration to issues of validity and how these have been addressed.

As qualitative methodology has gained currency in psychological research over the past two decades, there has been sustained interest in ensuring the quality and validity of qualitative research methodologies (Smith, Flowers & Larkin, 2009). Yardley (2000) presents a framework comprising of four broad principles which she suggests can establish quality, and therefore validity in qualitative research. These principles are: sensitivity to context; commitment and rigour; transparency and coherence; impact and importance. The intention of this chapter is to draw on these principles to demonstrate how the research methodology adopted here proactively engages with the issue of

validity at each stage of the project. I will firstly consider the theoretical foundations of the current study.

Theoretical foundations

Rationale

This research seeks participants' perceptions of experiences of TP2B, and also their understanding of the phenomenon and meanings they ascribe to it, particularly in relation to whether or not they identified any process of personal change. To this end, this research is grounded in phenomenology, the philosophical approach to the study of experience (Heidegger, 1962). Interpretive Phenomenological Analysis (IPA) as developed by Smith et al. (2009) has been selected as the most appropriate tool with which to analyse data as it is considered to be most compatible with the epistemological goals of the project. To explicate further this rationale, the focus of the current research is to gain a rich understanding of how each of the children in this study experiences the phenomenon of individual, long-term support from a play-based therapeutic approach. There is general consensus among phenomenological researchers that our central concern is to return to embodied, experiential meanings. Such research aims for 'fresh, complex, rich descriptions of a phenomenon as it is concretely lived' (Finlay, 2009, p.1). It is argued that phenomenological research methods are required that are responsive to both the phenomenon and the subjective interconnection between the researcher and the researched (Wertz, 2005). Again, this is central to the aims of the present research and embedded at all stages of the project.

The phenomenological approach

There is considerable diversity among research methodologies and techniques from the phenomenological position. Focusing specifically on psychological phenomenological

approaches, Giorgi (1997) argues that phenomenological methodology encompasses three interlocking steps: (1) phenomenological reduction, (2) description, and (3) search for essences. However, IPA as developed by Smith uses a phenomenological methodological approach which focuses on rich descriptions of lived experiences and meanings, but does not explicitly use Husserlian techniques such as those which identify the basic components of phenomena. Giorgi (2008) questions whether an approach is phenomenological if it denies this emphasis on reduction. Smith argues that his idiographic and inductive approach to qualitative inquiry, which seeks to explore participants' personal lived experiences, *is* phenomenological in its concern for individuals' perceptions. Smith also identifies more strongly with hermeneutic traditions which recognize the central role played by the researcher (2011), which will be discussed in more detail later in this chapter. Pragmatically, Finlay argues that a phenomenological approach is sound if it links appropriately to some phenomenological philosophy or theory, and if its claims about methodology are justified and consistent. She writes that: '...phenomenological research is phenomenological when it involves both rich description of the lifeworld or lived experience, and where the researcher has adopted a special, open phenomenological attitude which, at least initially, refrains from importing external frameworks and sets aside judgements about the realness of the phenomenon.' (2009, p. 3). The current research seeks to fulfil these criteria.

IPA: an idiographic approach

Idiographic knowledge aims at describing and explaining particular phenomena (Windelband, 1901/2001). Robinson (2011, p.36) asserts that 'idiographic' in psychological research is an 'objective – the objective to describe or explain an *individual* thing.' Smith, Flowers & Larkin (2009) strongly propose that IPA can be an idiographic approach. Robinson (2011) notes that in the past decade there has been a revival of interest in the idiographic approach to psychological research, and critiques

studies that are not sufficiently secured to the philosophical foundations of the term, which originated with Windelband (1901/2001). In Eatough & Smith's (2006) study, the term idiographic is used to refer to the detailed data generated about the experience of anger for an individual. As such, the study explores individualised meanings of that emotion, which Robinson notes is congruent with Windelband's conceptualisation of idiographic.

There is interesting debate among phenomenological researchers regarding the primacy given to the idiographic account (e.g. Smith et al. 2009), or to a more general thematic account such as the approach developed by Giorgi (1997). Giorgi (2008) asserts that the purpose of the approach he has developed is to clarify the nature of the phenomenon being studied in a more normative, traditional and scientific (positivist) sense. Giorgi proposes that idiographic analysis may form part of the process of analysis but the eventual aim is to explicate – by reducing it to its essential essence - the phenomenon as a whole regardless of the individuals concerned. Idiographic details are thus discarded or typified and generalized. In contrast, IPA explicitly seeks out idiographic meanings in an attempt to understand the individual, which may or may not offer general insights. The current research assumes an idiographic approach to analysis, with the individualised meanings of the experience taking precedence. Smith et al. (see 2009, p.35) assert that IPA takes account of the 'hermeneutic circle'. This, therefore, allows an IPA approach to be both interpretive and to draw on more formal theoretical connections.

IPA: hermeneutics

Heidegger proposes that: 'the meaning of phenomenological description as a method lies in interpretation' (1962, p. 37). Following this logic that therefore, all meaning is socially constructed (Burr, 2003), interpretation is not an additional procedure; rather it is

fundamental to human existence. We experience a thing as a process of interpretation. An interpretive approach to phenomenological methodology has emerged from hermeneutic philosophers such as Heidegger (1962) and Gadamer (1960), in contrast to descriptive Husserlian phenomenological approaches as proposed by Giorgi (1997). They argue for 'our embeddedness in the world of language and social relationships, and the inescapable historicity of all understanding.' (Finlay, 2009, p. 11). Drawing on this school of thought, Smith et al. (2009) argue that it is possible to relate the description of individual lived experience of a phenomenon in analysis to wider theoretical frameworks that inform the researcher, without imposing imported theoretical frameworks onto the data, provided such accounts are grounded in the data. They acknowledge, as Wertz (2005) suggests, that the subjective interconnection between the researcher and the researched is present at all stages of the process, although they advocate that the researcher should attempt to 'bracket off' their own pre-knowledge and emotional resonance with the participant's account as much as possible. Smith et al. exemplify this as the 'hermeneutic circle' (2009, p.28). Their key tenet as they conceptualise IPA is that the process is iterative, whereby the researcher engages with the participants, data and their own pre-existing knowledge in a dynamic and circular fashion. In this conceptualisation, it is possible to view description and interpretation as a fluid continuum.

Of particular relevance to the current project is Van Manen's (1990) commentary on the application of interpretive analysis in a setting where the non-verbal communication of play was central. He suggests that when description is mediated by expression, including nonverbal aspects, action, artwork, or text, a stronger element of interpretation is involved. However, drawing on Gadamer's ideas, he distinguishes between interpretation as pointing to *something* (interpretation suited to phenomenological description) and interpretation as *pointing out the meaning of something* by imposing an external framework. However, it is interesting to draw on Langdridge's opinion when he

notes that in practice there are no hard and fast boundaries between description and interpretation, as 'such boundaries would be antithetical to the spirit of the phenomenological tradition that prizes individuality and creativity' (Langdrige, 2008, p. 1131).

Researcher reflexivity

Reflexivity recognises that researchers are unavoidably part of the social world they are researching (Hammersley, 1983). Furthermore, that this social world is an already interpreted reality by agents, necessarily undermining the notion of objective reality. The conceptualisation of the research process as a 'hermeneutic circle' inevitably calls for engagement with the notion of researcher subjectivity and reflexivity, and what this might mean for the process. IPA involves a 'double hermeneutic' (Smith et al. 2009). In this way, the researcher is making sense of the participant, who is making sense of their experience, and what is written in the analysis is the researcher representing the participant. Making sense of what is being said involves not only an open mind, but also close interpretive engagement by the researcher with what is being said by the participant, and the researcher's own responses to this.

Finlay (2009) argues that being able to 'bracket off' (Husserl, 1927) pre-experience and thoughts from the research process can be argued to be naive. Rather, Finlay proposes the "phenomenological psychological attitude" as a process of retaining openness to the accounts of research participants while both restraining and then using preconceptions in the analytic process (Finlay, 2008). Here, the researcher engages between bracketing preconceptions and using them reflexively as a source of insight. In this context, researcher reflexivity becomes a "process of continually reflecting upon our interpretations of both our experience and the phenomena being studied so as to move beyond the partiality of our previous understandings" (Finlay, 2003, p. 108).

A relational approach

Earlier in this chapter I commented that this research seeks to develop a phenomenological research design that is responsive to both the phenomenon and the subjective interconnection between the researcher and the researched (Wertz, 2005). By adopting an explicitly relational approach to the current research, the data is seen to emerge from the researcher – participant relationship, which is termed here a ‘co-construction’. Furthermore, it can be proposed that what we know of another arises from the intersubjective space between (Halling, 2008). This ‘intersubjective space’ is saturated by the life experiences and interpretations on the part of the researcher and participant. Consequently, it was necessary for me to move between not only my intellectual pre-understandings of the phenomena under consideration and the children’s descriptions, but also my emotional responses during the interview experiences with the children who agreed to talk with me. I identified strongly, because of my own life experiences, at certain points with children who expressed their own range of emotions in the unfolding of their accounts. It was necessary for me to take note of these responses, put them to one side and continue with sole focus on the child’s account. These responses are returned to as appropriate, in terms of researcher subjectivity and reflexivity, during the analysis of the narratives that evolved between us. However, I would like to propose that the conceptualisation of children adopted and the research design utilised (discussed further below) enabled the creation of an interview whereby at certain points in the interviews, the children and I participated in a process where genuine communication of thoughts and feelings arose.

The competent child

This research seeks to position children's accounts of their TP2B time and the meanings made of these experiences by each child at the centre of its epistemological goals. As such, a view of children which holds them to be competent experts in their own lives, and able to make meaning of their experiences has been adopted. In contrast to the quantitative approach adopted by developmental psychology over the past century where children have been conceptualised as objects rather than subjects, the educational psychology body of research has frequently sought to position the child as an active research participant at the centre of its concerns (e.g. Hartas, 2011, Honey, Rees and Griffey, 2011). There *is* space for an 'intersubjective' encounter between EP researcher and child participant to occur. As such, the current research draws on the educational psychology literature to help inform the view of the child as active research participant. Furthermore, this research supports Alderson's (1995) assertion that research with children should be carried out with equality, insight and respect. The researcher is mindful of the power differentials present in any child/adult interaction and aims to reduce these by use of adopting a 'naively curious' stance (Mayall, 2000).

The child is viewed as fully competent and able to participate in the research process, with the onus on the adult researcher (the power holder) to ensure that the foundations have been laid to ensure children's accounts are effectively facilitated and received. The foundations as conceptualised by the current research draw on Westcott & Littleton's (2005) suggestions. Concrete issues such as the informed consent process, differentiated explanations of the research aims, effective rapport building, the physical setting of the room used and a joint creation of a behaviour contract for both parties to adhere to during the process have been engaged with. More abstract issues of negotiation of meaning, subjectivity, intersubjectivity and social construction in the interview have been reflected upon prior to the interview as well as during its occurrence (Westcott & Littleton, 2008).

The multi-method, play-based interview approach

Uprichard (2009) states that research difficulties in generating children's accounts of their experiences are methodological in origin. As such the research design has been informed by broad psychological research as well as educational psychology research and practice in order to effectively individualise the interview experience for each child. I sought to ensure that the current research did not 'theorise incompetent children' (Alderson, 1995). As Lewis (2010) suggests, I took into consideration the age, cognitive style, language levels, emotional and social developmental competencies, interests and context of the children. This is argued to ensure authenticity, credibility and reliability.

Studies with child (under 12 years) participants are enhanced by the use of activity-based techniques (e.g. Aubrey & Dahl, 2006). Christensen & James claim that 'there is nothing particular or indeed peculiar to children that makes the use of any technique imperative,' (2008, p.2). This approach seems to fall into the methodological trap in which the methods we use to generate children's narratives are not flexible enough to co-construct a rich account whereby the children are, as much as possible, able to express the meanings they have made of experiences they have had. Some of the children in the sample I was able to access in my pilot study and final study demonstrated some developmental difficulty in the areas of language, communication, attention and emotional regulation. I had anticipated this may be the case as I was aware from TP2B data (2010a), 50% of children referred to the intervention have an identified area of Special Educational Need. As such, in order to fulfil the goals of this project, I sought to create tools sensitive to each individual need by drawing on a multi-method, play-based approach to interviewing. As a consequence, I drew on a number of studies which had successfully used a variety of methods to generate children's experiences of a therapeutic experience, as discussed in Chapter 2. I built a 'tool kit' which comprised of: scaling tools; football games; ball games; drama props; emotion

cards; talking cards; puppets and creative materials. Children chose activities they wished to participate in. A significant development over the course of the pilot interviews and then the 'real' interviews was that it became apparent that by simply asking the children to show me how they played in the room, this was *more* useful to the aims of this research than offering the children a range of activities.

As argued throughout the preceding chapters, comprehensive reviews of research demonstrate that utilising a range of methods generate meaningful narratives with children (Aubrey & Dahl, 2006; Wright & Davies, 2008). Aubrey & Dahl's review concluded that effective strategies used to engage children under the age of 12 were those which included the use of enactment, props, drawing and computer-based approaches. They cited studies such as Wesson & Salmon (2001) which utilised multi-method, play-based approaches as particularly successful. Jaeger & Ryan (2007) suggest that play-based approaches are particularly helpful in gaining children's views when evaluating play therapy. They advocate the use of materials that children are familiar with in the room. Similarly, Cooper (2011) employs play-based interview methods whereby materials familiar to children in the room are used. Beaver (2003) advocates techniques which have evolved from Personal-Construct Psychology, such as scaling. Materials utilised in cognitive Behavioural Therapy (CBT) have been evidenced to be effective at generating discussions around cognition, behaviour and feelings (Stallard, 2002), such as pictures of emotions to help children identify feelings. It is acknowledged that some of these tools will be more suitable for different children, at different times. It seems that by adopting a flexible an approach as possible, that the richest narrative is likely to be generated.

In contrast, some researchers propose that qualitative approaches with children should *not* be adapted (Westcott & Littleton, 2005) for children as this positions the child as deficient comparative to adults. Green & Christensen (2006) assert that bias is

introduced to the research process if children are not presented with the same questions and materials, regardless of age or personal preference. In consideration of the evidence presented above, the present research proposes that by adopting a multi-method, play-based approach in the interview process, the possibility is enhanced of co-constructing a meaningful narrative of the children's knowledge and experience. Interviews will be conducted by being individually differentiated and in co-construction with the child, dependant on their preferences and areas of strength. By operating within Rogerian core conditions (Rogers, 1951) such as unconditional positive warm regard for each child, it will be argued that by engaging in individually differentiated modes to successfully generate each child's account, a co-construction of an interview narrative which is meaningful to the child may evolve.

Research using Interpretive Phenomenological Analysis

The current research draws heavily on Interpretive Phenomenological Analysis (IPA), as developed by Smith (2011) and Smith, Flowers & Larkin (2009). Briefly, the 'interpretative' and 'phenomenological' aspects to the term are used to signify the dual strands of the approach. Smith, Flowers & Larkin (2009) describe IPA as phenomenological in its principle focus on the individual's experience and interpretive in its strong connection to the tradition of hermeneutics. There is fundamental recognition of the researcher's centrality to analysis and research.

IPA is a methodological approach that has been most widely used in health psychology. It has also been employed in a range of psychological research, including educational psychology (e.g. Matthews, 2012). With specific relevance to the current study, IPA has been selected to generate accounts of children and young people's experiences of being diagnosed with High Functioning Autism and Autistic Spectrum Disorder (Humphrey & Lewis, 2008; Huws & Jones, 2008) in educational settings, in relation to their developing

identity. Limitations to both of these studies are the semi-structured interviews utilised are executed in a simplistic question and answer format. However, despite this common limitation, rich accounts were generated with young people with these additional communication needs. Matthews' (2012) study generates rich narratives with children who are 11 years old using a broader range of materials, including visual aids. In terms of reliability and validity, these studies reference Yardley's (2000) criteria and show sensitivity to these issues, heightening their rhetorical power.

Brocki & Weardon (2006) conducted a systematic review of studies using IPA. They note that there is a broad corpus of IPA studies, both in scope of focus and in sample size. They found that most studies included in their review surpassed a standard thematic analysis, but found variability in the interpretive aspect of the approach across studies. More recently, studies which employ IPA thematically (e.g. Smith & Osbourn, 2007) and in the form of individualised accounts, i.e. idiographically (e.g. Eatough & Smith, 2006) have been published. As such, the extant literature demonstrates a high degree of flexibility. Of relevance to the current research focus, the approach is considered effective at illuminating personal processes of an experience as opposed to the traditional emphasis on outcome measures (Brocki & Weardon, 2006). The authors (2006, p. 101) note that a considerable strength of IPA is that it is a 'flexible and inductive approach, able to engage with both new areas without a theoretical pretext and existing theoretical framework'. This is of relevance in terms of the developing theoretical framework of TP2B therapeutic approach. Brocki & Weardon, 2006, suggest that greater emphasis on researcher reflexivity could promote transparency and enhance the account's power to persuade the reader.

Data collection

Focused interviews

Semi-structured interviews are the tool of choice in IPA research (Smith, Flowers & Larkin, 2009). Initially I had judged this to be the most appropriate tool for the project. However, as the project developed, my epistemological goals leant further towards an idiosyncratic understanding of each child's account, emphasising the need for an idiographic analysis. As such, I drew on methodology from the focused interview research literature (Merton & Kendall, 1946), in order to develop an interview tool which had more flexibility than a semi-structured interview in order to meet these goals. Criteria for the use of focused interview methodology are as follows (Ibid.), and benefit from being quoted in full (p.1), as my research goals fit well with the rationale for the tool:

- Participants interviewed are known to have been involved in a particular concrete situation: the hypothetically significant elements, patterns, and total structure of this situation have been previously analyzed by the investigator (see Valberg, 2011).
- Through this content analysis s/he has arrived at a set of hypotheses concerning the meaning and effects of determinate aspects of the situation.
- On the basis of this analysis, the investigator has fashioned a visual aid setting forth the major areas of inquiry. (Please see Appendix 4.)
- The interview itself is focused on the subjective experiences of persons exposed to the pre-analyzed situation. The array of their reported responses to this situation enables the investigator a) To test the validity of hypotheses derived from content analysis and psychological theory, and b) To ascertain unanticipated responses to the situation, thus giving rise to fresh hypotheses.

I developed a visual aid of the six general areas of questioning that I would pursue, and discussed this with the children during the introductory phase of the recorded interview. It was referred to as appropriate throughout the interview. Furthermore, I explicitly explained to the participants that at times I would ask what might seem like silly questions, but it was because I was interested in understanding their thoughts and feelings about their experiences in their own words. It was unavoidable that some survey type questions were generated using this interviewing technique. I propose that this was useful information to generate and as such, an understanding could be gained, of some 'general structures of experience' (Halling, 2008). Although there is a case for the use of unstructured interviews in IPA research (Smith, Flowers & Larkin, 2009), I did not select this as I felt there was value to be found in exploring hypotheses I had developed from previous analysis of the phenomenon.

The context of the research

This present research evolved from a previous study I conducted which sought to gain the experiences of adults in a school who were involved in TP2B (Valberg, 2011). Consequently, I felt there that a study which explored the experiences the children who experienced the intervention would be valuable, as discussed in Chapter 1. Please see the Ethics section of this chapter for a full account of process of consent and access. The London schools in which the research was conducted all score highly on indices of social deprivation, such as proportion of children accessing Free School Meals (FSM). Interviews were conducted in TP2B room as previous research (e.g. Cooper, 2011) has demonstrated the use of TP2B room is effective in aiding the generation of children's narratives of their specific experience there. TP2B room is nested within the wider school context, but children are aware of the different rules which apply in the room. TP2B room although in school, is supposed to be removed from daily school life.

Participants

Smith, Flowers & Larkin (2009) propose a purposive, homogenous sample is theoretically consistent with the orientation of IPA. However, the sample that I gained access to could not be considered purposive as it was as a result of selection by gate keepers, in this case the School Project Managers (SPM) who lead the project in school. The SPMs are professionally trained counsellors and supervise the volunteer counsellors who provide the individual long-term support. I was able to establish two sets of exclusion criteria: children who were younger than year three and those children subject to a child protection plan. With the exception of these two criteria, the selection was based on a single criterion: parental cooperation for consent. All the SPMs felt that successful parental consent would only come from those parents who were 'cooperative'. It was not transparent in what sense this was meant; were these parents more supportive of the intervention than perhaps others, were they more invested in the school in general, were factors such as effective parent partnership at play? It was not clear to me what factors contributed to the notion of cooperativeness. However, factors influencing parental support of mental health interventions were not the focus of the current research, but would be a valuable future route of enquiry.

Adopting a pragmatic approach to sampling can be a feature of qualitative research (Davies, 2007). It is felt that despite the limitation that the notion of parental cooperativeness imposes, it was unavoidable. I was not able to contact a wide sample of parents directly, as it was felt this would compromise parental rights to confidentiality of their contact details. Therefore, the children who were interviewed were those from whom I received signed parental consent. However, I propose that the sample I accessed was still able to grant me: '...access to a particular perspective on the phenomena under study... they represent a perspective rather than a population...' as recommended by Smith, Flowers & Larkin (2009). The sample can be considered

homogenous, as each child had experience of individual TP2B support for the minimum of a year, and had concluded their TP2B time within the previous 6 months. The ethnic mix is broadly indicative of the London borough the research was conducted in. It is not possible to suggest that this sample is representative of the wider population who access TP2B services. Two of the participating schools were faith schools which meant the population of the school was not indicative of the local area. In the final sample, a child was supported at School Action Plus level as she was in kinship care. One child was supported at School Action Plus level because she received support from outside agencies. Two children were supported at School Action level or above for an identified area of SEN.

Nine children were interviewed overall, with three forming the pilot study and six in the final sample. Smith, Flowers & Larkin, (2009) suggest for professional doctorate studies the optimum number of an IPA study is between four and ten interviews rather than participants. This is because their strongly idiographic approach supports returning to each participant for interview a second time. The broad rationale for this is to check in with participants that the themes in the emergent analysis are resonant to them, and to gain a deeper understanding of the meanings participants make of their experiences. However, it was judged impractical to return to interview children formally a second time. This was because I met with each child twice (for an initial half hour rapport building interview and subsequently for the full recorded interview) and schools were unwilling to support a third visit. Furthermore, interviews with the children ranged from between one and a half to two and a half hours each (with break times taken as the children wished).

Please see the table overleaf for a summary of children who participated in the final study and key contextual information:

Table 1: Table of Participants

Pseudonym	Year	Ethnicity <i>As reported by SPM</i>	First language <i>Child report</i>	M/F	Context <i>As reported by SPM</i>	Referral reason <i>As reported by SPM</i>	SEN <i>School action level and type</i>	Training of TP2B person	Training of supervisor	Free School Meals	Child Looked After <i>(current or historic)</i>
Lucy	4	White - British	English	F	New school, Parental separation	Transition and social inclusion	School Action Plus (other agency involvement)	Art Therapist	Art Therapist	Yes	No
Louise	5	White –British	English	F	Family issues	Withdrawn and low self confidence	No SEN	TP2B Diploma, School counsellor	Art Therapist	Yes	No
Lilly	4	Bangladeshi	Bengali	F	Looked after child, kinship care	Difficulties concentrating, settling down to work	School Action CLA	TP2B Diploma, School counsellor	Art Therapist	No	Presently in kinship care.
Santi	5	Black African (Eritrean)	Arabic	M	Sibling with ASD	Peer relationship difficulties	School Action SEBD	Humanistic therapy	Gestalt psychotherapist	Yes	No
Christian Ronaldo	5	Black African (Nigerian)	English	M	Lack of warmth at home	Emotional regulation/ peer difficulties	School Action Plus Language and SEBD	Play therapy	Gestalt psychotherapist	No	No
Naz	6	Bangladeshi	Bengali	F	Past domestic violence	Anxiety/ phobias	No SEN	Counselling psychology	Gestalt therapist	Yes	No

Pre-pilot and pilot studies

Davies (2007) suggests that the process of an exploratory, pre-pilot study can be a useful part in the process of research design. He advises that it is helpful to the process of self-education for the researcher on the topic of study, as well as aiding the researcher to shape their research tool so it is most appropriate for the study, leading onto a pilot study to trial and shape the research tool selected. Due to the limitations imposed by the thesis, full details of the pre-pilot study can be found in Appendix 7. Key learning points were: to carefully consider the language load of play choices I would offer; to ensure appropriate time is allowed for informed play choice making; to ensure play choices presented are gender neutral.

Again due to limitations imposed by the thesis, full details of the pilot study can be found in Appendix 7. Key learning points were: to be as explicit as possible that I would only be able to come back once; gaining access to TP2B room is vital for the interviews; contextual information will be important in terms of making sense of the interviews, as Smith et al. (2009) suggest; the tool kit was appropriate for children with difficulties in some cognitive skills, emotional regulation and attention control; to ensure all questions are open ended; to offer the option of debriefing after any negative emotional affect with the recorder off; to offer choices about staying in the room with me, or finding a trusted adult.

Final study

The final study for this project comprised of six participants, as delineated in Table 1. There was a broad mix of ethnicity and a roughly equal mix of gender (four girls, two boys). The format for each interview followed what I have outlined so far for the pilot

study, and I incorporated the key learning points noted above into the final study. I took steps at the beginning of each interview to ensure that each child was fully consenting, understood they could stop at any time, were aware of the limits of confidentiality within our time together and could choose a pseudonym which would anonymise their interview with me. This prompt sheet can be found in Appendix 5. I also showed each child the visual aid of the six general areas that I would ask about, and ensured that they understood what this meant.

Following this introductory phase, each child was reminded of what they had suggested they would enjoy, and given the choice of play materials. I also suggested that children 'show me' how they played in the room, which was an effective way of understanding their experiences of TP2B time. The interview was then as child-led as possible; constraints imposed by me included gently re-focusing when necessary on the questions I needed to ask. I followed the children in their play, and in their choice of subject matter for conversation. I photographed, with the child's permission, significant configurations of miniature world toys and significant moments in sand play.

All of the children in the study responded positively to the interview, and I ensured there was enough time for rapport building to be carefully paced and not to overwhelm children with too many questions, taking breaks as needed to play without taxing the child. During the first interview, I noted a spiral effect of the interview process whereby I asked the same question in slightly different ways at different points of the interview, drawing on the previous responses, in a successful attempt to gain richer and deeper descriptions of the phenomena. I repeated this technique in the subsequent interviews.

Data analysis

Conducting IPA: the analytic procedure

Each interview was recorded and transcribed verbatim. According to the idiographic approach of IPA, I analysed each interview separately (Smith et al. 2009). I drew upon the procedure for IPA as described by Smith et al. (2009). Full steps to this procedure can be found in Appendix 7. An example of the full steps of the IPA analysis can be found in relation to Louise in Appendix 9.

Ethical considerations

Ethical approval for this study was granted by the Institute of Education, Psychology and Human Development Department Ethics Committee (BPS, 2009). Ethical approval was also granted by TP2B, in conjunction with approval from their research and development committee to carry out the project. Ethical considerations are fully explored in Appendix 7.

Quality and validity

Throughout the foregoing methodological chapter, I have sought to show how this research has addressed validity at every stage of the project by implicitly drawing on Yardley's 2000 framework. Areas she considers vital to demonstrate quality, reliability and validity are: sensitivity to context; commitment and rigour; transparency and coherence; impact and importance. Although it can be argued that a checklist may not be enough to ensure reliability and validity in qualitative research, the foregoing list addresses shortcomings and strengthens qualitative endeavours.

Summary

The present research adopted a phenomenological approach, and sought to explore children's experiences of their time with TP2B using co-constructed narratives as the source of data. To generate these co-constructed narratives, a multi-method, play-based approach was adopted, drawing on focused interview methodology. The children self-chose activities that either I had brought or were present in TP2B room. Nine children from four schools participated in the pilot and final study, (three and six participants respectively). I had had no involvement with these schools in an EP capacity. Four of these children were supported in school at School Action level or above. This sample was selected by SPMs according to levels of perceived 'parental cooperativeness'. To analyse the data gathered, IPA was chosen and the children's words, pictures and play modes were considered the most useful way of conveying content. Two other professionals (two trainee educational psychologists) explored the dependability of my analysis, as well as my supervisors. The resulting discussions led to the final analysis which will be presented in chapters four and five. Yardley's framework (2000) of quality and validity in qualitative research has been engaged with in respect of the methodologies selected. This chapter has sought to demonstrate this.

Chapter 4 : Findings - analysis of interview narratives

Introduction

This chapter presents an analysis of the co-constructed interview narratives that were generated with participants. The process and content analysis of interview narratives presented here is generated from undertaking a rigorous IPA approach to the data, as outlined in the previous chapter. The format this chapter will follow will be whereby an individual analysis of each interview narrative is presented idiographically, comprising of an exploration of super-ordinate themes and nested themes which have been constructed from the narratives. The use of the terminology 'super-ordinate theme' and 'theme' follows the rationale of Smith, Flowers & Larkin (2009, p.96) who use these terms to indicate that a superordinate theme is an overarching theme, comprising of a number of contributory themes. For clarity, super-ordinate themes are presented in tabular format for each participant and then both super-ordinate themes and themes are explored in the text. For Louise, Naz and Santi, tables of super-ordinate themes with nested themes can be found in Appendices 8 and 9. More formal connections to theory and references to extant literature will be discussed in the following chapter.

Where especially relevant my own responses have been included in the analysis of interview narratives. This is because the process of co-construction of meaning is considered to begin, and is embedded in, the ongoing process of interview itself, and is not only a post-interview text analysis exercise.

In the quotations used in the following analysis, empty brackets () indicates where material has been omitted; clarificatory information appears within square brackets [

...]; and ellipsis points indicates a pause in the flow of speech...; words italicised in brackets (..) explain non-verbal activity (Davies, 2007).

Louise

Louise presented as a quiet, softly spoken girl. She was ten years old at the time of interview. She is White British, and her first language is English. Her general context was described by the SPM as 'family issues'. She had been referred to The Place2Be (TP2B) because of concerns that she was 'withdrawn' with 'low self-confidence'. She had no identified area of SEN. Her TP2B person was on the TP2B diploma to train as a school counsellor, and she was supervised by the SPM whose training was as an art therapist. Please see Table 1: Table of Participants for further contextual details.

During the interview, Louise preferred to 'talk and make things' and was not interested in playing with the other toys in the room.

I have developed six super-ordinate themes from Louise's co-constructed narrative in response to the research aims of the study. These are: safety; verbal self-expression; playful self-expression; therapeutic process; therapist qualities; and process of personal change. Please see the following table of super-ordinate themes and key quotes. Please see the Appendix 9 for Louise's full transcript, annotated transcript and full example of the IPA process. Please also see Appendix 9 for tables of super-ordinate themes, nested themes these comprised of, and accompanying key quotes.

Table 2: Louise - table of super-ordinate themes

Super-ordinate themes	Page/line	Key quote
Safety	5.291	I felt safe... and confident... with her.
Verbal self-expression	4.215	[We talked about] my feelings and how school was going
Playful self-expression	15.894	And I would do something else [sand play] that made me feel like it was express... expressing myself
Therapeutic process	16.929	It's a mixture between all of the feelings, but not the bad feelings. All of the good feelings all together
Therapist qualities	15.865	She would watch me and speak to me about how it's like doing it [play], and feeling and what it felt like.
Process of personal change	5.241	Coz it built my confidence up. I was on a singing club and I had a solo part to sing

Safety

Louise's contribution to our behaviour contract (which was an opportunity for myself and the participant to share how we would like the other to behave in the room) was to ask that we be 'kind' to each other. In the unfolding of her narrative, it became apparent that when people were unkind to her or to family members, her sense of safety became threatened. The narrative of safety that Louise has developed in relation to her own

life is one whereby significant behaviour choices on the part of other people keep her safe, while the opposite of those behaviours are a threat. She reported being '9 out of 10 happy' in TP2B room, but only '6 out of 10 happy' in the playground. A strong element of her narrative focused on relational difficulties she experiences with a powerful peer, who causes her distress in the playground as well as the classroom. In reference to the safety that she experiences in TP2B room, she says: 'It feels like she's not like here anymore, and it feels like I'm not at school, it's just like I'm in a safe place where Nadia's not going to see or look at me.'

In TP2B room, in the company of her TP2B person Vera, Louise experienced a reprieve from the dialectics of a safe/ unsafe world, in which children are not kind to her; as she comments about Nadia: 'she was always mean to me'. Tension is caused for Louise because despite the risk to her safety that such unkindness imposes, she desires friendships and is upset by the relational bullying she experiences at school which includes being ostracized: 'sometimes she gets her other friends not to talk to me'. Louise has a strong desire for peer acceptance, linked with a strong fear of not being accepted. As she says: 'and I think people will laugh because it's [TV choice] not really good for my age'. It seems this is the kind of tension Louise sought to resolve in her experience of the safety of her TP2B time.

This tension is present in her home life as well. She is comforted by the safety of her mother, but is frightened of losing her. As she says: 'before, I had a nightmare and my mum said don't you worry, and kept me safe'. However, she is desperately worried that her mother is unsafe: 'she's going to have an operation because she's going to lose weight because she don't like people laughing at her, but my sister says people die from that operation'. As a consequence, Louise experiences her lifeworld as threatening and unpredictable, over which she has little control. In contrast, during her time in TP2B room with Vera, Louise experiences consistent kindness ('she was

always kind to me'), the opportunity to express herself ('she would always ask me how I was feeling'), and vitally, safety: 'She always said how was your feelings and what's school like and what troubles were at school. I felt safe... and confident... with her.' In this extract, it can be seen that Louise links not only kindness with safety, but also to herself as a confident person. A strong theme of the interview is Louise's view of her own vacillating levels of confidence, strongly associated with her ability to express herself verbally. For Louise to be confident and not shy, she must be safe, and the other person must behave in a way which facilitates this, encapsulated in her use of the word 'kind' when creating our behaviour contract.

Verbal self-expression

Louise identifies early in our interview that 'talking' was valuable to her. She continues later in the interview:

I: What was more important, the playing or the talking?

L: Talking.

I: Right, so what did you talk to Vera about?

L: My feelings and how school was going.

I: And did that help you in any way? (*pause*)

I: How did it make you feel to talk to Vera?

L: It made me express myself.

I: OK and what was that like for you?

L: Umm made me more confident.

This extract demonstrates Louise's logic: talking about her feelings helped her to express herself, which in turn made her more confident. Her definition of expression did

seem to roughly correspond with my own; she meant it in terms of sharing something about herself that she was not easily able to do in other parts of her life. To illustrate this, when she was asked if she would recommend TP2B to other children, she responds: 'It's helpful when you can't really do stuff when you're always shy'. Louise found a place where she was comfortable enough to express all the things which were on her mind. She had many worries. The issue of her 'feelings' came up a number of times across the interview in relation to how she experienced her TP2B time, in the context that it was an opportunity for her to express these. In our time together, she seemed to struggle to contain the many thoughts and feelings that she was holding in relation to the experience of not only TP2B but of her wider lifeworld. She seemed needful of individual time with a trusted adult to express her thoughts and feelings and I communicated this to the SPM, as well as appropriately debriefing with her and checking in with her feelings.

It was of value to Louise that she could express 'how school was going' with her TP2B person. In terms of the sustainability of the intervention, she discussed how she now speaks to her mother, teacher and the SPM regarding her current concerns. She identified that she felt 'less confident' since her TP2B time had finished, which will be discussed in more detail in a later section in this chapter. Verbal expression also seemed to be a way for Louise to explore her emerging adolescent identity; for example, she talked about her fears that her choice of television channel was considered immature by her peers: '...they think those channels are for babies. And some people say they like those things and some people laugh at them.' This tension was reflected in her account between her perception of the more adult way of expressing herself – through talking – and a more childish expression of her feelings, through play. For example, although she cited talking as more important to her with Vera initially, when the description unfolded of what she did in the room, a number of different play modes emerged, discussed below.

Playful self-expression

Louise identifies types of play that helped her to 'express' herself, and as such her concept of self-expression was not limited to the verbal mode. It is of note that she is able to be cognisant of her own ability to communicate her selfhood through play: '...and I would do something else [sand play] that made me feel like it was express... expressing myself.' She extends this description by saying:

L: One time I went to play in the sand over there and I got all objects like planes and I would hide them under the sand...

I: Like what...

L: Like plastic plates and cups and stuff I'd pretend it was tea...

I: And what would Vera be doing while you were doing that...

L: She would go on her knees there and watch me play...

I: And what was that like having Vera watching you play like that...

L: It was nice...

I: And do you know why it was nice? No right or wrong answers... Just wondering how it felt.

L: There's different feelings...

I: What were the feelings?

L: It's a mixture between all of the feelings, but not the bad feelings. All of the good feelings all together.

There are several important issues to note in this extract. Initially, Louise describes playing in a way which may not reflect accepted patterns of play as she construes such a concept. This was not clear. She may have had concerns that hiding planes under

the sand may be perceived as strange by me. This would be compatible with other concerns she expresses about what people think of her and her play and media choices. Although she may well have also played with plates and cups and pretended it was tea, it may have been the case that Louise has checked herself and created a story of sand play that is more 'acceptable' than hiding planes. Her description of how Vera observed the play seemed more authentic. At this stage in the interview, I experienced a sense of genuine relatedness between Louise and I. I was reminded of Halling et al.'s (2006) proposal, in that what we know of another arises from the intersubjective space between us. In direct relation to this theme (as I will discuss further Vera's role more explicitly in a later section), Louise values the non-judgemental presence of Vera witnessing her play, and considerable positive affect is generated. This peaceful play time in the presence of a trusted adult is valued, and assumes a form of self-expression for Louise.

Louise identifies sensory and creative play as a play mode she likes. She says in response to a question asking her what her favourite thing she made was: 'It was the clay model. Coz I like to play with clay and rough things. Things you can pull apart.' Her switch between the present and the past tense, indicates this remains something she values and enjoys. The clay model featured a number of times in her account, something that she calls a 'mini-me'. For example: '...one was a mini me, but his arms and legs fell off.' She looked regretful that the limbs have subsequently fallen off. There are mixed notions here, echoed when Louise expresses in relation to the blanket that she likes to take to out with her that: 'It's soft on one side and kind of rough on the other.' In the same way that she likes to 'play with clay and rough things', Louise desires to fulfil sensory needs, for both comfort and for satisfaction, but she is unsure if this is childish. While we are together, Louise elects to make a card as well as a picture with some of the play materials that I had brought with me. She describes what she did with Vera as: 'we'd be talking and making things.' This is somewhat

contradictory with her other descriptions of the experience, such as participating in doll play and narrative play.

Louise's account of her doll play is mixed; on the one hand she asserts that: 'I didn't play with the dolls but I played with the doll's house.' Later she says: 'I would play with the doll's house and pretended different people'. When asked what that was like for her, she describes the following: 'Well, there was a mummy and daddy and I was just playing a normal life story, like sitting around in the house you know invite over friends.' This play may be performing a function of helping her to process her daily life. Similarly to her change in account with respect of the planes and the sand, perhaps Louise does not wish to be viewed as immature in her doll play choices. Louise mentions her sister laughing at her, as well as her peers. She seems to be negotiating tensions in her emergent adolescent identity and her initial rejection of the idea that she played with dolls may be influenced by this. Louise demonstrates an exploration of her own emergent adolescent identity by relating the ambiguous memories of her play choices to me.

Early in our interview, Louise identifies a story she wrote during her TP2B time as being important to her, and that she keeps it at home with the other things she made, in her TP2B box. When she considers this story again at a further point, she says: 'Sometimes when people have their children they tell them what they did at school and when I tell my children what I did at school ill show them my story. If I still have it.' She is expressing pride at her achievement, but some ambiguity creeps in at the end, '*if I still have it*'; she seems to be aware that as she progresses with her life, the story may assume less importance. Equally, the value she expresses with respect to the artefacts from her TP2B time may be inflated for my benefit; as she later says in relation to how important her box of TP2B memories are when I employ the scaling

tool: 'It's not as important as my family; it's just a box I created as a memory.' Further on in the interview, she describes her story more fully:

L: ...And I think the Dr Who story, I think that was when the sea got on fire. I don't think that could happen.

I: But it was your story, right, so it could happen in your story...

L: They wondered, who done it, who started it, but they didn't find out.

Here, Louise is drawing on the importance to her of another method of creative self-expression employed during her TP2B time.

Therapeutic process

Through a process of spiral questioning over the course of our interview, by which I mean topics were returned to as appropriate and richer, thicker narratives developed, I asked Louise to tell me the 'story' of her time with Vera at TP2B. I identified a peak in her narrative whereby I felt that much of our exchanges built up to this explication of the process that she experienced. As Louise says:

And sometimes it was really scary. And she waited for me in here, and she sat there, I sat here, and my box was here and she used to take my box and put it back in the cupboard over there. With all the other children's boxes. And near the end, when I had to go back to class, before the end, I would play with the dolls house and pretended different people and I used to paint as well, different colours.

This extract powerfully demonstrates the initial fear that Louise felt in terms of meeting a new person; what the physical dynamics of the room were as she experienced them; the role of the box, over which she does not express autonomy at this point, in contrast to the autonomous play choices which she subsequently expresses. She continues at a later point: 'First I felt really scared to meet someone I didn't know. But then, towards the middle, when it was nearly ended, I felt confident and I knew I could trust Vera.' Furthermore, she expresses: 'It was exciting to meet somebody new. Somebody that... She said.... it felt like she was saying to me, that I could trust her.' This process indicates that it took time for their relationship to develop, and in doing so, Louise is able to be confident and is able to trust Vera with a truthful self, unencumbered by the pressures she faces outside of TP2B room. As she says about TP2B:

It's helpful when you can't really do stuff when you're always shy. But I try not to be shy in school, I try to be myself like I do at home, but it's too hard because I find other people are laughing at me.

Here Louise is exploring her private and public identities which she desires congruence in. She expresses desires to be her true self at school, but she feels unsafe to do so, unlike during her experience of her TP2B time, where she achieves that congruence. This echoes the initial theme discussed in this section regarding Louise's sense of safety: all these components needed to be present in order for Louise to feel safe, and as such to express herself as she does at home, but not at school.

The concept of autonomous choice is of value to Louise; she describes on different occasions that 'she let me do anything I like to in here'. Consistency and length of relationship are also important, as she says: 'and then you see them every week.' These notions of trust, consistency, autonomy, safety, authentic selfhood and relatedness are significant aspects of Louise's experience of TP2B therapeutic

process. Finally she says in relation to the observant play role that Vera assumes during their time that what is emotionally engendered for her is: 'It's a mixture between all of the feelings, but not the bad feelings. All of the good feelings all together.' Louise valued the therapeutic relationship that evolved between them.

Therapist qualities

In Louise's narrative, so far the interlocking of three key elements of the experience have been: Louise's safety and subsequent self-expression; the process and development of relationship; and finally, the qualities of the therapist, upon which these elements are contingent. Louise used a range of positive adjectives to describe her TP2B person, Vera, including that she was 'kind' and 'always made me feel welcome'. The notion of Vera as a containing observer and narrator of the play was highly present in Louise's account. On three different occasions she evokes the powerful image encapsulated in the description: 'She would watch me [while I played] and speak to me about how it's like doing it and feeling and what it felt like.' Louise also appreciates the mutuality of the relationship, as she says: 'She done a card what saying she was ill that she said she misses talking to me and I've got the card still at home.' This gesture of thoughtful reciprocity has touched Louise and she values the perceived authenticity of their relationship, and the esteem that Vera expresses for her.

Process of personal change

As touched upon in the preceding sections, Louise makes a clear connection between TP2B time with Vera and an increase in her confidence. As this extract demonstrates:

I: How did it make you feel to talk to Vera?

L: It made me express myself.

I: OK and what was that like for you?

L: Umm made me more confident. Because every time in our class assembly I'm always scared to ... do my parts... in front of loads of people.

I: So because you had a chance to express yourself with Vera now you feel more confident with people? That's wonderful.

(Nods in agreement)

I: How do you think that happened?

L: I don't know... Coz it built my confidence up. I was on a singing club and I had a solo part to sing.

I: Wow! How did it go?

L: Great *(smiles)*. We was singing Christmas carols. We were singing Mary had A Baby. I sang one part.

I: So you think that coming to see Vera really helped you do that?

L: Yes.

She values meeting someone new and getting to know them, and overcoming her initial fear and shyness, which she views as a barrier to the expression of her true self. However, there is some contradiction and tension around whether or not Louise's rise in confidence is sustainable now that the intervention has come to an end for her. For example, she speaks in another part of our interview of her shyness being a present and ongoing concern, i.e. 'but I try not to be shy in school, I try to be myself like I do at home, but it's too hard because I find other people are laughing at me.' When we talk about what it is like for her now that her TP2B time with Vera has come to an end, she expresses that:

I felt a bit less confident, because when I was with her I felt more confident. She always said how was your feelings and what's school like and what troubles were at school. I felt safe... and confident... with her.

Whether change facilitated by TP2B is sustainable as a result of the fixed time of the intervention will be discussed in greater detail in the following chapter. Shyness is identified by Louise as a core characteristic and there seems to be some family narrative around this: 'She [her mother] thinks everyone helps me with my confidence and now I can talk to people more easily.' Louise is not sure if she can speak to people more easily; for example, with me, she identifies that she found talking very hard at first. Further into our interview we have the following exchange, after she has expressed for the first time that it was 'scary' to meet Vera at first:

I: So it must have felt a bit nervous to meet me then?

L: Yes.

I: Is it ok now?

L: Now it is, yes.

In summary, the experience of TP2B is meaningful for Louise in many ways. Louise does identify a process of personal change, as a consequence of experiencing a space in which she is safe to express herself both verbally and playfully, and this important change is facilitated by key qualities of the therapist within the therapeutic process. It is unclear if her change narrative is to please key adults around her, including myself, or if this was a desired change that hasn't materialised due to a wide range of dominating factors which overshadow TP2B involvement, including personal characteristics and low self-esteem perpetuated by contextual variables.

Naz

Naz is a 10 year old girl who presents as highly articulate with a remarkable level of personal insight. She had experienced some significant difficulties prior to her referral to TP2B in the form of 'past domestic violence' as reported by the SPM. She was referred specifically for 'anxiety and phobias'. Her ethnic heritage is Bangladeshi and her first language is Bengali. Her TP2B person was training as a counselling psychologist and they were supervised by a gestalt psychotherapist. Further contextual details can be found in Table 1.

During our interview, Naz explored the toys and materials in the room and picked out those which were important to her. She also enjoyed using the creative materials that I had brought.

I have developed three superordinate themes from Naz's co-constructed narrative in response to the research aims of this study. These are: anxiety and change; the therapeutic process; and emotional release. Please see the following table of super-ordinate themes with key quotes. Tables of super-ordinate themes with nested themes can be found in Appendix 8 in relation to Naz.

Table 3: Naz – table of super-ordinate themes

Super-ordinate Themes	Page/line number	Key quote
Anxiety and change	16.851	Well before I came to TP2B I was kind of <u>scared</u> of them [dolls] and then she helped me stop being scared of them
Therapeutic process	15.793	And that's how a conversations start and then get bigger and bigger and bigger
Emotional release	13.704	I would just be like really like shy [before TP2B] and the feelings would just stay inside and they won't really come out

Anxiety and change

Naz's account of her anxiety difficulties are strongly linked with her conceptualisation of being helped by TP2B. From the brief contextual information I have been given, it is apposite to consider that she has suffered trauma as a result of her past experiences of domestic violence, which has manifested as 'phobias and anxiety'. For the first part of our interview, Naz describes how much fun she had playing with Betty, her TP2B person, a trainee counselling psychologist. She describes positive, creative experiences and identifies feelings for Betty that are: 'like good, nice and happy feelings. Like all the good stuff you could say.' The tone of the interview is set by Naz's positive attitude to the room, the obvious pleasure she takes in telling her account, the memories she has of the play materials, of her TP2B person and also towards myself. As she says: 'she was nice. Like you.' She smiles broadly and often, and does not seem unduly nervous or inauthentic; she presents as a highly articulate,

personable child. The tone of the interview shifts when she says in response to my first question away from play about what kind of talking she did with Betty: 'Well sometimes I would have a nightmare and I would be kind of scared or sometimes I would get a bit scared of something and then and she would try and help me and most of that stuff is gone now.'

This is the first indication to me from Naz that she talked through significant anxieties with Betty during her TP2B time. This brief extract demonstrates Naz's simultaneous engagement with concepts of anxiety and change, and recurs throughout her account. As she goes on to say:

Well we talked about it, sometimes I would feel better when I talked to someone about it. And we had this whiteboard and we would write down what we felt and do you get what I'm trying to say... and it was quite a big whiteboard.... And erm like what we could do to make it stop.

Naz expressed that prior to her experience with TP2B, her anxieties had become debilitating: 'like I remember I was scared to go out coz of the doll' and 'I was kind of scared to go down and up the stairs in my house'. She also communicated a fear of teddy bears 'and I was kind of scared of teddy bears as well'. She expressed having extremely bad nightmares: 'Like sometimes I get like really really scary nightmares, like really *really, for me*'. Naz's use of facial expression and linguistic emphasis conveyed the significance of these fears to her, indicated here by italics and underlining. Naz boundaries the narrative of her anxiety difficulties with an account of what helped her to overcome these. However, Naz's use of the present tense regarding her nightmares 'like sometimes I get really scary nightmares' indicates that her anxiety difficulties are not fully resolved. She is able to identify at a further point in her narrative that this is the case: '...and she would try and help me and most of that stuff is gone now.'

Although she says that she has a doll at home 'I've got one, I don't really play but I make their hair and I make their clothes', she did not choose to touch the dolls or the bears during our interview.

Naz identifies her areas of functioning which were affected by the nightmares: 'For example if I had nightmares (*deep breath*) I would be kind of down in school and I'd be like *thinking* about them and I wouldn't be able to concentrate well.' Her time with Betty has helped her to concentrate at school, as well as to be 'less gloomy'. She is quite specific later in her narrative, even though she mentions the possibility of talking about peer relationship difficulties with the SPM that: 'I don't have anyone to tell like about them [her nightmares]...coz usually I could tell Betty'. The sustainability of the intervention is in question by sense of ambiguity in Naz's account. She appears uncomfortable when we are touching strangely shaped shells by the sand tray. There is tension in her account with respect to whether or not the changes made have been sustainable; Naz may be wishing her problems away when they still remain. As she says:

Well I was happy [before The TP2B] but I wasn't happy coz I was scared of so much stuff. It made me feel like... not that... comfortable. And um like so I could say that I was 8 out of 10. or 9 out of ten. And coz I got rid of some of my fears, I'm like 10 out of 10 now.

Naz's account of personal change is similar to Louise's; they both identify a change as a result of their TP2B time, but that not all the difficulties have been resolved. Again, it is unclear if Naz is participating in a change narrative to please key adults around her. Naz describes wishing for all her friends to 'get along', and when discussing a peer relationship difficulty she experiences who is also a family friend she says 'I don't want it to affect my mum's friendship.' Naz assumes a caring role with others feelings. This

may also extend to myself despite the measures I took to alleviate this possibility, suggested when she says 'she was nice. Like you.' She may also be embellishing a change narrative as a mechanism of defence in terms of denial about her current levels of anxiety.

Therapeutic process

In the preceding theme I explored the nuance in Naz's account regarding her anxieties and her conceptualisation of the change that had occurred as a result of TP2B involvement. Pivotal to change for Naz is her description of the experience of the therapeutic process. For Naz, inherent to this are the following themes: the therapeutic relationship; verbal expression; and emotional containment.

Naz's memory of her relationship with Betty is exceptionally positive. When asked about the feelings she has for Betty she says: 'They were like good, nice and happy feelings. Like all the good stuff you could say.' Furthermore, she expresses that in comparison to how important her mother is to her 'ten out of ten', Betty is 'nine and three quarters out of ten'. In contrast to Louise's account of her relationship with Vera which was characterised by an observer container role, Naz conceptualises the relationship as highly mutual. She experiences a strong bond to Betty, which is encapsulated in her articulation of the strongest memory she has of her time with her:

Betty made one for me, I made one for Betty and we both made something for each other and then like we would draw like a heart or a star and then a little hole so it would fit though, and I wrote to Betty, and at the back I wrote from Naz, and she wrote to Naz, from Betty and then we tied it in a knot.

This is the first memory that Naz shares with me, and she explains it is the memory she has of the last time they had together. This brief extract draws our attention to the mutuality that Naz perceives as elemental to the relationship. Although it is not explicitly explained, it seems that they are making a friendship necklace for each other. Naz is moved by the creative act that they performed together, as well as by the notion of both their names on both their necklaces. Towards the end of our interview, Naz demonstrates the sand play she enjoyed. When I asked what Betty would be doing, she responds, smiling: 'she'd play with me...' This participatory, mutual relationship is rewarding for Naz, and forms the foundation for positive change to occur.

Naz describes a powerful image of how the therapeutic process would evolve: 'that's how conversations start and then get bigger and bigger and bigger.' She communicates that they begin with a discussion about friends, for example, and develop into Betty helping her with her fears. Vital to the backdrop of her verbal expression is that she is 'not scared of doing something' in the room. In reference to Naz's many fears, this sense of safety she describes was paramount in her ability to explore her anxieties. In the safe space that Naz describes as a 'second home' in which she is 'comfortable' Naz and Betty explore her fears of dolls, bears and her nightmares together. Naz locates that particularly verbal expression is helpful to her: 'coz I could tell her what I felt and then I wouldn't need to think about them because I would think everything would be alright so I could concentrate.' She does not place any emphasis on self-expression through play as Louise did. In reference to her anxieties, Naz says: 'sometimes I would feel better when I talked to someone about it.' Naz also values the autonomy and fun that the experience affords her. She summarises the reasons why the experience was 'fun': 'Well to do what I want ... and to enjoy... not to be err scared of doing something'. Naz describes at different points in the interview that she is not used to being autonomous in her life 'I'm used to my mum

making decisions.’ Her experience with Betty was an opportunity for her to make all the choices: ‘I’m the boss!’

The talking that she values seems to have developed at times into an experience of a form of exposure therapy with Betty. As she describes:

I would get freaked out by them [the dolls], you know, I wouldn’t feel comfortable. First she had to put them like in a cupboard like away over there that... and we would be sitting over here in the corner of the room and later on then she would be like OK we will take them out and then we can see and touch them and ... I just held them and everything was fine.

This gradual exposure to feared objects in a safe space helped Naz to rationalise her fears and regulate her emotions regarding her experience of them. When narrating this account, Naz spoke very quickly and strong feelings were evidently aroused for her. Although Naz describes herself in a passive role for most of this extract, it is significant that she owns the action of holding ‘them and everything was fine’. Naz was effectively supported by Betty to be brave and empowered. The use of a whiteboard was also described by Naz as being a particularly effective technique:

Well we talk about it, sometimes I would feel better when I talked to someone about it. And we had this whiteboard and we would write down what we felt and do you get what I’m trying to say... and it was quite a big whiteboard.... And erm like what we could do to make it stop.

This extract demonstrates Naz’s perception of the mutuality of the relationship, the idea that Betty and Naz were a ‘we’. Naz is expressing that she needed someone else as well to help her nightmares to recede. There is a conjoining of emotional experience

and resolution; 'we felt' and what 'we could do to make it stop'. She is not alone with her fears or feelings, nor is she alone in working out how to make them stop. Naz's fears are effectively contained and supported by the therapeutic process. I was concerned during the interview that Naz might be experiencing negative affect because of the topics of our conversation. I sought to ensure that she was emotionally comfortable during her time with Betty and also with me in the interview.

I: When you'd finished a session and you were going back to class, how would you feel?

N: Um I felt more happier than I was before because when I see her, Betty, she makes me happy (*smiles*)

I: I'm thinking that you talked about a lot of difficult stuff with her, but then it was OK?

N: Yeah...

I: So even though you talked about difficult stuff you'd feel ok to go back to class?

N: Yeah.

I: Coz like today, we talked about difficult stuff together... are you ok to go back to class?

N: Yeah! (*Emphatic*)

From Naz's narrative, it seems that there were a number of functions of the experience which allowed her to be emotionally safe, most dominantly expressed here that being with Betty made her happy. Despite Naz's emphatic yes she was OK, we did not return to class as it was the end of the school day. Naz seemed happy at the end of the interview and I walked her back to where she would meet her mother, and they would walk home together. Her mother was aware that the interview had taken place. I

communicated with the SPM that Naz may benefit from priority support at The Place2Talk.

Emotional release

Naz clearly describes the importance of expressing her feelings: 'Because I would just be like really like shy and the feelings would just stay inside and they won't really come out.' She locates the consequence if they stay inside: 'I might be a little more gloomy' and that 'I wouldn't be able to concentrate well.' She communicates an authentic sense of self-expression with Betty: 'I was more relaxed and I feel better to say stuff.' She expands that being relaxed means that she can 'be myself', that she was 'comfortable'. This echoes an earlier remark she made in reference to her previous unhappiness because she was scared of so many things; she says she was 'not that comfortable'. For Naz, the notion of 'comfortable' is enmeshed with being able to be herself. She expresses that her friends 'won't really understand' about her nightmares, and that TP2B room 'felt different to like ... from my classroom'. She has found a space in school where she could release her emotions safely and express her authentic self. As a consequence, she was able to feel less anxious and to learn more effectively.

In summary, Naz's experience of TP2B is significant and meaningful to her. She has experienced a significant shift in her levels of anxiety and nightmares. She explicitly links and attributes this to the time she spent with Betty, in a safe space where she could safely express her feelings and find solutions to her problems within a positive, containing and mutual relationship.

Santi

Santi is a ten year old boy of Eritrean heritage, and his first language is Arabic. His general context is described as 'sibling with Autistic Spectrum Disorder (ASD)' and his reason for referral was 'peer relationship difficulties'. He is supported at School Action level for additional needs identified as social, emotional and behavioural difficulties. His TP2B person was training in humanistic therapy and they were supervised by a gestalt psychotherapist. Further contextual details can be found in Table 1. His general presentation was calm and thoughtful, and he was keen to answer all my questions as well as to show me what he enjoyed in TP2B room. His verbal reasoning skills were exceptionally competent, but he displayed some difficulties in his comprehension of my use of Standard English, and in fluent expression of Standard English.

The course that the interview took was that Santi enjoyed demonstrating the kind of play he undertook while in the room. He showed me how he played and we also had discussions while playing.

I have developed four super-ordinate themes from Santi's co-constructed interview narrative in response to the research aims of this study. These are: verbal self-expression; a learning experience; the therapeutic process; and positive change. Please see below for a table of super-ordinate themes and key quotes. Tables of super-ordinate themes with nested themes and key quotes can be found in the Appendix 8 in relation to Santi.

Table 4: Santi - super-ordinate themes

Super-ordinate theme	Page and line number	Key quote
Verbal self-expression	20.1043	But in here you say what you need to say
A learning experience	13.692	Err well it's a learn what you do, what you should do
Positive change	21.1100	And also, about my parents... You have more courage to say what you want to say
Therapeutic process	19.1034	in here there's no such thing as lying or honesty

Verbal self-expression

Santi describes early in our interview that 'mostly we would talk - well I would, would be about games and what we would do'. Paradoxically, also during this early phase of the interview, he characterises what was important to him about the experience as: 'the box, the playing with the cars and the person.' As our interview progresses, Santi seems to resolve this tension about how he experienced his TP2B time. He narrates a more complex story whereby talking was helpful to him in a range of ways and served a number of functions; the notion of the box and the play recede. One of the key functions of talking with his TP2B person was in relation to his reason for referral, peer relationship difficulties. As he says: 'mostly situations....[talking was helpful]...if someone was being mean to you... if there was any problems.'

He identifies with progressively more emphasis that it is the privacy of the experience which enabled him to talk freely about what he needed to say. For example, in response to a question about why his TP2B time was 'ten out of ten' important, he responds: 'Because it just is. You could do what you *wanted* but you don't have to tell anyone.' Here he links the importance of autonomy of expression and action with privacy. The notion of being able to say and do what he wants is at odds with his experience of the rest of school, which is captured in his thinking about why he prefers to speak to TP2B instead of his teachers: 'coz usually if you just tell the teacher.... Well it [what is said with TP2B] won't be said to the head teacher'. With the exception of his TP2B time, he experiences being contained within a system where little privacy or agency is privileged to children. He enjoyed both of these during his TP2B time. His account develops to explore further how his TP2B time has afforded him space to consider his emotional experiences more independently: 'Coz mostly it allows you to make how much you feel about it. How much you feel about if there's any problem in school or teachers or what they do.' His use of language in the first sentence indicates that there can be times when external influence from peers or staff may prevent him from knowing how he feels about an experience. The second sentence indicates that he was able to share his feelings about teachers and the school system in confidence.

Towards the end of our interview, Santi links the notion of being able to talk with his TP2B person and an expression of his authentic self: 'you can really express it, *really* express your feelings.' It seems for Santi, there are gradations of expression; there is a difference between talking about what he is playing with, talking to teachers at school, and then when he is truly expressing what he feels in a private space.

I: And what's good about really expressing your feelings....

S: I think well coz you don't have to be like Well say the golden rule we have at school... like the school rules are you have to be honest... but in here

there's no such thing as lying or honesty coz the thing is you just tell it anyway, tell the things as it is anyway, coz it's a secret.

I: I see, so outside there's a rule you have to be honest....

S: But in here you say what you need to say.

Santi makes a distinction between the outside social world, with its implicit dialectics of lying and honesty, and a private space where these are suspended. He may find it difficult to adhere to social constructs that he either does not subscribe to, or is unable to understand the relevance of. He values the suspension of these social rules and is able to say what he needs to say, whatever that may be, with no further ramifications in his school or family systems. He values this, but in contrast he also highlights the value he has on more general adult input. His account is peppered with reference to the lack of time that adults at school have to speak with him, which is given as a strong reason for valuing his TP2B time. I was concerned that he was still in need of a place to express himself:

I: So now you don't come here where do you say what you need to say?

S: The Place 2Talk!!! (*Emphatic.*)

A learning experience

Santi conceptualises his experience with TP2B as a learning experience. He uses the same language with respect to his classroom learning and to TP2B. As he says: 'well it's a learn what you do, what you should do, like for situations or perhaps in class or something like that....' Santi has learnt some skills which help him in social situations he may find difficult. His concept of positive change is considered more extensively in the succeeding section. He describes the talking element of his TP2B time as 'advice',

which he can then generalise to other situations: 'well the advice they gave me if there was a problem I could like know what happens. So like if something like similar happens, I know what to do.' He has a good memory of the experience and feels strongly that he is able to apply what he has learnt to his current lifeworld. However, the 'advice' he feels he received may not have been what was intentionally communicated by his TP2B person: 'they said that don't hesitate to be rude back or just like tell the teacher.' The initial part of this comment may of course, undermine the veracity of his account; is this really what his TP2B person would have 'advised'? Rather, this comment may be a distillation of Santi's understanding of becoming more empowered with peers as a consequence of his TP2B experience. He is clear that one year is sufficient to 'learn what to do'; as he says: 'Well, when you are leaving and you know what to do, I don't really think you should come back coz you still know the advice that they gave you.' It seems from his account that Santi takes on a passive role in this transmission of advice. However, as Santi himself has decided what to talk about, in this neutral space without 'lying or honesty', this is useful to him. In response to a question about whether he experienced this learning as advice he was given, or an opportunity to talk through what he needed, he responds: 'It's like... Kind of like, both.'

Therapeutic process

Santi expressed being 'happy' and 'excited' during his TP2B time. He rates the importance of TP2B as 'ten out of ten' to him. Santi describes the core elements of his experience of the therapeutic process as: 'the box, the playing with the cars and the person.' The importance of the box assumes a role in developing Santi's sense of self-esteem and competency. As he explains:

You see, the thing about the box was that you would have everything you did, you made, the clay the paint, in the box and then you take it home. To just like show or like put somewhere.

He views the box as an accomplishment and something to be proud of, as he says elsewhere: 'it showed what you did'. Autonomy is also a key part of the therapeutic process for Santi; he values the experience, he says, because: 'you could do what you wanted.' Being able to communicate this to an adult and have his wishes realised was important to Santi. Autonomous choice, verbal self-expression and playful self-expression conjoin to develop and extend this notion in Santi's narrative. As he says:

Well mostly we would talk – well I would, would be about games and what we would do. Coz at the beginning they ask you what you gonna do, and then you just tell them what you're gonna do and so that's all you do.

The notion of 'games' and 'playfulness' are strong features of his experience of the therapeutic process and the nature of the therapeutic relationship he developed with his TP2B person. Similarly to Naz, Santi's expression of the playful relationship is participatory. As he says, 'she would play with me'. He develops this description elsewhere in his narrative to say: 'Mmmm [the person] listens, and doesn't really boss around, isn't like a bossy boots, and I think they are playful.' These are key qualities of his TP2B person and pivotal to his experience of the therapeutic process. In reference to his play he expresses that they 'blended in'. Santi's TP2B person was a competent play partner with whom he had a good time. Further, although not explicitly referenced by Santi, it seems that he was able to benefit from the therapeutic play that was engaged in.

Santi demonstrated two games during the interview that he played with his TP2B person, both of which involved closing our eyes and playing with cars, and one game was conducted using cars and the sand tray. When Santi demonstrated his car and sand play, I have reflected upon my own emotional reaction to this element of the interview. As he describes the play: 'OK, so you close your eyes so you couldn't see and then you would have to guess where it is (*buries car in sand*). Then I would hide the cars and then say done, and then you would have to guess where it is.' We played this a number of times and then he said: 'Imagine I'm putting something there but you're sleeping. Kind of like dreaming but you're actually alive but don't think about that.' This was a moment of exceptional peace and connectedness during the interview experience. As I sat with my eyes closed, the notes I wrote immediately succeeding the interview were as follows: 'I feel really restful at this point, my eyes shut and for some reason have a sensation of trust in Santi and feel close to him.' I checked my own reaction during the interview and was aware it was possible a reversal of adult and child roles was operating, and I was on the cusp of colluding in it. I felt it was most appropriate for me to note the sensation and then move the questioning on. Although I wished to be child-directed to a certain point, I felt it was at this point that I needed to assert the researcher dimension to my role and return to questioning Santi. As such I say: 'it's quite hard to ask questions when I've got my eyes shut....Can I go and get my question sheet?' In later reflection, I feel that that this interaction may bear relation to the carer role that Santi may need to assume with his younger brother who has severe cognitive impairments, sensory sensitivities and social communication difficulties because of ASD needs. In reflection, I felt cared for by Santi.

Positive change

Santi identifies two key areas which he feels have improved as a result of his experience with his TP2B time: his relationships with his parents and his peers. He links the 'confidence' and 'courage' he has gained by expressing himself in TP2B room with an improvement in the quality of relationship with his parents:

So mostly you can express what you feel and when you're in TP2B, it allows you... coz you're more easy... you have the confidence, the courage, to do it, it's more easy...[] And also, about my parents... You have more courage to say what you want to say, like if you want to be honest with what's happening, you have the courage.

With reference to his peers, he explains: 'I think... I get on better with my friends since I came to TP2B. Yes. Definitely.' This is linked to descriptions analysed in the previous section that he has 'learnt' what to do. The additional dimension of support in terms of understanding the social actions of others was very useful to Santi.³ Santi's narrative about the ending of his individual TP2B time contains mixed feelings. He identifies that he is 'happy and sad' about it. Happy, because he 'knows what to do', and sad because he values the 'advice', which he will now miss out on. As he describes: 'Yeah... why was I sad.... Because I don't get that much advice. Because the teacher has to see other children. We don't really get that time one by one. So TP2B helps.' This links with a strong concern throughout Santi's narrative that there is not enough time for the children from staff at school. He thinks that many children would benefit from TP2B, but 'not every child in the school can go to the playroom

³ Although I am aware of the boundaries of my role as a researcher, drawing on other parts of my training as an EP, I felt it was possible that Santi had developed good masking strategies to compensate for difficulties with theory of mind (Baron-Cohen, 1997).

thing'. He values his TP2B time 'coz its easy and you don't always have to wait.' Santi clearly references The Place2Talk as a mechanism which supports the sustainability of change for him.

Well, when you are leaving and you know what to do, I don't really think you should come back coz you still know the advice that they gave you, but if you feel like it, but you don't want to come every time and then [school project manager] will give you a time for Place2Talk.

In summary, Santi identifies the value of verbal expression in a private space. The experience has been meaningful and significant to him. He conceptualises his time as a learning experience, which is facilitated by key elements of the therapeutic process. These factors lead to an identification of positive, personal change for Santi.

Christian Ronaldo (CR)

CR is a nine year old boy who presents as gentle and eager to please. His ethnic heritage is Nigerian and he identified his first language as English, but that Yoruba was spoken by his family at home. His general context is described as 'lack of warmth at home'. He was referred because of 'emotional regulation/ peer difficulties' and as a result of some child protection concerns, which had been resolved the previous school year. He receives support at School Action Plus level for language needs and social, emotional and behavioural needs. His TP2B person was training in play therapy, and they were supervised by a gestalt psychotherapist.

CR was highly self-directed, although co-operative throughout the interview. He was extremely interested in playing with the 'family toys'. He lead the play and I asked him

questions about his experiences of it as he played, and asked him for breaks in the play to ask him about it as appropriate.

I have developed three super-ordinate themes from CR's co-constructed interview narrative in response to the research aims of this study. These are: family play; importance of the experience; and the therapeutic process. Please see the following table of superordinate themes and key quotes.

Table 5: CR- super-ordinate themes

Super-ordinate theme	Page and line number	Key quote
Family play	4.122	I played with the families. So shall I show you
Importance of the experience	15.519	It was ten out of ten important coming here. It wasn't like important to do
Therapeutic process	3.86	Well not much story but just playing with the toys and playing with my box and that...

Family play

CR's narrative of his experience of TP2B was dominated by the concept of 'playing with the families'. He described his enjoyment of playing with the 'toys', by which he meant the toy figures, or dolls. He describes his strongest memory of the room as 'I played toys' and his feelings while doing this he described as 'happy' and 'enjoying them'. He was keen to play with the toy figures and enacted lengthy scenes and

subsequently incorporated toy animals into his play narrative. His play was fluent and imaginative and he seemed to gain great satisfaction from the play. He narrated his play using a continuous and linguistically rich monologue. In contrast, his use of language during our conversation was more limited which is unsurprising considering identified language needs. In play he was able to fluently verbally express himself. I was curious as to whether he played with toy figures in this linguistically rich way at home and at school as well. In response, he answered: 'Just here...' I asked if he would like them in other places in his life and he responded: 'It would be nice'. He mentioned golden time as a time he valued for play and described his play in that context: 'We play with computers, some people play with toys, not these kind of toys.' It seemed that 'playing with the families' was a key aspect of CR's TP2B time. He would like to experience this more, in other contexts.

When I asked him to show me using the toy figures what his experience of his TP2B time was like, he responded: 'She'll be him and he'll be me. This one looks a bit like Lynn but this one can do splits and cartwheels just like me.' The doll he had chosen was the only doll whose legs were able to bend and be flexible. It seemed that by using the dolls CR was able to explore a concept of his ideal self: 'but this one is the best, he's going to be gymnast (*toy with bendy legs*).' As he expressed while playing earlier in the interview, referring to the same doll: 'I can't wait for the gymnastics we're going to do! I'm not really good at that. But I am! Everyone knows that. Boom! Shakalak!'

CR continued to be eager to play with the family toys, to show me how he played during his TP2B time. When beginning his play with the 'family toys' he placed the toy figures in family groupings. I asked if they were all brothers. He responded: 'No, apart from him. He's err just a little boy. But he just wants to go with them.' It seemed noteworthy that he placed the little boy (represented by a black child toy figure) with a family of toys (represented by white adult and child toys). Later, I ask him to arrange

the toy figures in such a way that he would best like for a photo of them. He arranges them in the same way, as seen in Figure 1. It is possible to interpret that this kind of play represents a tension CR may feel regarding his own ethnicity in a white dominated society. This may also be reflected in his choice of pseudonym, a famous white European footballer. His TP2B time seems to have been a space within which he could safely explore and potentially resolve some of these tensions.

CR enacted a number of family scenes involving mums, dads, 'troublesomes' and himself, the gymnast. He enacted two scenes whereby he described the following: 'Hello mum! Son?! (*Kisses mum*). What are you doing!! What are you doing!!! Teacher said we can come home! Don't you dare kiss me, I'm not your mum. (*Boy tries to kiss mum again*).' It seems that CR is using the room and toys in it to process thoughts and feelings that he may struggle to outside his world of play. Remembering the context of referral, CR may be processing his own experiences of rejection in the family home. Equally however, this play expression need not relate directly to his own family life but to wider experiences of the social world, influenced by peers, extended family and media, for example.



Figure

1: Christian Ronaldo's 'family toys'

Importance of the experience

There was tension in CR's account regarding how important the experience was to him. He seemed lacking in confidence and afraid of making mistakes, and looked to me often as though to ask permission, despite my attempts to level power differentials between us. His use of language frequently minimised his own needs and wishes, for example by using the word 'just' to preface enjoyable actions: 'just playing with the toys' and 'just playing'. However, this could also be attributed to a function of his language development. In response to my initial question of how important the experience was, he says: 'It was a bit important. Not *really* important.' I explored this idea further with CR, to ascertain what he meant by this. He says:

Umm just playing. And that's 8 out of ten. It was ten out of ten important coming here. It wasn't like important to *do*... it wasn't necessary for me to play but since they just picked someone to play it was good.

In context of his account, I think what he meant by this was that although it was very important to him to come to TP2B, however, he may not feel that the experience of 'just playing' is of value to the wider adult social world in which he operates and needs to subscribe to. He may not have been sure of what the correct answer for his audience, me, was. The tension about the importance of the experience may have originated in this desire, an anxiety, to say the right thing to me. This may partly explain this tension, but equally I propose that his low self-esteem is persuasive in accounting for this tension. Earlier in his account he had named his box as one of the two key components of the experience: 'Well not much story but just playing with the toys and just playing with like my box and that...' He repeated excitedly at another point that he played with toys, 'And sometimes I'd play with my box.' He reported to me that children were able to take their box home when they had finished and keep it there. However, later in his narrative when I ask him what happened to his box, he responds: 'I threwed it away coz I I just threwed it away.' This echoes another statement he makes about toys at home: 'I used to have a toys but then I threwed them away because they weren't really good, wasn't working.' It seems that CR has an ambivalent attitude towards objects and actions that he himself values, and will devalue or destroy them if necessary. The tension, therefore in CR's account between the importance and unimportance of his TP2B time may be attributable to his lack of esteem for himself, his possessions and his own needs.

Therapeutic process

CR's descriptions of his emotional response to the experience were positive. He described why he liked it: 'Because it's fun... just fun and fine to be here.' When I explored what fun might mean for him, he says 'like just I enjoyed myself' and because of this he felt 'happy'. He describes his TP2B person as 'fun and kind'. He felt she was kind because 'she would let me do anything I liked.' He values the autonomy and fun

that he experienced with her. As I have described above, CR strongly enjoyed playing with the 'family toys' in the room. When I asked what she would do when he played, he responded: 'She would play. No, she'd sit by and watch.' This echoes the containing observer role of the therapist raised by Louise. When I ask if he talked with his TP2B person, he responds: 'No, not really. There was nothing to talk about at that time. (*Gives me a strong look*). Cup of tea? (*Offers toy cup*).' CR is uncomfortable with the notion that he talked about anything to her. This may link to wider contextual variables such as previous child protection concerns raised by school. At another point in response to a different question about talking with her, he says: 'No not really there's nothing to hide.' I was unclear why he responded in this way and felt that he was uncomfortable. As such, I changed the subject. However, it is possible to consider that the extremely sensitive issue of child protection, and the stress it may have placed him under, may have undermined his ability to verbally express himself comfortably with his TP2B person. However, he reported being able to talk to a mentor in school. Equally, in light of his language developmental difficulty, and the ease with which he played with the toy figures, he is more comfortable communicating through play. Furthermore, his TP2B person was training as a play therapist which may have meant they were very comfortable communicating in the language of play.

Many of the participants voiced mixed feelings about their TP2B time coming to an end. In contrast, CR said: 'I just said good bye and gave her high five. [...] I feel happy. It's not like she can keep me forever. She has to allow some other people to enjoy their selves too.' This notion of fairness was present in other parts of CR's account. For example, when he talks about wanting the family toys in class for golden time he says: 'I'd like to have toys like this for my friends. Not just for me, so we can share it.' CR has a good understanding of social expectations to share resources. It is of course possible that he was saying such pro-social remarks to please me, as the adult. He did not make reference to things which an adult might not approve of, which Santi and Naz

did in their accounts. Finally, unlike Santi, Louise and Naz, CR did not refer to any difficulties in his life, nor any process of positive change. This I feel is enmeshed in the language constraints that CR experiences, but may also relate to his previous experiences with child protection.

In summary, CR privileges the opportunity he has of playing with the 'family toys' to engage in a rich, linguistic and playful narrative. He ascribes importance to the experience of TP2B, tempered by a sense that his own needs are not recognised by his wider adult network, and therefore a sense that he also should not value experiences he finds enjoyable. His experience of the therapeutic process, whereby he plays with a mutually playful adult, allows him to communicate effectively through the medium of play.

Lily

Lily is a girl in Year 4 who presents as excitable and energetic. Her ethnic heritage is Bangladeshi and her first language is Bengali. She is being supported at the level of School Action Plus because she is currently a Child Looked After. Her general context is described by the SPM as 'Looked after child, In care of [kinship carer].' The reason for her referral is cited as 'difficulties concentrating, settling down to work'. Her TP2B person was training as a school counsellor on TP2B diploma, and they were supervised by an art therapist.

The course that the interview took was that Lily was generally self-directed in leading the play and making decisions. Lily was very excited to be back in TP2B room. She often spoke in short, staccato sentences represented in this text by exclamation marks. Lily presented with some developmental difficulty in the areas of attention and language. While aiming to generate a rich co-construction of her experience, I sought to particularly ensure that the experience was not fatiguing for Lily, nor undermined her

self-esteem, while taking account of and responding to her varied developmental profile.

Two super-ordinate themes were developed from Lily’s co-constructed narrative in response to the research aims of this study. These are: sensory play; and the therapeutic relationship. Please see below for a table of super-ordinate themes and key quotes.

Table 6: Lily – table of super-ordinate themes

Super-ordinate theme	Page and line number	Key quote
Sensory play	7.309	You know this sand, feel it! Soft! See how soft it is!
The therapeutic relationship	6.303	Kind of like we were friends

Sensory play

Lily was drawn towards the elements in the room which allowed her to explore her senses, especially touch. She expressed that the experience was ‘more like playing, less like talking’ and that what she liked about it was ‘playing... and laughing.’ She chose to demonstrate how she played in the room, and as such she showed me how to make a sandcastle using the wet sand and a bucket and was particularly excited by the ‘squelch’ as the bucket was lifted, as well as the texture of the sand itself. She called my attention to how ‘soft’ the sand was and took pleasure in running her hands through it. She pointed out: ‘*You’re* not getting your hands dirty but I am! I’m getting my hands a bit messy!’ She expressed that she had enjoyed painting and said: ‘it was really fun when I done painting, do you know why? I got all messed up a bit!’ Lily’s enjoyment of

sensory play is intrinsically related to the notion of getting messy. As she says in relation to play more generally during her TP2B time: 'And messy yeah! Really fun! And mucky.'

Not only does she enjoy sensory play as an activity in its own right, but it also seems to be a minor infringement on adult rules of home and school, which may make 'getting mucked' illicitly attractive. Lily was very concerned about washing her hands properly after we had touched the sand: 'I've got mucky hands! Look I can reach! (*Indicating the tap with some urgency*).' While we played with creative materials that I had brought including glitter and glitter glue, Lily was torn between wanting to use her hands to rub the glitter and glue all over the paper and concern about getting her hands dirty: 'Euw.... Think I'm going to get my hands mucked...' Lily seemed to be seeking resolution of this conflict. We settled upon the idea of washing hands thoroughly a number of times to allow Lily to explore the sensory materials in the room as she wished. It seems possible that Lily does not gain the sensory satisfaction she seeks in her daily life. Furthermore, adults in her life may not wish her to get 'dirty'. It is also a social expectation to keep our hands 'clean', and may also be a particular cultural expectation within Lily's family. Lily's experience of TP2B seems to have allowed her a consistent opportunity to explore her sensory needs and related tensions she experienced in an autonomous way.

The therapeutic relationship

Lily valued the relationship she had with her TP2B person, Alex. She describes her as: 'Funny! Kind.' She describes being 'excited' to see her and that she 'could not wait' beforehand. The following extract demonstrates in more detail some of the ways she valued the relationship:

I: What did you used to do with her?

L: We used to have a great time!

I: That's really nice, what made it a great time?

L: Laughing a lot!

I: And so what was it like when you laughed a lot?

L: Kind of like we were friends.

The positive affect that Lily associates with her TP2B person, Alex, engenders a sense of friendship. Lily did not go on to describe what it meant to be friends with someone, and her attention was diverted with some creative materials. Although earlier in her account she had described that playing was more important than talking, she did also describe some verbal expression that she found satisfying. She describes talking about her brothers with Alex. She had been reminded of her brothers on a number of occasions in our conversation and had told me their names and favourite TV shows. She also told me that she wasn't sure if she could 'handle' having two baby brothers at 'looking after time'. She may well assume caring duties for them, which were beyond her developmental competence and as such she may have benefitted from processing her experiences of this in her TP2B time.

I: Did you ever talk to her about stuff?

L: Yup.

I: What kind of stuff?

L: Brother, *Baby* brother, not baby baby brother, Craig.

I: Did you find it nice, helpful, was it nice was it good ?

L: Fun. Good.

I: So it was good to talk?

L: Fun.

From the brief contextual information that I have about Lily, I know that she currently lives away from her family home, in kinship care. I do not know if she lives with her siblings or if they remain in the care of her parents. What is possible to gauge from Lily's reference here to talking with Alex about her brothers is that they are very important to her, and she was comfortable to talk about what she needed to during her experience of TP2B.

Similar to CR's account, Lily contradicts herself with respect to how much importance she ascribes to the relationship. Although she says that Alex is 'round about 9' out of ten in terms of importance to her, she says: 'There wasn't much important... but I just liked having fun times.' She doesn't view her relationship as important in the wider adult world in which she operates, but it was very important to her. When I asked her about how she felt about not seeing Alex any more, she responded: 'Just a bit... upset...ting.' Her presentation when she said this was sad. In a similar fashion to CR she minimises her emotional response with the softener 'just a bit'. When I asked her if she would mind telling me a bit more about that feeling, she responded: 'Ummm I used to have lots of fun of course... it doesn't matter.' She may well not have been comfortable sharing these feelings with me. Feelings of low self-esteem may also account for her response. I asked how she felt when she came to TP2B and she responded: 'Safe!' I was concerned that she might be uncomfortable talking about the experience with me now. She responded: 'Fine!' There is the concern that Lily was saying words that held a different meaning to her from my understanding. Unfortunately we were not able to generate a response as to what she meant by these words. We played Connect 4 until the end of school time, when I walked her back to class. I communicated the SPM that she may be in need of prioritisation in the Place2Talk lunch time drop in the following day.

In summary, Lily valued the opportunity to play as much as she wants, how she wants, with the sensory materials provided in the room. She valued the therapeutic relationship she developed with her TP2B person whereby she is safe to express herself as she wishes. The meaning that she made of this experience seems to be one whereby she had made a friend.

Lucy

Lucy is an eight year old girl. Her ethnic heritage is White British and her first language is English. She is supported at school at the level of School Action Plus because of involvement from an external agency. Her general context was described as 'new school, parental separation' by the SPM. Her reason for referral was described as 'transition and social inclusion'. Her TP2B person was training as an art therapist, and was supervised by an art therapist.

The course that the interview took was that Lucy chose the activities that she wished to do. She played with creative materials for an extended period of time and was then comfortable, it seemed, to explore the room and remind herself of the toys she used to enjoy playing with. Lucy's expressive language skills and social and communication skills were unusual. Sometimes, she struggled to express herself with words and frequently spoke with an affected accent. She presented as softly spoken and gentle. Lucy told me that 'I'm not very good at the describing ones' when we played a warm up talking card game of her choice. This revelation may well anticipate the difficulties we then had generating a verbal account of her experience. As such the focus of this section of the analysis will be on her preferred play choice, animals in the sand tray.

Two super-ordinate themes were developed from Lucy's co-constructed narrative in response to the research aims of this study. These are: animal play; and the room. Please see below for a table of super-ordinate themes and key quotes.

Table 7: Lucy – table of super-ordinate themes

Super-ordinate theme	Page and line number	Key quote
Animal play	20.1011	'When they really start fighting that's when the children get angry because they are killing their mothers'
The room	9.26	'it was paradise'

Animal play

As noted above, Lucy demonstrated some difficulty with fluent expressive language. However, her expressive language skills were more fluent when she engaged in 'playing with the animals'. She chose to play with the animals in the sand tray to demonstrate how she played during her experience of TP2B. These lengths of concentrated play were the only times during the interview when she did not assume an affected accent. An important aspect of this analysis is to reflexively portray the considerable emotional reaction I encountered in relation to this aspect of Lucy's play. Initially, I was very surprised by Lucy's play with the animals in the sand tray. It was extraordinarily graphic and I was moved. As I have little professional experience of the therapeutic use of sand play, I had not fully anticipated the powerful representations that can be created using the sand and miniature world toys. Lucy's play was a

depiction of a violent fight between the 'mummies' the 'daddies' and the 'babies'. I sat beside Lucy and reflected her play choices as she conducted it:

L: When they really start fighting that's when the children get angry because they are killing their mothers.

I: I see.

L: So they get into the fight.

I: Mmmm.

L: Watch... they come in first.

I: I see now the baby ones come in... what are they doing, are they protecting their mum? (*I am narrating her actions.*)

L: Yes.

I: They are attacking the bears to protect their mum?

L: Yes...(*inaudible*)

I: Ok...

L: Which the bears, which the baby bears, don't like.

I: So now they are all fighting again.

L: Yes,

L: And baby bears come to dad... and its sooo very very mad. (*Very emphasised. I echo her.*) Yes it's gone weird. And then big bear saves other big bear and (*her voice is shaky*) and polar bear is now back in the fight.

This extract of the play finishes at the climax of the fight. For the majority of her narration of play she did not assume the accent which was a feature of our non-play conversation. She was completely engrossed and I noticed that her voice was shaking during the last sentence. It was necessary for me to engage with my own emotions as she played and to acknowledge that I was moved by it. I then tried to ensure that I put

my emotion to one side and focused on Lucy's play. I received her play as a re-enactment of violence she had witnessed and had been traumatised by. I asked permission to photograph the animals as she had placed them at this point (Figure 2). The photograph shows the 'mummy' bear pinned down by the 'daddy' polar bear with the 'baby bears' trying to protect the mummy and fight the daddy. It seems that Lucy was able to process thoughts and feelings that she may struggle to outside her world of play, in a safe and trusted space. Resonant of the analysis of CR's play narrative, these of course, need not relate directly to her own family life but to wider experiences of the social world, influenced by peers, extended family and media, for example.



Figure 2: Lucy's sand play with animals

The room

Lucy was pleased to be back in the room and said with real delight when she came in: 'I remember this place'. Later in the interview, Lucy expressed that her time in the room 'was very important'. She said that she felt 'happy', and she described the room as 'paradise'. With a broad smile she said: 'Yes. I remember the toys, I remember that castle house (*pointing to dolls house.*) I remember the dinosaurs (*starts taking them out of the boxes*). I just about remember everything.' She also expressed that it was important that there was someone else to 'play with' in the room, indicating that her TP2B person was an important component. In other parts of the interview, Lucy is able to tell me that she likes her classroom '1 out of 10' and she likes the playground '1 out of 10' in comparison to TP2B room which she labels '9 out of 10'. We did not generate a richer linguistic account of the reasons why she felt as she did. Lucy experiences respite from a stressful school day in TP2B room.

In response to my question as to whether she minded my asking questions, she said: 'yes'. In light of her wishes, I did not ask anymore about her experience. I observed that she seemed more comfortable playing than talking. However, her positive descriptions of her experience of the room, although brief, allow for an understanding of the importance she ascribed to the experience. The play materials and the person in the room were pivotal components to her positive experience.

Summary of key aspects of the narrative analysis

Each analysis here has been presented idiographically in order for an individualised, meaningful and coherent understanding of each child's unique experience of their TP2B time. Although this individual emphasis is fundamental to the current research

focus, there is some family resemblance to the super-ordinate themes which have been developed, to different amplifications, across participants. Presenting a suitably nuanced collective idiographic statement is a dilemma which divides different approaches to achieving idiographic accounts (Smith et al. 2009). However, as Halling (2008) suggests, it is possible to gain insight into 'general structures of experience' in phenomenological research. As such, key aspects were that: both play and talking served a range of purposes including self-expression, learning, relationship building and the processing of emotional experiences; that children valued the experience of the therapeutic process; that children valued the therapeutic relationship, the time that this took to develop and the person with whom this developed with; that children valued the safe, private space itself and the play materials inside; and that each child ascribed importance to their experience of TP2B. Three of the participants were able to locate complex processes of personal, positive change and as such they were able to identify a presenting difficulty which had been, to differing degrees, resolved by their experience of TP2B. These included increased confidence with peers and parents; increased quality in peer relationships; a decrease in significant anxiety levels; enhanced emotional well-being; and better access to learning.

Chapter 5 : Discussion

Introduction

Throughout the foregoing chapters, I have sought to demonstrate why the present research is a necessary, pressing and timely concern; what the broad and nuanced aims of the study are; and how these aims have been achieved. The primary purpose of the present research is to add an urgently needed dimension to the literature by co-constructing the descriptions, understandings and perceptions of children who have had experience of The Place2Be's (TP2B) play-based therapeutic approach, drawing on the most appropriate research design and methodology, in order to gain meaningful insight into their complex, individual experiences and meanings made of them. By adopting a perceptual, co-constructionist position drawing heavily on the IPA approach, rich, complex, idiographic interview narratives have been generated which has provided insight into the meanings, emotions and interior logic of each child's unique experience of the phenomenon under focus, their individual therapeutic experience with TP2B. To return to the research questions, these were:

- How have children who have used The TP2B individual services in their schools experienced it?
- Do participants identify any process of personal change?

The following chapter will first consider co-constructed idiographic insights framed by the phenomenological position in relation to the research questions and with reference to extant theory and literature. This will be followed by a discussion of the collective idiographic meanings that can be gathered from the analysis, again in relation to the research questions and with reference to extant theory and literature. Consequently, strengths and limitations of the study will be presented. This will be followed by a

reflexive consideration of the personal and professional relevance of the present study. Finally, implications for TP2B, primary educational provision and the profession of educational psychology will be discussed.

A phenomenological grounding

The ideas raised in this discussion require first to be grounded in the methodological basis of this study. Recalling Finlay (2009), she asserts that an understanding of the term 'experience' should be understood in terms of how each individual perceived and consequently generated knowledge and meaning of a phenomenon. Furthermore, she proposes that phenomenological research aims for 'fresh, complex, rich descriptions of a phenomenon as it is concretely lived' (Finlay, 2009, p.1). Wertz (2005) argues that phenomenological research approaches are required that are responsive to both the phenomenon and the subjective interconnection between the researcher and the researched. By adopting a perceptual, co-constructionist position drawing heavily on the IPA approach, this analysis has sought to co-construct each participant's unique meaning of the experience. This discussion will now turn to the research questions under scrutiny and the response which has been co-constructed for each participant.

How have children who have used The TP2B individual services in their schools experienced it? An idiographic response

First and foremost, the analysis has demonstrated that the experience of TP2B is meaning-laden and significant in varying and unique ways for all the participants in the study. Axline's (1950, 1947), MacMahon's (2009) and Wilson's (2012) complementary theoretical frameworks of therapeutic play provide an important context for the present study. All assert that playful communication and child autonomy within a safe space and a trusted relationship are core to the intervention. The following discussion develops and extends these notions by focusing on the idiosyncratic meanings that have been made of these elements.

Lucy describes her experience of the room as 'paradise.' This evocative term brings notions of the exotic and the removed together. In this room Lucy has been able to find the safe space that she is unable to find in the rest of school, or perhaps at home. Her play choice (animal fights in the sand tray) can be understood as a developmentally appropriate form of play, communication and emotional processing, from the theoretical perspective of a child using therapeutic play to process traumatic memories (Reddy, Files- Hall & Schaefer, 2005; MacMahon, 2009). The co-construction of meaning is especially significant here. The amplification of this point is of note; I was compelled to interpret Lucy's violent animal play as the processing of scenes of domestic violence, something which is a personal and professional concern of my own. It is apposite to consider the way in which I have engaged with my own autobiography in my interpretation and co-construction of Lucy's play (Finlay, 2009). While Lucy was playing with the animals in the sand tray, her usual affected accent was absent, and her presentation was almost trance-like. This can perhaps be explained by Schmidtchen (1986) who postulates that this type of deeply involved, reparative play is a 'state of deep play' with parallels to a hypnotic trance state. Notions of transference and self-reflexivity as well as the strengths and limitations that a relational approach have imposed on the present study will be discussed later in this chapter.

Lily describes her relationship with her TP2B person as 'kind of like we were friends'. This is the meaning that Lily made of the relationship. For Lily, friendship is about talking, playing and laughing, all of which she experienced with her TP2B person. As Wilson (2012) asserts, the relationship formed is key to the success of the intervention. Lily's meaning develops and extends this theoretical construct in an idiosyncratic sense. However, it is possible to argue that this notion of friendship also made the loss of the relationship harder to bear; she calls it 'upset..ing.' Lily was currently in kinship care. This may have made the loss of yet another attachment relationship hard to bear

(Bowlby, 1969, 1988). Lily's focus on sensory play is meaningful for her; she is able to freely explore the enjoyment and sensory feedback she receives from this type of play (Burghardt, 2011). Autonomous sensory play performs another function: she is resolving the tension that she experiences in her everyday life of either not having enough opportunity to play in this way, or from the disapproval that messy play engenders from significant adults around her (MacMahon, 2009).

CR's focus on the 'family toys' in the room suggest that he was able to use these unusual (in his subjective life experience) play materials to process complex relationships (Axline, 1947; Reddy, Files-Hall & Schaefer, 2005) in a space where the usual constraints on his play choices did not exist. He wishes that he could play with these toys at home, and at golden time, but these are not provided for him. Instead he may experience pressure both culturally and in a gendered sense that these are not appropriate. He corrects my use of the word 'dolls' to describe them, and insists on the gender-neutral descriptor 'toys'.

Santi makes significant meaning of the room itself, as a private space which is free of 'lying and honesty', where he can 'learn what to do'. He is free of the social (and perhaps cultural) expectations of the rest of his life, from peers, from teachers and most importantly perhaps for Santi, his parents. Again, it can be seen that the core elements proposed by theorists of the intervention are developed and extended by the idiosyncratic meanings that are co-constructed here. Santi does not characterise his relationship with his TP2B person as an emotional one, but rather a place he can learn. He is satisfied that he does not need to come anymore, but can utilise The Place2Talk, should he need to.

Naz's healthy emotional development has been significantly impaired by her experience of domestic violence. An explanation for this can be found in the work of

Rutter (1999) who proposes that complex trauma affects emotional regulation and subsequent functioning to produce symptoms of Post Traumatic Stress Disorder. Naz makes meaning of the debilitating fears that she suffered from by attributing change to how she was helped by Betty during her TP2B time. Again, we are seeing a development of the core elements of therapeutic play that may be explained by the TP2B person utilising skills and knowledge of what seemed to be, by Naz's description, exposure therapy (e.g. Schauer, Neuner, Elbert, Ertl, Onyut, Odenwald & Schauer, 2004). This is perhaps possible as Betty was a trainee counselling psychologist. This type of complex, in-depth work that Naz is needful of is only possible because of the mutual relationship she experiences with Betty, characterised by her strong memory of entwined friendship necklaces. Wilson (2012) argues that success of the model lies in the flexibility of approach with each individual child. We can see that in other accounts the TP2B person assumes the role of 'containing observer' but for Naz, the practitioner is more involved in helping her to overcome her fears. Naz's meaning-making of the room is deeply significant; she calls it somewhere she is 'comfortable', which she finds a more appropriate description of the room than her first description 'it's like a second home'. It is in the comfortable space, safe from her memories that she is able to gain emotional release and in order to heal (Axline, 1950; 1947).

Louise makes meaning of her experience of TB2B by returning to two key aspects of the experience: that she was 'safe' and that she could be more 'confident'. The safety of the room is paramount, somewhere that seems as though she is not even in school anymore, away from the relational bullying she experiences at school. The aspect of the safety of the room is paramount in conceptualisations of therapeutic play (Axline, 1947; MacMahon, 2009; Wilson, 2012). Within this safety, Louise is able to start negotiating the tensions that her developing selfhood in a social and familial context has afforded her; she is able to explore her private and public identities in the space,

and is perhaps afforded an opportunity for congruence more usually associated with adult focused therapeutic interventions (e.g. Woolfe, Dryden & Strawbridge, 2003).

In relation to the first research question, the co-constructed idiographic meanings made of the experience extend and develop core notions of therapeutic play theory have been explored. This discussion will now provide an idiographic response to the second research question.

Do participants identify any process of personal change? An idiographic response

It is striking how three of the respondents, Santi, Naz and Louise were able to locate complex process' of personal change which they felt could be attributed to their experience of TP2B. These participants were children in the sample who presented with exceptional verbal reasoning skills and demonstrated remarkable personal insight.⁴ Their accounts of change can be related to existing writings, most notably in the aims of what TP2B (Wilson, 2012) hope to achieve by their intervention.

Santi is able to make meaning in terms of a process of personal, positive change from the experience in terms of improved peer relations and greater confidence with his parents. He ascribes difficulty to social situations (his reason for referral) and that the experience has provided him with a 'learn what to do'. He explicitly relates this to being able to 'express' himself in his TP2B time, in a private space. This expression of authentic self-hood resonates powerfully with Axline's (1950, p.62) writings whereby she asserts that: 'the child has the freedom and room to state himself in his own terms exactly as he is at that moment.' Interestingly, he is certain that he has no more need

⁴ Making their contributions to this study no less important, CR, Lily and Lucy had less developed English language skills (remembering CR receives support at School Action for language needs), and all three presented with some developmental difficulty in the areas of speech, language, communication, attention or social skills.

of the individual intervention he experienced as he now 'knows what to do.' He is confident that any needs he may have in this regard can be met by the drop in service operated by TP2B, The Place2Talk.

In contrast, Louise's and Naz's accounts of change contain ambiguity and uncertainty about the sustainability of that change. Naz says that she is happy now that all her difficulties are resolved, but this does not seem to be the complete picture; there is contradiction in her account. She is still clearly uncomfortable with dolls and bears in the room; she describes her nightmares in the present tense. She says that she has 'no one' to talk about these things with now that she does not have Betty. Considering Roth & Fonagy's 2006 review of the evidence base of what works for whom in terms of psychotherapy, Naz's presenting difficulties may be more successfully and sustainably resolved by a long-term therapeutic experience that an agency such as Child and Adolescent Mental Health Services (CAMHS) could provide. It is persuasive to consider that because of the severity that the impact of domestic violence has had on her emotional regulation, that she is needful of more support than TP2B can provide in school, both in terms of time and expertise. However, her presenting difficulties have alleviated to the extent that her scores on the Strengths and Difficulties Questionnaire (SDQ) used by TP2B would indicate improvement (Lee, Tiley & White, 2009), which has implication for TP2B onward referral mechanisms and conceptualisations of efficacy, discussed further later in this chapter.

Louise also relates an account of ambiguity with respect to change. She locates that her 'confidence' has improved and she cites examples of now being able to sing solo. Again, this improvement in self-esteem is an intended aim of the intervention (Wilson, 2012). However, this is a faltering change, it would appear. Her sense of confidence has been reliant on the safety and consequent self-expression she experiences with her TP2B person. Now her TP2B time is over this is not currently translating into an

improved sense of confidence with peers, or resilience to the stress of her family problems. It seems that Louise's family issues, for which she has been referred to the intervention, are ongoing and unresolved, and continue to affect her sense of safety and emotional well-being.⁵ Similarly to Naz, this has implications for TP2B onward referral mechanisms, conceptualisations of efficacy and sustainability of change effected by the intervention.

A collective statement of idiography

As asserted at the end of the preceding chapter, it has been possible to construct a collective statement of idiography of the super-ordinate themes that have been developed in relation to the research questions, despite the tension implicit in moving from a fine-grained micro understanding of individual meaning-making, to a collective conceptualisation of co-constructed super-ordinate themes (Smith et. al. 2009). As Halling (2008) suggests, it is possible to gain insight into 'general structures of experience' in phenomenological research. By re-visiting the first research question, a collective response will now be discussed.

How have children who have used The TP2B individual services in their schools experienced it? A collective idiographic response

This discussion relates to existing thematic analyses discussed in Chapter 2 from Axline, (1950), Carroll (2002), Green & Christensen (2006) and Cooper (2011) regarding children's experiences of play-based therapeutic interventions. As noted in the summary of Chapter 4, a number of commonalities between the co-constructed super-ordinate themes can be identified. However it would be most useful to the aims

⁵ See Sabates and Dex (2012) for debate which frames family adversity including poverty and poor social capital as a risk factor in poor emotional well-being and mental health in children and adolescents. Louise is in receipt of Free School Meals, an indicator of deprivation, as indicated in Table 1.

of the present research, and remaining within the limitations of this thesis, to focus on the following key themes which ran through each account, to unique and varying amplifications. These themes can be found in the analysis as either one of many nested themes within a super-ordinate theme, or as a super-ordinate theme in itself. These are: autonomy; the therapeutic relationship; the room; and an absence of perceived social, gender or cultural assumptions.

Autonomy

In the context of the preceding thematic analyses cited above, the current findings also demonstrate that the concept of autonomy within the experience was powerfully valued. It also supports the theoretical foundations of therapeutic play (Axline; 1947; MacMahon, 2009; Wilson, 2012). The current findings extend and develop previous thematic research by illuminating the meaning that participants made of this experience of autonomy. All the children located the importance of autonomy in general terms and in specific relation to play choices. As Naz says: 'It was like, I'm the boss!' Other participants made similar meanings that the novel experience of autonomy afforded them, discussed in more detail in Chapter 4. However, by framing this notion collectively against a social backdrop of a decrease in play (autonomous or guided) in education since the introduction of the National Curriculum (Briggs & Hansen, 2012), a decrease in levels of unstructured play time for children outside of school time (Gleave, 2009) and greater emphasis on formal teaching for SAT tests especially in Year 6 (Briggs & Hansen, 2012) it is possible to argue that the mental health and emotional well-being of a wide number of children may be improved by incorporating greater levels of self-directed, autonomous play into the school day. Considering Burghardt's (2011) definition of play which includes that it must be autonomous and in a safe space (emotionally and physically) to occur, implications for children who are unable to play in their own homes are profound in relation to evidence supporting play as vital to healthy

child development (Pelligrini, 2011). Implicit cultural factors may also be at play whereby the children exist in a context of cultural notions of childhood (Haight et al. 1999) unique to their own family and informed by ethnic heritage and socio-economic status.

The therapeutic relationship

The findings of the present study demonstrate a development and extension of the theme of the therapeutic relationship present in all the studies cited above. Notably, Cooper's (2011) retrospective study of children's experiences of TP2B found that a good attachment to TP2B person was absent. As suggested by theoretic rationales of therapeutic play (Wilson, 2012), the notion of a secure relationship (Bowlby, 1969, 1988) is highly present in the accounts presented here. The relationship is characterised idiosyncratically; Santi values the 'learn what to do', Naz values the mutuality of the relationship and Louise values the container-observer (MacMahon, 2009) approach adopted. Value is found by Louise in learning to 'trust' her TP2B person, and Naz is specific that it is because the person is Betty that she found the experience as rewarding as she did. Naz experiences the relationship as an opportunity to release emotions (Axline, 1950). The scheme of utilising trainees (Wilson, 2012) is argued to be a strength of the therapeutic approach practiced by TP2B, precisely because a wide pool of therapeutic orientation is drawn upon, contributing to the flexibility of practice. This, he argues is how the diverse needs of a wide range of individual children are met. The present study confirms this position.

The room

In the context of the previous thematic research cited above, the room did not emerge strongly from the findings presented in any of the studies. However, the meaning of

the room is core to the participants experience of TP2B. It is conceptualised by participants as somewhere safe away from the rest of school, indeed, away from the rest of their lives. This resonates strongly with the theoretical rationale for providing a safe, consistent, private space in which to conduct play-based therapeutic interventions (MacMahon, 2009; Wilson, 2012). The toys provided as play objects within the room are also key; the provision of a range of materials cover all of Miller & Almon's (2009) catalogue of play types. It is an opportunity for children to choose to play with materials within the room that they may not otherwise be able to. The room becomes a place where each child is free to express their authentic self and is referred to by participants in the study as 'in here'. The participants conveyed a strong sense in the co-construction I have developed from their accounts, that they really were able, as TP2B propose, able to 'be'.

An absence of perceived social, gender or cultural assumptions

Implicit in the accounts co-constructed here is the notion that the meaning ascribed to the experiences was a perception of absence of social, gender and cultural assumptions that constrained the participants play and interactions in their everyday lives (Haight et al. 1999). Particularly poignant is CR's enthusiastic play with the 'family toys' which he wishes were present at home and at school to share with his friends. When I asked him what he played with at home, initially he replied 'my hands'. The family toys are not provided in his Year 5 classroom, nor by his parents in his home. He is aware of the gender implication in my use of the word 'dolls' as a descriptor and he corrects the my terminology to 'toys'. Lily is free to explore her enjoyment of sensory 'mucky' play, without worry of adult disapproval. Santi is able to express what he really feels without the social pressure of 'lying or honesty', as well as to engage in peaceful, repetitive sand and car play with his TP2B person. Lucy is safe to process traumatic events through her play with animals in the sand tray. Similarly to CR, these

play materials are a novelty in her life. Louise is able to 'bury planes in the sand' while her TP2B person sits by. In her recounting of her memories of this kind of play, she presents as embarrassed and constructs a more socially appropriate narrative of her sand play involving pretend tea parties. She is able to create stories where the sea catches on fire, but nobody knows who did it. It is relevant to the social backdrop to this study that five of the six participants meet criteria for the Pupil Premium, a key indicator of social and economic disadvantage (Department for Education, 2013b). Longitudinal research indicates that children who meet this criteria are at risk of poor mental and emotional health. Guo & Harris (2000) assert that social disadvantage effects opportunities for cognitive play stimulation provided at home. The children's free play choices challenge institutional assumptions of children's play and behaviour and makes a compelling case for the value of therapeutic play across social and cultural backgrounds. Implications for the institutional provision of play materials in schools is discussed further later in this chapter.

In summary, the co-constructed collective meanings made of the experience extend and develop themes identified in previous thematic research. Core assumptions about the theoretic model that TP2B practice has been explored and to some extent confirmed, in relation to the first research question. This discussion will now provide a collective idiographic response to the second research question.

Do participants identify any process of personal change? A collective idiographic response

As indicated at the outset of this section, it has been possible to construct a collective statement of idiography regarding the super-ordinate themes that have been developed in relation to the research questions. Again, it is beyond the scope of this thesis to adequately address all commonalities perceived. Instead, the underlying theme of 'therapeutic process' will be considered as a collective response to this research

question. To re-cap, Naz, Santi and Louise were able to locate complex processes of personal, positive change and as such they were able to identify a presenting difficulty which had been, to differing degrees, resolved by their experience of TP2B. These included increased confidence with peers and parents; increased quality in peer relationships; a decrease in significant anxiety levels; enhanced emotional well-being; and better access to learning. This discussion extends and develops findings from thematic studies cited above, which do not isolate the therapeutic process as a key finding, as well as confirming aspects of therapeutic play theory and adding new insights to the literature.

For Louise, significant aspects of her experience of TP2B therapeutic process are notions of trust in her TP2B person, whom she is able to experience relatedness with in order to express and explore her authentic self. Consistency of the intervention in terms of regularity and dependability, as well as the consistent kindness of her TP2B person help to engender her sense of safety (Carroll, 2002; Wilson, 2012). For Naz, inherent to the therapeutic process are the importance and perceived mutuality of the therapeutic relationship, self-expression which allows her to have emotional release and emotional containment (Wilson, 2012). For Santi, the box, playing with the cars, the person and talking are identified as core elements of his experience of the therapeutic process (MacMahon, 2009; Wilson, 2012). The importance of the box assumes a role in developing Santi's sense of self-esteem and competency. Play is emphasised more clearly by Santi than by Naz and Louise, although accounts of autonomous play are integral to all of their accounts of the therapeutic process. These elements are proposed in therapeutic play theory (Axline, 1947; MacMahon, 2009; Wilson, 2012).

An important new perspective demonstrated here is that the experience has afforded participants with a sense of relatedness, autonomy and a sense of competence, which

may frame an understanding as to why the therapeutic process is experienced as satisfying, with implications for other contexts. The theory of intrinsic motivation put forward by Deci (1975) and reviewed and developed by Ryan & Deci (2000, p.1) proposes that individuals can be proactive and engaged or, instead, passive and alienated. They attribute this mainly as a mechanism of the social contexts in which people develop and function. They suggest competence, autonomy, and relatedness are 'innate psychological needs which when satisfied yield enhanced self-motivation and mental health and when thwarted lead to diminished motivation and well-being.' It seems that the experience TP2B therapeutic process meets these needs and this supports the enhancement of the participants well-being, contributing to the meaningful nature of the experience.

Critical appraisal of the current research

Strengths of the present study

The current research has made a distinct contribution to the qualitative literature regarding children's experiences of TP2B play-based therapeutic approach. It has been demonstrated that the unique and original research methodology and design led to the successful co-construction of interview narratives with the six participants. By maintaining an idiographic approach to the analysis, the authentic experience of the child has been, as much as possible within the constraints of the perceptual, co-constructionist process, preserved and articulated. Careful ethical considerations enhanced the study by ensuring that the individual child and the systems they are supported by were fully cognisant and supportive of the research. By adopting a perceptual, co-constructionist position drawing heavily on the IPA approach, conducted with systematic rigour, the analysis yielded was comprehensive and insightful. The analysis and discussion has been able to demonstrate a broad and nuanced response

to the research questions under focus. From a phenomenological position, significant meanings made of the experience have been co-constructed both idiographically and collectively. This has extended and developed theory and findings from existing writings, as well as adding new insight into the phenomenon under focus.

Limitations of the present study

There are a number of limitations to the present study. The notion of 'parental co-cooperativeness' meant that only children of parents who were engaged and supportive of the intervention were able to be accessed. Furthermore, there is potential that these participants may have been 'cherry picked' by SPMs as children who they felt would be positive about the intervention. It is the case, therefore, that bias may well have been introduced to the study. Despite my effective communication to the participants regarding their absolute confidentiality and my impartial position, no negative opinions were put forth about TP2B. However, negative feelings about school were proffered, enhancing the credibility of this study in this regard. Overall, it was not possible for me to contact a broad sample of parents in order to attempt to rule out this potential bias due to data protection constraints on their personal details held by school.

A limitation of the study can be argued to be the developmental language levels of three of the participants, CR, Lucy and Lily. This meant that a rich, descriptive verbal account was at times, challenging to facilitate. Furthermore, despite the excellent verbal reasoning abilities of Naz and Santi, English is an additional language for both of them. However, a strength of the research design and methodology was that language difficulties had been anticipated by the adoption of a play-based, multi-method research design which allowed for a rich communicative experience to occur.

Further limitations of the study include the subjective, intersubjective, hermeneutic emphasis of the methodological approach. Within the constraints of ecological human interaction however, the rationale for this is strongly argued to be sensible and justified. By engaging in a continuous process of reflexivity, the co-construction of the accounts presented here are as authentic and child-directed as possible. A further related limitation to the present study can be considered to be my own autobiography. This will have influenced which moments in the interview process were emphasised by the spiral process of questioning whereby what appeared to be significant elements were returned to for expansion, clarification and meaning-making. This is also true of the subsequent themes developed in analysis, which will have been informed not only by my personal autobiography but by my previous knowledge of the intervention. Finlay (2009 p.1) asserts that is naive for researchers to propose they are able to 'bracket off' their fore-knowledge and experience. She proposes instead a reflexive 'dance' whereby:

The researcher slides between striving for reductive focus and reflexive self-awareness; between bracketing pre-understandings and exploiting them as a source of insight. Caught up in the dance, researchers must wage a continuous, iterative struggle to become aware of, and then manage, pre-understandings and habitualities that inevitably linger. Persistence will reward the researcher with special, if fleeting, moments of disclosure in which the phenomenon reveals something of itself in a fresh way.

Reflexivity: personal and professional relevance of the present study

The preceding quote from Finlay links well into a consideration of my own reflexive self-awareness as both an intellectual and emotional process over the course of this study.

As demonstrated in the analysis and discussion of this thesis, I experienced being caught up in empathy and transference as part of the co-constructionist process. Transference has been defined as a phenomenon whereby we unconsciously transfer feelings and attitudes from a person or situation in the past on to a person or situation in the present (Hughes & Kerr, 2000). Counter-transference processes that were personally present involved maternal responses towards the children, a wish to protect and nurture. This was present in the interview experience, at moments, with each of the participants. The second part of the transference phenomenon on my behalf was that I recognised my own experiences as a child at certain points, which was present during interviews with Louise and Lucy most sharply. As a novice phenomenological researcher as well as a novice to the process of play-based therapeutic approaches, I drew on Finlay's construction of this struggle; I managed strong emotions that came to me during moments of the interview process by mentally noting them, putting them to one side and engaging in reflexive self-analysis both privately and during my research supervision. Following this process of self-reflexivity, these personal feelings were then adequately boundaried and then able to become a source of insight for the analysis. Aron (2000) draws on the thinking of William James to frame an understanding of reflexive self-awareness in terms of intersubjectivity: he concludes that self-reflexivity always involves emotional engagement.

This has relevance to my work as a trainee EP and my future role as a qualified EP. EP work with children, young people, their families and teachers often engages with sites of meaning and emotion. I propose personal self-reflexivity and effective supervision which takes account of self-reflexivity in terms of the discussion above is fundamental to best EP practice.

Position of generalizability of the findings

As Smith et al. (2009) assert, idiographic research does not eschew generalizations, but rather recommends a different way of establishing generalizations. As idiography is located in the contextual particular, the development of these generalizations are cautiously executed. For example, the present research can be considered to afford an illuminative perspective on the complex processes under focus from both an idiographic and collectively idiographic position. Directions of future research could include replications (as far as is practicably possible) of the current study which could then combine to build a body of literature. These studies may then be feasibly subject to a meta-synthesis of qualitative findings. The idiographic and the collective idiographic may well be able to co-exist in a comfortable union and advance the evidence base of children's experiences of play-based therapeutic approaches.

Implications

TP2B

The present research confirms the core principles of TP2B's therapeutic approach (Wilson, 2012), as well as demonstrating some of the ways that positive change can be effected in the way that TP2B proposes. The present study also supports the training scheme in place and the provision of volunteer counsellors. However there are implications generated by the current study which merit careful consideration by the organisation. It is important to effectively and holistically target support to children in schools. For example, Lily had been referred to TP2B for 'difficulties concentrating, settling down to work'. I felt a plausible hypothesis which may explain her presenting behaviours could be difficulties with attention and impulse control at the neural level. Lily was clearly needful of the intervention, however TP2B need to ensure that accepted referrals are viewed holistically, and also accompanied by other appropriate considerations of need. Again, with Santi, he benefitted from the 'learn what to do' in

terms of social situations; I felt a plausible hypothesis for some of his presenting difficulties with social communication may be considered within a high functioning ASD paradigm. As such, Santi may benefit from interventions such as Social Stories over the course of his school career.

Most clearly, Naz had some significant anxiety difficulties as a result of past trauma. I felt it was especially important that a thorough psychological consideration of the type of entrenched presenting need is executed, in order for sustained change to be supported. This would need to be at both initial referral and in terms of onward referral mechanisms. To this end, the presence of an EP who has the psychological overview to support this thinking would be beneficial on the panel of decision makers. Improved multi-agency working in schools can support this suggestion. This research has also demonstrated that the children's perceptions of personal change can be ambiguous, nuanced and complex. The current TP2B model for evaluation of efficacy utilising the SDQ methodology would benefit from augmentation using qualitative approaches, especially in order to support the ongoing and holistic approach argued above.

Education

The present study has yielded valuable implications in terms of how the school day is organised for children and what materials are provided for them. It has been argued throughout this thesis that children's play serves a complex array of functions which support cognitive, social and emotional development. In light of the evidence presented here, more opportunities for play need to be provided as part of the National Curriculum, and this appears to be especially important that this is provided in schools with high levels of disadvantage (DfE, 2013b). Children who meet criteria for disadvantage are more at risk of poor developmental outcomes. Lower levels of autonomous, reparative play may naturally occur in the home. There may be added

pressure that these children endure greater stress levels, and yet experience more constraints on their ability to conduct reparative play. The provision of a broad range of play materials in school would be helpful across year groups, including play materials which are not currently considered institutionally as developmentally or age appropriate such as sensory stimuli and miniature world toys across year groups in primary school. This study has also generated insight in terms of Deci's (1975) model of intrinsic motivation. Perhaps lessons can be transferred from the success of TP2B into education to improve children's emotional and mental health systemically: by focusing at the macro level on children's needs for autonomy, and a sense of relatedness and competence.

The improvement of children's emotional and mental-health could be supported if provision in school took account of these needs. These implications call for a shift in direction of current government policy.

Educational psychology

Primarily, the profession is well-placed to disseminate content knowledge to schools and parents regarding play-based therapeutic approaches, with a firm grasp of the strengths, limitations and appropriateness of the intervention. The profession is also positioned to support schools from a play-based therapeutic orientation, in systemic consultation and training, and in short-term individual interventions. As a profession of researchers, we are well-placed to conduct phenomenological child-focused research drawing on professional knowledge, skills and strengths: the tool developed in the current research is proposed to be efficacious in this regard as well as in core EP assessment and intervention work. This study has highlighted a more intersubjective understanding of self-reflexivity which has implications for the supervisory structure as it currently stands in EP services. Finally, greater multi-agency working with TP2B, in

terms of being involved in the referral process and ongoing mechanisms of support would be beneficial.

Summary and conclusion

In summary, the current research has made a distinct contribution to the qualitative literature regarding children's experiences of TP2B play-based therapeutic approach. By using a unique and original research methodology and design, successful co-constructions of interview narratives with the six participants has been achieved. By maintaining an idiographic approach to the analysis, the authentic experience of the child has been, as much as possible within the constraints of the perceptual, co-constructionist process, preserved and articulated. By adopting a perceptual, co-constructionist position drawing heavily on the IPA approach, conducted with systematic rigour, the analysis yielded was comprehensive and insightful.

The co-construction of idiographic interview narratives provided insight into the meanings, emotions and interior logic of each child's unique experience. Key aspects of the idiographic analysis across cases was that: both play and talking served a range of purposes including self-expression, learning, relationship building and the processing of emotional experiences; that children valued the experience of the therapeutic process; that children valued the therapeutic relationship, the time that this took to develop and the person with whom this developed with; that children valued the safe, private space itself and the play materials inside; and that each child ascribed importance to their experience of TP2B. Three of the participants were able to locate complex processes of personal, positive change and as such they were able to identify a presenting difficulty which had been, to differing degrees, resolved by their experience of TP2B. These included increased confidence with peers and parents; increased quality in peer relationships; a decrease in significant anxiety levels;

enhanced emotional well-being; and better access to learning. The discussion distilled key aspects of the findings into four broad themes which ran through each account to varying amplifications. These were: autonomy; the therapeutic relationship; the room; and an absence of perceived social, gender or cultural assumptions.

In conclusion to this study, central aims have been achieved. Voices of children who would not otherwise be included in the research corpus can now be heard. This study hopes to be a compelling addition to the relatively weak research conducted so far on this subject, and would be of relevance to anyone interested in the process of therapeutic play and meanings children make of the phenomenon. That children found the experience meaningful has certainly found to be the case; why they found it meaningful and what else adults around them can do to support their positive developmental outcomes is essential to the broader aims of the present study. This thesis supports the argument that play is reparative, expressive, imaginative, important and when required, mutual. For children who are unable to conduct this kind of play at home for a number of reasons, it is especially important that this is provided in school as part of the curriculum, or in the form of therapeutic play if necessary. That the participants represented a wide range of ethnicities indicates that therapeutic play is relevant and valuable cross-culturally. This thesis confirms the theoretical foundations of therapeutic play and TP2B, extends and develops previous research on this subject and has been able to add new insight into why children find the experience meaningful.

Reference List

Aron, L. (2000). Self-reflexivity and the therapeutic action of psychoanalysis.

Psychoanalytic Psychology, 17(4), 667.

Alderson, P. (1995). *Listening to children: children, ethics and social research*.

London: Barnardo's.

Alvermann, D. E., O'Brien, D. G., & Dillon, D. R. (1996). On writing qualitative research. *Reading Research Quarterly*, 31(1), 114-120.

Aubrey, C., & Dahl, S. (2006). Children's voices: The views of vulnerable children on their service providers and the relevance of services they receive. *British Journal of Social Work*, 36, 21–39.

Axline, V. (1947) *Play Therapy*. Singapore: Longman.

Axline, V. (1950). Play therapy as described by child participants. *Journal of Consulting Psychology*, Vol 14(1), 53-63.

Baron-Cohen, S. (1997). *Mindblindness: An essay on autism and theory of mind*. MIT press.

Beaver, R. (2003) *Educational psychology casework: a practice guide*. London: Jessica Kingsley Publishers.

Blenkin, G. & Kelly, A. (Eds.). (1994). *National curriculum and early learning: an evaluation*. London: Paul Chapman.

Bjorklund, D., & Pellegrini, A. (2000). Child development and evolutionary psychology. *Child Development* 71,6, pp 1687 – 1708.

Bowlby, J. (1988). *A secure base*. Routledge: London.

Bratton, S., & Ray, D. (2000). What the research shows about play therapy. *International Journal of Play Therapy*, 9 (1), .47 – 88.

Bratton, S., Ray, D., Rhine, T. & Jones, L. (2005). The Efficacy of Play Therapy With Children: A Meta-Analytic Review of Treatment Outcomes. *Professional Psychology: Research, Vol. 36, (4)*, 376–390.

Briggs, M., & Hansen, A. (2012). *Play-based learning in the primary school*. Sage Publications.

British Psychological Society (2009). *Code of ethics and conduct: guidance published by the Ethics Committee of the British Psychological Society*. Leicester: BPS

Broadhead, P. (2008). Playful learning in classrooms and early years settings. *Library and information service: National Children's Bureau. Highlight No.244*.

Brocki, J. M., & Wearden, A. J. (2006). A critical evaluation of the use of interpretative phenomenological analysis (IPA) in health psychology. *Psychology and health*, 21(1), 87-108.

Bronfenbrenner, U. (1979). *The ecology of human development: experiments by nature and design*. Cambridge, MA: Harvard University Press.

Burr, V. (2003). *Social constructionism*. London: Routledge:

Burghardt, G. M. (2011). Defining and recognizing play. In A. Pellegrini (Ed.). *Oxford handbook of the development of play*, (pp. 9-18). Oxford: Oxford University Press.

Burt, S.A., Krueger, R.F., McGue, M. & Lacono, W.G. (2001). Sources of covariation among Attention-Deficit/Hyperactivity Disorder, Oppositional Defiant Disorder, and Conduct Disorder: the importance of shared environment. *Journal of Abnormal Psychology*, 110 (4), 516 – 525.

Bruner, J. S., Jolly, A., & Sylva, K. (1976). *Play: Its role in development and evolution*. Harmondsworth: Penguin.

Carroll, J. (2002). Play therapy: the children's views. *Child and Family Social Work* (7) 177 -187.

Christensen, P. & A. James (Eds.). (2008). *Research with children: perspectives and practices*. London: Falmer Press

Cooper, N. (2011). *How do children aged 10-11 describe their experience of one-to-one counselling at TP2B retrospectively?* Unpublished master's thesis, University of East London, London.

Day, C., Carey, M., & Surgenor, T. (2006). Children's key concerns: piloting a qualitative approach to understanding their experience of mental health care. *Clinical Child Psychology and Psychiatry*, 11 (1), 139–155.

Davies, M. B. (2007). *Doing a successful research project: Using qualitative or quantitative methods* (p. 17). New York: Palgrave Macmillan.

Deci, E. L. (1975). *Intrinsic motivation*. New York: Plenum Press.

Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American psychologist*, 55(1), 68.

Department for Education. (2012). *School funding deprivation indicator*. London: HMSO.

Department for Education. (2013). *Children and Families Bill*. London: HMSO.

Department for Education. (2013b). *Disadvantaged pupils - what you need to know*. London: HMSO.

Department of Health. (2003). *Getting the right start: National service framework for children – emerging findings*. Norwich: HMSO.

Department of Health. (2013). *Making mental health services more effective and accessible*. London: HMSO.

Dryden, W. (1996). *Research in counselling and psychotherapy: practical applications*. London: Sage.

Eatough, V., & Smith, J. (2006). I was like a wild wild person: Understanding feelings of anger using interpretative phenomenological analysis. *British Journal of Psychology*, 97(4), 483-498.

Elliot, R., Fischer, C., & Rennie, D. (1999). Evolving guidelines for the publication of qualitative research studies in psychology and related fields. *British Journal of Clinical Psychology* 38, 215 – 229.

Erikson, E. H. (1963). *Childhood and society*, 2nd. New York: WW.

Featherstone, B., & Evans, H. (2004). *Children experiencing mal-treatment: who do they turn to?* London: NSPCC.

Fernyhough, C. (2008). *The baby in the mirror: a child's world from birth to three*. London: Granta.

Finlay, L. (2003). The intertwining of body, self and world: A phenomenological study of living with recently-diagnosed multiple sclerosis. *Journal of Phenomenological Psychology*, 34(2), 157-178.

Finlay, L. (2009). Debating phenomenological research methods. *Phenomenology & Practice*, 3 (1), 6-25.

Fonagy, P., Target, M., Cottrell, D., Phillips, J. and Kurtz, Z. (2002). *What works*

for whom? A critical review of treatments for children and adolescents. London: The Guilford Press.

Freud, S. (1975). *Three essays on the theory of sexuality* (No. 57). Basic Books.

Fuller, R. & Petch, A. (1995). *Practitioner research: the reflexive social worker*. Buckingham: Open University Press.

Gadamer, H. G. (1989). *Truth and method* (1960). London: Sheed and Ward.

Garza, Y., & Bratton, S. C. (2005). School-based child-centered play therapy with Hispanic children: outcomes and cultural consideration. *International Journal of Play Therapy*, 14(1), 51.

Giorgi, A. (1997). The theory, practice, and evaluation of the phenomenological method as a qualitative research procedure. *Journal of phenomenological psychology*, 28(2), 235-260.

Giorgi, A. P., & Giorgi, B. (2008). Phenomenological psychology. *The Sage handbook of qualitative research in psychology*, 165-178.

Gleave, J. (2009). *Children's time to play: a literature review*. London: Play Day

Green, E.J. & Christensen T.M. (2006). Elementary school children's perceptions of play therapy in school settings. *International Journal of Play Therapy*, 15 (1), 65.

Green, H., McGinnity, A., Meltzer, H., Ford, T. & Goodman, R. (2005). *Mental health of children and young people in Great Britain, 2004*. London: HMSO.

Guo, G., & Harris, K. M. (2000). The mechanisms mediating the effects of poverty on children's intellectual development. *Demography*, 37(4), 431-447.

Haight, W.L., Wang, X., Fung, H.H., Williams, K. & Mintz, J. (1999). Universal, developmental, and variable aspects of young children's play: a cross-cultural comparison of pretending at home. *Child Development*, 70(6), 1477 - 1488.

Halling, S. (2008). *Intimacy, transcendence, and psychology: Closeness and openness in everyday life*. New York: Palgrave Macmillan.

Hammersley, M. (1983). *The ethnography of schooling: Methodological issues*. Nafferton.

Hartas, D. (2011). Young people's participation: is disaffection another way of having a voice? *Educational Psychology in Practice*, 27(2), 103-115.

Harrison, C. (2003). *Understanding reading development*. London: Sage.

Health Professions Council. (2008). *Standards of conduct, performance and ethics*. London: Author.

Heidegger, M. (1962). *Being and Time*. J. Macquarrie & E. Robinson, trans. New York, 160.

Hill, M. (1997). Ethical issues in qualitative methodology with children. In D. Hogan & R. Gilligan (Eds.). *Researching children's experiences: qualitative approaches*. (pp. 11–21). Dublin: Trinity College.

HM Government. (2003). *Every child matters*. London: HMSO.

HM Government. (1989). *Children Act*. London: HMSO.

Hogan, D. (2005). Researching 'the child' in developmental psychology. *Researching children's experience: approaches and methods*, 22-41.

Honey, K. L., Rees, P., & Griffey, S. (2011). Investigating self-perceptions and resilience in Looked After Children. *Educational Psychology in Practice*, 27(1), 37-52.

Hughes, P. & Kerr, I. (2000). Transference and countertransference in communication between doctor and patient. *Advances in Psychiatric Treatment*, 6, 57-64.

Humphrey, N., & Lewis, S. (2008). 'Make me normal' The views and experiences of pupils on the autistic spectrum in mainstream secondary schools. *Autism*, 12(1), 23-46.

Husserl, E. (1927). Phenomenology. *Encyclopaedia Britannica*, 14, 699-702.

Huws, J. C., & Jones, R. S. (2008). Diagnosis, disclosure, and having autism: An interpretative phenomenological analysis of the perceptions of young people with autism. *Journal of Intellectual and Developmental Disability*, 33(2), 99-107.

Lewis, A. (2010). Silence in the context of 'child voice'. *Children & Society*, 24(1), 14-23.

Lewis, A., & Porter, J. (2004). Interviewing children and young people with learning disabilities*: guidelines for researchers and multi-professional practice. *British Journal of Learning Disabilities*, 32(4), 191-197.

Jaeger, J., and Ryan, V. (2007). Evaluating clinical practice: using play-based techniques to elicit children's views of therapy. *Clinical Child Psychology and Psychiatry*, 12 (3), 437-450.

James, I. A., Blackburn, I. M., Milne, D. L., & Reichfelt, F. K. (2001). Moderators of trainee therapists' competence in cognitive therapy. *British Journal of Clinical Psychology*, 40(2), 131-141.

Jones, S. M., Brown, J. L., Hoglund, W. L., & Aber, J. L. (2010). A school-randomized clinical trial of an integrated social-emotional learning and literacy intervention: impacts after 1 school year. *Journal of consulting and clinical psychology*, 78(6), 829.

Langdrige, D. (2008). Phenomenology and critical social psychology: Directions and debates in theory and research. *Social and Personality Psychology Compass*, 2(3), 1126-1142.

Lee, R., Tiley, C. and White, J. (2009). TP2B: measuring the effectiveness of a school-based therapeutic intervention. *Counselling and Psychotherapy Research*, 9(3), 151-159.

Maslow, A. H. (1954). *Motivation and personality*. New York: Harper

Macready, T. (1997). Counselling and consultation from a social constructionist perspective. *Educational Psychology in Practice*, 13, 130-134.

Maughan, B., & Kim-Cohen, J. (2005). Continuities between childhood and adult life. *British Journal of Psychiatry*, 187, 301-303.

Maughan, B. & Rutter, M. (2001). Antisocial children grown up. In: J. Hill & B. Maughan (Eds). *Conduct disorders in childhood and adolescence*. Cambridge: Cambridge University Press.

Mayall, B. (2000). Conversations with children: working with generational issues', in P. Christensen and A. James (Eds.). *Research with children: perspectives and practices* (pp. 120–35). London: Falmer Press.

McMahon, L. (2009). *The handbook of play therapy and therapeutic play*. London: Routledge.

Merton, R. K., & Kendall, P. L. (1946). The focused interview. *American journal of Sociology*, 541-557.

Miller, E., & Almon, J. (2009). *Alliance for Childhood*. College Park, MD: Alliance.

Morgan, A. (2000). *What is narrative therapy?* Adelaide: Dulwich Centre Publications.

Orbe, M. (1998). From the standpoint(s) of traditionally muted groups: explicating a co-cultural communication theoretical model. *Communication Theory*, 8,(1),1 -26.

Piaget, J. (1951). *Play. Dreams imitation in Chldhood* New York: Norton.

Pellegrini, A. D. (Ed.). (2011). *Handbook of the development of play*. Oxford: Oxford University Press.

Porter, M. L., Hernandez-Reif, M., & Jessee, P. (2009). Play therapy: A review. *Early Child Development and Care*, 179(8), 1025-1040.

Pugh, G., & Statham, J. (2006). Interventions in school in the UK. In C. McAuley, P. J. Pecora & W. Rose (Eds.). *Enhancing the wellbeing of children and families through*

effective interventions: international evidence for practice (pp.276 – 288). London: Jessica Kingsley Publishers.

Raver, C.C. (2002). Social policy report: giving child and youth development knowledge away. Emotions matter: making the case for the role of young children's emotional development for early school readiness. *Society for Research in Child Development, Social Policy Report Vol. XVI No. 3*.

Ray D., Muro J. & Schumann, T. (2004). Implementing play therapy in the schools: lessons learned. *International Journal of Play Therapy, 13(1)*, 79-100

Reddy, L., Files-Hall., T and Schaefer, C. (2005). *Empirically based play interventions for children*. Washington, DC: American Psychological Association.

Robinson, O. C. (2011). The idiographic/nomothetic dichotomy: Tracing historical origins of contemporary confusions. *History and Philosophy of Psychology, 13*, 32-39.

Rogers, C. (1951). *Client-Centred Therapy*. Boston: Houghton Mifflin.

Roth, A., & Fonagy, P. (2006). *What works for whom?: a critical review of psychotherapy research*. Guilford Press.

Roopnarine, J. L., Johnson, J. E., & Hooper, F. H. (Eds.). (1994). *Children's play in diverse cultures*. SUNY Press.

Ross, N., & Egan, B. (2004). 'What do I have to come here for: I'm not mad?': children's perceptions of a child guidance clinic. *Clinical Child Psychology and Psychiatry, 9(1)*, 107–115.

Ryan, V., & Needham, C. (2001). Non-directive play therapy with children experiencing psychic trauma. *Clinical child psychology and psychiatry*, 6(3), 437-453.

Sabates, R. & Dex, S. (2012). *Multiple risk factors in young children's development*. London: Centre for Longitudinal Studies (CLS), Institute of Education.

Safran, J. D., & Messer, S. B. (1997). Psychotherapy integration: A postmodern critique. *Clinical Psychology: Science and Practice*, 4(2), 140-152.

Selman, R.L. (1982). Understanding the cognitive bases of social development. In D. McClelland (Ed.). *Development of Social Maturity* (pp. 102-155). New York: Irvington Press.

Schauer, E., Neuner, F., Elbert, T., Ertl, V., Onyut, L. P., Odenwald, M., & Schauer, M. (2004). Narrative exposure therapy in children: a case study. *Intervention*, 2(1), 18-32.

Schmidtchen, S. (1986). Practice and research in play therapy. In van der Kooij, R. & Hellendoorn, J. (Eds.). (1986). *Play-therapy research*. Swets & Zeitlinger B.V.

Sherr, L., Bergenstrom, A., & McCann, E. (1997). School based counselling provision for youth – a report of an innovative project in London: The Place to be. *International Journal of Adolescent Medicine and Health* 9 (4), 285 – 312.

Siraj-Blatchford, I. (2009). Conceptualising progression in the pedagogy of play and sustained shared thinking in early childhood education: A Vygotskian perspective. *Education and Child Psychology*, 26(2), 77-89.

Smith, J. (1995) *Rethinking qualitative methods in psychology*. London: Sage.

Smith, J. A., Flowers, P., & Larkin, M. (2009). *Interpretative phenomenological analysis: Theory, method and research*. London: Sage.

Smith, J. A. (2011). Evaluating the contribution of interpretative phenomenological analysis. *Health psychology review*, 5(1), 9-27.

Smith, J. A., & Osborn, M. (2007). Pain as an assault on the self: An interpretative phenomenological analysis of the psychological impact of chronic benign low back pain. *Psychology and Health*, 22(5), 517-534.

Stallard, P. (2002). *Think good – feel good. A cognitive behavioural work book for children and young people*. West Sussex: Wiley.

Symonds, J. (2011, October 2011) Does every child still matter? *The Guardian*. Retrieved 5 May 2012 from <http://www.guardian.co.uk/local-government-network/2011/sep/20/does-every-child-still-matter>

TP2B (2009). *Key findings from the national evaluation of The Place2Talk*. Unpublished report, London: TP2B.

TP2B (2010a). *Hub impact analysis 2009/2010*. Unpublished report, London: TP2B.

TP2B (2010b). *Cost effective positive outcomes for children and families: an economic analysis of TP2B's integrated school-based services for children*. Unpublished report, London: TP2B.

Thomas, N., & O'Kane, C. (1998). The ethics of participatory research with children.

Children and Society, 12, 336–348.

UN General Assembly, *Convention on the Rights of the Child*, 20 November, 1989, United Nations, Treaty Series, vol. 1577. P.3, retrieved on 3 May 2012 from:

www.unhcr.org/refworld/docid/3ae6b38f0.html

UNICEF (2007). *Child poverty in perspective: An overview of child well-being in rich countries. Innocenti Report Card 7*, UNICEF Innocenti Research Centre: Florence.

Uprichard, E. (2009). Questioning research with children: Discrepancy between theory and practice? *Children and Society*, 24, 3-13.

Valberg, T. (2011). *Exploring stakeholder perceptions of TP2B*. Unpublished research report. London: Institute of Education.

VanFleet, R, Sywulk, A. and Sniscak, C. (2010). *Child-centred play therapy*. London: The Guildford Press.

Van Manen, M. (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. Suny Press.

Vygotsky, L. S. (1967). Play and its role in the mental development of the child. *Journal of Russian and East European Psychology*, 5(3), 6-18.

Wagner, P. (2000). Consultation: developing a comprehensive approach to service delivery. *Educational Psychology in Practice*, 16 (1), 9 — 18.

Wertz, F. J. (2005). Phenomenological research methods for counseling psychology. *Journal of Counseling Psychology*, 52(2), 167.

Wesson, M., & Salmon, K. (2001). Drawing and showing: Helping children to report emotionally laden events. *Applied Cognitive Psychology*, 15(3), 301–320.

Westcott, H, Davies, G., & Bull, R. (2002). *Children's testimony: psychological research and forensic practice*. Chichester: Wiley.

Westcott, H. & Littleton, K. (2005). Exploring meaning in interviews with children. In S. Greene & D. Hogan (Eds.). (2005). *Researching children's experience: approaches and methods* (pp. 141 – 157). London: Sage.

Wilson, P. (2012). *TP2B therapeutic approach: Summary statement*. Unpublished report, London: TP2B.

Windelband, W. (1901/2001). *A History of Philosophy*. New Jersey: Paper Tiger.

Woolfe, R., Dryden, W., & Strawbridge, S. (Eds.). (2003). *Handbook of counselling psychology*. Sage.

Wright, J. & Davies, J. (2008). Children's voices: a review of the literature pertinent to looked-after children's views of Mental Health Services. *Child and Adolescent Mental Health* 13 (1), 26–31.

Yardley, L. (2000). Dilemmas in qualitative health research. *Psychology and Health*, 15, 215 – 228

Yin, R.K. (1981). The case study as a serious research strategy. *Science Communication*, 3 (1), 97 – 114.

Volume II: Appendices

Appendix 1: Child consent form.....	4
Appendix 2: Parental consent form.....	5
Appendix 3: Ethical Approval Form	9
Appendix 4: Visual aid.....	21
Appendix 5: Prompt sheet for interviews	22
Appendix	23
Naz: Tables of super-ordinate themes and nested themes.....	23
Super-ordinate theme and nested themes: anxiety and change	23
Super-ordinate theme and nested themes: Therapeutic process.....	26
Super-ordinate theme and nested themes: Emotional release	30
Appendix 8 – Santi: Tables of super-ordinate themes with nested themes	32
Super-ordinate theme with nested themes: Verbal self-expression.....	32
Super-ordinate theme and nested themes: Learning experience	34
Super-ordinate theme and nested themes: Positive change	35
Super-ordinate theme and nested themes: Therapeutic process	36
Appendix (last) PDF of full IPA process including transcript	40
Louise full transcript with page/ line numbers.....	40
Step 2: Initial noting	40
Step 4.1: Chronological list of developing emergent themes from initial noting	40
Step 4.2: Developing emergent themes following chronological analysis.....	40
Step 4.3 Developed super-ordinate themes and nested themes.....	40
Super-ordinate theme: Therapist qualities	40
Super-ordinate theme and nested themes: Therapeutic process	40
Super-ordinate theme and nested themes: verbal self-expression.....	40
Super-ordinate theme and nested themes: Playful self-expression.....	40
Super-ordinate theme and nested themes: Safety	40
Super-ordinate theme and nested themes: process of personal change.....	40

Appendix 1: Child consent form

Tammy Valberg

tvalberg@ioe.ac.uk

Dear

Hi! I want to know all about what you think of the time you have had with your Place2Be person in The Place2Be room. I would really like to hear your views on it. Would you be happy to talk to me about it?

Your parent or carer has already agreed to you talking to me, but if you agree to talk to me too, then please sign below:

Remember, you can stop being part of it any time, I won't mind!

Your name:

Your signature:

Date:

A HUGE THANK YOU!

TAMMY

Appendix 2: Parental consent form

Tammy Valberg

Trainee Educational Psychologist

Institute of Education, University of London

07904 367 508

tvalberg@ioe.ac.uk

Dear Parent or Carer,

It would be great for your child to really feel as though their voice is heard about how they experience support they receive from The Place2Be, and this is what my research is about. Hearing their voice in the form of academic research may tell us what they feel helps them, and may also help us to understand how adults can support them even better.

To introduce myself, I am a trainee educational psychologist and I am completing the Doctorate in Professional Educational, Child and Adolescent Psychology at the Institute of Education, University of London. I am writing to you to ask your consent for your child to participate in my research.

As participants, your child will be asked to take part in an interview with myself. All interviews will be recorded for analysis at a later date. They are aimed at being an interesting and positive experience for your child, whereby they can see that their opinion is valued and important! The focus of the interview will be on how they have experienced play-based individual support from The Place2Be. Everything your child says will be anonymous. He/she has the right to withdraw from the research at any point.

I would be very grateful if you would agree to support my research. If so, please read the statements overleaf, then sign and date the form, and return to school in the envelope enclosed, addressed to The Place2Be School Project Manager.

Once I have received permission from you, I will make an arrangement to meet with your child prior to the interview process to gain informed and written consent from them as well. Unfortunately there is not a great deal of time for my research to be completed and I would be very grateful indeed if you could return the form at your earliest convenience.

Here are a list of bullet points and a space for your signature.

I understand that:

- Following the interview, the recordings will be transcribed and anonymised. No one else will have access to the interview except for the researcher and research supervisors.
- My child's interview is being collected as part of a Doctorate in Educational, Child and Adolescent Psychology.
- My child's interview will be used for a course research project.
- My child's interview will be held confidentially and only the researcher and my supervisors will have access to them.
- My child has the right to withdraw his/ her participation at any time and for any reason.
- My child and I will be able to obtain general information about the results of this research by contacting the researcher at tvalberg@ioe.ac.uk. The researcher

will also write to ask if you would like written or verbal feedback on the results of the project once it is completed.

I am giving my consent for my child's data to be used for the outlined purposes of the present study.

I hereby fully and freely consent for my child to participate in the study which has been fully explained to me.

Child's name (capital letters)

Parent/ main carer name (capital letters)

Parent/ main carer signature:

.....

Date:

Please note that this form will be kept separately from your child's interview

Your participation is very much appreciated.

With best wishes,

Tammy Valberg

Trainee Educational Psychologist

Please note I am fully CRB checked.

Appendix 3: Ethical Approval Form

BPS Ethical Approval Form – DEdPsy Y2-Y3

STUDENT RESEARCH ETHICS APPROVAL FORM

Psychology & Human Development

This form should be completed with reference to the BPS Code of Ethics and Conduct
– available online from www.bps.org.uk

On which course are you registered? D. Ed. Psych

Title of project: **An exploration of the views of children who have experience
of TP2B play-based counselling**

Name of researcher(s): Tamasine Valberg

Name of supervisor/s (for student research): Karen Majors and Derek May

Date: 5.3.2012 Intended start date of data collection (month and year only):

April 2012

Summary of planned research (please provide the following details: project title, purpose of project, its academic rationale and research questions, a brief description of methods and measurements; participants: recruitment methods, number, age, gender,

exclusion/inclusion criteria; estimated start date and duration of project). It's expected that this will take approx. 200–300 words, though you may write more if you feel it is necessary. Please also give further details here if this project been considered by another (external) Research Ethics Committee.

Project title:

An exploration of the views of children who have experience of TP2B play-based counselling

Purpose of project:

To gain insight into how children experience play-based counselling

Academic rationale:

There is a great deal of quantitative data generated by surveys in the international evidence base to demonstrate the efficacy of play therapy (Ray, Muro and Schumann, 2004; Bratton, Ray, Rhine and Jones, 2005). There is also a considerable quantitative evidence base within TP2B research body (e.g. TP2B, 2010a; TP2B 2010b) which supports the efficacy of the play-based counselling they practice. This is because TP2B conducts pre and post intervention Strength and Difficulty Questionnaires (SDQ) with the child, their parent/s and teacher. There is a lack of qualitative studies which focus on the child view, with the exception of Cooper, 2011, a retrospective study of children's perceptions of their therapeutic experience. There is a need for

more qualitative studies which explore the perspective of the children who have experience of TP2B play-based counselling. This research aims to contribute to filling this gap.

Research questions

Research question 1

How do the children experience play-based counselling?

Sub question 1

What are the positives of their experience?

Sub question 2

What are the negatives of their experience?

Research question 2

What are the children's views of attending play-based counselling?

Sub question 1

Do they feel they could stop if they wanted to?

Sub question 2

Is there any stigma within school attached to going?

Sub question 3

Are their parents supportive?

A brief description of methods and measurements:

This will be a qualitative study. Qualitative interview data will be collected from children using multi-modal techniques to elicit child voice. Data will be

analysed thematically.

Participants:

By interviewing between 20 and 25 children (between years 2 and 6) towards the end of the child's play-based counselling (i.e. during the summer term), it is hypothesised that this will be the optimum opportunity for data collection because the child will be accustomed to TP2B process and comfortable with questions about it.

A short pilot study will be conducted prior to data collection.

Recruitment methods:

I will formally ask permission from schools who buy in TP2B services that I visit as a trainee educational psychologist if I can send consent letters to parents of children who participate.

Number, age, gender, exclusion/inclusion criteria:

20 – 25 children between years 2 and 6, boys and girls.

Estimated start date and duration of project:

April 2012 (pilot data collection) June / July 2012 data collection, finished the

write up by January 2013.

How participants will be informed of research:

I intend to disseminate my research findings to the children, their parents/ carers, teachers and Place2Be staff. I will do this in the form of a presentation or should this not be possible, I will meet again with all those involved and give them a copy of the research, and talk through points of interest to them.

Value of this research:

Within in a newly developing field, it is aimed that this study will generate new knowledge about how child participants of play-based counselling view and experience the intervention. Specifically, it is aimed that implications for best practice and evaluation will be generated. It is hoped that this research will shed more light on what it is about the therapeutic process that is helpful for children. Finally, it is aimed that results of this study will contribute to the literature regarding children's experiences of in-school therapeutic interventions.

2. Specific ethical issues (Please outline the main ethical issues which may arise in the course of this research, and how they will be addressed. It's expected that this will require approx. 200–300 words, though you may write more if you feel it is necessary. You will find information in the notes about answering this question).

Pilot interviews will commence once ethical approval has been granted by the IOE Psychology and Human Development Department Ethics Committee (BPS, 2009).

There are ethical issues in this research design which need careful and sensitive consideration, as it involves children who are potentially emotionally vulnerable.

I will seek informed and written consent from both children and parents (BPS, 2009) prior to setting a date and time for the interview process. I will be present in school prior to the interviews being conducted to allow children to become used to me and to build rapport (Hill, 1997; Thomas and O’Kane, 1998). Children will be informed in an appropriate fashion of my safeguarding duties (BPS, 2009). I will emphasise to all that participation of the study is voluntary, and inform participants of their right to withdraw at any time (BPS, 2009). I will assure participants of their anonymity and confidentiality (BPS, 2009). Interviews will be held in a private room at the school, to ensure confidentiality. I will build rapport and seek to ensure that participants feel comfortable and relaxed. Each participant will be labelled by a pseudonym of their choosing for the purposes of the study. I will debrief (BPS, 2009) with each participant at the end of each interview, reminding them of their right to withdraw and ascertaining they remain consenting to their interview being used for the purposes of my research.

The interview will be structured within clear research boundaries and is concerned specifically with children’s experience of play-based counselling. The focus is not on any personal difficulties they may have experienced. However, space will be made for children to discuss any negative views of the experience. Multi-method techniques utilised will be upbeat and fun. It is important to ensure that the children do not over-disclose, an ethical consideration highlighted by Day et al. (2006) and Hill (1997). The questions in the interview will not cover potentially sensitive areas, such as how they feel about home life.

It is aimed that because of these factors, the risk of causing the children any negative affect will be minimal. I will debrief with the children in an appropriate fashion at the end of the interview and ensure they understand that they have the right to withdraw from the study (Thomas and O’Kane, 1998; BPS, 2009).

I will ensure that TP2B school project manager is aware of the children who have participated so that she can prioritise them for The Place2Talk (a lunch time self-referral service for all children) if necessary. I will also inform the children’s teachers that they are participating in the study and that they may need extra support.

Consent forms will be kept and raw data anonymised and kept under lock and key. Furthermore, no individual, school or counsellor will be identifiable in any subsequent write up of this data.

3. Further details

Please answer the following questions.

		YES	NO	N/A
1	Will you describe the exactly what is involved in the research to participants in advance, so that they are informed about what to expect?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2	Will you tell participants that their participation is voluntary?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3	Will you obtain written consent for participation?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4	If the research is observational, will you ask participants for their consent to being observed?	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5	Will you tell participants that they may withdraw from the research at any time and for any reason?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8	Will you debrief participants at the end of their participation (i.e. give them a brief explanation of the study)?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

If you have ticked **No** to any of Q1-8, please ensure further details are given in section 2 above.

		YES	NO	N/A
9	Will your project involve deliberately misleading participants in any	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

way?

- 10 Is there any realistic risk of any participants experiencing either physical or psychological distress or discomfort? If **Yes**, give details on a separate sheet and state what you will tell them to do if they should experience any problems (e.g. who they can contact for help).
- 11 Will your project involve human participants as a secondary source of data (e.g. using existing data sets)

If you have ticked **Yes** to any of 9 - 11, please provide a full explanation in section 2 above.

12	Does your project involve working with any of the following special groups?	YES	NO	N/A
	Animals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	School age children (under 16 years of age)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Young people of 17-18 years of age	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	People with learning or communication difficulties	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Patients	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	People in custody	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	People engaged in illegal activities (e.g. drug-taking)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

If you have ticked Yes to 12, please refer to BPS guidelines, and provide full details in sections 1 and 2 above. **Note that you may also need to obtain satisfactory CRB clearance (or equivalent for overseas students).**

There is an obligation on the Student and their advisory panel to bring to the attention of the Faculty Research Ethics Committee any issues with ethical implications not clearly covered by the above checklist.

4. Attachments

Please attach the following items to this form:

Approval letter from external Research Ethics Committee, if applicable

Where available, information sheets, consent forms and other materials to be used to inform potential participants about the research.

5. Declaration

*This form (and any attachments) should be signed by the Trainee, Academic and EP Supervisors and then submitted to the Programme Office. You will be informed when it has been approved. If there are concerns that this research may not meet BPS ethical guidelines then it will be considered by the Faculty Research Ethics Committee. **If your application is incomplete, it will be returned to you.***

For completion by students

I am familiar with the BPS Guidelines for ethical practices in psychological research (and have discussed them in relation to my specific project with members of my advisory panel). I confirm that to the best of my knowledge this is a full description of the ethical issues that may arise in the course of this project.

Signed [sent electronically] ..Print Name: Tamasine Valberg ..Date:

(Trainee Educational Psychologist)

For completion by supervisors/ advisory panel

We consider that this project meets the BPS ethics guidelines on conducting research and does not need to be referred to the Faculty Research Ethics Committee.

Signed ..Print Name ..Date.....

(Academic Research Supervisor)

Signed ..Print Name ..Date.....

(EP Supervisor)

If you feel the application should be referred to the FREC, please contact Ed Baines in the first instance.

FREC use

Date considered:_____ Reference:_____

Approved and filed Referred back to applicant Referred to RGEC

Signature







of

Chair

of

FREC: _____

Appendix 4: Visual aid

<p>What do you remember about your time in here?</p> 	<p>What did you do in here?</p> 	<p>What was important to you?</p> 
<p>What's your Place2Be person like?</p> 	<p>What do other people think about it?</p> 	<p>Did you dislike anything?</p> 

Appendix 5: Prompt sheet for interviews

The general areas on the visual prompt sheet are:

- What do you like/ dislike about it
- What is your counselor like
- What do other people think about it (friends, mum and dad)
- Space for negative discussion: what would you change, can you stop if you want
- Have things changed for you since coming to TP2B

Important areas to cover

Do you remember we talked about that if you wanted to not be part of my project at any time, then you could just say and no one would mind?

Do you remember we talked about how I would record what you say but **that no one else would know** that you had said it?

I'm going to **record** what you say to me, but your name won't be on anything. No one will know who you are. Would you like to choose a pretend name for yourself? Anything you like.

Do you remember another thing we talked about, about how if you told me about something that might cause you any harm then I'd have to tell your teacher or another adult about it?

We talked about how it was important for your voice to be heard about what you think. I want to hear everything you have to say, including anything that isn't positive! No one will know you said it.

Shall we make a **list of rules** for our time in here together? What would you like to put, and I will write it down. *E.g doesn't like lots of questions or doesn't like being told what to do.* My only rules are that I would like us both to have fun and be safe.

If there is **something you don't understand**, will you let me know? Here is a sign for you hold up, if you like! If you don't want to answer the question, you can hold up this card.

If you want to stop talking to me anytime, hold this card up and we will finish.

Appendix

Naz: Tables of super-ordinate themes and nested themes

Super-ordinate theme and nested themes: anxiety and change

<i>Anxiety and change</i>		
Fear of dolls	16.851	Well before I came to Place2be I was kind of <u>scared</u> of them [dolls] and then she helped me stop being scared of them, like we got them out....that was <u>really</u> at the beginning
	16.860	I would get freaked out by them, you know
	17.926	N: I think I was ummm, like I remember I was scared to go out coz of the doll, coz I had a bit of dolls in the house before I heard scary stories and I had lots of dolls... because of that I was kind of scared to go <u>down</u> and up the stairs in my house and I was kind of scared of teddy bears as well. <u>And she helped me get rid of that as well.</u>
Fear of bears	22.1153	I think she did this to help me not be afraid of teddy bears...
Nightmares	6.313	Well sometimes I would have a nightmare and I would be kind of scared or some times I would get a bit scared of something and then and she would try and help me and most of that stuff is gone now.

	7.338	Like sometimes I get like really really scary nightmares, like really really <i>for me</i>
	15.798	Like it would carry on like for example my friends, then my dreams scary nightmares I have, my nightmares, it just started off as a conversations and it just got bigger, like trying to find ways... that's how im trying to say
No more phobias?	21.1115	I'm not going to put that in, it's quite creepy (<i>strange looking shell – she clearly wants to put the shells away.</i>)
Quality of life improved	15.817	Well p2b made stuff <u>easier</u> . I wouldn't have expected stuff to be that easy.... Like simple...
	18.955	Well I was happy [before P2B] but I wasn't happy coz I was scared of so much stuff. It made me feel like... not that... comfortable. And um like so I could say that I was 8 out of 10. or 9 out of ten. And coz I got rid of some of my fears, I'm like 10 out of 10 now.
Less depressed	14.712	I might be a little bit more gloomy
Able to concentrate	16.825	I wouldn't be able to concentrate well
No more nightmares	7.348	Well I don't get that much scary nightmares anymore.
	16.823	For example if I had nightmares (<i>deep</i>

		<p><i>breath</i>) I would be kind of down in school and I'd be like <i>thinking</i> about them and I wouldn't be able to concentrate well...</p> <p>I see... And that what would happen... when you came here...</p> <p>N: Coz I could tell her what I felt and then I wouldn't need to think about them because I would think everything would be alright so I could concentrate. (looks sad).</p>
Less fears	18.929	<p>... because of that I was kind of scared to go <u>down</u> and up the stairs in my house and I was kind of scared of teddy bears as well. <u>And she helped me get rid of that as well.</u></p>
Sustainability of change	14.731	<p>like my friends won't really understand. And like its more nicer to be with Hilary (SPM) or Betty.</p>

Super-ordinate theme and nested themes: Therapeutic process

Therapeutic process	Page/ line number	Quote
Description	14.764	She would come and get me from my classroom, and then she would ask me what I wanted to do and I would be like can we do this, or umm like do you want to carry on from what we were doing last time...
Talking	15.793	And that's how a conversations start and then get bigger and bigger and bigger
Exposure	16.859 16.869 22.1153	I would get freaked out by them, you know, I wouldn't feel comfortable (<i>speaks very quickly</i>) First she had to put them like in a cupboard like away over there that... coz like the room was a bit bigger than this one, she put them in the cupboard over there and we would be sitting over here in the corner of the room and later on then she would be like ok we will take them out and then we can see and touch them and ... <u>I just held them and everything was fine...</u> I think she did this [puppet play] to help me not be afraid of teddy bears... I think so, I can't really remember that well...
Writing	6.325	Well we talk about it, sometimes I would feel better when we talked to someone about it. And we had this whiteboard and we would write down what we felt and do you get what

		I'm trying to say... and it was quite a big whiteboard.... And erm like what we could do to make it stop.
Creative play	2.88	We made pictures, I remember this I played with this a lot (talking about threads) we made like a thready necklace, and we stuck, like a circle and we like threaded it through....
Sand play	20.1047	I remember the first few times was all about the sand... we made sandcastles into circle shapes... we didn't really have buckets and spades... but we made flags and then erm we made one each and made a little hole inside and put the flags in there...
Sensory play	20.1055	[it was important] Because it was our first lesson, first time we <i>met</i> ... and we also saw we could make like a sand waterfall (<i>looks really happy, sand is running through her hands</i>)
	21.1135	
Puppets	21.1153	Yes the clay! And the play dough. And it was nice sticking my fingers in the finger paint.
		I think she did this to help me not be afraid of teddy bears...
<i>Therapeutic relationship</i>		
Mutual	3.144	Betty made one for me, I made one for Betty
	5.249	We would have lots of fun

	13.672	...and I gave her a gift as well, I just remembered, I think I gave her this box which she could put her jewellery in...
	20.1093	N: She'd play with me...(smiles)
The person	5.243	She was really nice to me.
	5.238	She was a really nice person.
	6.303	They were like good, nice and happy feelings. Like all the good stuff you could say.
	10.496	9 and three quarters out of ten...[how important she is]
Development of the relationship	15.777	Fist time I was [shy] slightly but the second time I was fine.
Without fear	5.263	Well to do what I want ... and to enjoy... not to be err scared of doing something and yeah that really.
Autonomy	5.248	It was like, I'm the boss!
	21.1097	She'd tell me to choose and I'd be like, what do you want to do... im not used to making decisions...
	21.1107	I prefer if someone else makes decisions...not always but sometimes, not something I don't want to do...I don't know I'm just used to it. For example, I'm used to my mum making decisions.
Fun	9.445	I'd do so much fun stuff

	14.746	I'd tell them to umm Id say that don't miss it, come every week, whatever day of the week you do it and have fun and I would recommend it.
	8.397	Coz I had lots of fun with my box
Emotional containment	19.1008	<p>when you'd finished a session and you were going back to class, how would you feel?</p> <p>Um I felt more happier than I was before because when I see her, Betty, she makes me happy (smiles)</p> <p>I'm thinking that you talked about a lot of difficult stuff with her, but then it was OK?</p> <p>Yeah...</p> <p>So even though you talked about difficult stuff you'd feel ok to go back to class? Yeah.</p> <p>Coz like today, we talked about difficult stuff together... are you ok to go back to class?</p> <p>N: Yeah! <i>she seems fine.</i></p>
Emotional containment	15.808	I think it took like the first session near the middle I told her. And then by the end of the session I was happy when I went back to class
Ending	<p>9.459</p> <p>9.475</p> <p>14.722</p>	<p>Make it longer... Instead of one year, more years.</p> <p>I think it was enough for me because I think I got enough time. I mean I would like to spend more time though, with Betty, I guess</p> <p>I don't have anyone to tell like about them [her nightmares]...coz usually I could tell Betty...</p>

Super-ordinate theme and nested themes: Emotional release

Emotional release		
Expression of feelings	13.701	And so why do you think it's important that you had a place where you could express your feelings... N: Because I would just be like really like shy and the feelings would just stay inside and they won't really come out I: And if they stay inside, what do you feel happens when they stay inside N: Well I don't know, I might be a little bit more gloomy.... Tell me what it would be like to have emotions inside you that make you more gloomy. N: Well I don't know like coz with her I had someone to tell to talk with and tell them how I felt. But... like coz um um because I never coz like when I... it feels like kind of strange coz like I don't have anyone to tell like about them...coz usually I could tell Betty...
Consequence of emotional repression		
Sustainability of intervention		
Place of expression	14.752	- Because its really fun and it's a place you can like express your feelings and like you know ...
Authentic self expression	12.602	Like how you felt when you were in here N: Well I felt like relaxed coz I felt like calm and like it was a good place to say how I

	<p>feel...and its umm like it felt umm how do I explain it... it felt more lets just say I don't think you'll get it but... really struggling to express herself with words it felt like a place where I don't need to be... it felt different to like ... from my classroom I was more relaxed and I feel better to say stuff.</p> <p>That makes perfect sense and you've put it brilliantly.</p> <p>So this place for you was something different from the rest of your life?</p> <p>N: Different from the rest of the school.</p> <p>Right, so what does relaxed mean for you?</p> <p>N: I can just be myself.</p> <p>And can you be like that at home?</p> <p>N: Yeah. So it's like a little home.</p> <p>That's really nice.</p> <p>N: Like my second home.</p> <p>That's really nice. I'm just thinking about what that means. I'm thinking about what it means to come somewhere that feels like your second home.</p> <p>N: Not really my second home...</p> <p>I understand...</p> <p>N: Somewhere I'm comfortable! That's it. Somewhere I feel comfortable (we are excited to have hit on the right word)</p>
--	---

Appendix 8 – Santi: Tables of super-ordinate themes with nested themes

Super-ordinate theme with nested themes: Verbal self-expression

Themes	Page and line number	Quote
Verbal expression	8.416	Well mostly we would talk – well I would, would be about games and what we would do. Coz at the beginning they ask you what you gonna do, and then you just tell them what your gonna do and so that's all you do.
Helpful	9.438	S: I think... Mostly situations....[talking was helpful]... : If someone was being mean to you... if there was any problems. I: And what did you find that... S: Helping...
Privacy	18.973	Because you get to tell secrets which no one else knows
Autonomy and privacy	19.990	Because it just is. You could do what you <i>wanted</i> but you don't have to tell anyone. [why it was so important to him]
Privacy in school system	19.996	Coz usually if you just tell the teacher.... Well it won't be said to the head teacher
Privacy and expression	19.10008	Coz mostly it allows you to make how much you feel about it. How

		much you feel about if there's any problem in school or teachers or what they do....
expression of feelings	19.1023	I think it is a good thing [to talk honestly about feelings] because you can really express it, really express your feelings.
authentic self expression	19.1032	like the school rules are you have to be honest... but in here there's no such thing as lying or honesty coz the thing is you just tell it anyway, tell the things as it is anyway, coz it's a secret .
Authentic self expression	20.1043	But in here you say what you need to say.
Authentic self expression with p2t	20.1046	So now you don't come here where do you say what you need to say? S: The place 2talk!!!

Super-ordinate theme and nested themes: Learning experience

Themes	Page and line number	Quote
Advice	12.606 12.621	Well the advice they gave me if there was a problem I could like know what happens. So like if something like similar happens, I know what to do They said that don't hesitate to be rude back or just like tell the teacher.
Leant	9.452	Er I thought that it was good [because talking helps]. So like, now you know what you should do
Ending	12.643	Well, when you are leaving and you know what to do, I don't really think you should come back coz you still know the advice that they gave you
Situations	13.692	Err well it's a learn what you do, what you should do, like for situations or perhaps in class or something like that....

Super-ordinate theme and nested themes: Positive change

Themes	Page and line number	Quote
Authentic self-expression	20.1087	So mostly you can express what you feel and when you're in the place2be, it allows you... coz your more easy... you have the confidence, the courage, to do it, it's more easy
Increased confidence – parents	20.1075	so yeah the thing is you have more confident with doing stuff, anything like telling your parents what happened, like coz now you can be more honest like
Increased courage - parents	21.1100	And also, about my parents... You have more courage to say what you want to say, like if you want to be honest with what's happening, you have the courage
Peer relations improvement	16.860	I think... I get on better with my friends since I came to TP2B. Yes. Definitely.
Advice or talking it through?	9.460	Its like... Kind of like, both

Super-ordinate theme and nested themes: Therapeutic process

Therapeutic process	Page and line number	Quote
Key elements	8.403	The box, the playing with the cars and the person
Happy	5.224	<i>he points to happy and excited</i>
Importance of p2b	19.985 8.403	Ten out of ten The box, the playing with the cars and the person
The box	7.351	You see, the thing about the box was that you would have everything you did, you made, the clay the paint, in the box and then you take it home. To just like show or like put somewhere.
Box / accomplishment	7.362	Yeah coz it showed what you did
Autonomy	7.378	:Erm because you could do what you wanted.
Autonomy	8.420	and then you just tell them what your gonna do and so that's all you do.
Autonomy/ playfulness	17.928	Playful. You can do what you wanted to.
Qualities of P2B person	10.493	Mmmm listens, and doesn't really boss around, isn't like a bossy boots, and I think they

		are playful
Verbal expression	8.416	Well mostly we would talk – well I would, would be about games and what we would do. Coz at the beginning they ask you what you gonna do, and then you just tell them what your gonna do and so that's all you do.
	9.438	S: I think... Mostly situations....[talking was helpful]... : If someone was being mean to you... if there was any problems. I: And what did you find that... S: Helping...
Play partner	6.300	They would play with me.
	7.334	They blended in.
Ending of support	11.562	Yeah... why was I sad.... Because I don't get that much advice. Because the teacher has to see other children. We don't really get that time one by one. So place2be helps.
Importance of Play	8.403	: The box, the playing

		with the cars and the person....
Tension in value of play	5.262	Yes. We didn't do much, just played around with it.
Play choice – cars and rules	6.279	What we did was we had to close our eyes and then put it, had to land on the road, so like this.... (gets it on the road) But you have to do it... it's how many times you do it.
Sand play	6.279	Ok, so you close your eyes so you couldn't see and then you would have to guess where it is (<i>buries car in sand.</i>)Then I would hide the cars and then say done, and then you would have to guess where it is.

Appendix (last) PDF of full IPA process including transcript

Louise full transcript with page/ line numbers

Step 2: Initial noting

Step 4.1: Chronological list of developing emergent themes from initial noting

Step 4.2: Developing emergent themes following chronological analysis

Step 4.3 Developed super-ordinate themes and nested themes

Super-ordinate theme: Therapist qualities

Super-ordinate theme and nested themes: Therapeutic process

Super-ordinate theme and nested themes: verbal self-expression

Super-ordinate theme and nested themes: Playful self-expression

Super-ordinate theme and nested themes: Safety

Super-ordinate theme and nested themes: process of personal change

1 (Before I turn the recorder on, Louise
2 and I talk about how she is feelings.
3 She tells me her sister has been
4 hospitalised and that didn't get much
5 sleep.)
6
7 My rules are that we stay safe, have
8 fun and that we have a good
9 conversation.
10
11 L: And be kind to each other.
12 (reflected and clarified).
13 *Gained consent for recording etc.*
14
15 *Set up drawing/ cutting/ sticking*
16 *activity that she has chosen.*
17 *Chooses to make a card for her sister.*
18
19 So it's really important to you that
20 people are kind to you, yeah?
21
22 L: Yeah.
23
24 (I suggest materials and she gains
25 confidence to start self-choosing
26 materials)
27
28 So when you came here to the p2b,
29 do you remember it?
30
31 L: Yes
32
33 How well do you remember it?
34
35 L: We had a box and we made things
36 and put stuff in it, and we made stuff
37 with clay, like a little person and I took
38 it home with me.
39
40 L: And I made some cards for my
41 niece when she was born.
42
43 That's lovely. Yeah, what else do you
44 remember?
45
46 L: I made a little story on a piece of
47 card, and it had a picture and it was a
48 Dr Who story.
49
50 Do you remember what it was about?
51
52 L: I'm not sure.
53
54 What do you remember about the
55 person you came to see?
56
57 L: She was really **kind**.
58
59 That's nice. What did she do that was
60 really kind?

61
62 L: She always made me feel
63 **welcome.**
64
65 That's really good. How did she do
66 that, how did she make you feel
67 welcome?
68
69 L: She would always **ask me how I**
70 **was feeling and she let me do**
71 **anything I like to in here like she**
72 **would let me make anything I liked.**
73
74 Wow – what was nice about that, what
75 was nice?
76
77 L: I'm not really sure.
78
79 I think it's nice to do things that we
80 really want (reflection and active
81 listening). What else was nice?
82
83 L: She done a card what saying she
84 was ill that she said she misses
85 talking to me and I've got the card still
86 at home.
87
88 That's really nice. How did that make
89 you feel when she did that?
90
91 L: **Happy.**
92
93 Happy, that's good.
94
95 Do you remember her name, this
96 lady?
97
98 L: Vera.
99
100 And when did you stop coming to The
101 Place2Be.
102
103 L: I'm not sure.
104
105 You mentioned about this box, can
106 you tell me a bit more about that?
107
108 L: You can draw whatever you want
109 on it, and I drew my dogs on it. My
110 dogs paws. I had four and now I have
111 three because one of them passed
112 away.
113
114 I'm really sorry to hear that.
115 So you put your dogs' paws on your
116 place2be box?
117
118 Nods.
119

120 *She indicates she has finished with*
121 *her card so I say:*
122
123 Would you like to do another card? Or
124 anything else. It's a bit like when
125 you're with Vera in here with me in
126 that you can do what you want.
127
128 *(She chooses some more glitter and*
129 *glue)*
130
131 So, when you're back in here now,
132 does it remind you of being with Vera
133 and how does that feel?
134
135 L: **Safe.**
136
137 Safe. That's nice.
138
139 What does it mean to feel safe?
140 L: (Inaudible).
141
142 When I feel safe it means that I don't
143 think anything bad will happen to me,
144 and that someone will be kind to me
145 and that the person will keep my
146 secrets.
147
148 Tell me when else you feel safe.
149
150 L: At home with my parents.
151 (pause)
152 Before, I had a nightmare and my
153 mum said don't you worry, and kept
154 me safe.
155
156 That's nice, so did your mum come in
157 your bedroom and hold you?
158
159 L: Ummm. Once, I couldn't get to
160 sleep and my mum came in my
161 bedroom and c...cuddled me till I
162 could go to sleep.
163
164 Ah that's nice. I can tell you love your
165 mum very much.
166
167 *(She looks strangely ahead) (I am*
168 *aware of her emotional reaction and*
169 *try to change the subject).*
170
171
172 So was there anything you would
173 have changed about seeing Vera?
174
175 L: Nothing.
176
177 So it was just perfect the way it was?
178
179 Nods.

180
181 *I get out my scaling tool.*
182
183 This is the ladder of happiness! Tell
184 me the thing that makes you most
185 happy in the world... playing,
186 watching TV...
187
188 L: Got loads... family, singing and
189 dancing.
190
191 When you're doing those things are
192 you 10 out of 10 happy? Nods
193 When you're in the playground how
194 happy are you?
195
196 L: Six
197
198 **When you were in here with Vera**
199 **how happy were you?**
200
201 **L: 9 out of 10.**
202
203 So did you like playing with Vera?
204
205 L: Yes.
206
207 What was more important, the playing
208 or the talking?
209
210 L: **Talking.**
211
212 Right, so what did you talk to Vera
213 about?
214
215 L: My feelings and how school was
216 going.
217
218 And did that help you in anyway?
219
220 How did it make you feel to talk to
221 Vera?
222
223 L: **It made me express myself.**
224
225 OK and what was that like for you?
226
227 L: Umm **made me more confident.**
228 Because every time in our class
229 assembly I'm always scared to ... do
230 my parts... in front of loads of people.
231
232 So because you had a chance to
233 express yourself with Vera now you
234 feel more confident with people?
235 That's wonderful
236
237 *Nods in agreement*
238
239 How do you think that happened?

240
241 L: I don't know... **Coz it built my**
242 **confidence up.** I was on a singing
243 club and I had a solo part to sing.
244
245 Wow! How did it go?
246
247 L: Great (smiles)
248
249 We was singing Christmas carols.
250 We were singing Mary had A Baby. I
251 sang one part.
252
253 So you think that coming to see Vera
254 really helped you do that?
255
256 L: Yes.
257
258 So that's something that's changed
259 for you, you feel more confident. Has
260 anything else changed for you?
261
262 L: I don't know
263
264 Well that was a brilliant answer, what
265 you told me about being more
266 confident. Have you found getting on
267 with your friends easier?
268
269 L: Yeah.
270
271 Yeah?
272
273 (We do some more cutting and
274 sticking).
275
276 So how was it when it finished with
277 Vera?
278
279 L: It was OK.
280
281 Did you have any feelings about it?
282
283 L: Yes.
284
285 Yes? Would you share them with me?
286
287 L: **I felt a bit less confident, because**
288 **when I was with her I felt more**
289 **confident. She always said how was**
290 **your feelings and what's school like**
291 **and what troubles were at school. I felt**
292 **safe... and confident... with her.**
293
294 And so when you said good bye,
295 umm, you felt a bit less confident?
296 Was there anything else you felt?
297 There's no right or wrong answer, I'm
298 just wondering...
299
300 L: I just felt the same.

301
302 What do you think about seeing Vera
303 again?
304
305 L: I think p2b with her ended in
306 September.
307
308 Do you ever go and see Abi for
309 Place2Talk?
310
311 L: Sometimes.
312
313 I used to always go when I had really
314 bad problems with Nadia. I've had
315 them since year 4. Yeah but
316 sometimes she gets her other friends
317 not to talk to me. I try talking to her
318 but she always ignores me.
319
320 Would you like to be her friend?
321
322 L: Yeah. She's fun to play with. But
323 she always copies my friend. Like
324 she got the same gloves as Nasheed.
325 I just think people shouldn't copy.
326
327 I see.
328
329 So P2T helps you with Nadia, and so
330 did Vera, is that right?
331
332 Nods.
333
334 What does your mum think of the P2b,
335 does she like it?
336
337 L: Yes. She thinks everyone helps
338 me with my confidence and now I can
339 talk to people more easily.
340
341 Does your BF know about the p2b?
342
343 L: Yes.
344
345 What does she think of it?
346
347 L: She likes it.
348
349 Does she come too?
350
351 L: No.
352
353 What do other people in school think
354 about this room?
355
356 L: I don't know, I haven't heard
357 anybody say about it.
358
359 So it's just a room at school then.
360

361 L: Yes.
362
363 What do you call it?
364
365 L: P2b.
366
367
368 What did you call Vera?
369
370 L: Just Vera.
371 (pause)
372 So before you said, that you enjoyed
373 talking in here. Did you do any
374 playing too?
375
376 L: Yeah. I **played here in the sand**
377 **and all the toys and that.**
378
379 And you mentioned you made a clay
380 figure. Did you really enjoy that...?
381 Was that special?
382
383 L: Coz I made two clay things and I
384 took them home. I made two clay
385 figures **and one was a mini me, but**
386 **his arms and legs fell off.**
387
388 So you enjoyed doing the creative
389 stuff, and the sand, and the talking,
390 did you ever play with the doll's house
391 or the dolls?
392
393 L: No. I **didn't play with the dolls**
394 **but I played with the doll's house.**
395
396 Is there anything else that would be
397 good to have in here, that isn't here,
398 like any games?
399
400 L: Monopoly.
401
402 What if they said it was possible, what
403 would you think about continuing with
404 a p2b person?
405
406 L: I'd like that.
407
408 Or not?
409
410 L: I don't know what to say?
411
412 I suppose I'm trying to say is would
413 you like to carry on seeing a p2b
414 person
415
416 L: I'd like to. **But at first it's really**
417 **scary.** Coz you're meeting someone
418 you really don't know.... And then you
419 see them every week. **And its gets**

420 **more confident with to speak with**
421 other people.
422
423 So it must have felt a bit nervous to
424 meet me then?
425
426 L: Yes.
427
428 Is it ok now?
429
430 L: Now it is, yes.
431
432 I understand it's a bit scary
433
434 Can you remember how long you saw
435 Vera for?
436
437 L: It felt like a long time but I'm not
438 sure it was, I forgot.
439
440 But it felt like a long time.
441
442 Yeah.
443
444 It was just something you did every
445 Monday.
446
447 And it was really nice to talk about
448 your feelings with her.
449
450 L: Yeah.
451
452 And do you talk about your feelings
453 with anyone else these days?
454
455 L: Yes. Mostly my teacher, my mum
456 and my dad.
457
458 It's important to talk about feelings
459 isn't it? I definitely need to talk about
460 feelings.
461
462 L: Yeah.
463
464 (Pause for drawing)
465
466 Would you recommend The
467 Place2Be to other children?
468
469 **Yeah**
470
471 Would you tell me a bit more about
472 why...?
473
474 L: **It's helpful when you can't really**
475 **do stuff when you're always shy.**
476 But I try not to be shy in school, **I try**
477 **to be myself like I do at home, but**
478 **it's too hard because I find other**
479 **people are laughing at me.** Like

480 now I'm getting older, I watch
481 channels like pop girl and CBBC and I
482 think people will laugh because it's
483 not really good for my age. And I like
484 CITV.
485
486 Why isn't it good for your age? I don't
487 understand.
488
489 L: Coz **they** think those channels are
490 for babies. And some people say they
491 like those things and some people
492 laugh at them.
493
494 So you're worried that if you tell the
495 truth to people at school about what
496 you really like then they'll laugh at
497 you?
498
499 (Nods)
500
501 Have you been laughed at in the
502 past?
503
504 L: Sometimes, I have.
505
506 Is that Nadia?
507
508 L: Yeah.
509
510 What does your best friend say about
511 it?
512
513 L: My best friend don't really mind
514 what I like.
515
516 (pause)
517 L: Sometimes I watch Sean the Sheep
518 when I'm really bored. I liked that
519 when I was 8. Sometimes when I'm
520 really bored and there's nothing on TV
521 that I like, I'll put on Cbeebies and its
522 like something called Waybaloo on....
523
524 Ah yes I know that
525
526 L: It's funny.
527
528 Yes it is funny. Whys it funny.
529
530 L: They've got all these cute voices
531 and they fly.
532
533 And you worry about telling people
534 about that in school?
535
536 L: Yes.
537
538 Is that something you would have
539 talked to Vera about?

540
541 L: Yes. Sometimes.
542
543 I don't think I told her about that – like
544 that I get worried about what people
545 think of me at school.
546
547 Why do you think you didn't tell her?
548
549 Silence
550
551 Maybe it didn't come up, or it wasn't
552 important at that time?
553
554 L: Ummm.
555
556 L: But... I *sleep* with a blanket. I sleep
557 with a blanket as well.
558
559 A security blanket?
560
561 L: Yes.
562
563 And is your security blanket nice?
564
565 L: Its pink and it's got a cat on the
566 corner.
567
568 L: It's soft and nice.
569
570 Is it one of those ones you stroke
571 under your nose? What do you call it?
572
573 L: I just carry it around with me. I
574 took it to the shops with me. When
575 it's cold outside it makes me feel
576 warm.
577
578 Well that's nice.
579
580 L: I just recently started having it for
581 some reason.
582
583 What do you like about it?
584
585 L: It's soft on one side and kind of
586 rough on the other.
587
588 It sounds really nice. So it's nice to go
589 to bed with?
590
591 (Silence)
592
593 L: Well its coz I just started. My sister
594 started laughing at me once. I haven't
595 really told anybody I sleep with a
596 blanket.
597
598 Do you think you will?
599

600 L: Well... I don't need to I guess.
601
602
603 No.
604
605 *(Louise looks unwilling to carry on*
606 *talking about this. We continue*
607 *drawing).*
608
609 Can you remember what Vera used to
610 wear?
611
612 L: No. It's a long time.
613
614 Can you remember...? Where your
615 box is.
616
617 L: At home.
618
619 What do you do with it?
620
621 L: Nothing. It's like a memory .
622
623 Is it important to you?
624
625 L: Yeah.
626
627 On my ladder, out of ten how
628 important are your dogs to you?
629
630 L: Ten. I've got two white dogs. I've
631 got one boy dog and two girl brown
632 dogs, but they're all family. And the
633 dad he lives with my god sister and
634 my god mother. **And my dog, is**
635 **called ice, and is got the same**
636 **colour white as his mum. But if he**
637 **was brown, my other dog she's**
638 **brown, he other one, she has the**
639 **exact same colour as his dad. If he**
640 **had that colour he would look the**
641 **exact same as her dad.** And Ice has
642 the same figure as is dad. And the
643 dad's called woody and the mum's
644 called snowdrop. My dogs are called
645 snowdrop ice and fudge. **The one**
646 **who died was called ebony,** I think
647 in 2011.
648
649 I'm sorry to hear Ebony died.
650
651 *(pause)*
652
653 Your dogs sound very important...
654
655 L: **They are like family.**
656
657 So how important is your box....
658
659 L: 6, 7 or 8.

660
661 How important is TV.... L: 6.
662
663 And your best friend... L: 10
664
665 And your time with Vera here in this
666 room.... L: 9.
667
668 Why isn't it a 10?
669
670 L: I'm not sure.
671
672 *(We have a chat about there being no*
673 *right or wrong answers that I just want*
674 *to hear her story)*
675
676 L: It's not as important as my family;
677 it's just a box I created as a memory.
678
679 Of course, I understand. Sorry that
680 was a bit of a silly way of putting it.
681
682 Was your time with Vera here, was
683 that really as important as your best
684 friend? For example, tell me what else
685 in school is as important...
686
687 Ah its break time. Are you happy to
688 stay, or would you like to go back to
689 class?
690
691 L: Go out for break time.
692
693 Shall we turn the recorder off?
694
695 L: Yeah.
696
697 *(She comes back from break.)*
698
699 If you could describe your experience
700 of going to the place2be as a story,
701 tell me how you first felt when came
702 here and then how it was being
703 here....
704
705 L: **First I felt really scared to meet**
706 **someone I didn't know. But then,**
707 **towards the middle, when it was**
708 **nearly ended, I felt confident and I**
709 **knew I could trust Vera.**
710
711 That's nice. When you were with her,
712 what was that like for you? What was
713 your experience with Vera like?
714
715 L: It was **fun**.
716
717 If you could go back to it now, in this
718 room, what would you be doing in this
719 room?

720
721 L: We'd be talking and making things.
722
723 Ok, so a bit like what we're doing
724 today. Tell me how it was different
725 with Vera. Remember, there are no
726 right or wrong answers.
727
728 L: Just the same as now, but I could
729 just see that she was like a mentor to
730 me as well.
731
732 And that's different from me being
733 here because...
734
735 L: You've only just started talking to
736 me.
737
738 And I'm not coming back either, which
739 is hard for me. So it was like she was
740 a mentor. So is that like, you got to
741 know each other?
742
743 (Repeat question). So what was that
744 like to get to know someone like that?
745
746 L: It was exciting to meet somebody
747 new. Somebody that.. She said.... **it**
748 **felt like she was saying to me, that I**
749 **could trust her.**
750
751 So she was someone you could trust
752
753 L: Yes.
754
755 (Looks uncomfortable)
756
757 Would you like to turn the recorder
758 off?
759
760 Nods.
761
762 (We take a breather and talk about
763 how it's going. I explain that I am
764 going to ask silly questions but that
765 she is being so helpful and answering
766 so brilliantly. I explain again that I
767 want to really try to understand what it
768 was like for her to have this
769 experience. Louise is much more
770 relaxed and smiling much more.)
771
772 L: And sometimes it was really **scary**.
773 And she waited for me in here, and
774 she sat there, I sat here, and my box
775 was here and she used to take my
776 box and put it back in the cupboard
777 over there. With all the other
778 children's boxes. And near the end,
779 when I had to go back to class, before

780 the end, I would **play with the dolls**
781 **house and pretended different people**
782 **and I used to paint as well, different**
783 **colours. And I think the Dr Who story, I**
784 **think that was when the sea got on fire.**
785 I don't think that could happen.

786
787 But it was your story, right, so it could
788 happen in your story...

789
790 L: They wondered, who done it, who
791 started it, but they didn't find out.

792
793 I'd like to go back to that and also to
794 the dollhouse – what would you play,
795 what would you do?

796
797 L: **Well, there was a mummy and daddy**
798 **and I was just playing a normal life**
799 **story, like sitting around in the house**
800 **you know invite over friends.**

801
802 That sounds nice. So you'd play out
803 what you did at home with your family.
804 And that sounds like it was important.
805 And your dr who story sounds
806 important too. Can you tell me why it
807 was important?

808
809
810 L: Cos it's something I done. It's
811 gonna be a memory that I can
812 remembers when I'm older. When...
813 when...Sometimes when people have
814 their children they tell them what they
815 did at school and when I tell my
816 children what I did at school ill show
817 them my story. If I still have it.

818
819 Do you know where it is?

820
821 L: In my bedroom ...somewhere.

822
823 What are the important things you still
824 have from p2b...

825
826 I think it's that...that model I still have,
827 the clay model of mini me, but I **don't**
828 **know where they've all gone** (sounds
829 anxious) so...all of it was... They were
830 all important...The box, the story...
831 And I made a bumble bee thing so if I
832 want to, I can hide behind something
833 and make it look like it's just flying.
834 (Because she's shy?)

835
836 That sounds nice! Was that one of
837 your favourite things you made?
838

839 It was the clay model. Coz **I like to**
840 **play with clay and rough things.**
841 Things you can pull apart.
842
843 What do you like about it?
844
845 L: It just feels like I can create 3-D
846 models with it.
847
848 Brilliant! Did you do anything with the
849 sand?
850
851 L: No. But over there used to be a big
852 bucket of clay and I used to get it out
853 and play with it.
854
855 That sounds really nice! What was
856 that like when you played with it?
857
858 L: It looked like it was cement, but it
859 was clay.
860
861 And so you would get it out and so
862 Vera would just say you can do
863 whatever you like now...is that right?
864
865 L: She would watch me and speak to
866 me **about how it's like doing it, and**
867 **feeling and what it felt like.**
868
869 What the clay felt like? So you'd kind
870 of describe it together? So it was like
871 she was involved playing with you but
872 not playing? What would you say?
873
874 L: She got a little bit out.
875
876 But it was you doing lots of playing?
877
878 L: And I had to wash my hands coz it
879 all got in my fingers, but it didn't all
880 come out and when I got back home
881 I'd have to wash it even more.
882
883 (Seems very important)
884
885 So now I've started to imagine exactly
886 what it was like when you came here.
887 You'd come in and Vera would be
888 here and you'd get your box out, is
889 that right? And then what would
890 happen.
891
892 L: I'd sometimes get some stuff out
893 and id put it all back and put it in the
894 box neatly and I would do something
895 else that made me feel like it was
896 express... **expressing myself.**
897
898 Like what....

899
900 L: One time I went to play in the sand
901 over there and I **got all objects like**
902 **planes and I would hide them under the**
903 **sand...**
904
905 Like what...
906
907 L: Like plastic plates and cups and
908 stuff I'd pretend it was tea...
909
910 And what would Vera be doing while
911 you were doing that...
912
913 L: **She would go on her knees there**
914 **and watch me play...**
915
916 And what was that like having Vera
917 watching you play like that...
918
919 L: **It was nice...**
920
921 And do you know why it was nice? No
922 right or wrong answers... Just
923 wondering how it felt
924
925 L: There's different feelings
926
927 What were the feelings?
928
929 L: It's a mixture between all of the
930 feelings, but not the bad feelings. **All**
931 **of the good feelings all together.**
932
933 That's wonderful (I clarify and repeat).
934 So when would the bad things be
935 present, what are the bad feelings?
936
937 L: **Never in Place2Be. I was always**
938 **happy at Place2Be.** But when
939 there's bad feelings, it's always with
940 Nadia when she was always mean to
941 me. And I don't feel like that like
942 confident in class. And she hasn't
943 been here, but the only time I can see
944 my friend is when she's not at school.
945 She don't like Nasheed talking to me.
946
947 So this room is a place you know that
948 Nadia won't come. Tell me what it
949 feels like knowing Nadia won't come
950 in here
951
952 L: It feels like she's not like here
953 anymore, **and it feels like I'm not at**
954 **school, it's just like I'm in a safe**
955 **place where Nadia's not going to see**
956 **or look at me.**
957

958 How do you think the rest of your life
959 could be like in here, safe? What
960 could change?
961
962 L: I could tell Nadia that she why she's
963 being mean to me but whenever I do
964 that, she runs away to the opposite
965 side. But in year 2 she always used
966 to say to me that she didn't like me
967 because I'm Christian. But I don't
968 know if it is because of that. I always
969 try to be nice to her. The way I see it
970 is that she wants to make me jealous.
971 Most of the other girls like her, but
972 most of the boys don't like her. I don't
973 like her because she don't like me.
974
975 What about going to see Abi at
976 place2talk? You could go together,
977 you could go with Nadia?
978
979 L: I don't know. We used to be best
980 friends. But now we're not.
981
982 So when you were in here with Vera,
983 it was all the good feelings, because
984 Nadia wasn't in here, but now does it
985 feel like the bad feelings have come in
986 a bit?
987
988 L: Its just... I want to tell everything...
989 Sometimes, when I try lying so not to
990 get in trouble at home, I just tell my
991 mum instead. My dad's always
992 working on the car coz of the cold
993 weather it don't work properly. And
994 my mum, is always downstairs doing
995 the washing. Coz, my mum, she's not
996 able to do very much because of her
997 weight, **and everyone laughs at her.**
998
999 I'm sorry to hear that Louise. That
1000 sounds really upsetting. What's going
1001 on?
1002
1003 L: When she's at bingo people laugh
1004 at her.
1005
1006 I think that's very mean and I'm sorry
1007 to hear it.
1008
1009 (Starts crying)
1010
1011 L: She's going to have an operation
1012 because she's going to lose weight
1013 because she don't like people
1014 laughing at her, **but my sister says**
1015 **people die from that operation.** She's
1016 going to get like this pouch in her
1017 stomach which makes her eat less.

1018
1019 That must be so worrying for you.
1020 Let's turn this off now.
1021
1022 (Debrief and talk more about mum. I
1023 offer to take her to a trusted adult.
1024 She says she would prefer to stay and
1025 make another picture. She regains
1026 her emotional composure, and seems
1027 to be relieved to have shared her
1028 worries. We chat about other topics.
1029 I give her a card and take her back to
1030 class. I let the p2b school project
1031 manager know and asks if Louise
1032 could have some extra support.)

Step 2: Initial noting

P2B theoretical model themes

Emergent themes

Interview text

Exploratory comments

Key:
Descriptive
Linguistic.
Conceptual

(Before I turn the recorder on, Louise and I talk about how she is feelings. She tells me her sister has been hospitalised and that didn't get much sleep.)

My rules are that we stay safe, have fun and that we have a good conversation.

L: And be kind to each other.
(reflected and clarified).
Gained consent for recording etc.

*Set up drawing/ cutting/ sticking activity that she has chosen.
Chooses to make a card for her sister.*

This play choice immediately places the importance of her family at the forefront of the session. This is in the context of her sister being unwell, as she told me before the recording started.

Kindness/safety

So it's really important to you that people are kind to you, yeah?

Values kindness. *The first recorded words spoken are halting. What does it mean to Louise for people to be unkind? If people are kind to eachother , is she safe?*

L: Yeah.

(I suggest materials and she gains confidence to start self-choosing materials)

So when you came here to the p2b, do you remember it?

L: Yes

How well do you remember it?

Range of play modes.
Bion's containment theory.

Identity: box.
Sensory play

L: We had a box and we made things and put stuff in it, and we made stuff with clay, like a little person and I took it home with me.

The box. Is this representative of 'her'? Did she take this new Louise home with her? Relates to future worries of it being broken, not being able to find it.

Family: joy

L: And I made some cards for my niece when she was born.

Family ties. *Context: family is vital to her. Where she feels safe and unsafe at the same time. She places family centre stage in our interview, and with p2b*

That's lovely. Yeah, what else do you remember?

Narrative therapeutic approach.

Self-expression: narrative

L: I made a little story on a piece of card, and it had a picture and it was a Dr Who story.

Dr Who story.

Do you remember what it was about?

Unwilling to discuss this. Trust has not yet been established between us.

L: I'm not sure.

What do you remember about the person you came to see?

Qualities of the therapist/

Therapist qualities: kind

L: She was really **kind**.

Kindness. Something here about the relationship they established. The therapist and the room became a place where all the good things Louise values are embodied. The warmth and safety of home, not being rejected by peers, taking to someone, being cared for.

therapeutic relationship – Rogerian principle in action?

Therapist quality: welcoming

That's nice. What did she do that was really kind?

Welcomeness. Again, this ties in with the above. Carl Roger's person centred theory asserts value of positive regard for client.

L: She always made me feel **welcome**.

That's really good. How did she do that, how did she make you feel welcome?

Self-directed play. Autonomy in a safe space. Emotional literacy.

Self-expression: feelings.

Permission to be her self

Autonomy

L: She would always **ask me how I was feeling and she let me do anything I like to in here like she would let me make anything I liked.**

First mention of 'feelings'. Deci's theory of motivation involves autonomy, relatedness and control. Louise has all three in this room, which seems to be at odds with the rest of her life as she describes it in the playground, at home, in the classroom and with peers.

Wow – what was nice about that, what was nice?

L: I'm not really sure.

I think it's nice to do things that we really want (reflection and active listening). What else was nice?

Therapist qualities of consistency and reliability.

Self-expression: mutual. Therapist qualities: reliability

L: She done a card what saying she was ill that she said she misses talking to me and I've got the card still at home.

The card. Highly valued. Notions of care, kindness. Boosts her self-esteem and marks her as valued by someone. Notion of reciprocal relationship.

That's really nice. How did that make you feel when she did that?

Positive evaluation of p2b: Positive affect.

L: **Happy**.

Positive affect. She has had a very positive experience with this person. Memory research in children consistent with Louise's positive, meaningful experience and good recall of events. Increase of self-esteem; i.e. she is valued by a valued person.

Happy, that's good.

Do you remember her name, this lady?

L: Vera.

And when did you stop coming to The Place2Be.

L: I'm not sure.

You mentioned about this box, can you tell me a bit more about that?

Dogs on the box. She mentions later that dogs are family. Family then, are on her box. Something here about family and identity?

Identity: family/ dogs

Autonomy/ permission/ control.

Family: grief.

L: You can draw whatever you want on it, and I drew my dogs on it. My dogs paws. I had four and now I have three because one of them passed away.

looks very sad. Sense of loss, grief. Experience of bereavement leads into fear of her mother dying?

I'm really sorry to hear that. So you put your dogs' paws on your place2be box?

Nods.

Here she is experiencing strong affect: seems to be containing very strong emotions.

She indicates she has finished with her card so I say:

Would you like to do another card? Or anything else. It's a bit like when you're with Vera in here with me in that you can do what you want.

(She chooses some more glitter and glue)

So, when you're back in here now, does it remind you of being with Vera and how does that feel?

P2B:Safety

L: **Safe.**

Safe. What is it be to be not safe? The same as with someone who is not kind? In this space she has resolution from the unsafe/ safe, kind /unkind dialectics of the outside world.

Safe. That's nice.

What does it mean to feel safe?

L: (Inaudible).

When I feel safe it means that I don't think anything bad will happen to me, and that someone will be kind to me and that the person will keep my secrets.

Tell me when else you feel safe.

Family: safety

L: At home with my parents.
(pause)

Before, I had a nightmare and my mum said don't you worry, and kept me safe.

Safety of family home. Comfort of mother. Compared with later fear of her death. Attachment theory; psychodynamic theory of adolescent separation from parents; power of bad dreams.

That's nice, so did your mum come in your bedroom and hold you?

Family: comfort and safety

L: Ummm. Once, I couldn't get to sleep and my mum came in my bedroom and c...cuddled me till I could go to sleep.

She stutters here, indicating strong emotion at the memory.

Ah that's nice. I can tell you love your mum very much.

Containing strong worries and fears about her mum.

(She looks strangely ahead) (I am aware of her emotional reaction and try to change the subject).

So was there anything you would have changed about seeing Vera?

L: Nothing.

Positive evaluation of p2b. I am unsure of its authenticity.

So it was just perfect the way it was?

Nods.

I get out my scaling tool.

This is the ladder of happiness! Tell me the thing that makes you most happy in the world... playing, watching TV...

Family.

Family: happy

L: Got loads... family, singing and dancing.

When you're doing those things are you 10 out of 10 happy? Nods
When you're in the playground how happy are you?

The playground. A threatening place for her?

L: Six

		When you were in here with Vera how happy were you?	High evaluation of the experience.
	P2B: happy	L: 9 out of 10.	
		So did you like playing with Vera?	
		L: Yes.	
		What was more important, the playing or the talking?	
	Self-expression: talking	L: Talking.	High value of talking. <i>Resonant with the importance of being asked about, and talking about her feelings and interior world. Consistent with previous research that adolescent girls value talking over playing.</i>
Developing self awareness		Right, so what did you talk to Vera about?	
	Self-expression: feelings/school	L: My feelings and how school was going.	Feelings and school. <i>The order is important; her feelings are monumental, talking about them and school helps her to process them. <u>Notion of expression rises repeatedly in the interview. Somehow related to ideas of her self-hood being fractured and that she is able to have a coherent view of herself through verbal expression within the p2b room.</u></i>
		And did that help you in anyway?	
		How did it make you feel to talk to Vera?	<i>She does not answer.</i>
	Self-expression	L: It made me express myself.	Express myself. <i>She values the cathartic release of talking. As someone who finds difficulty in expression herself this seems to have been really helpful for her.</i>
	Self-expression =confidence as positive change	OK and what was that like for you?	Confidence. Positive change. <u>This seems really important. There seems to be tension between what it means to be confident and not confident. Louise seems to say that being confident is good, but she is not confident. she stutters when talking about her parts. She has a fear of being laughed at.</u> <i>she is talking in the present tense, so is it still convincing that she feels she has become more confident?</i>
		L: Umm made me more confident. Because every time in our class assembly I'm always scared to ... do my parts... in front of loads of people.	
		So because you had a chance to	

express yourself with Vera now you
feel more confident with people?
That's wonderful

Nods in agreement

How do you think that happened?

Positive result, sang soloist.

Confidence as positive
Role of expression in
individuation?
Importance of expression.

L: I don't know... **Coz it built my
confidence up.** I was on a singing
club and I had a solo part to sing.

Wow! How did it go?

Moment of genuine joy.

L: Great (smiles)

We was singing Christmas carols.
We were singing Mary had A Baby. I
sang one part.

So you think that coming to see Vera
really helped you do that?

This is emphatic.

Positive evaluation:
confidence

L: Yes.

So that's something that's changed
for you, you feel more confident. Has
anything else changed for you?

L: I don't know

Well that was a brilliant answer, what
you told me about being more
confident. Have you found getting on
with your friends easier?

L: Yeah.

Yeah?

I sense she doesn't want to talk about that.

(We do some more cutting and sticking).

So how was it when it finished with Vera?

L: It was OK.

Did you have any feelings about it?

Feelings about finishing her time with Vera. Very quiet and shy.

L: Yes.

Yes? Would you share them with me?

*Less confident. by extension, less safe? High value on talking and safety, both with Vera. Unsustainability of the intervention?
Does safety and confidence mean cathartic release of feelings*

Confidence: drops without vera

L: I felt a bit less confident, because when I was with her I felt more confident. She always said how was your feelings and what's school like and what troubles were at school. I felt safe... and confident.. with her.

Pacing of her words indicate emphasis and thoughtfulness.

And so when you said good bye, umm, you felt a bit less confident? Was there anything else you felt? There's no right or wrong answer, I'm just wondering...

L: I just felt the same.

Leading question.

What do you think about seeing Vera again?

Deflection, rightly so

	L: I think p2b with her ended in September.	Place2Talk
	Do you ever go and see Abi for Place2Talk?	
	L: Sometimes.	Relationship problems. Bullying.
	I used to always go when I had really bad problems with Nadia. I've had them since year 4. Yeah but sometimes she gets her other friends not to talk to me. I try talking to her but she always ignores me.	
	Would you like to be her friend?	Individuation, emergent identity
Identity: individuation	L: Yeah. She's fun to play with. But she always copies my friend. Like she got the same gloves as Nasheed. I just think people shouldn't copy.	
	I see.	Place2Talk helpful as well with relational difficulties.
Self expression: Catharsis ?	So P2T helps you with Nadia, and so did Vera, is that right?	
	Nods.	
	What does your mum think of the P2b, does she like it?	Family approval. <u>Is there strong family discourse around Louise as lacking confidence? Negativity attached to shyness? Is Louise experiencing depressing and anxiety – social phobia? Research demonstrates that these children are more likely to be rebuffed in social play.</u>
Systemic approval : family	L: Yes. She thinks everyone helps me with my confidence and now I can	

talk to people more easily.

Does your BF know about the p2b?

L: Yes.

Systemic approval : friend

What does she think of it?

Best friend approval

L: She likes it.

Does she come too?

L: No.

Systemic approval : school

What do other people in school think about this room?

Lack of stigma.

L: I don't know, I haven't heard anybody say about it.

So it's just a room at school then.

L: Yes.

What do you call it?

L: P2b.

Lack of label for Vera or P2B.

What did you call Vera?

L: Just Vera.

(pause)

So before you said, that you enjoyed talking in here. Did you do any

Sensory play. Representational play.	<p>playing too?</p> <p>L: Yeah. I played here in the sand and all the toys and that.</p>	<i>Very quiet voice.</i>
Sensory play: model making	<p>And you mentioned you made a clay figure. Did you really enjoy that...? Was that special?</p> <p>L: Coz I made two clay things and I took them home. I made two clay figures and one was a mini me, but his arms and legs fell off.</p>	<u>Clay figures. Pre-gender identity? Identity fell apart when intervention finished? Is this related to her feeling less confident, by extension, less whole consequently?</u>
Representational play: dolls	<p>So you enjoyed doing the creative stuff, and the sand, and the talking, did you ever play with the doll's house or the dolls?</p> <p>L: No. I didn't play with the dolls but I played with the doll's house.</p>	<p>Dolls house, not dolls. <u>This is at odds with her later account of how she played, with the dolls. Perhaps because she doesn't want to be viewed as 'babyish'. This is of relevance to the toys in classrooms and schools; dolls houses in year 5 classrooms? This research is indicating that wider access to toys which don't fit the institution concept of age or developmental suitability would be valuable.</u></p>
	<p>Is there anything else that would be good to have in here, that isn't here, like any games?</p> <p>L: Monopoly.</p>	<p>Game with established rules, different from definitions of 'play'. <u>Very much a product of post-industrialised society. Consumer society. Symbolic?</u></p>
	<p>What if they said it was possible, what would you think about continuing with a p2b person?</p>	<p>Leading, poorly formed question.</p>
	<p>L: I'd like that.</p>	
	<p>Or not?</p>	

Therapeutic
relationship

Confidence; process of
personal change.

L: I don't know what to say?

I suppose I'm trying to say is would
you like to carry on seeing a p2b
person

What it was like to go through therapy. *She speaks in a rush. For the first time, she talks over me to get her words out. This indicates it was highly important to her. She identifies process of positive change for herself.*

L: I'd like to. **But at first it's really scary.** Coz you're meeting someone you really don't know.... And then you see them every week. **And its gets more confident with to speak with other people.**

So it must have felt a bit nervous to meet me then?

L: Yes.

Rapport established. *This feels like a bonding moment in the interview, where Louise feels trust for me. There is a spiral sensation of building rapport during the process of the interview, that may echo the process of therapy.*

Is it ok now?

L: Now it is, yes.

I understand it's a bit scary

Can you remember how long you saw Vera for?

L: It felt like a long time but I'm not sure it was, I forgot.

But it felt like a long time.

Yeah.

It was just something you did every Monday.

And it was really nice to talk about your feelings with her.

L: Yeah.

And do you talk about your feelings with anyone else these days?

Importance of teacher and family for her emotional well-being. Still a role for p2b or other long term therapeutic intervention?

Family role in self-expression

L: Yes. Mostly my teacher, my mum and my dad.

It's important to talk about feelings isn't it? I definitely need to talk about feelings.

L: Yeah.

(Pause for drawing)

Positive evaluation of p2b

Would you recommend The Place2Be to other children?

Yeah

Would you tell me a bit more about why...?

Process of personal change. Coherence of identity. Shame

L: **It's helpful when you can't really do stuff when you're always shy. But I try not to be shy in school, I try to be myself like I do at home, but it's too hard because I find other**

P2B as helpful with shyness. Shyness as viewed by Louise as hampering her expression of her true self in front of her peers. Does she have difficulty with a coherent identity for home and school? This is expressed through media choice. Challenge to children's emergent consumer identity in the complexity of choice? Shyness as shame? In her construction of the term 'confidence' is this an unreachable place where she won't feel the stinging shame of people laughing at her anymore?

people are laughing at me. Like now I'm getting older, I watch channels like pop girl and CBBC and I think people will laugh because it's not really good for my age. And I like CITV.

Home and p2b as a place she is not shy, and therefore her true self in her world.
Although she is trying to say that p2b has helped her, it doesn't seem to be a sustained change as she speaks in the present tense about her concerns about identity and shame.

Why isn't it good for your age? I don't understand.

Channels for babies: 'they' - dominant discourse in school about growing up? Being older? What implications does this have for childhood when it is possible to choose older age aimed media easily?

L: Coz **they** think those channels are for babies. And some people say they like those things and some people laugh at them.

So you're worried that if you tell the truth to people at school about what you really like then they'll laugh at you?

Authentic nod.

(Nods)

Relational difficulties – bullying?

Have you been laughed at in the past?

L: Sometimes, I have.

Is that Nadia?

L: Yeah.

What does your best friend say about it?

Place of acceptance within friendship.

L: My best friend don't really mind

what I like.

(pause)

L: Sometimes I watch Sean the Sheep when I'm really bored. I liked that when I was 8. Sometimes when I'm really bored and there's nothing on TV that I like, I'll put on Cbeebies and its like something called Waybaloo on....

Ah yes I know that

L: It's funny.

Yes it is funny. Whys it funny.

L: They've got all these cute voices and they fly.

And you worry about telling people about that in school?

This is a programme for pre-schoolers. It appeals to her. Why? Is this an example of the tension of leaving childhood behind but not wanting to? Hiding from adult concerns?

L: Yes.

Is that something you would have talked to Vera about?

L: Yes. Sometimes.

I don't think I told her about that – like that I get worried about what people think of me at school.

Why do you think you didn't tell her?

Identity: what other people think

	Silence	
	Maybe it didn't come up, or it wasn't important at that time?	
Transitional object Cathartic release to confess?	L: Ummm.	<i>She speaks with an urge to confess. Her tone is confessional. There is a sense she is disclosing a secret to me. Transitional object? Look at research on transitional research remaining with children in late childhood. She has concerns about her own childishness and how it is perceived. It is a time of uncertainty for Louise. There seem to be notions of wider educational system, group behaviour of children in these systems and consumer society reflected in her account.</i>
	L: But... I <i>sleep</i> with a blanket. I sleep with a blanket as well.	
	A security blanket?	
	L: Yes.	
	And is your security blanket nice?	Description of blanket.
Sensory needs: enjoyment	L: Its pink and it's got a cat on the corner.	Sensory needs being met?
	L: It's soft and nice.	
	Is it one of those ones you stroke under your nose? What do you call it?	Takes blanket to shops. <u>Does this concept of warmth tie in with safety for Louise?</u>
	L: I just carry it around with me. I took it to the shops with me. When it's cold outside it makes me feel warm.	
	Well that's nice.	
	L: I just recently started having it for some reason.	<u>Sensory enjoyment of blanket. Sensory needs? Theories of sensory needs? Piaget, Winnicot.</u>

-

Sensory needs: enjoyment What do you like about it?

L: It's soft on one side and kind of rough on the other.

It sounds really nice. So it's nice to go to bed with?

(Silence)

Defensive: 'just started' mockery of older siblings at her childishness. Secret and disclosure. Cathartic release?

L: Well its coz I just started. My sister started laughing at me once. I haven't really told anybody I sleep with a blanket.

Do you think you will?

L: Well... I don't need to I guess.

No.

(Louise looks unwilling to carry on talking about this. We continue drawing).

Can you remember what Vera used to wear?

Memory. Too long ago for specifics.

L: No. It's a long time.

Can you remember...? Where your box is.

L: At home.

What do you do with it?

L: Nothing. It's like a memory .

Is it important to you?

L: Yeah.

On my ladder, out of ten how important are your dogs to you?

Description of dogs. *Unusually talkative. Longest speech of the interview. She talks haltingly but is excited and wants to communicate this.* . Dogs like family. The loss of her dogs could be understood through a consideration of grief and attachment. Bowlby. Separation and loss. Precariousness of family attachments

Family: identity.
Family: grief.

L: Ten. I've got two white dogs. I've got one boy dog and two girl brown dogs, but they're all family. And the dad he lives with my god sister and my god mother. **And my dog, is called ice, and is got the same colour white as his mum. But if he was brown, my other dog she's brown, he other one, she has the exact same colour as his dad. If he had that colour he would look the exact same as her dad.** And Ice has the same figure as is dad. And the dad's called woody and the mum's called snowdrop. My dogs are called snowdrop ice and fudge. **The one who died was called ebony,** I think in 2011.

Dogs as family. Inheritability of characteristics.

I'm sorry to hear Ebony died.

(pause)

Dogs as family. Is there something in this about how Louise sees herself in terms of her family positioning? As being 'just like' her mum or dad?

Your dogs sound very important...

L: **They are like family.**

So how important is your box....

L: 6, 7 or 8.

How important is TV.... L: 6.

And your best friend... L: 10

And your time with Vera here in this room.... L: 9.

Why isn't it a 10?

L: I'm not sure.

(We have a chat about there being no right or wrong answers that I just want to hear her story)

L: It's not as important as my family; it's just a box I created as a memory.

Of course, I understand. Sorry that was a bit of a silly way of putting it.

Was your time with Vera here, was that really as important as your best friend? For example, tell me what else in school is as important...

Ah its break time. Are you happy to

There is a contradiction about how Louise ascribes importance to the box. Earlier, she has commented that the Dr Who story is something that she will show her children. She placed emphasis on the figure that was a 'mini -me'. Is there something in her response which is related to her subjugated position in the family? Or does she perform a function in the family such as 'worrier', which she believes keeps them safe/ happy/ together? Family systems theory may be appropriate here. Or does she feel *responsible* for the unhappiness/ happiness in her family? Or is she a powerless agent in a vortex of change that is concerning to her? Is this leading to her low self-esteem and many worries? Or is sometimes a box, just a box.

Vera highly important to her, nearly as important to her has her best friend and family. I checked in with the authenticity of her response using the scaling tool.

P2B: important

stay, or would you like to go back to class?

L: Go out for break time.

Shall we turn the recorder off?

L: Yeah.

(She comes back from break.)

If you could describe your experience of going to the place2be as a story, tell me how you first felt when came here and then how it was being here....

She had trust in the therapeutic relationship with Vera. She talks about her own fear about meeting someone she didn't know. When is Louise 'confident' when she is with someone she trust? These are limited situations, she does not trust many people, it seems.

Therapeutic process.
Confidence in the context of trust

L: First I felt really scared to meet someone I didn't know. But then, towards the middle, when it was nearly ended, I felt confident and I knew I could trust Vera.

That's nice. When you were with her, what was that like for you? What was your experience with Vera like?

Positive evaluation of P2B

L: It was **fun**.

If you could go back to it now, in this room, what would you be doing in this room?

Not playing with sand etc. as she described. This is what she is doing with me, now. Conflation with mine and the therapists role? Or is this her ideal 'adult child' self? The one who plays with sand and dolls is either in the past or not an accepted part of who she is? Psychodynamic conceptualisation of adolescence useful here?

Role of expression / creativity. Identity

L: We'd be talking and making things.

Development of
therapeutic
relationship.

Role of trust

Trust in the
therapeutic
relationship.
Development of
therapeutic
relationship.

Ok, so a bit like what we're doing today. Tell me how it was different with Vera. Remember, there are no right or wrong answers.

Vera like a mentor: she did not have a therapeutic label.

L: Just the same as now, but I could just see that she was like a mentor to me as well.

She values the long relationship. She uses language which implies something is being 'done unto' her – does this feed into her feelings of disempowerment. Or is it a child's understanding of the power that is characteristic of adults.

And that's different from me being here because...

L: You've only just started talking to me.

And I'm not coming back either, which is hard for me. So it was like she was a mentor. So is that like, you got to know each other?

What it was like to meet Vera. Exciting – why exciting? Notions of contained emotions within Louise, such as this. She longs for social contact with others but is crippled by shyness? This is a key line' it felt like she was saying to me, that I could trust her' . Vera did this through her

(Repeat question). So what was that like to get to know someone like that?

L: It was exciting to meet somebody new. Somebody that.. She said.... **it felt like she was saying to me, that I could trust her.**

So she was someone you could trust

L: Yes.

(Looks uncomfortable)

Would you like to turn the recorder

off?

Nods.

(We take a breather and talk about how it's going. I explain that I am going to ask silly questions but that she is being so helpful and answering so brilliantly. I explain again that I want to really try to understand what it was like for her to have this experience. Louise is much more relaxed and smiling much more.)

Description of process in the room. Description of her emotions. Because she is shy, it felt scary to meet a new person.

Negative affect

Therapeutic process

Containment

Box.

Therapeutic process

Types of play: doll play, creative play, narratives.

L: And sometimes it was really **scary**. And she waited for me in here, and she sat there, I sat here, and my box was here and she used to take my box and put it back in the cupboard over there. With all the other children's boxes. And near the end, when I had to go back to class, before the end, I would **play with the dolls house and pretended different people and I used to paint as well, different colours. And I think the Dr Who story, I think that was when the sea got on fire.** I don't think that could happen.

Dollhouse

Painting
Dr Who story.

Story. Did she do it? What does it mean for the sea to be on fire?

But it was your story, right, so it could happen in your story...

L: They wondered, who done it, who started it, but they didn't find out.

Dolls play. Theories of play as processing experiences and information.

I'd like to go back to that and also to

Types of play: doll play.

the dollhouse – what would you play, what would you do?

L: Well, there was a mummy and daddy and I was just playing a normal life story, like sitting around in the house you know invite over friends.

That sounds nice. So you'd play out what you did at home with your family. And that sounds like it was important. And your dr who story sounds important too. Can you tell me why it was important?

The importance of the story. A lot of tension/ contradiction. It is an achievement, and she has a fantasy of showing her children.

L: Cos it's something I done. It's gonna be a memory that I can remember when I'm older. When... when... Sometimes when people have their children they tell them what they did at school and when I tell my children what I did at school ill show them my story. If I still have it.

That she doesn't know where it is undermines the authenticity of this vision? Again, things from p2b important/ not important

The story: important /not important

Do you know where it is?

L: In my bedroom ...somewhere.

What are the important things you still have from p2b...

She is holding a lot of anxiety here. There is tension and ambivalence between valuing the articles in the box and not knowing where they are. Are these representative of a coherent self-hood she started to create in the P2B room? Was the work done sustainable? Relating this to stated feelings of being 'less confident' since her experience with Vera finished.

The box: important / not important,

I think it's that...that model I still have, the clay model of mini me, but **I don't know where they've all gone** (sounds

A mask she made to hide if she wants to.

	<p>anxious) so...all of it was... They were all important...The box, the story... And I made a bumble bee thing so if I want to, I can hide behind something and make it look like it's just flying. (Because she's shy?)</p>	<p>The clay model. <u>She likes to play with clay. It is satisfying to pull things apart? This is in the present tense, indicating that she still enjoys the 'childish' things she is not sure she should enjoy</u></p>
<p>Sensory needs: making a model. Identity.</p>	<p>That sounds nice! Was that one of your favourite things you made?</p> <p>It was the clay model. Coz I like to play with clay and rough things. Things you can pull apart.</p> <p>What do you like about it?</p> <p>L: It just feels like I can create 3-D models with it.</p>	<p><u>Like she can do anything?</u></p> <p>Sand and clay. Talks at other points about sand play. Denies it here.</p>
<p>Sensory play.</p>	<p>Brilliant! Did you do anything with the sand?</p> <p>L: No. But over there used to be a big bucket of clay and I used to get it out and play with it.</p> <p>That sounds really nice! What was that like when you played with it?</p> <p>L: It looked like it was cement, but it was clay.</p>	
<p>Role of therapist: containing. Sharing experience with the client.</p>	<p>And so you would get it out and so Vera would just say you can do whatever you like now...is that right?</p>	<p>Louise describes what vera would be doing. <u>This reflects the therapeutic model that P2B words to.</u></p>

L: She would watch me and speak to me **about how it's like doing it, and feeling and what it felt like.**

Vera plays too.

What the clay felt like? So you'd kind of describe it together? So it was like she was involved playing with you but not playing? What would you say?

Washing hands. Something here about clay and her identity? Does she have to play a role of adult carer or confidante in her family, so she has to get rid of signs of child's play?

L: She got a little bit out.

But it was you doing lots of playing?

L: And I had to wash my hands coz it all got in my fingers, but it didn't all come out and when I got back home I'd have to wash it even more.

(Seems very important)

So now I've started to imagine exactly what it was like when you came here. You'd come in and Vera would be here and you'd get your box out, is that right? And then what would happen.

Louise's description of therapy. *This felt very authentic, she and I were in a kind of zone where I knew she was telling me the truth and she knew I was listening absolutely properly to her.* Conceptually, what does this autonomy, power and opportunity for self-expression mean for Louise? It means she felt 'heard'. Follows from the model well. Feeds into Deci's 1975 model of self-motivation.

Autonomy. Control. Self-Expression.

L: I'd sometimes get some stuff out and I'd put it all back and put it in the box neatly and I would do something else that made me feel like it was express... **expressing myself.**

Hiding planes under the sand as a means of self expression

Types of play: sand play
Sand play as self-expression.

Like what....

	L: One time I went to play in the sand over there and I got all objects like planes and I would hide them under the sand...	<u>Hiding plates and cups and pretend it was tea... <i>this doesn't feel authentic. It could be that Louise has checked herself and created a story of sand play that is more 'acceptable' than hiding planes.</i></u>
	Like what...	
	L: Like plastic plates and cups and stuff I'd pretend it was tea...	<u>Louise values this. Does this encapsulate her experience of a positive therapeutic relationship. Wonderful quote.</u>
Role of therapist: containing and observing expression	And what would Vera be doing while you were doing that...	
	L: She would go on her knees there and watch me play...	<u>Her emotions affirmed and contained by this experience?</u>
Positive evaluation. Louise values this aspect of vera	And what was that like having Vera watching you play like that...	
	L: It was nice...	
	And do you know why it was nice? No right or wrong answers... Just wondering how it felt	
Feeling good: polarisation of emotions to good/ bad	L: There's different feelings	<u>Louise describes how she felt. All the good feelings are safety, confidence, trust, happiness. These are all the things she feels all the time in the room.</u>
	What were the feelings?	
	L: It's a mixture between all of the feelings, but not the bad feelings. All of the good feelings all together.	
Positive evaluation. Polarisation of emotions to	That's wonderful (I clarify and repeat).	<u>Bad feelings: being bullied. Not confident. in opposition to how she feels at p2b. Louise's life is polarised? Where she feels good: home, in p2b and where she feels bad: in class, in the</u>

good/ bad	So when would the bad things be present, what are the bad feelings?	<u>playground, when she is laughed at, when she's afraid for her mum and sister. What might the impact on Louise's development be? Eg emotion, social development, self-esteem, emotional regulation and expression.</u>
Relationship difficulties	<p>L: Never in Place2Be. I was always happy at Place2Be. But when there's bad feelings, it's always with Nadia when she was always mean to me. And I don't feel like that like confident in class. And she hasn't been here, but the only time I can see my friend is when she's not at school. She don't like Nasheed talking to me.</p>	
Safety: p2b	So this room is a place you know that Nadia won't come. Tell me what it feels like knowing Nadia won't come in here	<u>Safe space. School: not safe? Playground '6 out of 10'.</u>
Relationship difficulties	<p>L: It feels like she's not like here anymore, and it feels like I'm not at school, it's just like I'm in a safe place where Nadia's not going to see or look at me.</p> <p>How do you think the rest of your life could be like in here, safe? What could change?</p> <p>L: I could tell Nadia that she why she's being mean to me but whenever I do that, she runs away to the opposite side. But in year 2 she always used to say to me that she didn't like me because I'm Christian. But I don't know if it is because of</p>	

that. I always try to be nice to her. The way I see it is that she wants to make me jealous. Most of the other girls like her, but most of the boys don't like her. I don't like her because she don't like me.

What about going to see Abi at place2talk? You could go together, you could go with Nadia?

L: I don't know. We used to be best friends. But now we're not.

Does talking about Nadia represent what the real bad feelings are, the worries about her mum?

Family: worries

So when you were in here with Vera, it was all the good feelings, because Nadia wasn't in here, but now does it feel like the bad feelings have come in a bit?

Separateness of relationship?

L: Its just... I want to tell everything... Sometimes, when I try lying so not to get in trouble at home, I just tell my mum instead. My dad's always working on the car coz of the cold weather it don't work properly. And my mum, is always downstairs doing the washing. Coz, my mum, she's not able to do very much because of her weight, **and everyone laughs at her.**

Worry

I'm sorry to hear that Louise. That sounds really upsetting. What's going on?

Family: fears

L: When she's at bingo people laugh at her.

Mum's operation and fear of her dying.

I think that's very mean and I'm sorry to hear it.

(Starts crying)

L: She's going to have an operation because she's going to lose weight because she don't like people laughing at her, **but my sister says people die from that operation.** She's going to get like this pouch in her stomach which makes her eat less.

That must be so worrying for you. Let's turn this off now.

(Debrief and talk more about mum. I offer to take her to a trusted adult. She says she would prefer to stay and make another picture. She regains her emotional composure, and seems to be relieved to have shared her worries. We chat about other topics. I give her a card and take her back to class. I let the p2b school project manager know and asks if Louise could have some extra support.)

Step 4.1: Chronological list of developing emergent themes from initial noting

Kindness/safety

Identity: box.

Sensory play

Family: joy

Self-expression: narrative

Therapist qualities: kind

Therapist quality: welcoming

Self-expression: feelings.

Permission to be her self

Autonomy

Self-expression: mutual.

Therapist qualities: reliability

Positive evaluation of p2b: Positive affect.

Identity: family/ dogs

Autonomy/ permission/ control.

Family: grief.

P2B:Safety

Family: safety

Family: comfort and safety

Family: happy

P2B: happy

Self-expression: talking

Self-expression: feelings/ school

Self-expression

Self-expression =confidence as positive change

Confidence as positive

Role of expression in individuation

Importance of expression.

Positive evaluation: confidence

Confidence: drops without Vera

Identity: individuation

Self expression: Catharsis

Systemic approval : family

Systemic approval : friend

Systemic approval : school

Sensory play. Representational play.

Sensory play: model making

Representational play: dolls

Confidence; process of personal change.

Family role in self-expression

Positive evaluation of p2b

Process of personal change. Coherence of identity.

Shame

Identity: what other people think

Transitional object

Cathartic release to confess?

Sensory needs: enjoyment

Sensory needs: enjoyment

Family: identity.

Family: grief.

P2B: important

Therapeutic process.

Confidence in the context of trust

Positive evaluation of P2B

Role of expression / creativity. Identity

Role of trust

Negative affect

Therapeutic process

Containment

Types of play: doll play, creative play, narratives.

Types of play: doll play.

The story: important /not important

The box: important / not important,

Sensory needs: making a model. Identity.

Sensory play.

Role of therapist: containing. Sharing experience with the client.

Autonomy. Control. Self-Expression.

Types of play: sand play Sand play as self-expression.

Role of therapist: containing and observing expression

Positive evaluation. Louise values this aspect of vera

Feeling good: polarisation of emotions to good/ bad

Positive evaluation.

Polarisation of emotions to good/ bad

Relationship difficulties

Safety: p2b

Relationship difficulties

Family: worries

Family: fears

Step 4.2: Developing emergent themes following chronological analysis

Louise: Theme groupings

Her greatest concern of the interview is:

Self-expression

Cathartic

Positive

Mutual

Verbal

Feelings

Narrative

Through:

Types of play

Sand play

Creative play

Representational play

Creative/ sensory play

Narrative play

Leads to positive change which is:

Confidence

Increase: process of personal change

Decreases: without TP2B

Family narrative of Louise's shyness

This is achieved via:

Therapeutic process

Autonomy

Relatedness

Permission to be herself

Self-expression

Trust

And:

Therapist qualities

Kind

Welcoming

Containing

Observant

Reliable

Shared experience

And exploration of:

Polarised emotions

Safe vs unsafe

Kind vs unkind

Good feelings vs bad feelings

P2B room: safe. 'all the good feelings, never the bad'

Transitional object (blanket)

The context that she brings to the interview and her P2B time are:

Family ambivalence

Happy

Safety/comfort

Identity

Grief

Fear of separation

Joy

And:

Identity

Her box

Tension between importance/ non importance of P2B memorabilia

Identity via individuation

Identity via family /dogs

Identity via media

Coherence of identity

Tension between child/ adolescent identity

What other people think/ shame

Her general feelings about TP2B are:

Important

Happy

Systemic approval

Friends

Family

School

Step 4.3 Developed super-ordinate themes and nested themes

Super-ordinate theme: Therapist qualities

Themes	Page/line	Key quote
Kind	1.57	L: She was really kind
Welcoming	2.62	She always made me feel welcome .
Containing/ observant	15.865	L: She would watch me and speak to me about how it's like doing it, and feeling and what it felt like.
Containing /observant	16.913	L: She would go on her knees there and watch me play... And what was that like having Vera watching you play like that... L: It was nice... What were the feelings? L: It's a mixture between all of the feelings, but not the bad feelings. All of the good feelings all together.
Reliable/ shared	2.83	L: She done a card what saying she

experience

was ill that she said she **misses**
talking to me and I've got the card still
at home.

Super-ordinate theme and nested themes: Therapeutic process

<i>Themes</i>	<i>Page/line</i>	<i>Key quote</i>
Therapeutic process: descriptive	12.772	And sometimes it was really scary . And she waited for me in here, and she sat there, I sat here, and my box was here and she used to take my box and put it back in the cupboard over there. With all the other children's boxes. And near the end, when I had to go back to class, before the end, I would play with the dolls house and pretended different people and I used to paint as well, different colours. And I think the Dr Who story, I think that was when the sea got on fire. I don't think that could happen
Autonomy	2.69	She would always ask me how I was feeling and she let me do anything I like to in here like she would let me make anything I liked
Autonomy	15.892	I'd sometimes get some stuff out and I'd put it all back and put it in the box neatly and I would do something else that made me feel like it was express... expressing myself

Autonomy	2.108	You can draw whatever you want on it [the box], and I drew my dogs on it.
Trust	12.705	First I felt really scared to meet
Relatedness		someone I didn't know. But then, towards the middle, when it was nearly ended, I felt confident and I knew I could trust Vera.
Consistent	7.416	I'd like to [continue seeing the P2B]. But at first it's really scary. Coz you're meeting someone you really don't know.... And then you see them every week. And its gets more confident with to speak with other people.
Initial fear	12.705	First I felt really scared to meet someone I didn't know
	7.416	I'd like to [continue seeing the P2B]. But at first it's really scary. Coz you're meeting someone you really don't know....

Super-ordinate theme and nested themes: verbal self-expression

Themes	Page/line	Key quote
Self-expression: talking about feelings	4.210	'Talking [was most important]'
		'We'd be talking and making things.'
	4.215	'[We talked about] my feelings and how school was going'
	2.69	'She would always ask me how I was feeling and she let me do anything I like to in here like she would let me make anything I liked.'
Self-expression: cathartic	10.556	L: But... I <i>sleep</i> with a blanket. I sleep with a blanket as well.
Self-expression: mutual	2.83	She done a card what saying she was ill that she said she misses talking to me and I've got the card

still at home

Super-ordinate theme and nested themes: Playful self-expression

<i>Themes</i>	<i>Page/line</i>	<i>Key quote</i>
Sand play	7.376	'I played here in the sand and all the toys and that.'
	15.894	'and I would do something else [sand play] that made me feel like it was express... expressing myself '
	16.900	'One time I went to play in the sand over there and I got all objects like planes and I would hide them under the sand... '
	16.907	'Like plastic plates and cups and stuff I'd pretend it was tea...'
Narrative play	1.46	'I made a little story on a piece of card, and it had a picture and it was

a Dr Who story.'

Doll play

7.393

'I didn't play with the dolls but I played with the doll's house.'

I would play with the dolls house and pretended different people'

14.780

'Well, there was a mummy and daddy and I was just playing a normal life story, like sitting around in the house you know invite over friends'

14.797

Creative/ sensory play 14.782

'and I used to paint as well, different colours.'

1.36

'and we made stuff with clay, like a little person and I took it home with me'

7.383

'Coz I made two clay things and I took them home. I made two clay figures **and one was a mini me, but his arms and legs fell off.'**

But over there used to be a big bucket of clay and I used to get it out and play with it.

15.851

It [one of her favourite things] was the clay model. Coz **I like to play with clay and rough things.** Things you can pull apart.

15.839

Self-expression:
narrative

14.783

And I think the Dr Who story, I think that was when the sea got on fire. I don't think that could happen.

Super-ordinate theme and nested themes: Safety

<i>Themes</i>	<i>Page/line</i>	<i>Key quote</i>
Safety in P2B room	3.135	L: Safe [how she feels in P2B room].
Safety in P2B room	16.952	L: It feels like she's not like here anymore, and it feels like I'm not at school, it's just like I'm in a safe place where Nadia's not going to see or look at me.
Safety with therapist	5.287	:felt a bit less confident, because when I was with her I felt more confident. She always said how was your feelings and what's school like and what troubles were at school. I felt safe... and confident.. with her.
Safety at home	3.148	Tell me when else you feel safe. L: At home with my parents. (pause) Before, I had a nightmare and my mum said don't you

worry, and kept me **safe**.

Safety with security

blanket

L: But... I *sleep* with a blanket. I sleep with a blanket as well.

...

L: I just carry it around with me. I took it to the shops with me. When it's cold outside it makes me feel warm.

Super-ordinate theme and nested themes: process of personal change

<i>Themes</i>	<i>Page/line</i>	<i>Key quote</i>
Process of personal change: confidence	4.227	'Umm made me more confident. Because every time in our class assembly I'm always scared to ... do my parts... in front of loads of people
Process of personal change: confidence	5.241	I don't know... Coz it built my confidence up. I was on a singing club and I had a solo part to sing
Family narrative	6.337	Yes. She [her mother] thinks everyone helps me with my confidence and now I can talk to people more easily
Less confident without P2B	5.287	I felt a bit less confident [since her time with P2B came to an end], because when I was with her I felt more confident. She always said how was your feelings and what's school like and what troubles were at school. I felt safe... and confident.. with her.
Confidence within the therapeutic process	12.705	First I felt really scared to meet someone I didn't know. But then, towards the middle, when it was nearly

ended, I felt confident and I knew I
could trust Vera.