

# Workshops Wednesday 6 July

Here are the abstracts for the workshop session 10:00 – 11:00am

## Assembly Room

Nic Nilsson, (Sweden)

What IPA works for and why!  
A personal view of our history and future

**IPA has a declaration about what is play. When we meet parents, politicians and new IPA members it is important to describe that we have a special way to look at play.**

In late 60s one of IPA's member organisations in Sweden started a campaign against war toys. War toys became an issue for the Swedish national Parliament, which unanimously decided in the direction of the motion, but the majority wanted it to happen in a voluntary way, the minority wanted a law.

IPA all over the world engaged in the debate and in many countries started campaigns like in Sweden. 1986 was the UN 'Peace Year' and IPA was designated as 'Peace Messenger' by the Secretary General of United Nations, Javier Pérez de Cuéllar.

At the Ottawa 1978 conference it was proposed that children should participate in planning their environment, especially planning for play. This is included in the UN Convention on the Rights of the Child under Article 12.

During the 1979 'Year of the Child' Poland proposed a 'Child Right Convention'. The work started and IPA engaged itself in proposing 'The child's right to play'. In 1989 when the Convention was passed, the word was there. Children should have a right to play.

There is much to tell about these and other activities and proposals, which have been part of IPA's activities – all with the goal to make the lives of children better and a better future for all children in the world.

## Council Chamber

Ali Wood and Jacky Kilvington (England)

Sex differences, sexuality and gender identity – what's play got to do with it?

**Girl or boy? Gender identity shapes children's sense of self, affects their wellbeing and everything about the way that they lead their lives now and in the future – part of how they survive and thrive.**

Furthermore gender difference does affect every aspect of children's lives, the way they look, feel and behave, how they are treated, their relationships, their sexual behaviour, their perceived abilities, how they fit into society, who does what – the very core of everyday life including importantly, how they play. There is recent neuroscientific and other research about non-physical differences between boys and girls and what causes these. Are innate gender differences at the heart of children's play or are they socialized into their gendered roles and does it matter?

Gender identity is usually developed by the age of two, and for most children (not all!) is a constant in their lives and matches their biological sex. In this paper we will explore how this sense of gender identity affects how

children play, what they play with, who they play with and how they feel when they are playing; what the gender differences are in play; what the benefits and deficits of playing out gender differences are; whether play can help to ameliorate any negative impacts associated with gender difference or whether it is part of the problem; and finally whether adults who support children's freely chosen and personally-directed play should intervene in the play environment to try and affect children's constructs of gender difference.



## Ferrier Hall

**Hitoshi Shimamura**  
(Japan)

Tokyo Play

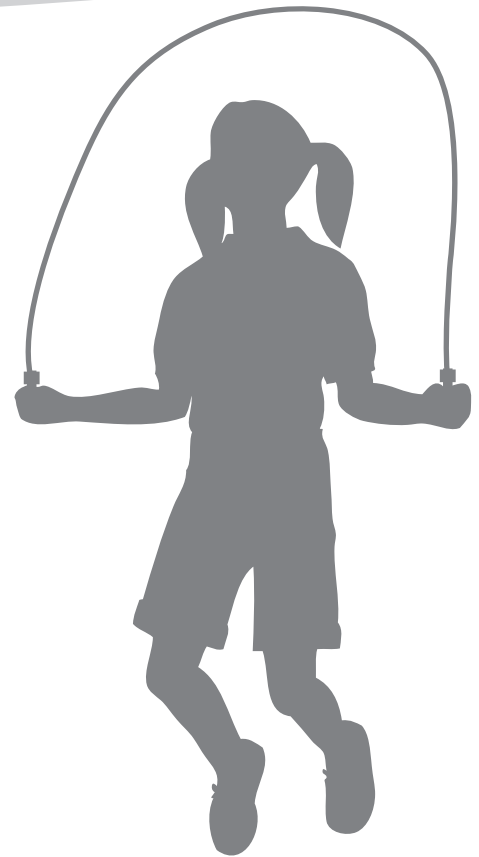
### Memory Map of Play Experiences

**Originally, the whole community itself is the play environment for children with full resources for different play experiences including natural features, many small pieces, neighbour adults, legends, culture, with the full of episodes behind.**

In the current play services, we tend to provide 'activities', but we need to reflect what play is about and the essence of the play experiences.

People with varied backgrounds, cultures and countries have different experiences. In this workshop, we share them with participants' narratives and their memory maps. The participants would find many common and different aspects of the play experiences and the environments from all over the world.

This work will help participants to have the insight to work on creating a better play environment from the perspective of community building, which will encourage the public to get interested and involved.



## Room A

**Nicola Birdsey and  
Lisa Waycott** (Wales)

University of  
Glamorgan / BAPT  
(British Association of  
Play Therapists)

### Working with Children Using Play and Creative Arts Techniques

**The aim of the workshop is to introduce participants to various skills in working with children through the use of play and creative arts techniques.**

This will include the use of therapeutic and play based techniques including Sandplay, Sensory play and Projective play. Attendees will experience techniques which are used to assess, engage and communicate with children in a playful manner to promote emotional wellbeing. The workshop will consist of tutor input, experiential exercises, and group discussions.

This workshop will be relevant to a broad range of practitioners (including therapeutic play specialists, play workers, education, health, social workers, youth workers, voluntary sector and academics within the field of play and therapy) with an interest in developing their knowledge and understanding of the therapeutic value of play.

This workshop will be delivered by lecturers from the University of Glamorgan who specialise in therapeutic play (Nicola Birdsey) and play therapy (Lisa Waycott; qualified play therapist).

**By the end of the workshop attendees will have gained an understanding of the following:**

- How to engage children and young people in therapeutic play
- Explore how attendees can use therapeutic techniques in assessments of children
- Help attendees experience different ways of working with children through the use of play and the creative arts

## Room B

**Gabrielle Eisele**  
(Wales)

Independent  
Developmental and  
Therapeutic Play  
Specialist

Hand in Hand:  
Developmental  
and Therapeutic  
Play for Young  
Children on the  
Autistic Spectrum

**The play of autistic children has been a subject laden with debate. Many have raised the question, 'Do autistic children play?'**

The answers have been at variance, but many have arrived at the conclusion that they do not. If play is fundamentally human and humanising, to assert that autistic children are un-playful is to disenfranchise them from their humanity. We may thus be in danger of becoming play censors. It is true that in appreciating what playful for the autistic child, we may need to rework our conception of what comprises play, and consider new practices in play relationships, but that is a worthy effort.

So many play-based interventions have effectively focused on 'training' children to play, ignoring the widely accepted tenets of play as freely chosen, intrinsically motivated and personally directed. The Developmental and Therapeutic Play (DATP) model supports

positive play relationships and protects the child's self-motivated play through a non-directive process. These positive elements of DATP help to prevent the confusion and isolation experienced by many autistic children which leads to the emergence of maladaptive behaviours. Play in the truest sense is very much a part of autistic children's lives, and with the encouragement of enlightened play-partners, can lead to the development of self worth, wisdom and joy.

**Through this practical workshop delegates will:**

- Deepen their understanding of the practice non-directive play with atypical players
- Explore the challenges in sharing child-directing play with autistic children
- Practice and reflect on some specific types of synchronised play

## Room C

**Paul Hocker**  
(England)

London Play

On the Road –  
Why street play  
matters

**The presentation will look at the key factors that have limited many children's leisure time to indoor activities such as online gaming or costly drive-to play activities. Stranger danger and traffic repeatedly feature at the top of concerns for parents, who as children grew up in a less anxious society.**

In many parts of London, a poor quality physical environment, fear of gangs and the media's vilification of young people have also conspired to keep this generation of London's children indoors. The idea of children playing freely in a quiet road could be quickly entering the realm of myth.

What are the consequences for children that do not experience the world first-hand, free of adult supervision? Street-level, life-lessons should be equipping the next generation of adults to be resilient and develop the soft skills to take the creative, ambitious risks that are vital in an increasingly competitive world.

Recent changes to UK government guidance on street based events, increasing awareness of the repressive effect of motor traffic on social life and a shift in funding toward community play and volunteering mean that there is hope that a new generation of children might yet get to play out.

**Learning Outcomes**

- The factors that have driven children off their streets – a cautionary tale.
- London's history as an often intolerant city for Children's Street Play.
- How influences from abroad brought opportunities for Street Play in London.
- Why Street Play was (probably) responsible for The Beatles and the 1966 World Cup victory.



## Room C

**Kathryn Marsh**  
(Australia)

Sydney  
Conservatorium of  
Music, University of  
Sydney

Musical play in the  
lives of refugee  
and newly arrived  
immigrant children  
in Sydney,  
Australia

**Refugees and newly arrived immigrants may face a range of social, emotional and cultural challenges related to geographical and cultural displacement and trauma experienced both in the country of origin, en route and in the process of resettlement in a host country.**

In this paper the role of musical play in the lives of refugee and newly arrived immigrant children in Sydney is investigated in terms of its social, cultural and therapeutic effects. The paper draws on the ethnographic case study of children in an ethnically diverse Sydney primary school with a large refugee population. Children were observed engaging in musical play (including singing games and clapping games) in the playground, and were interviewed regarding musical preferences and musical experiences outside of school. The study explored different forms of music participation in home, community and

educational settings, the use of mediated music and technology in children's play at home, and the perceived outcomes of musical play and participation for these children. Involvement in musical play was seen to assist the development of communication and to provide opportunities for acculturation, integration and belonging to real and virtual communities from the home and host cultures.

Engagement in musical play also created avenues for emotional release and contributed to identity construction.

### **Participants will learn about refugee children's:**

- social uses of 'traditional' singing and clapping games;
- musical play using virtual sources to create links with home and host cultures;
- uses of musical play to create unique forms of belonging and identity.

## Room D

**Kelda Lyons** (England)

Effects of knife  
carving on  
children's language  
and potential  
implications for  
multi-ethnic play  
projects

**This is a presentation of observations made by a fulltime playworker. The observations are of play and discussions that happened to take place when children were doing carving and using knives on an adventure playground.**

We will discuss the potential relevance of using knives in playspaces where race, religion and ethnic background affects how children play, who they will play with and whether they will even come into the playspace or not.

We will also look at how this could involve and affect how parents and grandparents feel and interact in the playspace. We will look at links between historical community relations in local areas and how this could affect children's current access to playspaces.

### **What a delegate will learn from taking part:**

- What occurs for children when they have the chance to carve and use knives in a playspace. We'll also look at how fire play contributes to this.
- Why this is interesting! And why children being able to access language is so important.

- How a good playworker introduces, observes and thinks about and responds to different kinds of play.
- What this might mean for children with disabilities and special needs, and those who have difficulty with speech, language and communication.



## Room E

**Jo Sayers** (England),  
co authors – Nicola D.  
Ridgers (Australia) and  
Zoe Knowles (England)

The Mersey Forest,  
Deakin University,  
Liverpool John Moores  
University

Natural Play in the  
Forest: Child-  
Focused  
Evaluation of  
Forest School

**Regular engagement with the natural environment has positive effects on children's physical activity, motor skills, creativity, imaginative play, observation skills and social interactions with others (Fjortoft, 2000; Fjortoft & Sageie, 2001).**

When given the opportunity, children choose and enjoy playing in natural environments and/or with natural elements (Titman, 1994). However, there is concern that children and young people are becoming disengaged from visiting and playing in the natural environment because freedom to play is much more controlled in a risk adverse society. One approach that may help to encourage children to play within and learn about the natural environment around them is Forest Schools. However, there is a need to examine the impact of Forest School on children and to identify changes that occur as sessions progress to inform future work in this area.

These data examine the perceptions, experiences and knowledge of 17 Year 2 children's play in the natural environment prior to and following a 12-week Forest School programme. Qualitative methods were employed to represent the children's own thoughts about their journey through Forest School.

**As a result of this presentation, delegates will be able to:**

- Reflect on different processes that can be undertaken to assess learning and impact of natural play projects;
- Identify key areas that are influenced by and can be targeted by Forest Schools;
- Discuss the impact of Forest School from a child perspective.

## Room E

**Rebekah Willett**  
(England)

Institute of Education,  
University of London

Friends, families,  
fairies and  
princesses:  
pretend play on a  
school  
playground

**This paper draws on data from an ethnographic study which is part a larger project entitled 'Children's Playground Games and Songs in the New Media Age'.**

A number of existing studies examine verbal interactions in sociodramatic play, particularly with children under age six. In contrast, this paper examines pretend play which centres specifically on friends and families and occurs amongst older children (ages 7 to 11), analysing the physical actions involved in such play as well as participants' reflections on their play.

The paper provides close multimodal analysis of several videos of children enacting pretend play, and uses discourse analysis to examine interviews with the same children. The paper discusses different ways media texts provide resources for such play, particularly books, television shows and movies based on friends and families. The paper examines the intertextual nature of children's pretend play, analysing the way children appropriate and reinterpret media texts through play. The media-based pretend play is explained in terms of forms (e.g.

improvisation with references to specific texts), purposes (e.g. social, emotional and pedagogic purposes) and structures (e.g. rules and discourses embedded in texts).

**Delegates will gain an understanding of:**

- a range of forms and purposes of media-referenced pretend play
- the application of multimodal and discourse analysis to children's pretend play
- the way various structures (e.g. from media, schools and peers) are negotiated through pretend play



## Room G

**Miriam Forman-Brunell** (USA)

University of Missouri-Kansas City

Playing in the Past: *Children and Youth in History's* On-Line Sources for Teachers and Students

**High school and college students today know little about the history of children – and even less about how they played – despite the abundance of scholarship on children and the centrality of play in childhood.**

Aiming to incorporate the history of children and youth into the classroom is the new website, *Children and Youth in History* <http://chnm.gmu.edu/cyh>, a world history resource that provides teachers and students with access to sources about young people from the past to the present.

Supported by a grant from the National Endowment for the Humanities, *Children and Youth in History* is the first and only website to provide instructors and their students with documentary evidence, scholarly materials, and innovative strategies that shed light on the history of children from Paleolithic cave

dwellers to new millennium video gamers. In abundance on the site are historical images, artifacts, and texts on children's toys, games, and other recreational activities from ancient times to the present day.

Leading the workshop will be Dr. Miriam Forman-Brunell, a historian of play and co-director of *Children and Youth in History* (a production of the Center for History and New Media at George Mason University and the University of Missouri-Kansas City).

**The aim of the workshop is to:**

- acquaint participants with the site's vast and varied collection of annotated primary sources (e.g., paintings, prints, photographs, songs, and stories) and,
- to foster critical thinking about the material culture, methods, and meanings of play in the everyday lives of children.

## Room G

**Vicki Nelson, Tammy Setzer** (USA)

University of Central Oklahoma

Violent Dramatic Play Themes: A Classroom Teacher's Response

**In the absence of a policy regarding violent dramatic play themes in the lead presenter's school, the decisions of how to respond to this type of play are left to the classroom teacher.**

This study shares the journey of one teacher as she observes her students' behavior, reflects on her practice, and attempts to change the micro-culture of her classroom. The study addresses the following questions: is dramatic play with a violent theme associated with aggressive behaviour and is teacher engagement during play effective in altering the themes? Qualitative data are gathered from a classroom using anecdotal records, time sampling, and interviews.

**Participants in the session will:**

- Discuss the current research literature on children's play with violent themes
- View the data collected
- Identify types of teacher engagement that are effective in changing the theme of play
- Determine about other effective measures to reduce violent-themed play
- Discuss the teacher's role as policy maker



## Room H

**Andrew Burn** (England)

Institute of Education,  
University of London

Playground Games  
in the Age of New  
Media: connecting  
children's  
playground cultures  
and media cultures

**This presentation emerges from the research project *Children's Playground Games and Rhymes in the New Media Age*, (Arts & Humanities Research Council 2009-11). The project has digitised the Opies' sound archive at the British Library, conducted a two-year ethnographic study of two playgrounds in London and Sheffield, adapted a selection of traditional games as computer games, made a 30-minute documentary film about the current state of children's play, and developed a website at the British Library presenting material from the project.**

The presentation will focus on the relationship between children's vernacular playground cultures and their media cultures. It will present playground data as evidence that children incorporate media texts into traditional game genres such as chasing and clapping games, into make-believe play, and

into enactments of dramatic sequences modelled on interactive play experiences in computer games, in particular adventure and shooting games. It will argue that children are resilient in asserting, sometimes against the pressure of adult regulatory regimes, their own preoccupations, phantasmagoric scenarios, and pleasures. If these forms of play are in one sense developmental, fulfilling psycho-social needs and providing imaginary frames for the testing out of social roles, they are also enacted for the moment: for the aesthetic, performative satisfaction of dramatised ritual, patterned movement, and ludic challenge.

### Delegates will learn:

- How contemporary ethnographies develop the work of the Opies and others
- How children's media-based games interact with vernacular childlore
- What this project suggests for educators and playworkers

## Room H

**Grethe Mitchell**  
(England)

University of East  
London

'Ipidipidation My  
Generation!' A  
documentary film  
about children's  
play and games.

**'Ipidipidation My Generation' is a documentary about children's playground games and play, recently filmed in two primary schools (London and Sheffield) as part of a major AHRC research project studying playground culture in the new media age.**

Featuring extensive footage of playground activity and interviews with children about their play and games, the film provides insight into current playground games at a time of heightened debate about the value of traditional play and the comparison with computer games, television, and online and social media.

The film maker takes the position that children are experts of their own culture and therefore best placed to talk about this aspect of their lives. This draws on the ideas of the new sociology of childhood (James, Jenks and Prout 1997) which views childhood as a social construct and children as active participants in society in their own right.

In filmic terms, this results in children as active participants – with the voices of the children themselves being foregrounded without adult narration; in games observed as they occur; and in camera movement and editing that endeavour to convey the dynamic and ephemeral nature of playground action.

### Delegates will learn from the children themselves:

- About current games, play and concerns of the playground
- About pretend play, gender and the relationship between play and media
- How children articulate and discuss their playground activities, games and play, at school and at home
- About the representation of children's play and of childhood
- How children value play



## Room I

**Jackie Boldon,  
Keeks McGarry**  
(England)

Northumbria University  
and Shiremoor  
Adventure Playground

‘Shire bairns get  
clout’

An adventure  
playground  
defined and  
designed by  
children

### How do you change the use of a space from an ‘uninspiring’ inner city dog walking field, to a child-friendly space for adventure and play?

Our story begins by exploring the process of engaging and enabling children from a ‘deprived’ inner city community to imagine, define, plan and be involved in the transformation of a neglected ‘risky’ urban space. Instead of the risk of *stepping in dog poo* children now engage in ‘risky’ play: swinging, jumping, climbing, building, exploring and discovering.

Our workshop will discuss the complexities involved in the consultation phase drawing on the children’s ‘imagined’ to ‘actual’ and ‘lived’ experiences and perceptions of adventurous play. From the outset the playground has been managed by the children and young playworkers, with the support and guidance of the playground manager. Embedding the playground in the community involved networking, door knocking and partnership building. The unexpected risks and benefits of working with the community were many!

The life of the Shiremoor Community Adventure Playground is being documented

and influenced by a partnership with Northumbria University through an Ethnographic Action Research Project. The workshop will explore the contested meanings of key concepts such as: ‘ownership’, ‘power’, ‘adventure, safety, risk and benefit’, ‘play and work’, ‘facilitation and supervision’, ‘professionalism and volunteering’ alongside exploring the nature of childhood in the 21<sup>st</sup> century.

There will be opportunities for participants to share their own interpretations of these terms in relation to their own project, country or culture.



## Room J

**Lesli Godfrey, Tom  
Bell, Debbie Willett**  
(England)  
SkillsActive

Playful  
Professionals: the  
importance of  
quality assurance  
for professional  
recognition

### This presentation and facilitated discussion will introduce the model that is being developed in the UK to support the continuous professional development of playworkers and provide a mechanism for professional recognition of playwork.

Through the establishment of a qualifications framework, a system for endorsing quality training provision and the provision of a professional register, we aim to acknowledge qualification achievement and encourage engagement in professional development opportunities for all those working in playwork, whether paid or unpaid.

#### The workshop presentation will outline

- The new playwork qualifications framework for England, Wales and Northern Ireland
- The revised endorsement system for training
- The Academy for Play and Playwork

and the following facilitated discussion will encourage comments, questions and debate on the three-way approach being proposed, and its application in the UK and in other nations.

#### Participants will have an opportunity to:

- Gain an understanding of the latest developments in playwork qualifications in England, Wales and Northern Ireland
- Explore the potential that the establishment of a professional register can offer
- Identify issues that may arise through the development of such a system, both in the UK and in their own country

## Room K

**Maggie Fearn,**  
co-author - Dawn  
Alderson (Wales)

Swansea University

An Evidence Base  
for an Effective  
Play Practice  
Strategy across  
Contexts

**Emphasis on play across children's services means an awareness of how children's play develops, simultaneous to how children develop as they play, is important.**

Focusing on play as a flow state rather than on activity content is liberating, increases practitioner confidence, nurtures a personal philosophy of play and places the child at the centre of our work. It contributes to an appreciation of the developmental nature of play that supports practitioners in enhancing children's repertoire of play skills. A focus on flow is also consistent with research demonstrating that much of the developmental and therapeutic potential of play relies on children feeling like activities are play, rather than the content of the activities themselves.

Facilitated by two experienced practitioners, this workshop will explore the potential for supporting children's play flow, via experiential activities and discussion. Using

multi-disciplinary literature, we will model a non-directive approach to engaging with children in play, that facilitates flow, engagement and self-expression, across contexts with children of all ages and abilities.

Activities will include play supported by use of the non-directive method, and activities where it is not. Comparative reflection on these experiences via group discussion will consider how and why the modelled approach supports development in relation to children's capacity for self-regulation, independent thought and action, resilience and well-being.

### **Delegates will:**

- Be better prepared to support children's growing ability to play
- Become aware that nurturing children's feelings of playfulness is important
- Recognise the value of the interconnectedness of developmental and therapeutic play

## Room L

**Ric McConaghy**  
(Australia)

Play spaces,  
special places

**We will go on a journey of exploration of the design and construction of all abilities outdoor play spaces.**

We will meander through the methodology of the design process, wander through the wonder of community consultation, fossick amongst the intricacies of community perceptions, and finally we will celebrate the richness and diversity of dozens of actual spaces that have been created using this inclusive process.

The intent is to offer ideas and ways of implementing actions that turn the shopping list of human desires into the poetry of spaces filled with wonder and opportunity that become a theatre for the child's imagination.

The presentation will include a dialogue with audio visual material to offer ideas, generate discussion and inspire communities to create inclusive, naturalistic play spaces that engage children and the carer's that come with them.

**Delegates will hopefully learn the following from my presentation:**

- a broader understanding of the benefits of an inclusive methodology
- be encouraged to consider the possibilities of natural play environments with a multiplicity of materials and interactive options
- experience the richness that provision for cultural and artistic inclusion in play spaces allows the child throughout the planning, design and construction phases
- get a small sense of the importance of play in children's lives in building awareness, developing competency, generating resilience and having the opportunity to have meaningful exchanges with their peers
- that a playful approach to planning and provision of play opportunities permeates the project with playful outcomes

## Outdoor – meet outside City Hall Main Entrance

**Mel McCree**  
(England)

Faculty of Business, Education and Professional Studies, University of Gloucestershire

Fields of response – the shared ecosystem of outdoor play

**As adults accompanying children outdoors in play, we have decisions to make all the time. To make these decisions, practitioners use complex sets of internal skills, also influenced by personal values, attitudes and beliefs. The external environment we play in influences our decisions and behaviour further.**

This paper explores the synthesis of skills at work in the skilled twenty-first century outdoor play practitioner. Can we really play in a way that is enjoyed and shared equally by child, adult and environment? What critical reflections can we make to examine our practice and understand this shared dynamic further?

My research explores and analyses the role of experiential outdoor play and improvisation in training adults, in Forest Schools leader training and related adult environmental pedagogy. I have been following Forest School Leader trainees on their learning journey, focusing on their responses to child-centred play in a natural

environment. As a key part of the research, the participants have reflected on the influence of their own outdoor experiences and their inner values, attitudes and beliefs.

As a reflective practitioner, I have followed myself taking this learning journey and will present a paper exploring the influence of both our internal and external environments, with examples from my personal experience in the research.

### Delegates will learn about:

- the dynamic ecosystem of child-adult-environment shared play
- different ways of inhabiting the natural world with children
- the links between play, ecology, improvisation and psychology
- types of response – spontaneous, improvised, child-centred, earth-centred, person-centred
- the value of critical self-reflexivity in unpacking internal values, attitudes and beliefs

## Visits - Wednesday 6 July

### Cogan Nursery School

**Cogan Nursery School is a Forest School. Every week the children carry out a range of activities in the natural environment. The Forest School approach has been recognised by the Welsh schools inspection body Estyn as an 'outstanding feature of curriculum provision. Activities contribute greatly to the spiritual, moral and social development of pupils as well as their awareness of environmental issues'.**

The Foundation Phase is fully embedded at Cogan Nursery School. The school has a very supportive ethos and children are made to feel part of a caring community. The school sets high standards for all children and challenge and stimulate them towards excellence.

Part of the Healthy Schools Network, Cogan Nursery School is actively engaged in improving the learning environment and educational opportunities through holistic health and wellbeing approaches.

Recognised as an International School by the British Council Cogan Nursery School is able to offer its pupils the opportunity to understand themselves as citizens of the world.

Cogan Nursery School is one of only 500 schools in the UK to be recognised as a Fairtrade school. Helping young children learn about fairness and issues locally and globally ensures we develop caring citizens of the future.

Achieving the ICT Quality Mark has enabled Cogan Nursery School to offer its children access to the latest technology as well as recognising the school's educational and learning approaches as being among the best.

**10:15am – 1:00pm**

### Sign up:

reception area of City Hall on the day of the trip – first come first serve basis

### Capacity:

these trips are restricted to 13 delegates per trip

### Meeting place:

all trips meet at the front of City Hall in the car park.

**10:15am –  
1:00pm**

**Sign up:**

reception area of City Hall on the day of the trip – first come first serve basis

**Capacity:**

this trip is restricted to 13 delegates

**Meeting place:**

all trips meet at the front of City Hall in the car park.

## Ely and Caerau Integrated Children's Centre

**Integrated Children's Centres (ICC's) have been set up across Wales since 2005. The initiative is based on the concept that providing integrated education, care, play, family support and health services is a key factor in determining good outcomes for children and their parents, ensuring the best start in life.**

**Each ICC has at its core:**

- Early Years Education
- Childcare
- Staffed Open Access Play provision
- Community Education and Training

Ely and Caerau Integrated Children's Centre is situated to the West of Cardiff in an area dominated by public housing. Here you can see examples of the Foundation Phase (early years play-based learning) and early years learning delivered in the Welsh language.

[www.elyandcaerauchildrencentre.co.uk/an-introduction/](http://www.elyandcaerauchildrencentre.co.uk/an-introduction/)

**11:30am –  
12:30pm**

**Sign up:**

reception area of City Hall on the day of the trip – first come first serve basis

**Capacity:**

this trip is restricted to 10 delegates

**Meeting place:**

all trips meet at the front of City Hall in the car park.

## Looking for the Lost Dragon

**This is a playful participatory experience taking place at the Make a Noise for Play festival at Sophia Gardens, facilitated by Funk in the Bay.**

Funk in the Bay is a group of young people who support Play Torbay to put on lots of exciting activities in Torbay, South Devon.

Funk was challenged (see [www.playtorbay.org.uk/young-play-torbay/funk-news](http://www.playtorbay.org.uk/young-play-torbay/funk-news)) to form a team to design and set up a quest for the International Play Association conference.

A quest can be described as a community treasure hunt that guides people through and explores how to see the uniqueness of where they are. A quest can also involve weaving a tale with a series of challenges to overcome.

All members of Funk are expert at games and play. The Quest will include: letterboxing, collecting stamps, treasure maps, making secret codes, hiding and finding things, geo caching, inventing characters, making magical talisman ... but most importantly finding treasure!

Will you come on this Funk Quest? Are you brave enough? Are you cunning enough to find the treasure?

Play Torbay is a play association providing free, accessible, adventurous play activities for all local children. We believe children's play is a fundamental part of growing up and all children need to play.

