

SECTION - V

The Butterfly Garden's Approach to Healing

The model for the Butterfly Garden in Sri Lanka was the Spiral Garden in Toronto, Canada which provides creative play opportunities for children with physical disabilities alongside able-bodied children from the community. However, it is not oriented to the level of psychological stressors and deprivations the children of Batticaloa have typically experienced e.g. loss of family members through violence, involuntary separation and displacement, neglect and physical abuse, poverty and other effects of war (Section VII). It was a priority to develop ways to responding to the psychological needs of individual children, an approach to trauma healing appropriate to the setting, i.e., a program for schoolchildren with differing ethnic and religious backgrounds.

It was during the first two program cycles of the Butterfly Garden that the idea of the research project developed. This one year project was proposed to help develop the Butterfly Garden's dual objectives of trauma-healing at the child level and peace-building at the level of the community. The research was to be a formative process consistent with the Butterfly Garden's philosophy, working towards a means by which the program's impact could be evaluated, recognizing that this properly requires a much longer term process e.g., following the children through adolescence to young adulthood.

The research project provided additional resources focussing specifically on designing, piloting and assessing a 'trauma-healing' activity stream for the Butterfly Garden, and activities supporting community outreach. It was conducted during the third program cycle, April 1998 to May 1999.

V.1. Research Project Objectives and Activities

The main objective of the research project was to develop a set of activities for individual children with psychological distress. These 'trauma-healing' activities should be harmonious with the philosophy and practice of the Butterfly Garden. The activities would be piloted and offered to a selection 20 children with demonstrable emotional and behavioural problems. Community interviewers would make home visits and gather reports from their teachers on the children.

The project commenced in March 1998 with three weeks field trip by the researcher. The basic elements of the trauma healing activities were designed, consisting of a 'genogram game' (constructing the child's kinship diagram) in a session with the counsellor (Fr. Paul Satkunanayagam), followed by sessions with an animator for expressive art activities. A second genogram session at the end of the child's attendance in the Butterfly Garden would allow for a re-assessment. Mr. Anthony Pillai Tony, a university student with an interest in counselling was engaged as an interim research assistant. Workshops with staff reviewed the Butterfly Garden play program and the children's response to it. Animators shared their perceptions and concerns about the distress in the children, and their lack of skills and confidence to respond appropriately. A series of training workshops addressing this need for capacity building was launched with seminars given by John Van Eenwyk PhD, Jungian psychoanalyst. In the last days of the field visit, Ms. Chandreka (Rekka) was hired as the full-time research assistant. Mr. Tony (until he left in June 1998) and Rekka worked with Father Paul, Paul Hogan and some of the animators to help pilot test and revise the genogram game protocol. The genogram session was named the Amma Appa Game (the Mother Father Game) and refined to an appropriately ritualized format to engage the child, facilitate disclosure of life experience and feelings, affirm the child's inner resources and potential for healing. As well, materials for schoolteachers were assembled and translated into Tamil to assist them in selecting appropriate children to refer to the Butterfly Garden.

In November 1998 the second research field trip finalized the Amma Appa Game protocol and approaches to the follow-up session, along with interview approaches for the home visits. Two community social workers were hired in December to make home visits and interview teachers.

The third field trip in April 1999 coincided with the end of the 3rd program cycle and its closing performance (see Section VI). Information from the genogram sessions, home visits and teacher interviews were reviewed for nine of the children. Father Paul and the animators were interviewed about the 'Cuckoo's World', the Garden's emerging activities using deeper '2nd Spiral Animation approaches. Dr Van Eenwyk conducted a second series of psychological training seminars Consultations were held about the Butterfly Garden's plans for community outreach involving small satellite garden sites in participating villages; this was later elaborated by workshops and interviews by Pat Lawrence PhD, anthropologist, in June 1999.

In subsequent months, the information from home and school visits and follow-up sessions were gathered on all 20 children who participated in the Amma Appa Journey (the 'trauma healing' activity stream).

The data was sent to Canada and formatted into a series of case studies (Section VII). The rest of this section describe the trauma healing program as it emerged by the end of the research project.

V.1.1 Rationale for the Adopted Approach

The Butterfly Garden is psycho-dynamically rich, and constitutes a significant experience of social learning and creative skills development. Many elements are introduced to the children that promote healthy ego functioning over the course of nine months of regular weekly attendance. For example, the animators in their interactions with the children model non-violent behaviour and conflict resolution, the impact of which should not be underestimated, considering that in many homes and schools corporal punishment is routine.

Apart from the general program, however, a specific psychologically therapeutic activity stream was called for, to respond to the demonstrable needs of individual children exhibiting e.g. grief, aggression, depression, fear, anger and vengeance. This was necessary for several reasons:

1. Children attending the Butterfly Garden were selected by the teacher or school principal principally because of dysfunctional behavior in the classroom or known troubles in the home.
2. The animators who oversee the art and play activities did not necessarily have the counseling experience, skills and insight to identify and respond appropriately to the needs and behaviors that arose. Typically, they look after a dozen children at a time and cannot devote the extensive personal time required by a needy child.
3. Emotional and psychological troubles may frequently result in the child being stigmatized by their peer groups and adults. Consequently children are reluctant to disclose and share their feelings, unless they are assured of trust and confidentiality. This requires that the healing interventions be offered by those with appropriate skills and spatially separated from the general program activities.

V.1.2 The Cuckoo's World

The psychological / trauma healing program developed in the secluded corner of the Garden called the **Cuckoo's Nest** away from the other activity areas [photo 39]. Its name alludes to the bird, found locally, that lays its eggs in other birds' nests (a natural example of displacement and orphan-hood) The cuckoo's characteristic hooting call is mimicked by the children in the Garden as a salute in the opening and closing sessions of the day program.

The healing program team consisted of the psychological counsellor (Fr. Paul, the Butterfly Garden program director, alias 'Cuckoo Daddy'), the research assistant (Rekka), and two animators who served as 'creative companions' in one-to-one art sessions with the children. These art sessions are conducted in the **Cuckoo's Chariot**, a small hut mounted on ox cart wheels adjoining the Cuckoo's Nest [photo 40].

In the course of developing activities in the Butterfly Garden for trauma healing, a third space was constructed above the Butterfly Bus' 'hangar' named the **Cuckoo's Cloud** [see photo 56], dedicated to psychologically sensitive sessions held with groups of children (described in Section V.5.). These three sites are collectively known as the **Cuckoo's World**, a physically grounded imaginary world of healing and self-integration in the Butterfly Garden.

Children who seek help for inner distress or exhibit demonstrable psychological troubles may be invited to participate in the **Amma-Appa Journey** ('Mother-Father Journey') involving the **Amma Appa Game** and related rituals in the Cuckoo's Nest [photos 41-44]. This is followed up with expressive art sessions with a creative companion in the Cuckoo's Chariot in subsequent weeks.

V.2 The Amma Appa Journey

V.2.1 Origins of the Genogram Game

The Amma-Appa Game evolved out of experimental work combining narrative interview techniques with a game-like task constructing the child's genogram, or kinship diagram with cards and using markers for different life events and conditions. The genogram has been used in adult family therapy by social workers and primary care physicians recording family health information¹⁸. To our knowledge this is an innovative use of the genogram not previously reported in the literature.

A genogram-based interview exercise was devised and pilot-tested by the researcher and Fr. Paul during the Health Reach field work in 1995. Several children who had been interviewed using the

conventional psychological and war trauma checklists were invited to construct their genograms on a white sheet with a set of coloured cards with details written in chalk of the household members and the family's history. Children responded enthusiastically to the task which gathered similar information to the questionnaires on the lives and deaths household members. The visual and tactile activity engaged the child, reducing some of the awkwardness of direct questioning on such sensitive topics. In the early years of the Butterfly Garden, Fr. Paul continued to use the same set of genogram cards with children in various ways, individually or in small groups, and with casual or more formal manners of approach.

"In using the genogram with over hundred children in this way, the counselling staff are convinced of its trauma healing qualities. Many of the children carry around with them such terrible stories and for the most part, they bear them in silence. There is no one to listen to them- their story is often suffocating them and in the genogram experience, when it is set up and concluded with the right setting and spirit, they may for the first time feel relief from their secret story. If other children are present who have undergone similar fates they find group support. The genogram is intrinsically healing.¹⁹"

V.2.2 The Amma Appa Game

For the research project, the genogram session was revised to become more methodical and consistent with a semi-structured protocol and an expanded 'tool kit' of markers for exposures, roles, relationships used in the game, and a format for systematic record keeping. The Amma Appa Game and accompanying ceremonial rituals is likened to a journey with the counsellor as guide. The 'standard' version of as it had developed by the end of the research project is described below.

The objectives of the Amma Appa Game session are:

- to enable the child to tell their life story and that of their household, and to review elements of their personal, family and social environment that are risk factors for psychological troubles, or sources of resiliency from which they derive personal strength and a positive outlook.
- to promote psychological integration and healing for the child through attentive non-judgmental listening, and the use of guided imagination and healing rituals as appropriate
- to ensure confidentiality of the child's testimony and that the child's trust is not jeopardized.

The session begins at a pre-arranged time during the day's program, while other children are engaged at the various activity centres. The Guide accompanies the child from the Garden's main gathering place, walking with the child to the gate of the Cuckoo's Nest. Together they enter, removing their shoes according to custom, and sit down comfortably before the Amma Appa Game mat and accessories laid out in preparation. There is an atmosphere of cleanliness and privacy. The child's interest is heightened by the ceremonial, or ritualized elements incorporated into the protocol; these may vary according to the child's comfort and circumstances.

The child sits on a white cloth before the Amma Appa mat and accessories: cards, icons (symbolic markers), string, sea shells, and marker pens. After a moment of silence, the Guide leads her through a process of open questions and discussion topics facilitating the child to describe her family and life story. The guide assists in recording the information on the Amma Appa mat using the cards to represent people and icons for roles, relationships and life events placed accordingly on the mat.

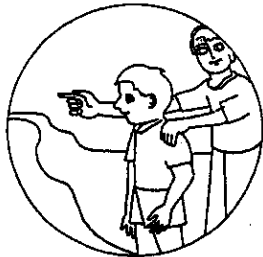
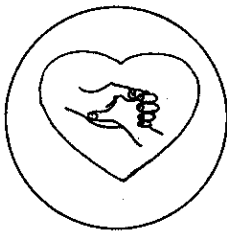
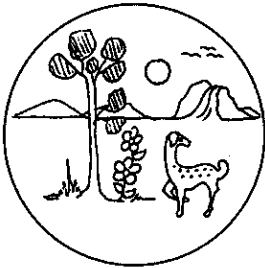
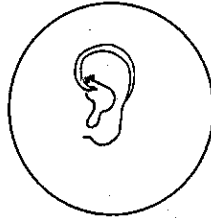
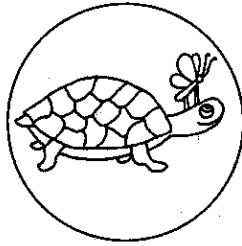
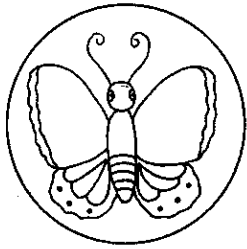
The Amma Appa Game mat is a painted canvas rectangle (4 x 6 feet) with images corresponding to the session's sequence of enquiry around the border. The central area has in three horizontal stripes of colour representing different generations: at the bottom (blue), for the child's generation; in the middle (red), the parent's generation, and along the top (yellow) for the grandparents' generation.

Different coloured cards (approximately 5 inches across) represent family members: green- siblings and cousins; blue- parents, aunts and uncles; and orange- grandparents, of either round (female) or square (male) shape. People outside the family are indicated in white or black (with positive and negative associations, respectively).

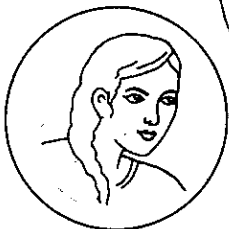
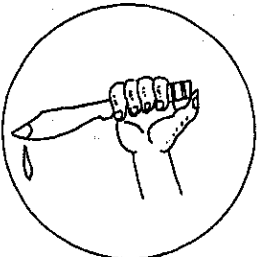
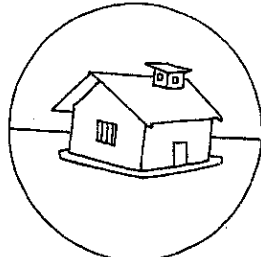
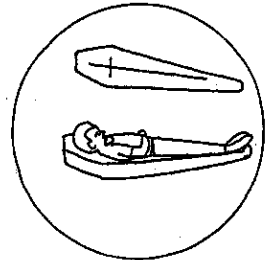
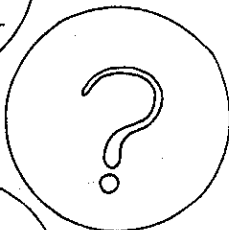
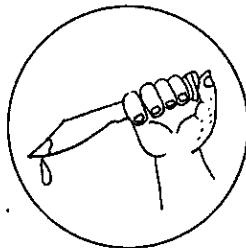
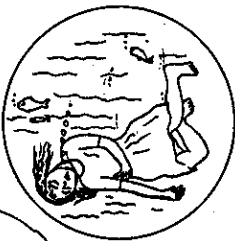
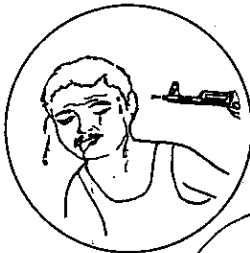
There are 28 Major and 24 Minor icons, round cardboard markers with images to represent roles and life events pertaining to the child's family and social world: functional relationships, causes of death or disability, sources of distress and happiness, etc. (See the figure in the following two pages).

In the process of the session, the guide is responsive and sensitive to the child's emotions and varies the format accordingly. The session proceeds through the following stages of exploration:





"ICONS OF THE AMMA APPA GAME"



1. **Basic Family and Household Structure:** The guide assists the child to lay out the basic structure of the child's present family and household with the coloured cards. The present household is encircled with string. Ages of family members and other information can be written on the cards using chalk. Key relationships are marked with the appropriate icon as the child mentions them.
2. **Physical Risk Factors and Death- Family and Household:** Conversation turns to those in the family and household who, in the lifetime of the child, have died, moved away or are otherwise not present. **Cause of death** (natural causes, accident, suicide, killed by conflict or other sources of violence), **reasons for absence** (marriage, work, arrest/detention, personal security, disappearance), and kinds of **physical disability** in the family are noted by the icons placed appropriately. If the child's household has been displaced or their home attacked, etc., the circumstances and reasons for it and how many times it happened are explored, and noted on the mat.
3. **Emotional Risk Factors- Personal, Family and Household:** On a more psychological level, factors affecting the child emotionally are delved into, pertaining to family members and the child's relationship to them, including: physical abuse, intimidation, neglect, alcoholism and/or drug addiction, sibling rivalry, mental illness. **Key relationships**, positive and negative are identified: e.g. the child's confidant, guardian/protector, source of emotional support and comfort, etc., and recorded by the appropriate icons. In the course of the conversation, or with direct inquiry significant psychological factors are also probed: nightmares, separation anxiety and longing, suicidal thoughts, etc.
4. **Extra-familial / Community Risk Factors- Physical / Emotional:** When people outside the family are significant to the child's world or experience, these are also explored and recorded on the mat using the markers.
5. **Three Saddest / Worst Experiences:** After the child has described his/her world and represented it on the Amma Appa mat, the negative experiences that most affected the child are sensitively explored, if they have not already been done so. The objective is not so much to gain a factually accurate understanding, but to provide a psychologically intimate and safe space to best allow the child to share their inner burdens and pain.
6. **Three Happiest / Best Experiences and Natural Healing Resources of the Child.** At this point in the Amma Appa Game, the attention of the Guide becomes more directed toward revealing the positive elements and resources within and around the child- personal attributes (e.g. humour, courage, honesty), important relationships, dreams and ambitions, reflections of happy past-times and experiences, etc. Even in the most bleak of life situations, the child's innate goodness and capacity to forbear and maintain resiliency can be reinforced and encouraged. Included were questions referring to the child's experience in the Butterfly Garden such as, 'Do you like Nature?' "What is your favourite animal?" The goal is to bring to a close the Amma Appa Game end on a positive and empowering note, without denying the reality of the child's difficult circumstances.

After the Amma Appa Game is over, the Guide helps the child conduct the Blessing Ritual based on her own religious tradition in which she prays for people in her family and others she met while on the Amma Appa Journey. The blessing ritual reinforces the child's sense of his/her own goodness and ability to heal, no matter what has happened.

Typically, the child is then led to see the Cuckoo's Garden adjacent to the Cuckoo's Nest and invited to 'continue the journey' in the chariot-shaped house with one creative art sessions with one of the animators (in the role of Creative Companion). The child are then taken to the gate of the Cuckoo's Nest and bid farewell, bringing the Amma Appa Journey to a close. The session takes approximately one hour to conduct.

Though his eternal abode is the gap, at the Butterfly Garden, the Cuckoo Daddy's main residence is called the Cuckoo's Nest. This is where he first meets the children, sometimes individually sometimes in small groups. There are many kinds of games played there but perhaps the most important of these is the Amma Appa Journey. This actually is a very profound ritual of healing which takes the child through her life from beginning to present in a kind of Tarot based on images familiar to any child who is living in a war zone. In journeying through it with the guide, the child sees her whole life unfold before her. She talks about this world with the Cuckoo, and also about her hopes, fears and dreams.

The garden is a story world made up of all the tales the children, the animators, the animals, birds and flowers spin. But it is when the child stops spinning, when he pauses for a moment with Cuckoo Daddy and relates a story which is not "make-believe" – his own true story, as he remembers it – and then somehow connects this story with all goodness and originality he has found in himself through following the garden path, that a moment of healing occurs. This epiphany may happen in the Cuckoo's Nest; it may happen while dancing in one of the plays; it may happen while scampering around the peace tree playing

one-legged tag or on the Butterfly Bus going home. But it happens because, at some point, there is a convergence of myth and biography accessed and owned, however tenuously, by the child. The moment of convergence, perhaps singular, perhaps one of many, is the miracle. Nobody can say for certain, however, if it really has happened, or if it ever will. All we can do is join Cuckoo Daddy and hold the gap.

Ordinarily, children self-select for sessions in the Cuckoo's World. Different rules apply here than in the rest of the garden – mainly, you can't leave until you have completed the session, and new kids can't enter the Cuckoo's Cloud or climb aboard the Cuckoo's Chariot mid-session. However, the children have come to respond very positively to the special attention given them and to the quality of the work they produce in these sessions. There is never a shortage of volunteers to fly with the cuckoo.

V.2.3 The Use of Ritual

The Amma Appa Journey makes use of simple rituals, adaptive to the situation and dispositions of the child to enhance the healing process. Two such rituals are the Breathing Meditation and the Blessing Ritual.

The **Breathing Meditation** is used in the Amma Appa game when, for example, the child experiences deep grief or longing about a person(s) close to their heart, or great anxiety in the course of the Amma Appa Game.

The child holds a seashell in her hand representing the person or concern for which the child wishes to pray. Feeling the shell in her hand, the tactile sensations help ground the excited emotional states, and entering into silence, focuses on her breathing to help settle. The Guide brings her attention to the sensations of breath in abdomen and chest, drawing her attention inward. Bringing the particular person(s) to mind, they feel and examine the shell held in hand representing that person. Holding her attention on that person, the guide leads her through a series of breathes, visualizing the feelings held within on the in-breath and releasing them on the out-breath, e.g.: "Breathe in and experience the love for ...; Breathe out and experience your sadness leaving you...."

Another version of the ritual using the shells is used more generally²⁰ as follows:

Picking up a shell to hold in the left hand, "Breathing in, I am a flower, breathing out I am beautiful". Hold the visualization while breathing a few times, then pass the stone to the right hand and place it down on the ground.

Picking up to hold another shell in the left hand, "Breathing in I am a mountain, and breathing out I am strong." Feeling the images blend with the breath, pass the stone to the right hand and place it on the ground.

Picking up another shell, "Breathing in I am space, breathing out I am free." ...pass the shell to the other hand and place in on the ground

Pricking up another shell, "Breathing in, I am water, breathing out I reflect everything I see / or I flow to the sea...

The images- flower, mountain, space, water, are echoed and reflected upon, as are the qualities- beautiful, strong, free, flowing... And then they just sit there, experiencing the moment.

The **Blessing Ritual** brings closure to the Amma Appa Journey. The Guide leads the child away from the Amma Appa Game mat to the Cuckoo's Chariot next door, as he re-tells some of the moments and details the child brought up in the session. The child holds in her mind the images of the people she loves, worries about, grieves, and whom she wishes to bless or protect. The child prays, in her own way- silently, with words or gestures, suitable to her own tradition (Muslim, Hindu, Christian, or personal inclination). The ritual may vary considerably, depending on the nature of the feelings and experience, the child's to be present and undistracted. The Guide is creative about how he conducts this, not to impose anything, and allowing for spontaneity: "I try to make the child feel warm and giving her a sense of being blessed. For example, I think of the metta (loving-kindness) radiation in the Buddhist tradition- May all beings be happy, may they be free of suffering, may you have physical and mental health, may you take care of yourself. This is a kind of thought stream can always adjust to the situation in different ways, such as to think about Allah, or to ask for blessings from your gods. "

Plans are underway to construct, a small cane hut adjacent to the Cuckoo's Nest called the **Dreaming Lodge** to which the child and the Guide retire after the Amma Appa Game to create a special sacred space for the ritual. The design and intent of the Dreaming Lodge is based on the Sweat Lodge in North American aboriginal traditions. Under the guidance of Shirley Bear, an elder and artist of the Maliseet Nation, such a Dream Lodge has been installed in the Spiral Garden in Toronto and used for similar purposes. Besides being used for closure of the Amma Appa Journey, the Dreaming Lodge can be used on other occasions without occupying the Cuckoo's Nest.

symptoms and behaviours as to the nature and severity of the psychological distress and dictated a summary assessment of the session.

Age Appropriateness and Emotional Literacy:

Some children did not engage as deeply as others. A child may be amused with selecting the symbols and making the arrangements, participating more superficially; this was not necessarily distracted or evasive behaviour. Many children had not reflected on life like this before, and had a poorly defined sense of self or were not ready for the kind of discernment of feelings and insights due to their age or emotional and mental development. In his work with adult ex-detainees and torture victims in counselling and seminars, the counsellor had also observed similar difficulties identifying and expressing feelings in words.

Based on his experience with the research, he has concluded that the Amma Appa Game is best suited for children twelve years of age or older. This is relatively older than the age range for which the general Butterfly Garden program may be most suited (6 to 12 years of age). It may be integrated into the Youth Experimental Program for adolescents being planned (Section VI).

Follow-up Amma Appa session:

The research protocol called for a follow-up session with the child some months later, many had creative art sessions with creative companions in the Cuckoo's Chariot. It was also felt that the value of the Amma Appa experience could be enhanced by extending thematic continuity for the child into the creative artwork and to a follow-up session. The follow-up session also probed the child's assessment of himself and his experience at the Butterfly Garden. Guidelines sessions included additional questions such as:

Reviewing the child's recollection of the first Amma Appa session and the best and worst experiences to re-assess associated level of distress

Assessing Changes since at Butterfly Garden:

Personal changes; sense of self; learning about self? sense of others (in Garden and outside)?: better or worse? In what way?;

Life problems and their influence on the child? What has brought about any changes?

Attitudinal changes: towards future; other children; ethnic groups

Resiliency; describe those features seen as strengths or important qualities: courage, humour, agreeableness, inventiveness,

Thinking back to when you first came to the Butterfly Garden, are there changes in your feelings about: school?

Home life? Time with friends? ; Your self? (ranging from much worse to much better)

What do you like best about coming to the Garden?

If you feel you have problems in your life, do you feel you have been helped by coming to the Butterfly Garden?

What has been most helpful?

In many cases, the second genogram session evoked more profound and insightful material; the child's attitudes were more apparent. Additional background information was available from the animators and home visits so the Guide could focus more on specific issues.

Confidentiality It was evident that children's willingness to disclose feelings and re-tell experiences depended on their sense of trust and the privacy of the circumstances. This sometimes required more than one session to establish; deeper disclosures and sharing of emotional pain were often revealed later in Cuckoo's Chariot art sessions or in the follow-up Amma Appa Game session. The animators accompanying the children in art sessions were instructed to honour the child's wish of secrecy. In the event that this might seriously limit best ways to help the child, they would inform the child of their dilemma before acting on their best judgement and disclosing the information to another person

The importance of maintaining confidentiality was a primary concern. This became clear during the research project and constrained the counsellor from sharing information from some of the sessions with the animators doing the art sessions, lest that the information become a matter of gossip among the animators and leaked to other children and beyond.. This could have grave consequences for the child and the Butterfly Garden program itself. In the year that followed the project, there was a deepened respect for these issues among the staff and greater confidence that some animators can be trained to perform the Amma Appa sessions in a professional way.

Animator training in accompaniment

In the course of the research project there were many discussions about animator training for deeper psychological work with children. Besides issues of confidentiality, there are concerns about the maturity and skills necessary to e.g. identify psychological transference and counter transference. Because of the 'idyllic' setting of the Garden, and the child's vulnerabilities, the potential for forces of attraction must be recognized

and professional respect for ego boundaries observed. Fr Paul's greatest fear is that the Garden's animation work be perceived as mere play and fun conducted at a superficial level without seeing more subtly the opportunities that can open for psychological healing and peacemaking.

The Garden's animators were scouted out and selected for their natural talents with children and in the arts. Most do not have post secondary training or backgrounds in child development or psychology. It is unlikely that trained professionals would be interested in working in the garden unless they originally came from Batticaloa, or are suited to the experimental nature of such work. Certainly the animators' knowledge and skills have deepened in their 2-3 years of work, and through the training seminars with visiting professionals several times a year. Nevertheless, many important concepts are still beyond some of them and greater attention has to be given to training. At the time of writing, the team of five animators, who have done most of the accompaniment work with children (2nd Spiral animation), will be initiated into using the Amma Appa Game, and more structured teaching sessions using case studies and 'problem-based' learning will be scheduled.

The Amma Appa Game is no panacea

As much as the Amma Appa Game provided useful means to help children talk about and gain insight about their lives, it is only a starting point. Learning that a girl child constantly dreams of her dead mother, or that a boy is tied up and beaten by his father, the Game and its symbols cannot tell all the story. The purpose was to share the moment with the child, and reassure or guide the child towards healing ways to continue to process the emotional content, as for example, in the art sessions that follow. It is important that the icons and symbols of the game not be interpreted in a facile way and confused with the emotional pain the child carries within. " the symbol of a lady working and a plane flying overhead- representing the suffering of a child whose mother goes to the Middle East- this is not enough- the child is going through more emotional pain- that part of the situation has been left out of the picture and that is where healing has to take place"

While the Amma Appa game may be a focal point for working with a distressed or traumatized child in the Butterfly Garden, it is important not to attribute to the sessions of the Cuckoo's World itself all the positive changes that may occur in the child. In following up the child with home and school visits, it is clear that the socialization in the Butterfly Garden has helped the child to reach out to more people. They have better confidence as a result that leads to better functioning and abilities in school, as well as at home.

Evaluation It is important to find ways measure the child's relative happiness and the degree of change they experience. This is important for the accompaniment team as well as for funders and visitors who ask about the outcomes of the program for the children. There is ample evidence of positive changes, such as the satisfaction evident during their activities and their sense of confidence and initiative, e.g. when telling a story, or presenting before the rest of the children and staff in the closing circle. There are changes in their courage, humour and inventiveness, aspects of the child's inner resiliency; this is not necessarily demonstrated in the Amma Appa Game, but with other activities in the Butterfly Garden.

For example, a rating scale for happiness or satisfaction was been proposed based on a painting of children climbing to different heights in a Tree of Happiness:

0. (low) a child buried in the ground, e.g. with only head showing, unhappy face
1. buried to the waist, making an effort of getting a leg out
2. standing up from being bent over, looking at the tree
3. one foot on a low branch and climbing up the trunk
4. climbing higher into the tree, looking up
5. sitting on a high branch, looking satisfied
6. (high) standing at the height of the tree, arms wide open, exultant

In the Cuckoo's Nest sessions, the child could be asked which figure they identify with to describe their presence and past levels of happiness. Pilot testing on children of different ages and circumstances would determine how useful this scale may be.

Future plans At the conclusion of the research project it is hoped that the Amma Appa Game will be conducted with more children, more than the 20 per group of 150 children. It was decided that each should also have a follow-up session, to provide therapeutic continuity and as a means for ongoing evaluation.

V.3 Cuckoo's Chariot- One-on-one creative art sessions.

The art activities of the Cuckoo's Chariot were developed experimentally in the course of the research project for the children participating in the Amma Appa Journey. Two animators, (male and

female) were selected to work with children individually based on their interest and abilities to engage with children at a personal level. Animators working in this way can be called "creative companions" as they accompany the child. Children having personal difficulties or worries tended to seek out these individuals anyway; and those referred for the Amma Appa Journey were often selected by these animators.

At the conclusion of the Amma Appa Game in the Cuckoo's Nest, the child is accompanied along a connecting wooden walkway into the adjacent Cuckoo's Chariot house for a closing reflection / ritual. Located in a quiet, shady garden area behind a fence is the small hut built to a child's dimensions. It is here that further personal attention is given the child through the creative art activities. The hut has two floors so that more than one session can take place at the same time. At the beginning of the project, the Cuckoo's Chariot had not been built as a private place for sessions. When they were held elsewhere, they were often interrupted by other curious children, affecting the child's willingness to talk, express sensitive emotions or recall difficult memories. Once given a private place of its own, the sessions became more evocative and with fewer distractions. Occasionally a child asks that a friend accompany them in the first session, but this is gently discouraged.

Many children have very difficult lives and they have not had the opportunity to share their feelings with a special friend without being rejected, punished or ignored. The art session can be the place for this, which is itself clearly helpful. Over time the animators developed their skills and insight and found other ways to help in addition to empathetic listening.

V.3.1 Specific Activities

The various activities in the Cuckoo's Chariot sessions engage the child's interest and curiosity and allow for some special attention by the animator. This is in contrast to the activity centres where an animator is often busy with a dozen children and cannot focus their attention on a single child who is e.g. reserved or shy. The animators develop experience and intuition about which activities may be most appropriate for the child. For example, a child who wants to talk a lot in an introductory session may benefit from activities that promote story telling. The sessions typically last one to one and a half hours; activities may take place over more than one session.

1. Art Folio

Typically the first activity for the child in the Cuckoo's Chariot, the task is to make a large envelope out of cardboard, with collage and painting on the outside by the child for safekeeping of their artwork. This gives them a sense of belonging as well as the satisfaction in making a piece of artwork. A second similar picture is made to take home. The child chooses coloured paper for the figure and background, and selects stencils of animals (rabbit, lizard, kitten, elephant), birds and flowers. The object is outlined, cut out and mounted in the centre of the paper which they paint, and the surrounding field made into a colourful collage of painted paper.

Some children are apprehensive about having someone's undivided attention. The many different activities involved- painting, tracing, cutting, gluing and making patterns, engage them thereby reducing their nervousness. They do not necessarily talk much, but may be asked about their choices of colour or animals, and they may describe associated with feelings or experiences (e.g. red = anger, the animal is named after a family member, or are associated with some inner feeling of the child).

2. Name Game

The child writes down his/her full name vertically down the left side of the drawing paper; (father's name followed by child's name). The child makes up a word beginning with each letter in free association, the first word that comes to mind. Next to the word there is space to draw a picture. The choice of words and images are often revealing, and become opportunities to share feelings and associations with the child. Frequently there are conflicted feelings. For example, children may be unhappy writing their father's name because there are troubles at home, and their first impulse to write something negative is followed by some retraction; this can be worked through in conversation with the creative companion.

3. Body Painting

The child is drawn and painted human figures. They often appear quite different and on questioning the child shares feelings and stories transferred onto the figure. The animator may help the child with the expression, such as colouring feelings around the heart area. The children are often moved and uplifted by the activity and sharing it with the animator. The sessions close with a moment of peace.