

‘Nothing new under the sun’: Using sculpts in post- qualification child care social work groups

Gillian Ruch¹

Abstract: *The post-qualification social work context is undergoing enormous change. What remains clear amidst the turmoil, is that the delivery of the new programmes will be to groups of social work practitioners with varying degrees of interest in, ambivalence about or resistance to engaging in further professional development. This paper explores the use of sculpting, a creative technique that originated in family therapy as a means of countering some of the resistance to learning that can characterise such groups. Encouraging practitioners to explore ‘embodied understandings’ of families with whom they work or group contexts in which they find themselves has the potential to offer holistic, anti-oppressive and energising learning opportunities.*

Keywords: *child care social work, PQ training, sculpting, resistance*

1.

Address for correspondence: *Division of Social Work Studies, University of Southampton, Highfield, Southampton SO17 1BJ. g.m.ruch@soton.ac.uk*

Introduction

The use of sculpts with families and groups is not a new phenomenon. As the title of this paper indicates little is ever new. Ideas, concepts, activities are simply applied in different contexts and at different points in time, as is the case in this paper. The original idea for sculpts was first developed in the 1970s by three family therapists (Duhl et al, 1973). As a technique used in family therapy, sculpting was popular throughout the 1970s and 80s. It has had wider application to group settings but in recent years sculpting has disappeared from view. This paper explores some possible explanations for why sculpting has become less visible in working with groups and families, and re-introduces the use of sculpts as a way of exploring relationships in practice and education group settings and with families, work groups and teams. The context of this exploration is a group of post-qualification social work candidates engaged in thinking about their work with children and families.

The paper begins with a discussion about the post-qualification, continuing professional development agenda for social workers and the challenges it poses to social work practitioners and to educators. In the following sections the principles and practice of sculpts are outlined. An explanation for why sculpting has 'fallen from favour' is suggested, and the application of sculpting in practice is illustrated with examples drawn from my experiences as a Unit coordinator and facilitator on a post-qualification child care programme. The paper concludes with an evaluation of the identifiable and potential benefits of using sculpts for enhanced practice.

Resistance and 'stuckness' in social work education and practice

The post qualification terrain in social work is undergoing massive change. The emphasis on continuing professional development in the post-registration period has arisen out of the modernisation agenda (DH, 1998) and efforts to enhance the professional status and quality of social work practice. It is difficult to disagree with the intentions underpinning these new initiatives and many would say they are long overdue. However, within social work settings the requirement to

undertake post qualification training is not always welcomed with open arms, particularly by those practitioners who have been qualified for a considerable period of time. For this group of practitioners having to examine practices and engage with new ideas can be experienced as a threat to familiar and established ways of working. For more recently qualified practitioners hesitation about undertaking post qualification training invariably relates to being able to fit it into their already unmanageable workloads and pressurised work contexts.

These concerns combine to constitute the first source of resistance amongst practitioners that can be encountered by facilitators of post-qualification groups. Practitioners on post-qualification programmes can present as reluctant learners, whose attention is on their workplace and not focussed on the learning environment. This source of resistance is often compounded by the practitioners' low expectations of the learning environment, derived from their previous experiences of 'chalk and talk' didactic models of learning and teaching. Resistance to learning is coupled with a degree of resentment that 'they had to do it'. As a facilitator of post-qualification groups it is essential to recognise the often sterile and stressful work contexts in which practitioners are located (Ferguson, 2005). For many, opportunities to engage in any depth with the emotional dimensions of their work are negligible and, therefore, when such opportunities are made available to them, they can be experienced as unfamiliar and potentially threatening. The responsibility of the group facilitator is to gently encourage practitioners, through creative practices such as sculpting, to explore their cognitive and affective responses to the challenges and complexity of child care social work.

The second source of resistance, and one that affects all post-qualification practitioners to varying degrees, is resistance that mirrors the resistance encountered in families who are unable to face their difficulties and dysfunction. Families known to Social Services are in situations that are both emotionally painful and emotionally challenging. In families, for example, where there is suspected or proven abuse or neglect, parents are having to acknowledge their own shortcomings and the effects of their behaviours, whilst the children are having to deal with the impact of their abusive/neglectful experiences. In such emotionally charged circumstances it is quite understandable that families resist having to think about their difficulties and what is needed to address

them. The resistance of families is compounded when Social Services involvement is of an involuntary nature.

In a similar vein to the response of families to difficult situations, practitioners can find themselves resisting engaging with the emotional realities of the children and family with whom they work. Involvement and interventions are kept at a surface, practical level. The resistance practitioners experience when trying to engage families in constructive work to improve their situation, is mirrored in their own display of resistance in educational or supportive contexts and the resistance educators can encounter when trying to motivate practitioners to acknowledge the painful nature of their work and to look for creative approaches to it. When inviting practitioners to think how they might work differently with a family, or might establish more supportive work contexts for themselves by developing, for example, peer supervision or case discussion forums, it is not uncommon to be met with responses such as 'that won't make it any better' or 'that's not possible in our setting', indicating their 'stuckness' and refusal to find solutions (Ruch, forthcoming). Rather than getting into debates which can leave an educator feeling s/he has been banging her/his head against a brick wall, I have discovered as a group facilitator in post-qualification contexts that verbal arguments will not persuade a resistant and/or 'stuck' practitioner to shift their position. A more effective way of engaging practitioners in thinking about what the families they work with are experiencing and what they as post-qualification candidates in an educational setting might be at risk of replicating, is to sculpt the experience and explore the possible alternative approaches.

Ward and McMahon (1998) have written at length about the principle of modelling. In brief, modelling practice experiences in educational arenas helps practitioners engage in experiential learning, which can supplement the academic learning they are undertaking in other parts of the post-qualification curriculum. Through modelling and experiential learning practitioners engage with more holistic understandings of what constitutes effective practice and what blocks it from happening. Using sculpts is a form of modelling that can be an interesting and effective way of overcoming the resistance and unblocking the 'stuckness' identified earlier. Sculpting, however, is not without its own challenges and limitations. Done well sculpting can be a time consuming exercise, although not necessarily any more time consuming than any forum or

format that engages in meaningful and thoughtful case discussion. A more serious constraint is the need for a facilitator who is competent to engage with the affective responses sculpting can elicit. Given the more explicit subjective focus of sculpting it is incumbent on the facilitator to ensure the learning arising from the exercise is beneficial not only for individual practitioners but also for the group as a whole.

Family and professional sculptps

The origins of sculpting are in the field of family therapy (Dallos and Draper, 2000) and it was initially almost exclusively applied to working with families experiencing difficulties. The process of building a sculpt was devised by Duhl et al (1973) in the context of family therapy and involved individuals from a family expressing their inter-relationships by positioning themselves in relation to each other. Papp et al (1973, p.199) who refer to sculpting as a form of choreography, highlighting its dynamic as opposed to rigid quality, describe it as a way of enabling 'vague impressions and confused feelings on the periphery of awareness' to be 'given form through spatial expression'. For Geddes and Medway (1978, p.219) a sculpt is 'a symbolic non-verbal activity that often serves as a stimulus to non-verbal interchange' and can encompass visual, symbolic and sensory forms of communication.

Sculpts can be likened to three dimensional ecomaps as they throw light on how relationships have become entrenched and family/group dysfunction has arisen. As with ecomaps, sculptps can have a powerful affective impact. In the process of developing a sculpt the emotional interaction and relationships between family members and professionals can be starkly visually represented. Spaces, splits, alliances, attitudes and underlying features of relationships become visible. Non-verbal approaches, such as sculpting, can be particularly useful with families for whom articulating their experience in words is not always easy. Similarly the diverse learning styles that are presented in a group of post-qualified practitioners endorses the value of teaching and learning strategies that move beyond verbal and written formats. Inviting individual family or group members to depict their experience visually and in an embodied way, whilst potentially quite threatening, can also be quite an empowering and enlightening experience.

The demise of sculpting: Some thoughts about why sculpting has fallen out of favour

In family therapy contexts the demise of sculpting can be associated with the paradigm shift away from structural and strategic models of family therapy, in which the therapist is held to be 'the expert' and takes a directive role in the therapy sessions (Dallos and Draper, 2000). Using sculpting techniques with its interventionist overtones can be perceived as being too directive and incompatible with the contemporary social constructionist approaches to systemic/family therapy that currently hold sway. Although not completely out of favour sculpting is not as actively promoted in systemic contexts as it once was.

In other group and team contexts the demise of sculpting can be in part attributed to the increasingly individualistic bureau-technocratic role that many practitioners find themselves squeezed into. The pervasive spread of managerialism in social work practice has had the effect of undermining team identity and reinforcing individualistic ways of working. In addition the emphasis on economic efficiency, performance outcomes and indicators diminishes practitioners' creativity and their ability to conceive of practice beyond the narrow confines of official procedures, forms and checklists. The Framework for Assessment (DH, 2000) that informs all assessment activities with families is a case in point. The framework was introduced in an attempt to overcome the shortcomings of the previous assessment guidance, which had been criticised for being used too mechanistically and in a 'tickbox' fashion (Calder, 2003). Despite having a different design and emphasis, only a few years into its life, it is already apparent that the pressures of contemporary practice have resulted in the Framework for Assessment being utilised in much the same ways as its predecessor. Implemented by individual practitioners in an administrative, as opposed to relationship-based manner, the Framework for Assessment has become an end in itself, as opposed to a tool that can generate creative, relationship-based practice.

Encouraging creativity within constraining contexts is a challenge facing child care social work practitioners in whatever setting they find themselves (Charles and Butler, 2004). Some of the narrative approaches informing systemic therapy and work with children do encourage a creative approach but they tend to be verbally or pictorially orientated

and do not engage with the embodied ways of knowing, which are integral to the sculpting process. Some of the implications of this embodied knowledge are explored later in the paper.

Doing a sculpt

In continuing professional development contexts such as post-qualification courses the sculpting exercise can be used in a number of ways to explore difficult and perplexing group situations and dynamics, for example:

- sculpting family situations that are creating concern/difficulties for a social worker
- sculpting a family system/situation and the associated professional system
- sculpting a team/group situation
- 'live sculpting': sculpting the group that is happening i.e. in this case the post-qualification group

In this paper I firstly explore, in some detail, the second variant of sculpting outlined above and consider how such exercises can contribute to enhancing practice and the professional development of social work practitioners. Secondly, I briefly explore the potential for sculpting in team and educational group contexts.

Family and professional systems and their sculpts

In the context of a post-qualification child care group practitioners are invited to think about a family they are involved with about whom they are feeling concerned or perplexed. The practitioner whose case is selected for the sculpt presents the broad details and current situation. Small groups of practitioners (3-4) within the group are asked to think about the position of a particular family member in the scenario outlined. One by one a representative from each group, guided by their small group colleagues, position themselves in relation to other members of the family system and adopts a pose that reflects their feelings about their position. As they do so each small group is asked to explain why they have placed the person as they have. The small group dimension of the

sculpting process is an important means for overcoming any resistance amongst practitioners to engage with the activity. By introducing small groups into the sculpting activity all the group members are involved to differing degrees. Whilst only one representative from each small group will take part in the sculpt itself, all the group are engaged in thinking about their representative's part in it. Adopting this strategy allows those group members who are more resistant to the idea of sculpting to participate from a safer position. On completion of the first stage of a sculpt it can be useful to hold the sculpt in silence for a few moments to allow those participating in it to 'feel' their position and for those observing to notice their cognitive and affective responses to what they see. After this the participants are invited to express what they feel about the overall systemic representation. The observing small group members are also invited to participate in the discussion. From this discussion it is possible to gather considerable information and ideas about the family and what might help them with their difficulties or their 'stuckness'. When a family sculpt is done in an education setting it can open up new avenues of exploration for the practitioner with the family. When done directly with a family it can help them begin to think about how their relationships could be different.

Having captured the feelings associated with this first stage of the sculpting process, an optional extra stage can be added. Sculpt participants (with or without their small group's advice) can move to 'more comfortable' positions in relation to others in the sculpt. The idea behind this optional phase is to see how the sculpt has highlighted possible re-alignments within the family that might have an impact on the difficulties being faced. A further stage can be added which is to invite each small group to re-arrange the sculpt into the 'ideal' configuration from the individual's viewpoint they are representing. The same sculpting process is then repeated with each of the small groups in turn considering the position of one of the professionals engaged with the family and depicting this in a sculpt of the professional system.

The following example of a sculpt undertaken by a group of practitioners on a post-qualification programme illustrates the sculpting process and its effectiveness. The case material is of a hypothetical composite family that is comprised of aspects of work undertaken in a range of practice settings.

Family details

Kelly is 14 and living in a residential children's home in the same town as her mother, Karen and younger siblings – Marie aged 10 and Sean aged 2. Kelly was sexually abused by her birth father, Gary, who no longer lives at home but has contact with the younger siblings. Karen has a new partner, Mike, who has recently moved into the family home.

Sculpt: Phase one

During the first sculpt of the family it immediately became apparent how Karen was positioned so that she could only see her new partner. Kelly was at considerable distance on the other side of the room with obstacles (chairs, tables etc) between her and her family but was looking in their direction. Marie was behind her mother, looking down, holding Sean's hand. Sean was at his mother's feet - close to her but not in her line of vision. Mike was positioned half in and half out of the doorway looking towards Karen. Kelly's father, Gary was placed in the far corner of the room with his arm stretched outwards towards Marie and Sean.

The positions adopted reflected how the different small groups responded to the information provided by the group facilitator. The overwhelming impression arising from the sculpt, for the participants and observers, was how Karen had an impossible task trying to keep all three of her children within view at the same time. Kelly appeared estranged and distant from her family, despite her orientation towards them. Marie and Sean's positions were equally poignant and informative, as both were physically close to their mother but neither of them were receiving attention from their mother. Sean was present but invisible and Marie appeared to be cutting out any connections with other family members, apart from Sean. In response to the sculpt one practitioner holding a similar case commented on how it accurately captured her sense of the family's dynamics. In particular she found the affective comments and emotional responses of those involved in the sculpt itself and those observing group members helped her understand better what the individuals in the family she was working with might be experiencing.

Sculpt: Phase two

In the second stage of the exercise the professional system was sculpted. The person representing the caseholding social worker positioned

himself in a similar way to Karen, central to all the other professionals but unable to have them all in his view simultaneously. The challenge for Karen to 'hold in mind' all her children, illustrated in the family sculpt, was replicated in the professional sculpt. The difficulty one social worker has addressing the diverse needs of several children in one family was immediately apparent. The social worker was joined by the health visitor, who stood shoulder to shoulder with him and indicated she was 'sheltering under his wing'. The health visitor representative said she would provide factual information e.g. percentile chart figures etc but was relying on the social worker to make all the difficult professional decisions! Not unlike Sean's position, the health visitor was connected in a minimal way to the wider system. The health visitor's dependence on the social worker and 'fear' of becoming more involved in the messy, inter-subjective aspects of the case reflected Sean's uncertainty about what was going on and his insecure, 'fearful' dependence on his mother. Sean, was physically connected to his mother, as the health visitor was to the social worker, but neither Sean nor the health visitor were affectively or 'meaningfully' connected. The residential social worker representative positioned herself, without hesitation, at a distance from the social worker - health visitor dyad. The mirroring of this position with Kelly's was immediately apparent and highlighted how overlooked and undervalued residential workers often feel. This was reinforced by a 'real' residential social worker in the group who identified entirely with this marginalised position and systemic representation. Gary's probation officer similarly mirrored Gary's position – connected to the family but at a distance. The representative emphasised that her focus was on Gary and that she did not wish to get involved in on-going child protection concerns.

Observing the professional sculpt clearly illustrated the impact of the different professional remits and priorities on inter-professional relationships and practice. The sculpting exercise helped to make sense of the difficulties, such as scapegoating (Douglas, 2000), that can arise when engaging with other professionals individually and in group contexts and to understand what can appear to be a professional's ambivalent attitude to involvement. This is of particular importance for social work practitioners who so often feel that they are left to 'carry the can.' Sculptures highlight why these feelings exist and where they come from. With this

level of information and insight social work practitioners are equipped to respond differently and not succumb to the 'victim role', as is all too often the case. In this case the sculpt highlights how providing a co-worker could be a potentially effective way of helping the social worker respond to the multi-faceted needs of different family members.

An important caveat on the use of sculpts is the recognition that they do not represent 'the truth' of the situation. From systemic and social constructivist perspectives 'truth' is always constructed, dynamic and situated. Sculpts do not licence practitioners to tell the family or other professionals that there is a definitive explanation for and solution to their situation. Rather sculpts can inform further dialogue between individuals. 'Feeling stuck' with families and colleagues or within a group is an all too familiar experience for social work practitioners. Sculpts are one means of potentially exploring 'stuck' situations and looking for alternative approaches. Encouraging families to visually express their inter-relationships can offer individuals different perspectives on entrenched patterns of behaviour and be a catalyst to enabling them to relate in new ways.

Sculpting teams and groups

Using sculpts to illuminate practice situations is an application of the method which can be informative for all participants but invariably has the strongest impact on, and greatest benefits for, the social worker whose case is being sculpted. Another application of sculpts, with wider impact, is when they are used to explore dynamics with a working group, for example a team or learning group such as a post-qualification group. This can be done more or less directly. One 'indirect' strategy is for a team member to explore in a separate setting, e.g. a training or professional development context, issues they are experiencing in their work context (i.e. in their team). This allows the practitioner to 'see' how others understand what is happening. Used in this way all of the group members directly experience the powerful nature of sculpting and have their own perceptions of the group/team and their place in it constructively challenged.

On one occasion when sculpting was done in this manner it was apparent to the participants in the sculpt how individuals within the

team exhibited different behaviour and took up different roles (Belbin, 1993) and how the team struggled with issues of power, hierarchy and intimacy. These are familiar dynamics within group contexts (Doel, 2005). None of the team members were sufficiently close to each other to actually touch one another and height positions- high and low - were a prominent feature. Only when the participants were invited to alter their position did two individuals touch hands, only to relinquish this position quite quickly, suggesting some ambivalence about how to develop appropriate close working relationships. The person (the team's manager) whose team was being sculpted referred to experiencing several 'lightbulb moments' as the sculpt unfolded. The sculpt helped him realise how isolated, powerless and vulnerable some of the sub-groups within the team probably felt. The sculpt also enabled him to acknowledge the level of ambivalence some of the team might be feeling towards him. From the sculpt experience he was able to identify where he might first intervene in the system to begin to effect positive changes.

A more direct way of sculpting is to involve individuals in sculpting their own team/group situation. Although I have yet to do this with a group in a post-qualification context, recent dynamics encountered in this setting suggest it could be a useful way of addressing entrenched, unhelpful dynamics which can interfere with the learning process. In one such case the group became polarised into two sub-groups - those practitioners who felt under-recognised and under resourced and those who felt their position was respected and that resources were available to support the demanding work they undertook. As the group dynamics developed it became apparent that the former sub-group's feelings of envy meant they frequently sabotaged any suggestions made by me as the group facilitator or the other sub-group about how their position could be made better. It appeared that adopting the 'victim' role, a common phenomenon in groups had become the 'norm' and was being played out in this context as it was in their work settings. From my perspective my attempts to verbalise what was happening fell on deaf ears and using a physical and visual means of communication might have opened up new areas of understanding and channels of communication. Creating an opportunity for the two groups to visually depict how they experienced the group might have been helpful in realising the increasingly entrenched dynamics. It is something I would be ready to explore when next a similar situation arises.

Holistic and creative learning from sculpts

The impact of embodied knowing

By encouraging sculpt participants to 'see' and 'feel' what it is like occupying the position they are in, whether it represents someone in a family, group or team or is their own position in a team or group, the affective impact of this embodied knowing cannot be dismissed. 'Getting under the skin' of someone, or perhaps what we might call 'empathy' or the 'reflective function' can be facilitated by this embodied way of working. As was highlighted earlier the shift towards increasingly bureaucratised modes of practice and the emphasis on 'doing' rather than being has had a significant impact on the ability of practitioners to engage in what I have referred to elsewhere as 'emotional listening':

Emotional listening encourages practitioners to explore the depth and breadth of the circumstances of the service user(s) being discussed and its impact on the practitioner. It encourages an understanding 'underneath' the presenting problem in order to throw insight on to a situation. (Ruch, forthcoming)

Whilst it can be very effective in uncovering hidden dynamics sculpting requires skilled facilitation to minimise its potentially destructive capabilities. The ability for individuals to be affected by newly identified dynamics or by the position they have adopted reinforces the importance of careful management of the transition from the sculpt back to the group. Although sculpting does not involve the immersion in a role in the same way role play does, it is not unusual for individuals to be strongly identified with the person they have represented and for conversations 'in role' to continue outside of the boundaries of the session. It is essential that the sculpt facilitator ensures that on completion of the sculpt that everyone concerned is sufficiently 'de-sculpted'.

Dynamic not static techniques

An important feature of sculpts is that whilst they are created at a fixed point in time the learning from them does not need to remain

static. Sculpts can be re-sculpted again and again over time to review how relationships and dynamics have (or have not) changed. When sculpting directly with families or groups/teams or indirectly in learning/support contexts, re-sculpting family relationships after a passage of time can generate helpful reviews and re-negotiations.

In the context of post-qualification courses it is worth considering sculpting the group at the beginning of the course or a Unit to identify how the group members are engaging with the task before them and then building in further sculpting opportunities throughout the programme to review how relationships have developed and dynamics emerged. For practitioners referring back to their experiences of undertaking sculpting activities in a learning context, such as a post-qualification programme group, can be effective in helping them think more carefully about their own team dynamics and context. In so doing it tackles one of the sources of resistance to continuing professional development - the increasingly pervasive individualistic work culture – as practitioners' understanding of group/team dynamics and relationships can make them more aware of how such dynamics/relationships can help or hinder professional practice and development.

Inclusive, empowering and anti-oppressive professional practice

Sculpting has the potential to be an empowering experience, particularly for individuals in groups or families who find it difficult to get their voice heard. Conversely there is a risk, as with all group activities, that individuals may be scapegoated and feel ostracised or excluded by the sculpting process. Once again the facilitator is crucial in helping the group consider why and how this might occur and what it might feel like, not simply for the individuals but for them as members of the same group/family. Invariably when these difficult dynamics are openly acknowledged there is a sense of relief, not only for the 'victim' but also for the 'persecutors' who have permission to do something differently.

The potential risks inherent in the sculpting exercise make it imperative that the facilitator receives good supervision to retain their responsiveness to such group phenomena. An alertness to the potential for harm ensures the facilitator does not get into oppressive practices that leave individuals more damaged or disillusioned than empowered.

Facilitators need to ensure sufficient time is left at the end of a sculpting exercise to allow for participants to disengage and to be clear about their own identity and their more or less direct relationship with the sculpt.

Releasing creative energies

For one post-qualification candidate the experience of doing something new such as sculpting was surprisingly energising. On completion of the sculpt she commented on how she planned to use it with a family with whom she felt 'stuck' and that her experience of it made her more excited about her job than she had been for some time. Similar responses have been heard from practitioners who have realised that other creative methods e.g. ecomaps and lifemaps are not restricted to work with children but can be used very effectively with family groups, undertaking the task collectively. As with sculpts the conversations that occur during such exercises are important but far more information other than of a verbal nature is also generated. Over and above anything else, for some families where opportunities to do something together that is fun, albeit also potentially challenging or painful, are rare, it can be an enjoyable and bonding experience. From my experience with post-qualification candidates, exploring with them creative approaches that do not rely on verbal exchanges engender positive responses, which revive what are often flagging spirits about opportunities for different ways of working with challenging situations!

Several candidates in their academic assignments for the Unit and in the Unit evaluation forms referred to the impact the sculpting exercise had had on their own understanding of work they were doing and how this understanding was continuing to inform their practice. It is rare for such direct connections with learning methods to be made by students in their assignments, which suggests that the pedagogic potential of sculpts should not be underestimated.

Conclusion

As I stated in the introduction to this paper 'there is nothing new under the sun' but my experiences of introducing the practice of sculpting into post-qualification child programmes has opened up for many of the practitioners involved what are for them new, unfamiliar but exciting ways of working with families and thinking about their own work/ learning contexts. As an educator and facilitator of post-qualification groups the scope for sculpting remains considerable and one that I too look forward to developing further.

References

- Belbin, R.M. (1993) *Team Roles at Work*. Oxford: Butterworth-Heinemann
- Calder, M. (2003) The assessment framework: A critique and reformulation. in M.C. Calder and S. Hackett (Eds.) *Assessment in Child Care: Using and developing frameworks*. Lyme Regis: Russell House Publishing (pp. 3-60)
- Charles, M. (2004) Creativity and constraint in child welfare. in M. Lymbery and S. Butler (Eds.) *Social Work Ideals and Practice Realities*. Basingstoke: Palgrave Macmillan (pp. 179-199)
- Dallos, R., and Draper, R. (2000) *Introduction to Family Therapy: Systemic theory and practice*. Buckingham: Open University Press
- Department of Health, (2000) *Assessing Children in Need and their Families: Practice guidance*. London: HMSO
- Department of Health (1998) *Modernising Social Services: Promoting independence, improving protection and raising standards*. London: HMSO
- Doel, M. (2005) *Using Groupwork*. Abingdon: Routledge
- Douglas, T. (2000) (2nd ed.) *Basic Groupwork*,. Abingdon: Routledge.
- Duhl, F., Kantor, D., and Duhl, B. (1973) Learning, space and action in family therapy: A primer of sculpture. in D. Bloch (Ed.) *Techniques of Family Psychotherapy*. New York: Grune and Stratton (pp. 47-64)
- Ferguson, H. (2005) Working with violence, the emotions and the psycho-social dimensions of child protection: Reflections on the Victoria Climbié Case. *Social Work Education*, 24, 7, 781-795.
- Geddes, M. and Medway, J. (1977) The symbolic drawing of the family life space. *Family Process*, 16, 2, 219-225
- Papp, P., Silverstein, O., and Carter, E. (1973) Family sculpting in preventative

- work with 'well families'. *Family Process*, 12, 197-204
- Ruch, G. (in press) 'Thoughtful' Practice: Child care social work and the role of case discussion. *Child and Family Social Work*
- Ward, A. and MacMahon, L. (Eds.) (1998) *Intuition is Not Enough: Matching Learning with Practice*. London: Routledge.