

Institution: University of Greenwich
Unit of Assessment: (UoA 34) Art and Design: History, Practice and Theory
Title of case study: Rebound Project
<p>1. Summary of the impact</p> <p>REBOUND is an interactive, media-based drug prevention programme targeted at young people in Europe. Researchers at the University of Greenwich worked with young people to redesign the curriculum and materials for a British audience and produce a series of short educational films which are being used in the programme's resilience training. Preliminary results show a reduction in drug and alcohol harm amongst participants including a drop in binge drinking, reduced cannabis use, increased search for help and greater harm reduction knowledge. After using the films, young people are making their own videos as educational tools to pass on their learning.</p>
<p>2. Underpinning research</p> <p>REBOUND is an EU-funded programme targeted at young people aged 14-25 coordinated by Henrik Jungaberle at the University of Heidelberg. It is designed to be used by schools and youth projects: trained leaders use a series of short films together with participative education methods to help young people think about substance misuse issues and learn to make wise, independent and healthy choices. It aims at prevention that 'doesn't merely consist of warnings by adults'. The University of Heidelberg and partners established the programme in Germany and then looked for partners in the UK. The University of Greenwich was invited to recreate the films for a British audience because of its strong research base in relation to film production and its expertise in the theory and practice of film as an educational tool.</p> <p>Dr Stephen Kennedy, Principal Lecturer and project coordinator, and Dr Alev Adil, Artist in Residence (Head of Department of Communication & Creative Arts 2008-2012) have shown that film, as a popular medium, is an essential contributor to prevailing social discourse. They argue in <i>Technology on Screen: Projection, Paranoia and Discursive Practice</i> that film has a material spatio-temporal effect on the environments that people inhabit. Film as a medium does more than simply reflect the real world, it affects how people see and conduct themselves. This basic starting point led to exploration of ways in which it might augment an already established education programme. By making the process as collaborative as possible, including script and performance development, film production can open up opportunities for exploration and learning. The resulting product can also be rich and authentic, leaving room for reflection rather than offering simplistic messages.</p> <p>Using a combination of traditional academic research and a practice-based action research methodology, the Greenwich team worked with a range of young people recruited from: the university student body and their friends; through links with Kids Company; the theatre group <i>Caught in the Act</i>; and via 'call to participate' placed on Gumtree. During a series of planned workshops, based on Kennedy's research into the concept of listening as a focus of social engagement, participants were invited to develop ideas that would be open to further future redevelopment.</p> <p>The key finding of the research was that when immersed in a listening process, participants were better enabled to develop meaningful production scenarios. The specific process combined listening with visual representation. It involved the physical coming together of all parties, not to listen to each other's concerns in the conventional manner, but to work together collaboratively in a</p>

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way that evokes Jean Luc Nancy's concept of listening as an immersive multidimensional creative practice wherein commonalities are explored and coherences developed. (Nancy, J-L. (2007). *Listening*. Fordham University Press: NY: 4)

The research started in 2011 and eight films were produced between May and July 2012. In addition to Kennedy and Adil, the films drew on the work of: Dr Chris Brown, Lecturer; Rosamund Davies, Senior Lecturer; and Russell Duke, Funded Research Assistant and member of the steering group.

3. References to the research (REF1 submitted staff in **bold**, **REF2 Output)

3.1 Rebound Films (<http://vimeo.com/channels/rebounduog>)

****3.2 Adil, A., & Kennedy, S.** (2009). Technology on Screen: Projection, Paranoia and Discursive Practice. In F. J. Ricardo (Ed.), *Cyberculture and New Media* (pp. 219–230). Amsterdam: Rodopi. (Peer reviewed book chapter, that was assessed by two external REF reviewers as a 3* output)

****3.3 Davies, R.** (2010). Screenwriting strategies in Marguerite Duras's script for *Hiroshima, Mon Amour* (1960). *Journal of Screenwriting*, 1(1), 149–173. doi:10.1386/josc.1.1.149/1 (A peer reviewed journal article that was assessed by two external REF reviewers as a 3* output)

3.4 Kröninger-Jungaberle, H., Nagy, E., et al. (2013). REBOUND – a media-based education and prevention program. Rationale, curriculum and implementation. *Health Education Journal Paper in review*.

3.5 Kröninger-Jungaberle, H., Nagy, E., et al. (2013). Effekte des Lebenskompetenz- und Risikopädagogik-Programms REBOUND auf Substanzkonsum, Substanzwissen und Risikowahrnehmung. *Suchttherapie Paper in review*.

4. Details of the impact

REBOUND targets a demanding age group in which many demonstrate experimental use of psychoactive drugs. The programme aims to help young people build resilience, a “strength which helps recognising challenges and facing them actively. Resilience in regard to alcohol and other drugs also means the ability to protect oneself.” The challenge is to create materials the target group can relate to rather than experience as a parental or social directive.

Impacts

1. Reduction in drug and alcohol harm

UK charity Kids Company is providing the REBOUND resilience training. The Greenwich team contributed to the training of six key workers from the Kids Company who are delivering the course. Preliminary results from a controlled study showed:

- a decrease in the number of binge drinking events by participants;
- a decrease in the use of cannabis;
- an increase in search for help;
- an increase in knowledge of risks related to drugs and alcohol.

2. Production of films which are being used and are widely accessible

By working in collaboration with a wide group of young people, the research team has produced a series of films that engage British 16-24 year olds. These films are now being used in the REBOUND Programme UK and form part of the resource library of the European programme. They are available on the REBOUND website and YouTube.

After using and investigating the films, course participants produce their own risk and resilience-related short videos, assess their educational value and upload them to the

REBOUND website. This is building a material base for the course, and for critical public dialogue by young people, parents, health workers, politicians etc.

3. Learning during the making of the films

Eighty-five young people were involved in the project at the initial planning stage to discuss feasibility and script ideas, of whom 31 were directly involved in the production of the eight films and appear on the credits. The films were produced in their entirety in collaboration with these young people. From script, through storyboarding to production and final edit, the films set out to fulfil the needs of the REBOUND project by centring them on the young people who would ultimately also constitute the target audience. Using action research as methodology, we found that the prospective target audiences were more likely to be receptive to films that had been produced by their peers. Scripting, storyboarding, shooting and editing all took place against a background of constant dialogue between the production crew and the researchers. The collective achievement was celebrated by showcasing the films at a screening at the University of Greenwich, attended by all those who had participated. The 31 involved in the production of the films were awarded certificates in recognition of their contribution. Four of the young people have gone on to train as mentors.

4. Redesigning the curriculum and programme for the UK

University of Greenwich's Russell Duke sat on the steering group to set up REBOUND in the UK. The first step was an Implementation Conference in November 2011 to discuss the planned adaptation and implementation process, at which Duke and Kennedy presented the university's research to project partners and supporting experts. They included six experts from Mentor Foundation UK and representatives of the Kids Company and Caught in the Act theatre company. The group concluded that a cultural adaptation to British culture was going to be challenging, making it especially important to integrate people from different professional areas as well as students and young people from various backgrounds. The steering group met every four to six weeks to discuss current steps as well as focus group results.

The Greenwich team and young people had regular working sessions before making the films, in which they adapted the German curriculum and learning materials for the UK audience.

5. Extending the impact

Greenwich researchers ran two film workshops with young people at the Urban Academy, which supports over 200 young people who reject or have been rejected from other educational facilities due to their complex emotional or behavioural needs. The long-term aim of such workshops is to assist participants in moving into university, college, or employment. We are keen to develop this link further in the future. <http://www.kidsco.org.uk/our-work/the-urban-academy>

5. Sources to corroborate the impact

REBOUND Programme:

Main website: <http://my-rebound.de/en>

Summary of UK programme: <http://my-rebound.de/en/rebound-goes-uk>

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