

# Psychological Trauma and Resilience

'When words are not enough'  
'Planting the Alder'



2019 Annual Conference and AGM of the  
British Association of Dramatherapists

# Psychological Trauma and Resilience

‘When words are not enough’  
‘Planting the Alder’

Friday 6th, Saturday 7th and Sunday 8th September 2019  
The University of Chester, Parkgate Road, Chester, Cheshire CH1 4BJ

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Dramatherapists work with many individuals and groups who have experienced trauma either in childhood or as adults. Trauma may be the result of physical, emotional, psychological or institutional abuse: assault, combat, war, accident, criminal activity, birth and bereavement. The client may experience symptoms of disturbance soon after the event, or the trauma may be suppressed for many years. The therapist too, may have their own personal story of trauma which can impact upon the therapeutic relationship.

Traumatic memories are often buried beyond words, yet the imprint on the psyche replays itself through the limbic system. Freeze, flight, fight and fragmentation can all be physiological responses when an individual re-experiences traumatic reactions stored in the body.

There is a renewed focus on supporting children and adults who live with Adverse Childhood Experiences (ACEs) (Hughes, et al. 2017). Health, education, social care, the third sector, local and national governments are now impacted upon by increased demands for assistance and support by those affected, as well as their carers.

The BADth Work Survey, 2017 found that literature around trauma was most frequently cited by Dramatherapists. Yet what are the current models being used in Dramatherapy practice and what do we know about them? How do process and performance impact upon the client and witness?

The prevalence of trauma presents practitioners with a number of persistent and uncompromising questions. Above all, has the experience of trauma become normalised and are the pathways to recovery saturated by our culture, or are these pathways being thwarted by an underlying inertia?

Seamus Heaney's poem *Planting the Alder* reminds us that not only are the regenerative and resilient properties of nature innate – as so aptly imbued in his image of the alder tree – but so too is hope and healing, if only we harness our agency and 'get planting'.

This conference will explore the part Dramatherapy can play in building resilience, health and change.

### References

Heaney, S. (2006). 'Planting the Alder' in *District and Circle: Poems*. Faber and Faber p.60.

Hughes, K., Bellis, M.A., Hardcastle, K.A., Sethi, D., Butchart, A., Mikton, C., Jones, L. and Dunne, M.P. (2017). The effect of multiple adverse childhood experiences on health: a systematic review and meta-analysis. *The Lancet Public Health*, 2(8), pp.356–366.

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Chester is the only city in Britain that retains the full circuit of its ancient defensive walls, parts of which are almost 2000 years old. As we meet in Chester's walled city for BADth's 2019 conference, we invite you to explore and challenge how we approach trauma and resilience in our professional and personal cycle of growth and identity.

The University is a short distance from Chester Station and the nearest airports are Manchester and Liverpool. Parking will be available for participants but is subject to availability.

Information about 'hop-on, hop-off' bus tours of Chester, guided walks, evening ghost tours and local attractions, including the zoo, can be found at: <https://www.visitchester.com>

The conference is open to anyone interested in Dramatherapy and related work: therapists, theatre makers, artists, musicians, movement specialists, healthcare professionals, researchers, psychologists, people involved in social care and education. Please note that whilst the workshops are experiential in nature, they will not provide therapy. Attendance at the conference will not qualify anyone to practise Dramatherapy or work as a Dramatherapist.

BADth reserves the right to make necessary changes to the advertised programme.

**Please note:** The terms Dramatherapy, Dramatherapist, Drama Therapy and Drama Therapist have been used throughout the programme in accordance with the title the presenters have used in their submitted texts.

**For information about Dramatherapy and Dramatherapy training visit the BADth website at [www.badth.org.uk](http://www.badth.org.uk)**

## THURSDAY NIGHT ACCOMMODATION

For those of you travelling long distances, we are pleased to be able to offer accommodation, dinner and breakfast on the Thursday night prior to the conference at a reasonable cost. There are a limited number of bedrooms available and these are offered on a first come, first served basis. Please see booking form for details.

## TRADE CENTRE

We are providing space for individual conference participants, on request, to sell materials relevant to Dramatherapy. The cost of a stall will be £10 plus 20% of the profits each stall holder makes. This will be divided equally between the BADth Charity and BADth Trust Funds. Please note that the responsibility for setting up, staffing and the safety of such stalls is held entirely with the stallholder. BADth accepts no liability for the quality and efficacy of the materials. If you would like to book a stall, please contact Heidi at [info@badth.org.uk](mailto:info@badth.org.uk).

**Advance booking is essential.**

## THE CREATIVE SPACE (the Small Hall)

This space will be open to all throughout the conference.

A place to meet, reflect, discover and create. Somewhere to switch off or dive in.

With the conference theme of the Alder Tree in mind you are invited to make small decorative items to wear at the Gala Buffet if you wish.

All materials will be provided and refreshments will be available.

## POSTER PRESENTATION

**Puppet theatre (PT) in adult addictological practice to address childhood trauma**

The poster presents a specific puppet therapy method in treating trauma in adult addicts. This method advances step by step from the safety of lateral transmission in the projective field of PT to direct physical involvement during the subsequent dramatization. The method further studies the pictures of the scene painted by the client during the therapy. This fixed image mirrors the key moments of the situations and helps to uncover possible pathologies.

In European culture context, puppet theatre is typically perceived as children's entertainment, distant from serious themes. It is a caricature and reduction of

reality. Detracting from serious issues, it provides a safe therapeutic space. The childhood connotation helps to return into the traumatization period.

A trauma experienced in childhood may have long-term mental health consequences but the client may not be aware of this. Addiction to alcohol/drugs often originates from such a denied trauma with subsequent Post Traumatic Stress Disorder (PTSD). Deeper understanding of the original cause and reassessment of the attitude towards personal history is crucial for the treatment. However, for the client, PTSD usually represents a different, not related secondary problem, so they are not ready for the reminiscence of the event. That is why a properly chosen indirect way to address the subject is very helpful.

Puppet theatre is an effective therapeutic tool to raise awareness of a childhood trauma. Another addictologically significant potential of the form is to map the client's ability to consciously move between reality and fiction and to reflect upon manipulation and dependence.

**Kateřina Zachová** is a PhD student of addictology, Charles University, Prague, undertaking research around puppet therapy methods. She also works as a therapist with adult addict clients.

*She graduated from Academy of Applied Arts and Academy of Theatre (Stage Design) in Prague and ESAAD, Paris and is trained in Art and Drama Therapies.*

# Conference Timetable

## Thursday 5th September

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For participants who book for Thursday night

Registration in the Small Hall will be from 15.30 to 17.30. From 17.30 to 20.00 your room keys can be collected from the Grosvenor reception. After 20.00 hours your keys can be collected from the security office.

The Student Union Bar will not be open on Thursday evening. Wine can be purchased with cash in the dining room during dinner but this will close after dinner. There are several pubs and bars within walking distance.

Dinner is at 19.30 in the dining room. It will not be available to anyone who arrives in the dining room after 19.40. If you know that you will not be arriving until after 19.30, a sandwich-based meal can be placed in the refrigerator in your room. These must be pre-ordered by Thursday 23rd August. Information for people arriving after dinner will be circulated later.

Breakfast on Friday will be in the dining room from 7.45 to 9.00.

## Friday 6th September

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7.45 to 9.00	Breakfast (for participants who have booked Thursday night accommodation only).
10.30 to 12.00	Registration, Trade Centre, Subcommittees and networking
12.00 to 13.00	Lunch
13.15 to 14.45	Welcome and Keynote
14.45 to 16.30	Bedroom check-in, registration for AGM/GM and tea/coffee. Trade Centre, Subcommittees and networking.
16.30 to 18.30	AGM/GM
19.15	Dinner
20.30	Performances and socialising, networking, catching up, spontaneous events.

## Saturday 7th September

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7.30 to 8.30	Early morning options: <ul style="list-style-type: none"><li>☼ Yoga (gentle and faster-paced options)</li><li>☼ Emotional First Aid, Trauma Tapping – Liz Merrick</li><li>☼ Installation – Jaletta de Jager</li></ul>
7.45 to 9.00	Breakfast
9.30 to 12.45	Workshops and Papers (Options 1–14)
11.00 to 11.30	Coffee/Tea Break

12.45 to 13.45	Lunch
14.00 to 17.15	Workshops and Papers (Options 15–28)
15.30 to 16.00	Coffee/Tea Break
19.15	Gala Buffet
21.15 until late	Live band
21.15 to 22.30	A quiz and some charades based on conference theme

## Sunday 8th September

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7.30 to 8.30	Early morning options: <ul style="list-style-type: none"> <li>☯ Yoga (gentle and faster-paced options)</li> <li>☯ Installation – Jaletta de Jager</li> </ul>
7.45 to 9.00	Breakfast
9.30 to 12.00	Workshops and Papers (Options 29–39)
12.00	Coffee/Tea Break
12.30	Closure
13.30	Lunch

# Conference Details

## FRIDAY 6th September

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### **10.30–12.00** REGISTRATION, SUBCOMMITTEES, TRADE CENTRE AND NETWORKING

We will again be holding a ‘networking space’ where the work of the BADth subcommittees can be experienced by conference participants in an informal, flexible and creative setting before the AGM/GM. The subcommittees have worked hard throughout the year, representing BADth members in a wide range of activities. This is your opportunity to meet with them informally, ask questions, make suggestions or offer to become involved with the important work they do. Interested in research? Wondering how BADth contributes to supporting employment opportunities? Like to know more about the Supervisors’ Register? Come along and catch up with familiar faces and meet some new ones...

### **12.00–13.00** LUNCH

### **13.15** WELCOME AND INTRODUCTION TO THE CONFERENCE

**Conference keynote AND opening event:**  
***The budding of catkins: a shared experience of healing.***

The theme of this Conference, *Planting the Alder*, focuses on two aspects – Psychological Trauma and Resilience. Apart from our clinical work, we have all recently been living through much destabilizing political, national and organizational upheavals, conflicts and crises that call on us to draw on the harmonizing and healing sources within ourselves – therapists and as human beings.

This year’s Conference Keynote will take a mixed form including performance, workshop and presentational features by a team of Dramatherapists representing different generations, cultures and backgrounds within the membership.

The Alder has many associations with legendary traditions. The Druids held the Alder to be sacred and associated it with Courage, Protection and the evolving Spirit. In Irish mythology the first human was made from the Alder tree which was a magical tree and the ‘Tree of the Faeries’.

Seamus Heaney’s poem can leave us with a sensation of ambivalence: we feel something we cannot properly understand, we are neither the tree, or like the tree, but we may embrace it. As Dramatherapists, we often have to deal with the moral



imperative of ‘enjoying the uneasiness’ of encountering our clients’ dark and traumatic experiences.

However, the Alder tree is capable of fertilising its own soil due to a bacterium (*Frankia alni*) held in its roots. It is described as a mutually beneficial relationship – the tree provides the bacterium with sugars for photosynthesis and the bacterium provides the tree with nitrogen. The transformative experience in therapy is a shared experience it cannot be done alone.

The Alder was, also, said to be sacred to the Greek god Chronos, the God of Time, because it holds the past, present and future – some of their branches can carry the empty cones from last year, the green cones swelling with this year’s seeds, and the starts of next year’s catkins. And in Celtic Astrology the Alder Moon is at the time of the Spring Equinox signifying the beginning of new things...a question we might ask ourselves as Dramatherapists is – are we here for a Season, a Reason or a Lifetime...? How can we heal our present predicaments with future potential in our own enabling and creative way?

At the end of his poem Heaney implores us to:

*Plant it, plant it*

*Streel-head in the rain*

In response we offer this Keynote Opening Event of healing and togetherness.

**Presented by:**

Bruce Howard Bayley, Mary Smail, Salvatore Pitruzzella, Kelly Jordan, Hayley Southern, Kairo Maynard and Ryan Campinho Valadas. For information about the presenters please see Options 9, 10, 15, 22 and 28.

The quotation from *Planting the Alder* is reproduced by kind permission of Faber and Faber.

**14.45–16.30** BEDROOM CHECK-IN, COFFEE/TEA BREAK,  
REGISTRATION FOR BADth AGM/GM. TRADE CENTRE,  
SUBCOMMITTEES AND NETWORKING

**16.30–18.30** BADth ANNUAL GENERAL MEETING AND GENERAL  
MEETING

OR

ALTERNATIVE TO AGM – WORKSHOP/PAPER  
FACILITATING THE FEMININE: UNVEILING THE RESILIENCE  
EMBEDDED IN INDIAN MYTHOLOGICAL HEROINES

The feminist literature emerging from India currently is characterising urban

women in India as 'stuck in a tussle between tradition and modernity'. (Chaudhuri, 2011). While recognising the inherent abusive patterns in patriarchal setups is a good first step, walking out of such setups in a community driven culture requires societal support which is still largely absent. A lot of domestic abuse goes unreported and yet the reported figures paint an alarming picture. As a Dramatherapist from the Sesame way of working I have worked with a number of women who are recognising this abuse and the maladaptive thought patterns and moral ideals that have either led them to repeated trauma or feeling stuck in abusive relationships. My approach has been using stories from Indian mythology, which is a moral blueprint for a majority of Indian households and is interspersed with unquestionable rules and ideals. At first glance this may appear counter-intuitive since the more popular oral mythology is rampant with patriarchal ideas and presents female trauma and suffering as part of the feminine ideal. However, there are also narratives and characters within the myths and stories who have rebelled against mainstream thought. In this presentation, I would like to bring forth these case studies and the psychological themes and references embedded within the juxtaposed narratives that have been part of the work these women have done to build their resources and make their choices, whatever they may be, from a place of agency and empowerment.

**Anshuma Kshetrapal** is an International Member of BADth. She has an MA degree in Psychosocial Clinical Studies and another in Drama and Movement Therapy (Sesame). Currently she works under the banner 'The Color of Grey Cells', seeing individuals and conducting workshops in India. She is also the Course Director and Advisory Board Member for Creative Movement Therapy Association of India's (CMTAI) courses.

### Reference

Chaudhuri, M. (2011). Indian "Modernity" and "Tradition": A Gender Perspective. *Polish Sociological review*, 178(1), p.277.

This option is also available on Saturday afternoon, Option 23.

## 19.15 DINNER

## 20.30 PERFORMANCES

### PERFORMANCE 1 – AVAAJ – THE VOICE OF TRAUMA

The proposed idea takes direct inspiration from 'When words are not enough', as it offers an intimate look into how Dramatherapy consists of unconventional and unique strategies to express traumatic events.

The performance will be a spoken-word monologue, exhibiting my personal experience with Dramatherapy (which I am still exploring), particularly focusing on how symbol, movement and character have given my trauma a voice. After battling with having to retell my story through traditional techniques, the Communicube, designed and developed by the late Dr John Christey-Casson, allowed me to explore projection, play and life-drama connection. From there, I realised that the Dramatherapy space contained endless approaches for me to share my trauma through, and ultimately change the unhealthy relationship that I had with it.

The piece will address the initial frustration that I experienced feeling pressurised to attend therapy as per academic requirements, and refused to view as a personal choice. It will highlight the shift I felt four months into therapy; of realising that my purpose there was to learn how to carry the weight of trauma without it hanging on as a burden.

I will ensure that the piece is distanced to provide safety e.g. a third-person narrative explored through character and emphasise the techniques and methods used in sessions that banished the pressure of only vocalising. No explicit disclosure will be made on stage, as the piece will focus solely on the therapeutic journey and methodology alone.

**Performing is Eshmit Kaur**, a trainee Dramatherapist at the University of Derby.

*She has worked extensively within the Sikh Community by using performance art to explore historical events and cultural issues. Fascinated by Sikh History and identity, Eshmit constantly seeks to use art as a vessel to serve her community.*

*The performance/discussion will run for 40 minutes.*

## **PERFORMANCE 2 – TOMORROW IS YESTERDAY: THIS SIDE OF SLAVERY**

I have created a performance which communicates the ingrained generational trauma and on-going difficulty that descendants of survivors of the slave trade face in the tumultuous times of a Brexit Britain.

The performance will reference this trauma through the working theories of post traumatic slave disorder, following the emotional trauma that is passed down generationally and reinforced, though altered, through the hardship and discrimination faced through an ever-changing modern society.

Conceptually I will be exploring the resilience that I and my peers must demonstrate to be successful. The changes we, as black members of society, make to show homogeneity with society as a whole. The pain of a culture which has been stolen, suppressed and eliminated from memory.

The audience will be invited to consider the paths trauma can take, how it evolves and diverges over time, from skin bleaching to gangland sub-culture, before reflecting on the trauma that has followed them generationally, and discussing this between the participants.

Parallels of these traumas can be drawn across Judaism, Islam, women, the working classes, and the Orphans of Empire (those who gained independence from Empire, brought up in the historical shadow of Britain without the support they deserved after colonial rule.)

**Andrea-May Oliver** is a graduate of Derby University with a Masters in Dramatherapy. As a second generation Windrush descendant, Andrea-May focuses her personal energies on an understanding of identity, naturally continuing her exploration of her dual heritage upbringing, and her struggle to find her centre in an occasionally conflicting culture.

*The performance/discussion will run for 1 hour.*

### **PERFORMANCE 3 – FOUR CORNERS – A PLAY**

A young boy appears on stage, seemingly lost and alone and carrying a suitcase. As his story unfolds, he meets four characters each of whom offers him something to support him as he finds his way. The story of his journey through uncertainty and isolation, play and connection, challenge and curiosity, is told without words. Four Corners is an original therapeutic theatre piece which centres on the idea of a displacement and the discovery of home.

We developed the work during the Therapeutic Theatre module in the MA Dramatherapy at Roehampton University, working with Professor Anna Seymour. Our aim was to create a piece of drama appropriate for an audience of refugee children. We hope our play offers a reflection of the trauma of displacement from home and raises questions about identity, connection, relationship and safety. We wanted to communicate without words so that the action, physicality, sound and expression would resonate with our audience whatever their language. Our examiners described it as a 'moving and sensitive piece of ensemble work' and we were awarded a good first. When we read the theme of this year's conference we felt a deep connection with our intentions for this piece, especially the possibility of hope and renewal through the medium of theatre. As we set our sights on graduation, we can't think of a more wonderful way to mark our first steps into the profession.

**Emma Beckett, Martha Close, Inam Mirza, Theresa Brockway, Jessica Williamson.** The Parachute Theatre Company was formed during our

Roehampton University Dramatherapy MA. Working together, we discovered a passion for creating emotionally impactful theatre without using words.

**The performance/discussion will run for 1 hour.**

## **PERFORMANCE/WORKSHOP 4 – HOW IT FEELS TO REMEMBER**

Often the events that shape us happen to us before we even have the language to re-tell and make sense of our stories.

One of the questions we are most commonly asked by parents and care staff of the children we work with is ‘but can my child really remember the events that have happened to them if they happened to them so young?’ Often, there is no straightforward answer to this question as frequently the child might not remember the specifics of events. Rather, they have a felt sense of trauma: something which words alone cannot describe. The body has a language of its own. The way we behave, move and move with others are all telling of our personal stories. Perhaps then the body holds the key to helping our clients find a language in which to map and make sense of their past traumas?

Drawing upon some of the real experiences of the pupils we work with in a therapeutic school for pupils with behavioural, social or mental health difficulties, this short performance and workshop explores how the body stores adverse memories and how without a language to express oneself behaviour becomes the main form of communication. How can we enable our clients to make sense of these bodily experiences and how can we empower them to find other ways of communication using the body?

**Erica Hedges** is a Dramatherapist, currently working within a specialist therapeutic school. She holds play and movement at the heart of her therapeutic approach. Previous to her current post, Erica gained experience working in both mainstream and SEND school settings. She also worked for a small charity supporting young people with ASD.

**Daniella Budd** is a Dance Movement Psychotherapist, currently working within a specialist therapeutic school. She has a keen interest in working with the body to facilitate development. She draws upon frameworks from Rudolf Laban and Kestenberg to gain a whole sense of developmental stages within a young person. Daniella has completed the Trauma Informed Schools Practitioner training.

**The performance/workshop will run for 1 hour 30 minutes.**

# SATURDAY – 7th September

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## 7.30–8.30 EARLY MORNING ACTIVITIES

### ☀ Yoga (gentle and faster-paced options)

Aeron McGates and Becky Bertram will be offering a gentle yoga class suitable for all including total beginners and a faster paced class for those who are more familiar with yoga. The aims of both classes will be to release tension from the body and mind and to prepare you for a day of workshops and lectures. If you have not tried yoga before, please come along and feel the benefits for yourself. Yoga is a great way to awaken the body and start your day. Please bring a yoga mat and suitable clothing.

**Gentle class:** *Aeron McGates' love of Yoga has spanned over 10 years now. She has recently completed Level 4 Diploma in Teaching Yoga with the British Wheel of Yoga and also holds TeenYoga and Mindfulness certification (Yoga Alliance), first aid qualifications and is fully DBS (enhanced) certified. She personally feels that Yoga brings us home to who we are, bringing a sense of stillness and joy in the now. She believes Yoga is truly for all and therefore offers stages, modifications and variations throughout the class so you can explore what feels best for you. She teaches yoga for all levels, including complete beginners, and offers Asana (physical postures), Pranayama (breath work), Relaxation, and Yoga Nidra.*

**Faster-paced class:** *Becky Bertram started practising yoga on and off about 20 years ago. She immediately realised the benefits but it is only when she decided to study yoga properly, that she truly understood how yoga can help anyone, regardless of age or background, to improve their physical and mental health. She became certified with Yoga Alliance in Summer of 2015 having trained with Yogacampus. Her main area of interest and professional development has continued to be in offering Yoga to improve Physical and Mental Health. She has studied Teenyoga, Yoga in Schools, Yoga for sports, YIN Yoga, Trauma-sensitive Yoga and Yoga as Medicine. Most of her work is in the community, through businesses, education and community groups. She teaches people aged 4-94 and loves the variety and challenges that this brings.*

### ☀ Emotional First Aid, Trauma Tapping

During December 2018–January 2019 I volunteered at Camp Moria Lesvos, Greece. The conditions in the camp are horrendous. Most of the refugees do not feel safe, especially at night and especially vulnerable women and children.

Whilst at the camp I offered Trauma Tapping Technique, an emotional first aid that is an offshoot of Emotional Freedom Technique. In this service I was sustained by peer supervision and my own toolbox of knowledge, skills and experience.

The Trauma Tapping Technique takes 10 minutes to do and is helpful in calming emotional responses to stress and traumatic experiences and has been valued by over 100,00 people in 20 countries. It is a First Aid technique. Anybody and everybody can do it, but it is not intended to replace professional help.

We will start with a wake-up, using rhythm and movement leading to an introduction to TTT. There will be ample time to practice on yourselves and others.

I will then share stories and songs about TTT that are used around the world, and the world- wide network of TTT.

For an informative session with a global perspective, please join me, Liz Merrick.

**Liz Merrick** has thirty years' experience in Education as a teacher, trainer, Dramatherapist, supervisor and specialist teacher in Social Emotional Mental Health Teams in Lincolnshire and Bradford.

## Stepping In – Jaletta de Jager

An interactive installation piece, inviting participants to step into a theatrically constructed environment to subjectively explore the experience of children in a school setting who have experienced trauma. This installation looks to: 1) highlight the resilience of our young clients; 2) consider schools as a venue for therapeutic intervention; and 3) offer an embodied experience.

Each participant will be asked to do a Virabhadrasana III (warrior 3) yoga pose – which may simulate or elicit or evoke a gentle physiological response in the body such as anxiety, with a slight increase in heartbeat.

From here, one by one, participants will be invited to step into a specially constructed small, mirrored space with a table and chair. For two minutes participants will have a school-based task to complete and listen to a soundscape of various sounds such as white noise, music, a heartbeat, and swallowing sounds through an mp3 player in one ear. Simultaneously, another participant standing outside the mirrored room will read out instructions (based on 'teacher talk' such as 'do good listening'). As participants leave the mirrored space they will be invited to make a shape with their bodies to share their experience with the rest of the group and create a facilitated ritual.

Various stations will also be available with materials and resources to create art work and artefacts to aid reflections. Participants can move freely between stations and act as witnesses to others completing the installation experience.

We will end as a group, allowing participants to share thoughts, art or writings which they might have made in response to their experience inside the installation or as a witness.

*Jaletta studied and worked in South Africa as a professional theatre maker with a post-graduate degree in contemporary physical theatre and making installations. She is a qualified yoga teacher and Dramatherapist currently working as a freelance Dramatherapist in London. She uses her passion for theatre as a medium through which she can express her experiences and wonderings.*

**7.45–9.00** BREAKFAST

**9.30–12.45** WORKSHOPS, PRESENTATIONS AND PAPERS

Options 1–14 (Coffee/Tea Break 11.00–11.30)

### *OPTION 1 – Workshop*

#### ADDRESSING TOXIC STRESS AND TRAUMA IN THE PUBLIC\* SCHOOLS THROUGH A HEALING STORY APPROACH: THE LEGEND OF MISS KENDRA

The presenters will describe the methodology, outcomes, and theory of the ALIVE Program, which is currently being disseminated throughout the United States in public schools. The core of the programme is a healing Legend of Miss Kendra, which allows elementary school children and their teachers to frame open conversations about trauma, neglect and abuse safely within the daily routine of the classroom. Significant reductions in disciplinary behaviours, improvement in academic performance and transformation of school and classroom climate have occurred. Conceived and implemented by Drama Therapists, ALIVE has the potential for making a real contribution to the health and success of thousands of students.

The programme was highlighted in a documentary, 'Resilience: the Biology of Stress and the Science of Hope', directed by James Redford (Robert Redford's son), which has been shown nationally and internationally, including in the United Kingdom. Relevant sections of the movie will be shown in the presentation.

The legend evokes the inner nurturing parent inside each child and, through projection into the story, gives students the confidence to give voice to unspoken worries. The students are invited to write letters to Miss Kendra, and then they receive letters back from her, supporting and encouraging them to reach out for support from the people around them. To date we have received over 75,000 letters and written back 75,000 times.

The presenters, members of the originators of the methodology, will provide detailed case examples, address the many challenges of implementing such a program in the public schools\* and the impressive results of this Drama Therapy intervention.



\*Public schools in the U.S. are those run by the government as part of free public education, under the Department of Education.

**David Read Johnson PhD**, RDT-BCT is Co-Director, Post Traumatic Stress Centre; Associate Clinical Professor, Department of Psychiatry, Yale University School of Medicine; and co-editor, *Trauma-Informed Drama Therapy* (with Nisha Sajnani).

**Nisha Sajnani PhD.**, RDT-BCT is Associate Professor and Director of the Drama Therapy Program, New York University; co-editor, *Trauma-Informed Drama Therapy* (with David Johnson) and co-founder of the ALIVE program.

### **Bibliography**

Johnson, D. (2017). *The legend of Miss Kendra*. XLibris: Indianapolis, IN, USA.

## **OPTION 2 – Workshop**

### **USING THE MYTH OF PHILOCTETES AS A WAY TO UNDERSTAND THE HURT, SHAME, RAGE AND ISOLATION OF MEN WHO HAVE EXPERIENCED THE TRAUMA OF SEXUAL VIOLATION**

On the way to the Trojan wars, the hero Philoctetes is abandoned by his fellow warriors because they cannot stand the stink of his infected foot. This myth can be understood as a metaphor for what happens when compassion and empathy in the collective breaks down for men whose sexual trauma seems too terrible for those around them to bear.

This workshop will be an opportunity to explore the issues related to working therapeutically with men who have experienced any form of sexual violation.

Using the myth to help connect imaginatively to the experiences of Philoctetes and his companions, the workshop will include visualisation, drawing and group sharing in order to look at the emotional, psychological and physical consequences for many males who have experienced sexual violation, including sexual dysfunctions, violent rage and suicidal depression.

It will also be an opportunity to explore the hope and the transformation that is possible when male survivors of abuse are helped to consciously reconnect with the parts of them that have been sexually/erotically wounded, so that the wounded part of them can receive healing compassion.

**Sarah Van Gogh.** *Before training as a counsellor 20 years ago, Sarah worked in the fields of Theatre-in-Education and community health outreach. She now works in private practice, and is one of the trainers on the counselling diploma at the Re-Vision Centre in London. She also worked for 7 years as a counsellor and trainer at 'Survivors UK', a service for men who have experienced sexual*

violation. Her book, *‘Helping Male Survivors of Sexual Violation to Recover: An Integrative Approach – Stories from Therapy’*, was published by Jessica Kingsley in 2018. She is the co-editor with Chris Robertson of *‘Transformation in Troubled Times’* published by TransPersonal Press in 2018. She writes a regular column for the *BACP Private Practice Journal*.

### **OPTION 3 – Workshop**

#### **THE PIECING AND WEAVING TOGETHER OF AN UNSPOKEN AND BROKEN STORY (AN EARLY DEVELOPMENTAL AND TRAUMA-INFORMED APPROACH TO WORKING WITH YOUNG PEOPLE WITH SEMH [SOCIAL, EMOTIONAL AND MENTAL HEALTH DIFFICULTIES])**

Together we will facilitate an experiential workshop combining Art and Dramatherapy techniques that takes you on a journey through the discoveries made whilst setting up and providing the therapeutic service within a specialist school.

We will share how we work collaboratively not only with each other but also with other professionals and the families we are working with.

We will be presenting how we hold space and witness the stories of inner-city children and young people being pieced together. Using the metaphor of jigsaw, we explore what role as therapists we play in this piecing and weaving together of the unconscious and unspoken story, becoming heard, seen and conscious and how we help to build resilience.

We promote awareness of the therapists’ own stories of trauma and attachment and also encouraging other members of staff we work closely with, to become aware.

**Avril Neagle** *qualified as an Art Psychotherapist in 2007. Since then she has worked with children, young people and families in a range of settings including primary and secondary schools, CAMHS, the voluntary sector and in private practice.*

**Jamie-Leigh Agent** *qualified as a Dramatherapist in 2015. Since then Jamie-Leigh has co-created with Avril a creative therapeutic service within a specialist school for children and young people with Social, Emotional and Mental Health Difficulties.*

*More recently Jamie-Leigh has also begun working within a private children’s services organisation as an associate therapist.*

## OPTION 4 – Workshop

### BANISHMENT, BOREDOM, BRAIDING AND BREAKING FREE – AN EXPLORATION OF THE STORY OF RAPUNZEL THROUGH GROUP ENACTMENT

*'Walled in my cold stone tower  
I conjure ... a key from bone and wishes  
I spin a song from the silence....'\**

by Kate Forsyth

There are many variations of the well-known story of Rapunzel which speak to the experience of trauma; being held captive by it and the long transformational journey through grief and exile to repatriation, resilience and freedom.

Join us to let your hair down, sing your song and traverse the terrain of the renewal process, allowing your personal meaning of the story to emerge through group enactment, movement and song.

**Sophia Condaris** is the Course Director of the MA Dramatherapy Programme at Anglia Ruskin University. She has experience of a wide variety clinical settings, but her area of specialism is working with families, facilitating attachment through play and story. She has also worked in South Africa where she was involved in a therapeutic playback company and undertook therapeutic arts and performance projects with vulnerable communities affected by poverty and violence.

**Lorna Downing** is currently the Head of Arts Therapies in an NHS secure hospital and is a Sesame trained Dramatherapist, clinical supervisor and filmmaker with 21 years' experience. She leads the BADth Forensics Subcommittee and is the co-convener for the Forensic Arts Therapies Advisory Group (FATAG). Lorna has lectured widely and her published work (2011, 2016, 2018) focuses on the use of story and metaphor in allowing the unspoken to be spoken in forensic mental health.

#### Reference

Downing, L. and Grout, L., (2018) 'Confinement: who's holding the baby? containment, dramatherapy and the pregnant therapist' in *The End of the Sentence: psychotherapy with female offenders* edited by Stewart P.W., Collier J. *Forensic Psychotherapy Monograph Series*. Routledge.

\*Lines from *Bitter Greens* reproduced by kind permission of the author.

## OPTION 5 – Workshop

### BIRTH CIRCLE: A DRAMATHERAPY APPROACH TO EXPLORING TRAUMATIC BIRTH EXPERIENCES

Childbirth is a creative and momentous regenerative process, which can leave the birthing mother feeling empowered, strong and supported. There are many

occasions however when the experience is disrupted for many different reasons, resulting in profound distress and a birth that is traumatic; this can in turn impact early bonds and the successful 'birth' of the woman into motherhood.

About 30,000 women a year are reported to experience birth trauma in the UK, with witnessing partners and midwives also susceptible to this distressing set of internal experiences.

In recent National Lottery-funded Dramatherapy group work with women struggling in the early stages of motherhood, it was often a traumatic birth experience that both informed their referral and contributed to feelings of failure and guilt, lack of control, vigilance and a sense of confusion about what had happened. There were also descriptions of not knowing how to feel, with the overwhelming pressure to collude with the expectation to be joyful due to having a healthy baby and the assumption that 'all will be forgotten'. There is growing awareness amongst birth professionals that this is often not the case, and women across diverse demographics are burdened with the shame of finding the archetypal goddess mother a painful, unattainable myth.

This workshop will offer participants an opportunity to encounter the feelings connected to a birth they have been involved with. Participants will be invited into processes from the pilot therapy group briefly described above, and we will explore the possibility of a Dramatherapy approach to addressing the trauma of birth, where stories can be 'told' creatively when 'words are not enough'. We will follow something of the journey of this first 'Birth Circle' group while considering the complex position of the therapist, with the counter-transference pull towards aligning with the birthing woman 'let down' by maternity services.

This presentation/workshop is for anyone who wishes to connect with a birth they've been involved with, whether it be the birth of another or even your own. It is also for those interested in work in the peri-natal field, within which research and clinical interest is growing.

**Stephanie Turner** is a Dramatherapist and Clinical Supervisor, currently working in an NHS forensic service and in private practice. She is also currently employed as a psychotherapist in adult mental health services. Her private therapy practice includes work with women in the post-birth/peri-natal period, offering groups and individual work in the community.

## **OPTION 6 – Workshop**

### **RE-CHOOSING LIFE FROM THE DEPTHS**

Trauma is caused by an invasive experience that shakes the emotional and physical foundations of the individual, shocking his/her sense of familiarity and confidence. The traumatic event generates profound changes in the vigilance of the body,

emotion, awareness and memory, often causing these functions to separate from each other. There is a sense of fear and helplessness, loss of control and danger of a total collapse of the individual.

As long as the trauma is wrapped up and encapsulated deep within, the individual continues to function. However, when touched, the capsule injects its hidden poison into the body and soul. This poison echoes the trauma, causing him/her to re-experience it over and over.

In the healing process, the patient is invited to hold hands with the therapist, slowly descend into his/her hell, gently open the capsule, and gradually process the poisonous matter. These steps, made in a protected and guided fashion, enable the healing to occur. Growth is possible by creating new meaning from within the devastation and destruction, while discovering internal forces of resilience and re-framing of the event itself.

The ritual of re-choosing life is one way to strengthen this process.

In this workshop, we descend together into our inner basements, face the capsule within and gently open it using verbal, physical and expressive art methods, strengthened by images and metaphors. Through support and accompaniment, we are able to find our personal powers of resilience, and rise up from the depths, a little changed, through the ritual of re-choosing life.

**Edna Leshem** – *M.A. Dramatherapy, Music Therapist and psychotherapist, formerly served as the Head of the Israeli Association of Creative and Expressive Therapies Y.A.H.A.T. Edna is a teacher at the Graduate Programme of Art Therapies in Haifa University. She is a senior supervisor and has experience working with individuals and groups, particularly in Special Education schools, Mental Health institution and with battered women. She has also done group work on grief and death, and has a private practice.*

**Iris Ostfeld** – *Dramatherapist and group facilitator (MA) of developmental and content-oriented processes. She has a private practice for therapy and supervision (senior supervisor of Y.A.H.A.T. Association). Lecturer at Oranim Academic College in the fields of dynamic processes, Psychology, Gender and Identity. Part of the training staff of the Group Facilitation programme at Oranim Academic College. Teaching & leading rituals and facilitating groups in the fields of gender and Jewish identity at HaMidrasha at Oranim.*

## **OPTION 7 – Workshop**

### **STUCKNESS & RESILIENCE: LET'S TALK ABOUT BURNOUT**

An awareness of the extent of trauma seems to be growing in this current social climate. As Dramatherapists often working at the margins, we are treating a rise in complex presentations and higher levels of need with fewer resources. Consistent

and continued exposure to trauma has been linked to developing secondary traumatisation and therapist burnout.

Burnout, the inability to maintain a balanced state of emotional, physical and mental health, with possible dysregulation of the autonomic nervous system, can be somewhat problematic for therapists. As members of BADth's Inclusion & Visibility Subcommittee we have heard many accounts of this struggle. We constantly fight against society's stigma of mental health, and yet we seem to be reluctant to talk about our own difficulties.

This workshop aims to make the reality of burnout visible and invites participants to join the conversation of why we offer to our clients the opportunity to make the unseen seen but not to ourselves.

**Ryan Campinho Valadas** is a Dramatherapist with a long-term commitment to the advancement of inclusion and visibility of the LGBTQ+ community in all areas of life. His experience includes working with LGBTQ+ young people and adults, addiction, HIV, and education. He co-edited a special LGBTQ+ issue of the *Dramatherapy Journal*.

**Kairo Maynard** is a Dramatherapist with an interest in intergenerational trauma, specifically how it manifests in Black girls and women. She has a research article published in the *Dramatherapy Journal* exploring Black women's experiences of racial and gender oppression. She has experience working with children, adults and families with co-morbid neurodevelopmental and mental health issues.

**Hayley Southern** is a Dramatherapist who is committed to promoting inclusion and visibility. She has experience of working with a variety of client groups including adoption, addiction, forensics, education and with people with physical and learning disabilities. She recently had an article published in the special LGBTQ+ issue of the *Dramatherapy Journal*.

## OPTION 8 – Workshop

### RESTORATIVE HERITAGE OBJECT PERFORMANCE TO MEET WITH ANCESTRAL TRAUMA

Give me back my black dolls to play the simple games of my instincts  
to rest in the shadow of their laws to recover my courage  
my boldness  
to feel myself  
a new self from the one I was yesterday

*Damas, Leon. Pigments. Paris: Guy Levis, 1937.*

‘Racism can impact negatively on the health and wellbeing of all communities. Racist attitudes, behaviour, and attacks can have profoundly enduring and damaging effects on the mental health of BME communities...available scientific evidence suggests that racism can adversely affect mental health status in... truncated socioeconomic mobility...physiological and psychological reactions ...unfavourable self-evaluations that have deleterious effects on psychological well-being’.

*Joint Commissioning Panel for Mental Health,  
BME Communities, 2014.*

‘The Black British Story is a universal story. It undoubtedly impacts those who embody the acts of racism, colonialism and slavery perpetrated on them and on their descendants. It also impacts the descendants of the perpetrators. It is a story of physical and psychological trauma, as well as survival, and its consequences are nuanced and ongoing’.

*Adams, Sam. reflections on 2018 BADth performance.  
An article in preparation (January 2019).*

During this workshop Sam will share reflections of utilising personal heritage objects including her 1950s Windrush Generation suitcase containing a letter from her mother within the performance at the conference last year, and invite participants to co-perform creative dialogues about racism and reflect on the use of heritage objects within performance as a means of self-care and building resilience against historic and present day racism.

**Sam Adams** is a Dramatherapist working with primary aged children, women at risk of the criminal justice system and adults in addiction and homelessness services. She trained at Roehampton where she is also a visiting lecturer. Sam recently performed at Royal Court Theatre in the feminist cabaret ‘Take Up Space’.

## **OPTION 9 – Workshop**

### **THE RESILIENT HERO: PLANT IT, PLANT IT, STEEL-HEAD IN THE RAIN**

How can Dramatherapists grow stronger in our institutions and work through the trauma of being hidden in the roles we occupy? Do we have the resilience within research to match other disciplines? Are we as a small community of Dramatherapists united in our aims and in our identity, enough to push ourselves into the spotlight?

This workshop seeks to address these questions by introducing a tried and tested model of Dramatherapy research using practical steps to do, create and evaluate process work. A further aim seeks to gratify and nurture the soul of research in Dramatherapy; it exists in all of us, we must aim to plant it, plant it...

**Kelly Jordan** is the founder of Dramatherapy at 'Young Futures', a London based organisation that works alongside care leavers aged 16-21. She has worked in partnership with clients and staff teams to create a model of practice that captures outcomes, whilst honouring and protecting the story clients bring.

## OPTION 10 – Workshop/Paper

### HOLDING THE STORY

'Traumatised people are terrified to feel deeply. They are afraid to experience their emotions, because emotions lead to loss of control. In contrast theatre is about embodying emotions, giving voice to them, becoming rhythmically engaged, taking on and embodying different roles.'

Bessel van der Kolk – *The Body Keeps the Score* pp335. Allen Lane. NY 2014

This workshop/paper will explore some of the theory and practice of creating theatre in individual Dramatherapy with children and young people using story, metaphor, play, role play and the therapeutic relationship. The purpose of therapy is to facilitate an integration of the explicit and implicit experience of our inner and outer world so that our confusing feelings can be made sense of and can be managed without a return to a trauma state. Trauma is not a here and now experience; it belongs in the past and as therapists we support and explore a healthy level of separation and an ability to tolerate any difficult memories associated with it.

This paper/workshop will draw on case material in order to think about and make sense of the relationship between trauma, attachment, neuroscience and Dramatherapy.

**Sarah Mann Shaw** works as an independent practitioner offering group and individual Dramatherapy, Integrative Psychotherapy, Child and Adolescent Psychotherapy with children, young people and adults in the East Midlands. She is a clinical supervisor. She works within a trauma, neuroscience and attachment frame of reference using play, creativity, imagination, metaphor and story to support clients to understand and recover from past experiences.

## OPTION 11 – Papers

### RESISTANCE AND RESILIENCE IN THE ADOPTIVE STORY: 'YOU HAD TO LET ME GO'

This paper provides a personal account of the process of adoption, a reflection through theatre and theorisation of themes from the perspective of an adoptive mother and comments from a, now adult, adopted child.

Focusing on the theme of 'belonging', the paper will draw on Bertolt Brecht's *The Caucasian Chalk Circle* and the work of poet and playwright Lemn Sissay (himself



an adopted child) to contextualise how our personal stories are systemically situated and subject to the socio-political forces that influence and structure our relationships.

Brecht's play raises moral questions about the fate of an abandoned child and contains two stories, of servant girl, Grusha who in her words, 'tore myself to pieces for what was not mine' and the judge Azdak, who decides where the child 'belongs'.

Its metaphors provide an aesthetic space for a conversation on the themes of resistance and resilience, which are at the heart of the adoption relationship.

**Anna Seymour, PhD, PFHEA** is Professor of Dramatherapy at the University of Roehampton. She is Visiting Professor at the University of Osijek, Croatia and an honorary member of the Societa Professionale di Dramaterapia (Italy), an international trainer and consultant to several Dramatherapy programmes across the world. Former Editor of the BADth Journal, she is Series Editor, *Dramatherapy: approaches, relationships, critical ideas* published by Routledge/Taylor and Francis

AND

## WORKING EMPATHICALLY WITH UNSPOKEN TRAUMA IN ADOPTIVE FAMILIES – AN ADOPTER'S PERSPECTIVE

Since the introduction of the Adoption Support Fund there has been significant growth in the area of therapeutic post adoption support leading to an increased involvement from Dramatherapists. From both a professional point of view and lived experience I believe that there is a need for raising awareness and understanding of the unique challenges and traumas experienced within an adoptive family.

This paper will explore the multifaceted complexities of trauma within adoption and how Dramatherapists can effectively work with adoptive families to develop a genuine resilience as individuals and as a family. The impact of adoptee and adopter pre-adoption trauma, the trauma within the adoption process, trauma within the adoptive family dynamic and the impact of environmental trauma from experiences with external agencies will also be examined.

The paper will also explore the unique complexities found in adoption that are often unknown to professionals because of their invisible and unspoken nature. Adoptee poetry and three metaphorical stories based on lived experience and research into trauma within adoptive families will creatively highlight the level and complexity of trauma that can present at the point of engagement. Anecdotal evidence from adopters on their experience of therapy offer insights into best practice when working in adoption and will close the presentation.

**Catherine Lake** is a Dramatherapist, Counsellor, Cognitive Behavioural Therapist, EMDR Practitioner, Clinical Supervisor and Trainer with 24 years of clinical experience. Catherine specialises in working with attachment and complex trauma. Catherine is an adopter and has lived experience of the unspoken trauma that significantly impacts on this unique group.

## **OPTION 12 – Papers**

### **GOD HAS DISSOCIATIVE IDENTITY DISORDER: TALES AND TOOLS OF DRAMA THERAPY WITH CLIENTS WITH DID**

The Alder tree is regarded as a unique and magical tree. The Alder tree plays many roles: it provides shelter for animals, has roots that stabilize the banks and is able to transform nitrogen from the air to heal the soil. Like the Alder tree that gives so much back to the forest, parts or alters of a person with Dissociative Identity Disorder (DID) have similarly taken on various roles, ultimately in service of protection of the psyche. When clients with DID are able to build relationships with internal alters/parts of themselves, healing can begin. This workshop/paper will present a number of case vignettes with clients who presented with a dual diagnosis of DID and an eating disorder and the Drama Therapy interventions that successfully supported various stages of their treatment process.

**Laura Wood, PhD** is the current President of the North American Drama Therapy Association. She is an Assistant Professor at Molloy College in the Department of Clinical Mental Health Counselling. Dr. Wood specializes in working with clients with eating disorders, trauma, dissociation, and grief and loss.

**AND**

### **DRAMATHERAPY HAS OPENED OUR MINDS: INTRODUCING DRAMATHERAPY TO AID TRAUMA RECOVERY IN THE PHILIPPINES**

Vulnerable to typhoons, volcanic eruptions and earthquakes, trauma is part of many people's life in The Philippines. The community that I worked with there had also been burdened by extreme poverty, illness, abuse and inadequate social and healthcare provision. Initially the trauma appeared buried (NHS Education for Scotland – Transforming Psychological Trauma (2017)), but Dramatherapy facilitated safe sharing of deep sadness. It related to loss of self, relationship and possessions. Such traumatic impact needed to be witnessed and further processed towards integration within the life story of each individual. This pathway to recovery was thwarted by the lack of education at ground level in recognising trauma and its impact, in heeding warning signs and facilitating healing. Understandably, the on-going struggle for economic survival took priority. Yet, people's innate receptivity to Dramatherapy stimulated extraordinary resilience and personal growth. In turn this renewed the community's hope for a better future.

I provided psycho education on Dramatherapy's role in alleviating trauma. This led to people utilising Jennings' (1990) three levels of Dramatherapeutic play: embodiment, projection and role, in the sharing of their challenging experiences. My translator was instrumental in helping me maintain a tight container for feelings released. Her translation in cultural context aided my essential understanding of stories told.

With visual and written reflective logs, along with props to aid audience interaction, I will describe how this Dramatherapy seed was planted in the Philippines community and invite you to consider its growth potential.

**Genevieve Smyth** has practised Dramatherapy for 28 years with people of all ages. She has established services in Scotland and worked in Europe, North and South America, India and Asia. Genevieve is a registered supervisor, has published, and worked for BADth's Executive. She created Dramatherapy Scotland and attends Scotland's Allied Health Professions Federation.

### OPTION 13 – Papers

#### A GAME OF MIRRORS: CREATING NEW POSSIBILITIES THROUGH MOVEMENT WITH YOUNG PEOPLE WHO ARE ADOPTED

*'...because trauma almost invariably involves not being seen, not being mirrored, and not being taken into account. Treatment needs to reactivate the capacity to safely mirror, and be mirrored, by others, but also to resist being hijacked by others' negative emotions.'*

van der Kolk, B. (2014) *The Body Keeps the Score*, p.59, Penguin.

As Dramatherapists we may be familiar with the game of mirroring, a simple exercise often performed in groups. What happens when we look more closely at this 'game' through the lens of an active witness, neuroscientific research and within the context of trauma?

In this paper I explore my role as witness and active participant in a process that uses mirroring when working in 1:1 sessions with young people who have experienced early developmental trauma. I consider how the action of mirroring connects therapist and client, as a way of developing attunement, new neural pathways, and an enhanced awareness of the body. I draw on techniques from Dramatherapy and Authentic Movement in tracking the body in movement and in considering the meaning of the interactions that take place. This work is placed in the context of current neuroscience research by practitioners such as Pat Ogden (2015, 2017) and Bessel van der Kolk (2014) and their approaches to working with the impact of trauma in the body.

**Lucy Smith** has been exploring how Dramatherapy supports people with experiences of trauma. She has a particular interest in working with dreams, myths, ritual, improvisation and Authentic Movement. Self-employed at 'Silver Lining Dramatherapy', Lucy works with adults in private practice and for 'Chroma Therapies Ltd'. She performs regularly with 'ThreadBear Theatre' in West Yorkshire.

AND

## MARLEY'S MIRROR: UNTREATED TRAUMA AND DEMENTIA

This paper is an exploration of how a past psychological trauma that has gone untreated, can present in and affect a person who is living with dementia. The paper looks at how symptoms of dementia, such as an impairment to memory function, can impact the severity of feeling and freshness of a traumatic event. The paper is interwoven with previously published obtainable literature on the subject of untreated trauma and dementia and a case study of the writer's experience of an individual who was living with dementia and was afflicted, in the writer's opinion, by a past trauma.

One focus of the paper is a mirror that the individual (who will be referred to as Marley) always carried with her. It traverses the symbolism of this item and explores Marley's seeming inability to part with it through analysis of the metaphor and investigation into theories of why people with dementia become attached to items. The theories are from a myriad of sources, even containing a hypothesis from actress Estelle Getty who spent much of the eighties portraying a character with dementia, only to become afflicted by dementia herself later in life.

Further to this, the paper proposes creative therapeutic methods that can explore this trauma in a safe and contained way.

**Crista Marie Jones** is an HCPC registered Full member of BADth who has experience of working with client groups including: adolescents with complex needs, people in recovery from addiction, individuals who identify as being on the autistic spectrum and people with eating disorders. Crista has set up a freelance Dramatherapy company.

AND

## WELCOMING THE MOST COMPLEX OF STORIES: WORKING WITH DISSOCIATIVE IDENTITY DISORDER THROUGH DRAMATHERAPY

Dissociative Identity Disorder (DID), previously known as multiple personality disorder, is an extreme form of dissociation, where new identities are created within the individual. It can be seen as the ultimate protective tool against the psychological impact of repeated trauma: necessary at the time in order to survive and to guard the self against subsequent unmanageable memories and feelings.

The side effects however can be confusion, memory lapses, vulnerability and a disintegrated sense of self.

In Dramatherapy we might invite our clients to express themselves through different roles. Our clients with DID are inviting us to engage with their different roles when they come into the therapy space.

In this paper we will share our understanding of DID. We will think about the relationship between resilience and dissociation: in coping with the original trauma, in coping with present day life and in experiencing DID. We will attempt to demystify what it is like to work alongside someone who is dissociating. We will share our experiences of beginning therapy work with someone who has DID: our fears and our expectations. We will share how the work has progressed, what our clients want from therapy and what we have found Dramatherapy can offer them in their journey to build their resilience.

We will invite you to engage with us in discussion and share your experiences and questions.

**Clare Hubbard** is a Dramatherapy lead for adult mental health in an NHS trust.

*She has 19 years' experience of working with people experiencing severe and complex mental health difficulties in a community team. Through her clinical work, Clare has developed an interest in complex trauma, dissociation and DID.*

**Lisa Lea-Weston** spent 10 years working for an NHS Trust before going to MARS

*(Mutually Agreed Resignation Scheme) and working for the last 6 years in private practice as a supervisor and Dramatherapist. She mostly works with trauma, loss and attachment, including working with DID.*

## **OPTION 14 – Papers**

### **JUNG'S TRANSCENDENT FUNCTION IN EXPLORING TRAUMA AND RESILIENCE WITH DRAMATHERAPY CLIENTS**

This paper will explore Jung's concept of the transcendent function and relate this to Dramatherapy practice. The paper will explore how accessing and developing awareness of the transcendent function in Dramatherapy through symbol, story and character-making can assist in trauma healing and the building of resilience.

The paper will initially examine Jung's definition of the transcendent function and go on to explore ways his concept is congruent with Dramatherapy ways of working and can be utilised in sessions with clients. The paper will go on to explain how the transcendent function can be of relevance in accessing holistic methods towards integration in the psyche, through use of symbol and archetype in bringing together the personal and collective unconscious.

The paper will finally draw on clinical examples to demonstrate ideas outlined and will conclude by summarising ways Dramatherapists can utilise the transcendent function as a dynamic tool within sessions.

**Esyllt George** *has been a practising Dramatherapist for over 18 years. Originally trained at Roehampton, she has worked mainly in adult community mental health settings and has an ongoing interest in Jungian psychology and spiritual creative perspectives. She has recently completed a Research Master's Degree in Death and Visual Cultures where she researched relationship between Dramatherapy, Performance Art and Visual Cultures.*

AND

## PLAYBACK THEATRE GROUPS WITH OLDER ADULTS: A NEW SHARED AND INTEGRATIVE EXPERIENCE FOR PAST TRAUMATIC EVENTS

Playback Theatre as a form of improvisational theatre that is centred on the personal story, enables older adults to bring up and explore past experiences in a creative and safe environment. This presentation explores how a Playback Theatre group that integrates life-story-work along with older adults' involvement in a theatre co-creative process, might play a role in processing traumatic life-events and unfinished business from the past. The presentation is followed with the results of a mixed method research that involved 78 participants (age: 65–91), which participated in Playback Theatre, as a creative group intervention in adult day centres.

Results indicate that the engagement of others in the creative process, which involves empathic, non-judgmental, caring attunement to the teller, creates a shared collective experience that enables the emergence and the re-exploration of the traumatic story. This sharing and caring leads to an experience of acknowledgment, validation and testimony to one's story. In addition, the improvisation's ability to move freely – between past, present and future, between positive and harsh life events, and between trauma and personal growth – generates a sense of continuity and an integrative view of the self.

The embodied re-creation of the story constructs a new, integrative and acceptable experience for the teller, which becomes fused with the old traumatic memory. The results suggest that such an experience leads to a positive attitude about one's self, and enhances sense of continuity, meaning in life, and personal growth. The presentation includes videos that give a glimpse into the therapeutic creative process.

**Shoshi Keisari** *is a Dramatherapist in public and private therapy centres for children, adolescents and adults. She is a Doctoral student at Haifa University. Her research focuses on the integration between life-story-work, Dramatherapy*

and Playback Theatre with older adults; she teaches and supervises students at the faculty of welfare and health at Haifa University and at the Dramatherapy programme at Tel-Hai College.

**12.45** LUNCH

**14.00–17.15** WORKSHOPS, PRESENTATIONS AND PAPERS  
Options 15–28 (Coffee/Tea Break 15.30–16.00)

### *OPTION 15 – Workshop*

#### THE VILLAGE OF GRIEF AND THE ORACLE TREE

This workshop offers an experiential visit to 'The Village of Grief', a model which offers an alternative to the work of Elizabeth Kubler Ross for supporting trauma bereavement, loss or premature life change. It was originally created by Dr Axel Schwaigert, a German funeral director and priest, and collaboratively developed for Dramatherapy by Mary Smail.

'The Village' provides metaphors for the states we visit when we are in a grief process. Working together, we will create The Forest, The Hospital, The Town Hall, The Cemetery, The Smithy, The Pub, The Temple, eventually travelling to The Oracle Tree – a 'see-beyond' place which has potential for 'peripheral seeing' and an invisible grace provision which facilitates return to life, without abandoning the person or situation no longer there for us. This will be considered as a gentle form of resilience.

Themes explored will include: the trauma of loss, symbol as provider, taking time out, not tidying up, felt-sense seeing. We will work through participants' personal process and research how this model is relevant for our practice and work with others.

**Mary Smail** is a Dramatherapist (*Sesame*) and psychotherapist who works in private practice, under the name of 'SoulWorks' UK. She teaches trainee psychotherapists and counsellors at 'Re-Vision'. Mary works mainly through traditional story embodiment, and is co-author of 'Dramatherapy with Myth and Fairytale: The Golden Stories of Sesame.' (2013) Jessica Kingsley. She directs the part-time *Sesame* course, 'Psyche and Soma'.

## OPTION 16 – Workshop

### I MUST REMEMBER I'M NOT HIS MUMMY, I'M HIS DRAMATHERAPIST

After the 2018 Conference I was struck by the amount of amazingly good practice that was presented. I wondered if anyone else reflected on whether their Dramatherapy practice was not good enough. When working with people who have experienced trauma we often find we absorb the trauma and feel it within ourselves, questioning our practice and our motives. However, the effect of our work can also feel quite profound.

I worked with a young boy for over two years, before and after his mother died of cancer. He repeatedly used the Dramatherapy sessions to explore the trauma he experienced. This work will be presented in a creative manner. By 'seeing' the work we will look at how we present the client's trauma and the Dramatherapy interventions to other professionals. The language and format of how we tell others about what we are doing is paramount to making the work effective for our clients and informing others about Dramatherapy.

We will also be exploring the psychological and physiological impact that Dramatherapy can have on us as therapists and explore strategies and creative ways we can help ourselves and communicate our own needs.

Finally, we will look at what makes good practice and how we can communicate this to others. It is hoped that all the delegates who attend the workshop will write up examples of good practice for BADth.

**Becky Wilburn** is an ex-teacher, Dramatherapist and supervisor who looks for the good in people. She believes that sometimes we cannot say what we want to but having fun and being creative is paramount to leading a fulfilling life. She has a good selection of bad jokes and is terrible at juggling.

## OPTION 17 – Workshop

### REGULATION: THE HEART OF TRAUMA RECOVERY

#### **Regulation and resilience, the heart of the matter.**

Traditionally the Alder was planted next to water courses because it literally held its ground. A symbol of resilience, the Alder thrives serenaded by the music and rhythm of water.

In this workshop, we will examine the role of regulation alongside our understanding of the impact of trauma. We will then consider internal and external factors that determine and influence resilience.

We will look at the Middlesbrough Primary Schools' regulation project findings. The project is based on the ideas outlined by Dr Bruce Perry. According to Perry 'an



unregulated child cannot “hear”; the brain says, “under threat”. The baseline level of response changes, due to traumatic stresses and the body becomes acclimatised to a faster rhythm than usual. Regulating activities such as drumming, percussion, movement and pattern-making can help reset the natural baseline and calm a hypervigilant child, supporting wellbeing and education. The progression being: regulate, relate, reason.

The workshop will take a broad view of Dr Bruce Perry’s ideas and discuss the structure and background to the Primary Schools project. We will examine resilience factors and what methods Dramatherapists can use effectively to support the regulation/resilience relationship.

**Cathie Sprague**, *community artist and Dramatherapist has pioneered the delivery of Dramatherapy in two Middlesbrough primary schools, working as freelance and in association with ‘the Bungalow Partnership.’ She manages a highly successful drumming/regulation project in primary education alongside circus projects.*

## OPTION 18 – Workshop

### AN EXPLORATORY WORKSHOP ON THE USE OF DRAMATHERAPY WITH EXTREME TORTURE AND TRAUMA SURVIVORS THROUGH THE EXPERIENCE OF WORKING WITH REFUGEES AND ASYLUM SEEKERS

The workshop is a sharing of a model on the psychoeducation and trauma recovery practices, combined with Dramatherapy methods when working with those who were severely traumatised by acts of war, torture, violence and trafficking. It also addresses how to explain trauma to those who are potentially from cultures who have no concept of western mental health, or those who wish not to have an interpreter in a session. Clients have asked questions from ‘Am I cursed and have a demon in me?’ to ‘Why won’t my body listen to me anymore? My mind does not know where it is’ and, ‘Am I crazy?’

While working with refugees and asylum seekers it is vital to provide a space for processing trauma while reducing the risk of re-traumatisation. I have found the distancing use of Dramatherapy through story, object and metaphor to be a powerful way of safely navigating the mind back to some sort of normality. This work is based on the trauma model of Judith Herman with psychoeducation moving to processing with the thread of Dramatherapy techniques aiding recovery.

**Jason Ward** *has provided long-term therapy to torture and trauma survivors and those who are claiming asylum or have refugee status for the past 2 years. He has become increasingly interested in the powerful way Dramatherapy has helped those who have experienced the worst atrocities imaginable and helped them on a path to recovery and normality. Previously he worked with children in care, and children with learning difficulties who have also experienced trauma.*

## OPTION 19 – Workshop

### MINDFULNESS AND COMPASSION IN THAI DRAMATHERAPY TREATMENT OF TRAUMA

This workshop comprises two parts. The first is a short presentation of Dramatherapy in Thailand, with a special focus on the use of mindfulness in the treatment of Thai trauma patients. The second part includes mindfulness and self-compassion development activities based on Buddhists' beliefs. The relevant beliefs are that suffering exists as part of life and the existence of four mantras of true love – 1) I am here for you; 2) I know that you are here, and it makes me very happy; 3) I know that you are suffering that is why I am here for you; 4) I suffer, please help – by Thich Nhat Hanh, a Vietnamese Zen Master.

These concepts can foster resilience in patients by helping them to have a good understanding of the nature of suffering and to overcome shame and self-blame related to their trauma. The structure will be based on 'A story of a young couple', which is often used in mindfulness training in many Asian countries. In addition, two concepts, 'deep listening' and 'loving speech' will be addressed.

The workshop will conclude with reflections and discussions on how to deliberately develop compassion for self and others and how Buddhists' beliefs, mindfulness and self-compassion are integrated into the facilitator's doctoral research at Anglia Ruskin University.

**Chanaphan Thammarut** completed her UK Dramatherapy training in 2008. Since then, she has worked as a Dramatherapist at Bangkok and Manarom hospitals in Thailand. She specialises in working with patients who experience trauma. She is currently registered for PhD research, 'Developing Dramatherapy Approaches for Thai Adult Patients with PTSD'.

## OPTION 20 – Workshop

### INCH BY INCH, ROW BY ROW, GONNA MAKE THIS GARDEN GROW

Life can be tough at times – optimism in short supply. How do we cope when we feel down and out? How do we make space for new things to grow? This workshop invites participants to engage with and examine their own repertoire of coping strategies. Together we will explore the relationship between trauma and resilience through drama, movement/dance, music and art. *The Garden Song* by David Mallett (1975) will serve as a point of departure and framework. It has been recorded by many artists. We will draw on Pete Seeger's version. This popular American folk song connects the notions of love, care and growth.

This workshop addresses our emotional and creative capacity to relate to our own repertoire of coping strategies. The practice is anchored in the Aristotelian concept

of Poiesis – our ability to recreate and reshape our experiences through imagination (Levine, 1997). It implies embodied knowing beyond words and rational thinking. We want to focus on gaining ownership of inner motivation and relate to our ability to comprehend, manage and make sense of life experiences, beyond trauma with emphasis on a person's healthy and creative resources (Antonovsky, 1987). The experiential practice will allow each participant to connect with and express their unique responses to the images evoked by the music and the lyrics of *The Garden Song*. Maybe we will discover new ways of coping, individually and collectively.

**Ellen Foyn Bruun** is Associate Professor in Drama and Theatre, Norwegian University of Science and Technology, NTNU, Trondheim. She is a Dramatherapist (*Sesame*) and associate teacher of Fitzmaurice voice work®. Her primary teaching and research focus on drama/theatre and voice practice offers new learning and personal growth in therapeutic, educational and social contexts.

**David Keir Wright** is an independent drama educator and Associate Member of BADth. His main interests are play and voice. Currently engaged in the international PPLG network, 'Perform, Play, Learn and Grow' that promotes the arts as activism. Other networks involve the International Drama/Theatre in Education Association (IDEA) and the Roy Hart International Arts Association.

**Jonathan Hirst** is a Dramatherapist working in adult mental health, as well as a singer/song-writer/musician. He incorporates voice-work in his practice.

### References

Antonovsky, A. (1987). *Unravelling the mystery of health: how people manage stress and stay well*. Jossey-Bass.

Levine, S.K. (1997). *Poiesis: the language of psychology and the speech of the soul*. Jessica Kingsley.

## OPTION 21 – Workshop

### HEALING THE INNER SERPENT – DRINKING THE MILK OF COMPASSION

In this workshop we will explore the diabolical nature of the 'self-care system', as identified by Donald Kalsched, psychoanalyst and writer of *The Inner World of Trauma* (1996). The self-care system emerges in the psyche when one experiences trauma. It's a system that is both overly protective and persecutory.

For our exploration we will work with the story of Prince Lindworm through movement and sound, play and enactment. The story of Prince Lindworm, is the tale of the abandoned and rejected 'serpent-child' of the kingdom. When his mother gets rid of him, he doesn't disappear, and comes back to the kingdom having gained 'demonic' power, repeating a destructive cycle. Yet in fact, he is hungry for something else that will deeply transform him in the end.

This powerful story offers a map of what happens to the traumatised psyche when the 'unwanted, bad' parts are annihilated, shamed and neglected.

It also offers deep wisdom, the path of integration and healing of the wounded, split off parts of the psyche.

After the experiential exploration, we will share our personal responses in the group. Together we will think of ways in which the depth of the story can shed light on our client work, focusing on the following questions:

*What journey does one need to undertake to receive the old crone's wisdom and access the inner resources? What helps the inner splitting to heal? How can the traumatised parts of the psyche receive the milk of compassion in order to go through transformation?*

**Müge Erdoğan-Turnbull** is an HCPC registered Dramatherapist who trained at Sesame as a Drama and Movement Therapist and a UKCP registered Integrative and Transpersonal Psychotherapist. She has been practising for over ten years and has done extensive work with children, adolescents and adults who suffered long term abuse and trauma. She also has a private practice.

## OPTION 22 – Workshop/Paper

### 'THAT GOOD MAY BECOME': A GOETHEAN 'NATURE' APPROACH TO WORKING WITH PSYCHOLOGICAL, RITUAL, SEXUAL AND SPIRITUAL ABUSE AND RECOVERY IN DRAMATHERAPY

This paper presentation, which includes experiential elements, focuses on my development of the application of some aspects of the work of Johann Wolfgang von Goethe to Dramatherapy in facilitating recovery from and healing of traumas resulting from spiritual, sexual and ritual abuses.

The specific areas of Goethe's thinking applied to Dramatherapy practice will include plants as agents of transformation; Goethe's Subjectivity/Natural Process Thinking versus our currently dominant Objectivity/Product Thinking; his Exact Sensory Imagination and the 4 Modes of Being/Seeing – Earth (Appearance); Water (Impression); Air (Inspiration); Fire (Illumination).

The Alder has many associations with legends and traditions. As the timber is oily and resistant to decay by water, it has been used for underwater and bridge constructions, the foundations of Venice and several medieval cathedrals. When cut, the sap turns a rusty colour as if it is bleeding and so in one Celtic tradition it is associated with Fear Deag, the 'Red Man' who helps humans who are lost in the Otherworld to escape to reality. It is also linked with Bran, the British god/giant who lay his body down across the River Shannon so that the Welsh soldiers could cross over to rescue Bran's sister, Branwen. Bran was killed but the Alder became associated with sacrifice and courage. Three dyes are produced from the Alder –

brown (from twigs), green (from flowers) and red (from bark) symbolizing earth, water and fire. In Celtic astrology, the Alder Moon is at the time of the Spring Equinox, signifying the beginning of new things.

**Dr. Bruce Howard Bayley** is a Dramatherapist and Supervisor and has been associated with a number of universities specializing in sexualities, spiritualities, abuses, addictions and recoveries. His 'Tribhuvan Threefold Dramatherapy' workshops have been held in Germany, India, Italy, China and the UK.

### **OPTION 23 – Workshop/Paper**

#### **FACILITATING THE FEMININE: UNVEILING THE RESILIENCE EMBEDDED IN INDIAN MYTHOLOGICAL HEROINES**

The feminist literature emerging from India currently is characterising urban women in India as 'stuck in a tussle between tradition and modernity'. (Chaudhuri, 2011). While recognising the inherent abusive patterns in patriarchal setups is a good first step, walking out of such setups in a community driven culture requires societal support which is still largely absent. A lot of domestic abuse goes unreported and yet the reported figures paint an alarming picture. As a Dramatherapist from the Sesame way of working I have worked with a number of women who are recognising this abuse and the maladaptive thought patterns and moral ideals that have either led them to repeated trauma or feeling stuck in abusive relationships. My approach has been using stories from Indian mythology, which is a moral blueprint for a majority of Indian households and is interspersed with unquestionable rules and ideals. At first glance this may appear counter-intuitive since the more popular oral mythology is rampant with patriarchal ideas and presents female trauma and suffering as part of the feminine ideal. However, there are also narratives and characters within the myths and stories, who have rebelled against mainstream thought. In this presentation I would like to bring forth these case studies, and the psychological themes and references embedded within the juxtaposed narratives that have been part of the work these women have done to build their resources and make their choices, whatever they may be, from a place of agency and empowerment.

**Anshuma Kshetrapal** is an International Member of BADth. She has an MA degree in Psychosocial Clinical Studies and another in Drama and Movement Therapy (Sesame). Currently she works under the banner 'The Color of Grey Cells', seeing individuals and conducting workshops in India. She is also the Course Director and Advisory Board Member for Creative Movement Therapy Association of India's (CMTAI) courses.

#### **Reference**

Chaudhuri, M. (2011). 'Indian "Modernity" and "Tradition": A Gender Perspective'. *Polish Sociological review*, 178(1), p.277.

## OPTION 24 – Workshop/Paper

### DRAMATHERAPY WITH CHILDREN WHO HAVE EXPERIENCED THE TRAUMA OF DOMESTIC ABUSE

Domestic abuse has a corrosive impact on families and children are often the forgotten victims. The effects of living with domestic abuse can remain into adulthood, affecting future relationships. Children may present with many different behaviours which can be challenging, but which reflect their feelings about this adverse childhood experience. In this workshop/paper we will consider the effects of trauma on children, drawing on the work of Hughes, Seigel and Perry to explain how trauma shapes the brain and behaviour.

We will also connect neurological theory with the practice of Dramatherapy. Domestic abuse is a difficult subject to discuss with children, yet we know that it is important for children to be given the opportunity to talk and play out their worries in a safe environment. Dramatherapy provides a creative model for difficult thoughts and feelings to be worked with, using metaphor, story and play. By addressing these issues, young people can grow up to form healthy relationships in the future.

Ann will reference her story *Little-mouse Finds a Safe Place* (2016) Worth Publishing, and the *Little Voices* group work programme she had developed to demonstrate how Dramatherapy can begin to heal. With the help of the character Little-mouse, we will experience some of the ways we can help children to recognise and express feelings of anger, sadness and confusion, helping to find ways to manage their big emotions, which can build resilience and a sense of hope.

*Ann Dix is a Dramatherapist, supervisor and trainer, who has worked with children and families for over 30 years. She is the author of a picture book for children who have lived with domestic abuse and has created a group work programme for 'KS 2' children around this theme.*

## OPTION 25 – Workshop/Paper

### TRIALS AND TRIBULATIONS OF TRAUMA TREATMENT WITH INCARCERATED MEN AND ADOLESCENTS

Whilst the 'brain/body' technology' of working with PTSD has grown exponentially, working with incarcerated men and women with trauma is still potentially risk filled. The rates of trauma history amongst offenders is high – Putnam (1997) suggests that 50% of sex offenders have experienced child physical abuse – (similarly replicated with violent offenders). Despite the obvious need for trauma work, inside it is a huge challenge.

Trauma treatment, including Drama Therapy, can ignite fearful and overwhelming

memories, suicidality and even dissociation. Without strengths work and the certainty of supportive prison staff when treatment staff have left the facility, prisoners may well be at risk. Issues of confidentiality and prison violence intensify prisoner resistance to exploring vulnerable memories.

This workshop uses some relatively standard trauma techniques from the Drama Therapy canon-exposure work, narrative therapy, role reversals for example. The theory work incorporates attachment theory, Athens' theories of violentization, neurobiological analogues-neural entraining, plasticity theory supporting new neural network alternatives to trauma swamped reactivity.

All of these approaches sequence themselves on the accelerating and strengthening resiliency of the men and the group. Trauma work and resiliency increases, thus go hand in hand. Each of the theory bases for the trauma work I use build on subtle accretions in stress/distress tolerance.

These experiential exercises/approaches and stress reduction are highly modified for faster but more curtailed and safer work. There will be two short DVD segments from offenders in trauma treatment highlighting the Drama Therapy approaches with incarcerated men.

**John Bergman MA, RDT, BCT** is a UK born Drama Therapist/theatre director with over 35 years of international experience in criminal justice settings. He is the founder of Geese Theatre USA. He received the NADTA Research award (2005) and is currently teaching Drama Therapy in Poland/Romania. He is extensively published. He was recently made a Fullbright Specialist (2018).

#### **Reference**

Athens, H.L. (2017). *The Creation of Dangerous Violent Criminals*. Routledge.

## **OPTION 26 – Papers**

### **ARTS FOR THE BLUES: AN EVIDENCE-BASED CREATIVE INTERVENTION FOR DEPRESSION**

This presentation will showcase findings from ongoing interdisciplinary research that draws on arts therapies theory, research, practice and NICE recognized therapeutic interventions for depression including counselling for depression, brief psychodynamic psychotherapy and cognitive behavioural therapy. The project, Arts for the Blues, seeks to develop and test a framework for an evidence-based creative intervention for people with depression, some of whom may also have traumatic experiences. The presentation will discuss the methodology underpinning the development of this framework, evaluation findings of the intervention and present the emergent framework. It is felt this submission meets this year's BADth conference themes, in that the work being undertaken is aimed at utilizing multi-modal approaches to promote health change in clients who are faced with

depression, a condition often linked to trauma, and to support them in the process of building and strengthening their individual resilience.

The design of the intervention is based on a thematic synthesis of helpful factors including focusing on connecting with the arts and body (e.g. through images/gestures emerging from a body scan), experiencing and expressing emotions (e.g. improvised movement/image-making), sharing with others (e.g. using mirroring/interactive scribbling), working with insight (e.g. using imagery, symbolism and metaphor), learning skills (e.g. mindful movement, breathing exercises, art-making), integrating useful material back to one's life (e.g. developing choreographic structures and arts-based journals) (Parsons et al., submitted for publication).

Pilot workshop responses are positive, with the majority of participants reporting overall satisfaction. IAPT focus groups are currently in analysis and results will be available for presentation in September 2019.

**Professor Vicky Karkou** is currently a Chair of Dance, Arts and Wellbeing, contributing to topics relating to arts psychotherapies, Dance Movement Psychotherapy in particular and the use of the arts in health and wellbeing. Vicky has gained funding from the EU and other funding bodies for a number of projects in applied uses of the arts.

**Ailsa Shaw Parsons** is a lecturer and a practising wellbeing coach and Dance Movement Psychotherapist at 'Authentic Moves'. 'Authentic Moves' came into being to assemble and extend Ailsa's existing areas of work with individuals, families and groups. Ailsa applies an integrative approach to body-mind, Dance & Movement Psychotherapy, health psychology, behaviour change and personal development.

**Shelly Haslam** is a Senior Lecturer/Programme Lead in Child and Adolescent Mental Health and Wellbeing. Shelly is a registered Mental Health Nurse, with a range of experience in forensic, acute, and long-term care. She has a passion for improving the quality of care and academically, has studied in the fields of social sciences, psychology, health and education.

**Jennifer Lewis** currently works as the Research Assistant for the 'Arts for Blues' team. She has previously worked on an inclusive music intervention for SEND children and for years supported young vulnerable adults to engage with the arts. She has also worked in the LCVS sector programming creative events.

**Dr Joanna Omylinska-Thurston** is an experienced Counselling Psychologist practising within the NHS for the last 20 years providing psychological therapy, supervision and placements for trainees, currently working in IAPT. She integrates humanistic, cognitive-behavioural and psychodynamic approaches in her work and has worked in learning disabilities, psycho-oncology and mental health.



**Kerry Nair** currently works as a Counsellor in IAPT services, and in her work, uses creative media with clients, including the use of art materials, miniature figures/objects, Psychodrama and working with emotions using mindfulness techniques. Kerry worked on a pilot project for two years within an Eating Disorder Service, providing specialist services.

AND

## OUTSIDE, IN AND INSIDE, OUT: CHOOSING THE NARRATIVES THAT INFORM IDENTITY AFTER MILITARY SERVICE – A MIXED METHODS STUDY WITH UK AND US VETERANS

Dramatherapy offers choice and control for veteran participants. This way of working invites veterans to choose if, what, when and how to share the stories that inform their lives. Sometimes these are trauma-based and sometimes not. When given the choice, stories shared may be pre-military service, during service, or post-service. Dramatherapy honours that participants can discover what they need when invited to explore creatively through imagination. Dramatherapy brings empowerment into the mix of wellbeing rather than a focus on illness as in the medical model. This paper presentation will share some of the findings from a mixed methods study with veterans in the UK and US exploring if group Dramatherapy impacts on wellbeing, sense of belonging and transition. It will also strive to honour the many ways that survivors – and thrivers – build resilience as they search for home, decades after leaving military service and independent of traditional care routes.

**Lisa Peacock MA, RDT (USA)**, HCPC registered Dramatherapist, is a PhD candidate in Dramatherapy at Anglia Ruskin University in England; she lives in Scotland. Her dissertation examines the impact of group Dramatherapy on veteran wellbeing, identity and transition. She has worked with veterans since 2007. She is a member of the North American Drama Therapy Association and a Full Member of BADth.

### OPTION 27 – Papers

#### VICARIOUS TRAUMATISATION AND THERAPIST ILLNESS

This paper/workshop explores therapist illness as a possible sign of vicarious traumatisation and source of secondary traumatisation for clients and therapists. We look at the impact of breast cancer and its treatment on three Dramatherapists, issues of self-care and negotiating fitness to practise arising from the illness. Therapists may have a tendency, in a life dedicated to listening intently to others' troubles, to set aside or even ignore their own needs (www.nadta.org, 2015). A qualitative systematic review of Dramatherapy literature indicated that Dramatherapists often provide individual/group therapy to clients who act out their

problems through destructive behaviour patterns (Dokter, Holloway & Seebohm, 2011). The stress of containing difficult material can affect the therapist's own mental and physical health, whilst other life stressors in the therapist's life can exacerbate their vulnerability to this client material (Adams, 2010). We will use our own experience of living with/surviving cancer as a therapist and ask if lessons can be learnt from such an experience. The workshop/paper will give participants a chance to make connections to their own experience.

**Tara Thornewood.** *Starting with a career in theatre, Tara has spent the past 23 years practising as a Dramatherapist for the NHS in Bedfordshire. She also runs a private practice, 'Stories at Home', from her narrow boat in the Milton Keynes area. She describes her work as 'Bringing people and their stories together for healing and change'.*

**Lisa Lea-Weston** *spent 10 years working for an NHS Trust before going to MARS (Mutually Agreed Resignation Scheme) and working for the last 6 years in private practice as a supervisor and Dramatherapist. She mostly works with trauma, loss and attachment, including working with DID.*

**Ditty Dokter PhD** *(via video link) has held clinical, research and teaching posts with the Cambridgeshire & Peterborough and Hertfordshire partnership NHS Foundation Trusts; Anglia Ruskin, Hertfordshire and Roehampton Universities, as well as working in the tertiary sector for 35 years. She continues to write, offer therapy, teaching and clinical supervision in private practice.*

**Reference:** Dokter. D., Holloway. P. and Seebohm. H. (ed) (2011) *Dramatherapy and Destructiveness: Creating the Evidence Base, Playing with Thanatos*. Routledge.

AND

## WORKING AS A DRAMATHERAPIST WITHIN A SPECIALIST PERINATAL TEAM

The Leeds Women's Counselling and Therapy – Perinatal Mental Health Service is a specialist service for women who are pregnant or have a baby under one year old. The therapy focuses on helping women to stabilize, manage and regulate their emotional and psychological well-being during the perinatal period, and to help women bond with their babies.

Many of the women who access the service have experienced trauma including complex historical trauma, abuse and domestic violence. A percentage of the mothers were 'looked after' children themselves and many have had children removed from previous pregnancies.

The challenge for the Dramatherapist in this team is to understand and work with the effects of trauma whilst reducing levels of distress for pregnant women and mothers caring for young babies. This often includes helping mothers to bond with babies whilst still coping with the loss of previous children.

This paper outlines the theoretical basis for the work, and draws on examples and case studies from individual therapy and a 'Mothers Apart' Dramatherapy group for women living apart from their children.

The Leeds WCTS Perinatal Service was awarded The Maternal Mental Health Alliance Diversity & Inclusivity Award in 2018.

**Alison Gilmour** is a Dramatherapist, psychotherapist and supervisor with 30 years of experience of working with adults and young people within the NHS, in private practice and in the voluntary sector. She lives in Harrogate, North Yorkshire and works at the Leeds WCTS with women who experience complex trauma.

## OPTION 28 – Papers

### TRAUMA AND COMPLEXITY: THE DRAMATIC SELF HYPOTHESIS

It is a matter of fact that trauma can have long-lasting effects, hindering the possibility of a balanced development and causing severe distress. However, predicting the extent to which trauma may impact upon people's lives, or estimating people's coping resources seems to be quite a difficult task. The same kind of event can affect people in different ways; some show resilience abilities, others will not. Therapy can be effective in some cases, useless in others and often regardless of the entity of the trauma suffered. This uncertainty does not depend on the therapy's faults; it is because people are complex systems, constantly swinging between homeostasis and catastrophe. A complex system, as Humberto Maturana maintained, is 'a collection of components interconnected in such a way that if one acts on one of them, one acts on all. At the same time, it behaves as a single entity, in constant relationship of mutual influence with other systems at various levels.'

As a Dramatherapist I believe that the 'dramatic metaphor' is more than just a metaphor; it can be an heuristic tool in order to delve into such a complexity. In recent years my effort has been to renew and rearrange the dramatic metaphor, updating it with the current remarkable debates in neurosciences, cognitive sciences and philosophies of mind. The result is The Dramatic Self Hypothesis, which I publicly present here for the first time.

**Salvo Pitruzzella** is Dramatherapy course leader at the Arts Therapy Centre, Lecco, Italy. Professor of Arts Education at the Arts Academy of Bari, Italy. Member of the Executive Committee of EFD (European Federation of Dramatherapy). He has widely published on Dramatherapy, arts education, and creativity theories, including 'Drama, Creativity and Intersubjectivity: Foundations of Change in Dramatherapy' (2016) Routledge.

#### Reference

Maturana, H. (2005) 'The origin and conservation of self-consciousness: reflections on four questions by Heinz von Foerster', *Kybernetes* vol.34, pp.54–88

## AND

### DOES DRAMATHERAPY REALLY WORK IN CASES OF TRAUMA; VIOLENCE; ABUSE AND OTHER CASES? PRESENTING A SYSTEMATIC REVIEW OF DRAMATHERAPY INTERVENTION STUDIES IN THE LAST DECADE

Dramatherapy has a rich clinical tradition that produces more and more evidence attesting to the unique contribution of this profession. Dramatherapy offers various approaches and techniques to work with traumatized, sometimes under-served and marginalized populations. At present, Dramatherapy is in the crucial stage of moving from clinical report of case studies and vignettes to producing evidence-based practice using empirical studies. This paper presents a thorough review that summarizes systematically studies in Dramatherapy interventions published in the last decade and thus provides a reflective view on the 'journey' of Dramatherapy. I will stress the different populations that were studied, including a woman who suffered from domestic violence, male and female offenders and other traumatized and non-traumatized client groups. In addition, I will summarize the different Dramatherapeutic approaches that are used in the various studies and address some key methodological issues. In the last decade, Dramatherapy research has produced growing promising results, showing that Dramatherapy offers effective treatment. The conclusions of the systematic review carry some messages to the enduring development of the profession of Dramatherapy, with both research and clinical implication. One point is the multiple approaches and theories used by Dramatherapists which make it difficult to have an integrated theory that can generate unified and robust research findings. Hence, the next step should be to define both theoretically and empirically the active component that are specific to Dramatherapy and the mechanism of change. The findings of this review hope to stir up the discussion regarding the need for evidence-based practice in Dramatherapy.

**Rinat Feniger-Schaal PhD**, is a psychologist and a Dramatherapist. She is a faculty member at the graduate school of Creative Arts Therapies in Haifa University. Her main research interests are in the areas of attachment and developmental psychopathology and its connection to play, drama and movement. Her clinical expertise is mostly in working with people with intellectual disabilities and mental health problems.

## SATURDAY EVENING

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### 19.15 GALA BUFFET

A specially selected dinner using locally sourced fresh produce.

### 21.15 LIVE BAND and Bar until 1.00am

Live music will be provided by **Straw Dogs**, a four-piece pop and rock band.

During the evening an Open Mic opportunity with timed slots will be scheduled in where you will have the chance to share your special talent with the audience or sing a song with the band. If you wish to participate in this event and to enable planning please complete the relevant section on the booking form. All requests for the band to play particular tunes must be submitted four weeks in advance of the conference.

### AUCTION TO RAISE FUNDS FOR BADth TRUST FUND AND BADth CHARITY

### 21.15–22.30 Alternative to LIVE BAND

A quiz and some charades based on the conference image the Alder tree and myths, legends and stories that feature a range of trees.

## SUNDAY 8th September

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### 7.30–8.30 EARLY MORNING ACTIVITIES

#### ☯ Yoga (gentle and faster-paced options)

Aeron McGates and Becky Bertram will be offering a gentle yoga class suitable for all including total beginners and a faster-paced class for those who are more familiar with yoga. The aims of both classes will be to release tension from the body and mind and to prepare you for a day of workshops and lectures. If you have not tried yoga before, please come along and feel the benefits for yourself. Yoga is a great way to awaken the body and start your day. Please bring a yoga mat and suitable clothing.

*For full description and biographies, please see page 13.*

#### ☯ Stepping In – *Jaletta de Jager*

An interactive installation piece, inviting participants to step into a theatrically constructed environment to subjectively explore the experience of children in a school setting who have experienced trauma. This installation looks to: 1) highlight

the resilience of our young clients; 2) consider schools as a venue for therapeutic intervention; and 3) offer an embodied experience.

*For full description and biography, please see page 13.*

## 7.45–9.00 BREAKFAST

## 9.30–12.00 WORKSHOPS, PRESENTATIONS AND PAPERS

Options 29–39 (Coffee/Tea Break 15.30–16.00)

### **OPTION 29 – Workshop**

#### **A PIECE OF YOU, A PIECE OF ME: EXPLORING COPYING BEHAVIOURS AS CREATIVE REPARATION AND RESILIENCE FOR ADOLESCENTS WITH SPECIAL NEEDS**

This workshop will explore our human tendency to imitate others (Over & Carpenter, 2012, Chasen, 2011, 2017) as a creative pathway to resilience and reconnection. Participants will engage in experiential activities which reflect on the phenomenon of ‘copying others’ as a dramatic practice whose varied and stylised presentations serve different purposes in an overall demonstration of the fundamental human need to connect and belong (Baumeister & Leary, 1995).

The focus of the workshop arises from doctoral research undertaken within a special education setting with adolescents. Alongside their recognition of living through significant developmental traumas, they spoke about the ongoing psychological trauma of social ostracisation and stigmatisation by others. Identifying that words were not enough to promote healing or connection they spoke of ‘playing with others’, ‘learning from others’ and ‘feeling connected to others’ through copying. Demonstrating unique creative resilience they explored how copying with its links to drama as an imitative practice enabled them an accessible and embodied tool for relational reparation. They referred to copying others as ‘a way to show what we can do’, ‘that we are just normal people,’ reflecting the potential for copying others to enable imitative flexibility (Legare, et al., 2015) and the renewal of one’s potential through role extension (Landy, 1991, 1993, 2009). Workshop attendees will be invited to respond dramatically to the insights of the research participants about their conscious use of copying, explore the presence of this phenomenon within their own relational lives and reflect on its purpose as tool for self-healing.

**Amanda Musicka-Williams** *has worked as a Dramatherapist in Australia since completing her Masters in 2004. She is passionate about working creatively with young people with intellectual disabilities/complex needs. Her doctoral research focuses on how Dramatherapy can assist adolescents in special education to achieve relational goals through imitative learning and imitative flexibility.*

### OPTION 30 – Workshop

#### WRITING OUT OUR PARTS. HOW CREATIVE WRITING CAN SUPPORT DRAMATHERAPY WORK WITH AN INTERNAL FAMILY SYSTEMS APPROACH TO TRAUMA

This will be a short presentation followed by an experiential workshop introducing Richard Schwartz's map of IFS and the importance of accessing and embodying 'Self energy' which is at the core of our consciousness and listening to parts, which in turn changes the inner dialogues that may have been created through trauma. We will enter into an IFS exercise using visualization to establish a part to be worked with creatively. Participants will make images and engage in writing exercises. We will reflect on the work and have an open discussion with suggestions around how this could be embedded within a Dramatherapy approach. These ideas will be collated and made available.

This will be supported by and referenced to my MSc dissertation on 'An exploration of the contribution that creative writing for therapeutic purposes can make to the Internal Family Systems therapy process'. I will first set the context and present the findings that came from this heuristic and action research exploration that concluded with the overriding conclusion that creative writing for therapeutic purposes can help to support the process of Internal Family Systems – a trauma-informed treatment for anxiety, depression, PTSD and substance abuse – that it enhances and deepens the exploration of this process in eight different ways. These being: relationships and connections; making sense and insight; emotionality; embodiment and felt sense; deepening; witnessing and validation; space and distancing and linking and harnessing.

The presentation will include visual images of parts that my participant researchers made and parts poetry.

**Dawn Miller** is a Dramatherapist, Senior Lecturer at Roehampton University, Supervisor, IFS therapist and workshop leader. She trained with Paul Rebillot in Gestalt and Experiential learning and delivers her own workshops using creative methods. She has recently completed an MSc in Creative Writing for Therapeutic Purposes and her research was focused on how CWTP can work to support IFS (Internal Family Systems; a trauma informed approach).

### OPTION 31 – Workshop

#### 'HIDE AND SEEK' – SELF-DISCOVERY THROUGH MASKS

One of the results of traumatic experiences early in development is that aspects of our potential are prevented from being realised. Dramatherapy can be a powerful tool in releasing these locked away aspects of ourselves. Dolmen Domikles has explored the use of masks for this purpose for over 25 years, a method which

works at a level deeper than words. Masks are often thought about in the West as concealing or deceiving. However, in other traditions, being in a mask is a way of revealing an energy or archetype. The 'Hide and Seek' method enables the participant to access that archetype, characteristic or experience which needs to express itself.

The explorer lifts the blanket, and sees an array of masks. One of them seems to call her. She picks it up. With the help of the guide, she becomes the mask. Standing, breathing, moving. No acting, just being. The mask turns, and meets a gathering of people.

These people have a difficult task, to interact with a being from another world. The mask cannot speak, but it can move and respond. The people must learn to communicate with this being, and help it discover who it is, what is its history, what does it long for.

This is a deep and magical process. It is safe. Participants will have the opportunity to learn how to become a mask, and how to facilitate a mask in discovering who they are. The group will reflect on the process, without analysing personal material.

**Dolmen Domikles** is a Dramatherapist and supervisor with 17 years' experience in adult mental health, CAMHS and private practice. He is a graduate of the Institute for Developmental Transformations. He has made and worked with masks for 40 years. He founded 'Hide and Seek' in 1998.

## OPTION 32 – Workshop

### ARTS IDENTITY AND CULTURE: WHEN WORDS ARE NOT ENOUGH LET'S USE OBJECTS

In their wordlessness objects are at times the only means through which we can explore or express inaccessible concepts and emotions. Trauma can have a deep impact on a person's sense of self. Many older adults (65+) in forensic (inpatient) settings have faced a variety of different traumas including: the trauma of being sectioned; early childhood trauma resulting in mental health difficulties in adulthood and the trauma of receiving a dementia diagnosis. Kleinian theory suggests that objects potentially hold symbolic meaning for participants for whom the physical items may act as a repository or container for projections of different and difficult states of mind including trauma. Trauma by its very nature, is something so difficult and complex that a person can really struggle to come to terms with it and expression through words impossible.

This workshop links the use of museum objects with identity, culture and the concept of psychological resilience. Participants will learn about a weekly Dramatherapy project I carried out this year. Reclaiming identity for patients with a diagnosis of dementia was core to the project and how the handling of museum



objects might assist with sensory system engagement. Going back in time we explored the handling of primitive tools such as a knapped flint, and the use of charcoal to create cave drawings, whilst listening to tribal drumming music. This project was unique insofar as it was the first time it had been run in conjunction with a museum and a Dramatherapist.

**Kate Richardson** has worked full time as a Dramatherapist for the past 12 years in an NHS Mental Health Setting. For 11 years she worked in a community mental health team for younger adults in the community.

Last year she changed jobs and now works for the same trust (Kent and Medway Partnership Trust) but for older adults in an inpatient setting. She works across 5 different wards.

### Reference

Fortuna, T., Hinshelwood, R. (2018), *Melanie Klein The Basics*, 143–151, Oxon, UK: Routledge.

## OPTION 33 – Workshop

### BREXIT AS COLLECTIVE TRAUMA

With new boundaries and divisions being drawn, it is essential for Dramatherapists to think about the impact Brexit will have on people living in Britain, and how they will work with their clients to process this ‘collective trauma’ rippling across the nation.

Trauma that is experienced on this scale affects us all and can feel too complex to process. We, as Dramatherapists, must begin by looking at this trauma ourselves if we are to help our clients. By becoming more conscious of our own thoughts and feelings, we can feel more able and prepared to work with this collective shadow which is rooted in unresolved historical conflict.

The aim of this workshop is to facilitate a space for Dramatherapists to begin to process this trauma on a personal and collective level. Participants will be invited to work verbally and non-verbally through embodiment, movement, art and story-making to reflect on their responses to Brexit and to think how they will work clinically with difference, power, conflict, displacement, judgement and rejection. Experiencing any kind of trauma often disturbs and distorts a person’s identity and diminishes one’s self-worth and sense of belonging. Therefore, in this time of great change and transition, it will be important to consider how we can work sensitively with multicultural and marginalised groups where displacement is both real and felt in the UK, and how we can create safety in a therapeutic relationship when a person’s secure base is threatened.

**Jamie Y W Kelly** is a Dramatherapist who specialises in working with adults affected by relational and childhood trauma. Jamie is the Founder of ‘YTherapy’

and she is the author of the upcoming book, *'The Book on Psychological Trauma: Unleash Your Inner Creativity and Say Yes to Recovery.'* Jamie is a Canadian-born Chinese immigrant to the UK with lived experience of the citizen process when Brexit was first announced.

### **OPTION 34 – Workshop/Performance**

#### **CROSSING THE DIVIDE: MOVING FROM THE IMPLICIT TO THE EXPLICIT THROUGH DRAMATHERAPY**

This workshop and interactive performance will explore how facilitating, supporting and encouraging adoptive parents to use aspects of Dramatherapy (play, metaphor, body work and story) allows their children's implicitly held memories and beliefs to become explicit.

Early attachment and trauma experiences impact behaviour and children's capacity to form relationships with adoptive parents, siblings and others. Developmental trauma is experienced at a preverbal level and held in the body and played out continually. Children often do not have the neurological capacity to form words to express their experiences and can hold internally held distorted beliefs about not being worthy, loveable or relatable. This can also lead at times to a perception that others, including their adoptive parents, do not have the capacity to meet their needs.

Dramatherapy, with its inherent play and body-based underpinning, provides the opportunity to use metaphor and imaginary worlds within which characters/situations are used to act out children's experiences. As such Dramatherapy can harness the challenging behaviours that can be presented as a result of growing up in a negative growth environment where needs are not met either as a result of neglect or abuse. Dramatherapy, supported by a neurological understanding of this trauma state can allow a child to move from the implicit to explicit.

We will explore through our playful selves and in relationship with others in the workshop how this modality can be used by adoptive parents and integrated into their attachment parenting strategies.

This workshop will draw on the theories of developmental play, attachment, Dramatherapy and neuroscience and will reference case studies that Roya has worked on over the last two years.

**Roya Hamid** is an experienced registered Dramatherapist, clinical supervisor and director of *'Marvellous Productions'*, a creative arts therapy company. She works predominantly in post adoption and with Looked After Children (LAC) and their families. She has recently completed *Theraplay* and *Dyadic Developmental Psychotherapy (DDP) Training DP level 1 and 2*.

### OPTION 35 – Workshop/Paper

#### WELLBEING AT THE HEART OF SUPPORT: KHULISA'S TRAUMA-INFORMED MODEL FOR YOUNG PEOPLE

Khulisa, meaning 'to nurture' in Zulu, is a UK charity focused on improving social and emotional wellbeing in young people. Our methodology is underpinned by Dramatherapy and trauma-informed practice. Our programmes build emotional resilience and help participants to address root causes of violence and conflict, by increasing participants' coping skills and personal agency.

We know that violent behaviour is often rooted in trauma:

- ❖ each additional Adverse Childhood Experience (ACE) increases the likelihood of a person becoming a serious and violent juvenile offender by 35%. McAra, L. & McVie, S. (2010).
- ❖ school exclusion (by 3rd year of secondary education) remains a key predictor for a criminal record. Fox, B., Perez, N., Cass, E., Baglivio, M., & Epps, N. (2014).

In this session, which includes both an experiential taster workshop and supporting theory, we will explore the impact of trauma on the body and mind, how amygdala hijack presents (self/others), and how practitioners can work alongside clients using trauma sensitive, developmentally informed methods.

There will be opportunities to explore Khulisa's model of psycho-social education. We will also learn how, as practitioners, we need to understand our own triggers and survival responses, and deepen our knowledge of self/co-regulation.

**Caroline Brindle** is 'Khulisa's' Programme Manager for the North West. She is a Dramatherapist, and is responsible for delivering safe and successful psychotherapeutic interventions across 'Khulisa's' schools, prisons and community partners. Passionate about the intersection of neuroscience and mental health, Caroline strives to bring a trauma-informed approach to all her work.

### OPTION 36 – Workshop/Paper

#### PLAYING WHAT MUST NOT BE NAMED: THE USE OF HARRY POTTER IN DRAMATHERAPY WITH CHILDREN WHO ARE LOOKED AFTER

In the last 5 years of my practice with young people in long term foster care, the theme of JK Rowling's popular children's book series has been brought to sessions by clients, time and time again. The themes carried by its flawed hero of fragmented identity, broken – and mended – attachments, loss, redemption and the frightening prospect of integrating dark and light, seem to speak powerfully to young people putting the pieces of their past back together.

A short case study presentation will focus on a piece of work with a 15-year-old boy presenting with the effects of complex trauma and significant dissociation.

Joshua's ability to reimagine his experience of powerlessness through the eyes of two of Rowling's characters, rewriting and resolving his own experience of trauma, has been key to his powerful ongoing recovery. In this case study, links to current and pioneering research in complex trauma and dissociation will be made.

As Dramatherapists, we frequently work with the complex effects of trauma-based dissociation, using tools that reveal what is implicit and bring fragments of experience together through non-confrontational approaches. We therefore find ourselves at the forefront of this ground-breaking field, but not always with the tools or the language to be recognised.

A playful experiential workshop will invite participants to navigate our own 'Chamber of Secrets' recognising the tools we already have to bring light to dark and undiscovered places.

**Kathy Akers** has 10 years' experience as a Dramatherapist, with a specialism in dissociation, complex trauma and sexual abuse. She currently works with Sarah Mann Shaw and with 'Catharsis' focussing on work with children who are in foster care and adoptive placements. She is also a supervisor, trainer and theatre practitioner.

### **OPTION 37 – Paper**

#### **WHEN WORDS ARE NOT NEEDED: USING THE MIRROR GAME FOR ASSESSMENT AND INTERVENTION IN TWO EMPIRICAL STUDIES WITH ADULTS AND OLDER ADULTS**

Dramatherapists use various non-verbal practices and techniques in order to assess and enhance resilience, inner strength and promote interpersonal abilities. We will present two studies that used the common practice of the mirror game (MG) to produce robust evidenced-based practice.

In study one: Ageing is characterized with social losses (spouse, friends and close family) and physical and cognitive losses, some of which are experienced as traumatic. Therefore, we aimed to develop intervention to enhance resilience and improve the quality-of-life and cognitive performance in older adults. In a multidisciplinary study, we examined the effects of the MG on socio-emotional and cognitive indices. Thirty-four older adults (age: 71–98) in a within-participant study design conducted two movement activities: the MG and the control condition – an exercise class. The results indicated that performing the MG yielded significant positive effects, showing improvement in both cognitive, emotional and social aspects. Our preliminary findings suggest that the MG may have an immediate impact on mood and some executive functions of older adults, and therefore stress the valuable contribution of drama-based techniques to the well-being of older adults.

The second study aimed to develop the MG as an assessment tool for socio-emotional abilities. This study stresses the contribution of non-verbal assessment to evaluate resilience factors such as interpersonal abilities. In recent years the MG began to be the subject of a scientific scrutiny, examining its correlators, validity and reliability. Our study joins this effort by reporting on the identification of scale items to describe the embodiment of attachment.

**Rinat Feniger-Schaal PhD**, is a psychologist and a Dramatherapist. She is a faculty member at the graduate school of creative arts therapies at Haifa University. Her main research interests are in the areas of attachment and developmental psychopathology and its connection to play, drama and movement. Her clinical expertise is mostly in working with people with intellectual disabilities and mental health problems.

**Shoshi Keisari** is a Dramatherapist in public and private clinical settings. A doctoral student at Haifa University. Her research focuses on the integration between life-story-work, Dramatherapy and Playback Theatre with older adults; She teaches and supervises Dramatherapy students at Haifa University and at Tel-Hai College.

## OPTION 38 – Papers

### REDUCING SYMPTOMS OF TRAUMATIC STRESS THROUGH THERAPEUTIC THEATRE

The Theatre and Health Lab in the Program in Drama Therapy at New York University leads research on the therapeutic benefits of playmaking and performance. Three original therapeutic theatre productions are produced with student and community groups every year. Since 2017, each has been documented and evaluated using a combination of performative, qualitative, and quantitative methods. Our findings affirm the value of therapeutic theatre in reducing specific symptoms of traumatic stress. This presentation will involve sharing of findings from the lab thus far.

**Nisha Sajjani PhD, RDT-BCT** is Associate Professor and Director of the Program in Drama Therapy and the Theatre & Health Lab at New York University; co-editor, *Trauma-Informed Drama Therapy* (with D. Johnson) and co-founder of the ALIVE program.

AND

### 'YOU SAY THE PAST IS PAST' (Bob – pseudonym of child participant) THE VIEWS OF CHILDREN WHO LIVE WITH MULTIPLE ADVERSE EXPERIENCES ABOUT THEIR ENGAGEMENT IN PSYCHOTHERAPY INTERVENTIONS

This paper seeks to communicate looked-after children's views of their experiences of psychotherapy interventions with a focus on the use of creative expression and

the impact of adverse multiple experiences. Moreover, the paper will include the children's suggestions regarding improvements to psychotherapy services especially within the context of trauma and residential care.

The paper draws from qualitative research findings within the project, 'Views of Psychotherapy'. This practitioner research project aims to evoke, represent and understand the children's perspectives of their engagement in psychotherapy in residential out of home care. All of the participating children had been through multiple adverse experiences and accessed psychotherapy services, including Dramatherapy. In line with practitioner research, the research findings aim to influence the development of services offered by a multidisciplinary team of professionals working at a particular setting in Malta.

Research involved an inductive thematic analysis of 29 interviews with children aged 10 to 17. Children's perspectives were researched through a flexible, multiple methods approach (Darbyshire, Macdougall & Schiller, 2010). Participant children were able to choose whether to answer direct questions or engage in arts-based methods.

This paper will also include some findings from interviews with therapists in order to explore how professional languages around therapy and trauma alongside power dynamics within the child-adult helping relationship (Aubrey & Dahl, 2006; Polvere, 2014) influence children's views, participation and engagement in therapy.

This PhD research is being conducted under the supervision of Professor Phil Jones, UCL. It is sponsored by the Malta Government Scholarship Scheme.

**Daniel Mercieca** trained at the University of Hertfordshire and at the European Centre for Psychotherapeutic Studies and is presently reading for a PhD at University College London. He works as a Dramatherapist, part-time lecturer and supervisor. He is a founding member of the Creative Arts Therapies Society in Malta.

### References

- Aubrey, C., & Dahl, S. (2006). Children's voices: The views of vulnerable children on their service providers and the relevance of services they receive. *British Journal of Social Work*, 36(1), 21–39.
- Darbyshire, P., MacDougall, C., & Schiller, W. (2005). Multiple methods in qualitative research with children: More insight or just more? *Qualitative Research*, 5(4), 17–436.
- Polvere, L. (2014). Agency in institutionalised youth: A critical enquiry. *Children and Society*, 28(3), 182–193. doi:10.1111/chso.12048

## OPTION 39 – Papers

### FINDING SAFETY AND RESILIENCE IN THE FACE OF DISSOCIATION: WORKING WITH COMPLEX TRAUMA IN DRAMATHERAPY

This paper presents a phenomenological case study of a client who experienced multiple traumas in childhood as a result of emotional, physical and sexual abuse. Complex trauma presents a complicated picture for the Dramatherapist. In brief work, the focus needs to be on establishing safety and resilience-building which can be particularly difficult for someone repeatedly exposed to trauma. Often there are no words when you are dissociating.

The findings of the case study are contextualised in two interviews with experienced Dramatherapists that have worked with complex trauma. This is supported by existing literature, drawing on treatment approaches within creative arts therapies as well as psychoanalytic and neuroscience perspectives. The presenter also draws upon her own personal story of trauma and how this impacted on the therapeutic relationship as well as the writing process.

Conclusions focus on how safety might be established within the therapeutic relationship as well as outside of it, so the work of resilience-building can begin. Thematically, this paper will discuss the experience of dissociation in client and therapist, the role of supervision, structuring and projective work, building therapist resilience and self-care.

**Rachel Owen** is an HCPC registered Dramatherapist and recently graduated from Anglia Ruskin University in 2018. She has experience working with children facing emotional and behavioural difficulties; adults experiencing depression or anxiety; survivors of complex trauma; and clients with a diagnosis of Emotionally Unstable Personality Disorder.

AND

### WORKING WITH TRAUMA AT DEPTH WITHOUT RISKING RE-TRAUMATISATION OF THE CLIENT – HOW SOME EFFECTIVE APPROACHES COMMONLY USED BY DRAMATHERAPISTS COULD BE BETTER KNOWN AND USED BY PRACTITIONERS IN OTHER THERAPY MODALITIES WHEN TREATING TRAUMA

Part of the bread and butter of Dramatherapy is helping a client to embody something, or to play a part in some form of enactment. These often bring about powerful new insights, and will also encourage the integration of personal material that has had to be split off into the unconscious in order to protect an individual from thoughts, emotions and sensations that have been unbearably overwhelming.

Many of the embodied and imaginative approaches that are at the heart of Dramatherapy mean that the therapeutic work strikes a balance between: a) staying

too superficial and b) going too deep, too quickly. Such a balance is what all effective trauma work requires.

As an integrative practitioner who is not a Dramatherapist, but who has a background in theatre, I have found that adapting techniques from theatre and Dramatherapy can be particularly effective in working with trauma. This paper aims to show how some of the techniques and approaches that are common in Dramatherapy could be more widely understood in the context of expanding Levine's 'windows of tolerance' and adapted to be used in settings that use face-to-face, talking-based therapies, to help other clinicians to use such approaches to work safely and effectively with trauma.

**Sarah Van Gogh.** *Before training as a counsellor 20 years ago, Sarah worked in the fields of Theatre-in-Education and community health outreach. She now works in private practice and is one of the trainers on the counselling diploma at the Re-Vision Centre in London. She also worked for 7 years as a counsellor and trainer at 'Survivors UK', a service for men who have experienced sexual violation. Her book, 'Helping Male Survivors of Sexual Violation to Recover: An Integrative Approach – Stories from Therapy' was published by Jessica Kingsley in 2018. She is the co-editor with Chris Robertson of 'Transformation in Troubled Times', published by TransPersonal Press in 2018. She writes a regular column for the BACP Private Practice Journal.*

## 12.00 COFFEE/TEA BREAK

## 12.30 *Closing Workshop*

IN THE CLOSING WORKSHOP WE INVITE YOU TO MOVE, SING AND TALK, EXPLORING THE EXPERIENCES DURING THE CONFERENCE INDIVIDUALLY AND TOGETHER AS A COMMUNITY

**Ellen Foyn Bruun** *is Associate Professor in Drama and Theatre, Norwegian University of Science and Technology, NTNU, Trondheim. She is a Dramatherapist (Sesame) and associate teacher of Fitzmaurice voicework®. Her primary teaching and research focus on drama/theatre and voice practice offers new learning and personal growth in therapeutic, educational and social contexts.*

**David Keir Wright** *is an independent drama educator and Associate Member of BADth. His main interests are play and voice. Currently engaged in the international PPLG network, Perform, Play, Learn and Grow, that promotes the arts as activism. Other networks involve the International Drama/Theatre in Education Association (IDEA) and the Roy Hart International Arts Association.*

## 13.30 LUNCH



# Booking Information

Bookings can only be accepted on receipt of the booking form. Participants in receipt of funding must obtain the signature of the person who has agreed funding. We regret that bookings cannot be accepted without this signature. Maps and details of the venue will be sent on receipt of booking form and fee.

## CANCELLATION POLICY

In the event that you have to cancel your place:

Deposit only will be retained if cancelled before 1st JUNE 2019;

Cancellations made between 1st JUNE and 1st AUGUST 2019 30% of full fee *and* the deposit will be retained;

Full fee will be retained for cancellations made after 1st AUGUST 2019.

Participants should be aware that insurance cover can be obtained from various companies.

## METHODS OF PAYMENT:

### 1) BACS/Internet bank transfer:

(Please ensure you use your full name as reference):

Bank name: Triodos Bank

Sort code: 16-58-10

Account number: 02179900

Account name: British Association of Dramatherapists

### 2) PAYPAL:

This payment method will incur an administration fee of 5%, but it allows you to pay using a credit card online. Please let us know if you would like this method and we will send you a Paypal invoice by email. This method of payment is particularly useful if you are sending a payment from abroad as bank fees for transferring money or issuing foreign cheques are usually much higher.

### 3) Cheque: Payable to 'BADth'

## Conference fees

**Residential places include:** Single room en-suite accommodation, all meals and beverages.

**Non-residential fees include:** Lunch, dinner and beverages.

**Thursday Night Accommodation:** A small number of bedrooms are available for Thursday night prior to the conference on a Dinner, Bed and Breakfast basis at a cost of £70.00. This must be booked and paid for at the same time as booking/paying for your conference places.

### Bookings/payments received on and before 1st June 2019:

BADth members Residential – self-funding	£355
BADth members Residential – invoiced, funded by organisation	£400
BADth members Non-residential – self-funding	£300
BADth members Non-residential – invoiced, funded by organisation	£345
BADth student members Residential – self-funding	£315
BADth student members Non-residential – self-funding	£270
Non BADth members Residential – self-funding	£485
Non BADth members Residential – invoiced, funded by organisation	£525
Non BADth members Non-residential – self-funding	£415
Non BADth members Non-residential – invoiced, funded by organisation	£455

### Bookings/payments received after 1st June 2019:

BADth members Residential – self-funding	£435
BADth members Residential – invoiced, funded by organisation	£480
BADth members Non-residential – self-funding	£385
BADth members Non-residential – invoiced, funded by organisation	£430
BADth student members Residential – self-funding	£370
BADth student members Non-residential – self-funding	£325
Non BADth members Residential – self-funding	£540
Non BADth members Residential – invoiced, funded by organisation	£580
Non BADth members Non-residential – self-funding	£465
Non BADth members Non-residential – invoiced, funded by organisation	£505

Where places are reserved with a deposit (see booking form for details), the balance must be paid before 1st June 2019. Bookings made on or after 1st June 2019 must be paid in full.

# Booking form

PLEASE PRINT DETAILS

Name: .....

Address: .....

.....

Postcode: .....

Telephone: ..... Mobile: .....

Email: .....

BADth member  BADth Student member  Non-member

Membership number: .....

Residential  Non-residential place

Do you have any specific dietary requirements? .....

Any special needs? .....

I enclose full fee of .....

I enclose a £100 non refundable deposit and will pay balance by 1st June 2019

Please invoice an organisation (complete details in the section below)

I am to be funded by: .....

Please invoice: .....

Address: .....

..... Post code: .....

Email address (invoices will be sent by email): .....

Signature and name of person authorising funding: .....

.....

**PLEASE DO NOT USE THIS FORM TO BOOK FOR AGM ONLY**

*Cheques payable to 'BADth'*

*Please send booking form to: [info@badth.org.uk](mailto:info@badth.org.uk) or by post to: Heidi Jockelson, The British Association of Dramatherapists, PO Box 1257, Cheltenham, Glos GL50 9YX, United Kingdom  
Tel: 01242 235515 / From outside UK: +44 1242 235515*

*Or send by Email to: [info@badth.org.uk](mailto:info@badth.org.uk) Website: [www.badth.org.uk](http://www.badth.org.uk)*

# Booking Options form

## WORKSHOP/PAPERS CHOICES - IMPORTANT:

Places for options are allocated on a first come first served basis. Please indicate your first, second and third choices by putting the number 1, 2 and 3 in the boxes provided. Wherever possible, you will be given your first choice. If your first, second and third choices are full, you will be contacted with an alternative choice.

When opting for specific conference events named in the programme at the time of advance booking, participants could consider their own need to balance more, or less, structured activity during the conference period, as booking a workshop place will be regarded as an intention to attend.

### THURSDAY 5th September

Dinner, Bed and Breakfast (Additional cost - £70)

### FRIDAY 6th September

16.30 to 18.30

BADth ANNUAL GENERAL MEETING AND GENERAL MEETING

OR

ALTERNATIVE TO AGM WORKSHOP *with Anshuma Kshetrapal*

21.00 onwards – PERFORMANCES

PERFORMANCE 1 – *Eshmit Kaur*

PERFORMANCE 2 – *Andrea-May Oliver*

PERFORMANCE 3 – *The Parachute Theatre Company*

PERFORMANCE 4 – *Erica Hedges & Daniella Budd*

## SATURDAY 7th September

### 7.30 to 8.30 Early morning workshops

Yoga (Gentle)

Yoga (Faster-paced)

Emotional First Aid, Trauma Tapping – *Liz Merrick*

Installation/Workshop – *Jaletta de Jager*

### 9.30 to 12.45 WORKSHOPS, PRESENTATIONS AND PAPERS Options 1–14

Option 1     **Workshop:** ADDRESSING TOXIC STRESS AND TRAUMA IN  
THE PUBLIC SCHOOLS THROUGH A HEALING STORY  
APPROACH: THE LEGEND OF MISS KENDRA  
*David Read Johnson and Nisha Sajnani*

Option 2     **Workshop:** USING THE MYTH OF PHILOCTETES AS A WAY TO  
UNDERSTAND THE HURT, SHAME, RAGE AND ISOLATION OF  
MEN WHO HAVE EXPERIENCED THE TRAUMA OF SEXUAL  
VIOLATION  
*Sarah van Gogh*

Option 3     **Workshop:** THE PIECING AND WEAVING TOGETHER OF AN  
UNSPOKEN AND BROKEN STORY (AN EARLY  
DEVELOPMENTAL AND TRAUMA-INFORMED APPROACH TO  
WORKING WITH YOUNG PEOPLE WITH SEMH)  
*Avril Neagle and Jamie-Leigh Agent*

Option 4     **Workshop:** BANISHMENT, BOREDOM, BRAIDING AND  
BREAKING FREE - AN EXPLORATION OF THE STORY OF  
RAPUNZEL THROUGH GROUP ENACTMENT  
*Sophia Condaris and Lorna Downing*

Option 5     **Workshop:** BIRTH CIRCLE: A DRAMATHERAPY APPROACH  
TO EXPLORING TRAUMATIC BIRTH EXPERIENCES  
*Stephanie Turner*

- Option 6     **Workshop:** RE-CHOOSING LIFE FROM THE DEPTHS  
*Edna Leshem and Iris Ostfeld*
  
- Option 7     **Workshop:** STUCKNESS & RESILIENCE: LET'S TALK ABOUT BURNOUT  
*Ryan Campinho Valadas, Kairo Maynard, Hayley Southern*
  
- Option 8     **Workshop:** RESTORATIVE HERITAGE OBJECT PERFORMANCE TO MEET WITH ANCESTRAL TRAUMA  
*Sam Adams*
  
- Option 9     **Workshop:** THE RESILIENT HERO; PLANT IT, PLANT IT, STREEL-HEAD IN THE RAIN  
*Kelly Jordan*
  
- Option 10    **Workshop/Paper:** HOLDING THE STORY  
*Sarah Mann Shaw*
  
- Option 11    **Papers:** RESISTANCE AND RESILIENCE IN THE ADOPTIVE STORY: 'YOU HAD TO LET ME GO'  
*Anna Seymour*  
  
AND  
  
WORKING EMPATHICALLY WITH UNSPOKEN TRAUMA IN ADOPTIVE FAMILIES - AN ADOPTER'S PERSPECTIVE  
*Catherine Lake*
  
- Option 12    **Papers:** GOD HAS DISSOCIATIVE IDENTITY DISORDER: TALES AND TOOLS OF DRAMA THERAPY WITH CLIENTS WITH DID  
*Laura Wood*  
  
AND  
  
DRAMATHERAPY HAS OPENED OUR MINDS: INTRODUCING DRAMATHERAPY TO AID TRAUMA RECOVERY IN THE PHILIPPINES  
*Genevieve Smyth*

Option 13 **Papers:** A GAME OF MIRRORS: CREATING NEW POSSIBILITIES THROUGH MOVEMENT WITH YOUNG PEOPLE WHO ARE ADOPTED

*Lucy Smith*

AND

MARLEY'S MIRROR: UNTREATED TRAUMA AND DEMENTIA

*Crista Marie Jones*

AND

WELCOMING THE MOST COMPLEX OF STORIES: WORKING WITH DISSOCIATIVE IDENTITY DISORDER THROUGH DRAMATHERAPY

*Clare Hubbard and Lisa Lea-Weston*

Option 14 **Papers:** JUNG'S TRANSCENDENT FUNCTION IN EXPLORING TRAUMA AND RESILIENCE WITH DRAMATHERAPY CLIENTS

*Esyllt George*

AND

PLAYBACK THEATRE GROUPS WITH OLDER ADULTS: A NEW SHARED AND INTEGRATIVE EXPERIENCE FOR PAST TRAUMATIC EVENTS

*Shoshi Keisari*

14.00 to 17.15 WORKSHOPS, PRESENTATIONS AND PAPERS  
Options 15–28

Option 15 **Workshop:** THE VILLAGE OF GRIEF AND THE ORACLE TREE

*Mary Smail*

Option 16 **Workshop:** I MUST REMEMBER I'M NOT HIS MUMMY, I'M HIS DRAMATHERAPIST

*Becky Wilburn*

Option 17 **Workshop:** REGULATION: THE HEART OF TRAUMA RECOVERY. REGULATION AND RESILIENCE, THE HEART OF THE MATTER

*Cathie Sprague*

- Option 18 **Workshop:** AN EXPLORATORY WORKSHOP ON THE USE OF DRAMATHERAPY WITH EXTREME TORTURE AND TRAUMA SURVIVORS THROUGH THE EXPERIENCE OF WORKING WITH REFUGEES AND ASYLUM SEEKERS  
*Jason Ward*
- Option 19 **Workshop:** MINDFULNESS AND COMPASSION IN THAI DRAMATHERAPY TREATMENT OF TRAUMA  
*Chanaphan Thammarut*
- Option 20 **Workshop:** INCH BY INCH, ROW BY ROW, GONNA MAKE THIS GARDEN GROW  
*Ellen Foy Bruun, David Keir Wright and Jonathan Hirst*
- Option 21 **Workshop:** HEALING THE INNER SERPENT - DRINKING THE MILK OF COMPASSION  
*Müge Erdoğan-Turnbull*
- Option 22 **Workshop/Paper:** 'THAT GOOD MAY BECOME': A GOETHEAN 'NATURE' APPROACH TO WORKING WITH PSYCHOLOGICAL, RITUAL, SEXUAL AND SPIRITUAL ABUSE AND RECOVERY IN DRAMATHERAPY  
*Dr Bruce Howard Bayley*
- Option 23 **Workshop/Paper:** FACILITATING THE FEMININE: UNVEILING THE RESILIENCE EMBEDDED IN INDIAN MYTHOLOGICAL HEROINES  
*Anshuma Kshetrapal*
- Option 24 **Workshop/Paper:** DRAMATHERAPY WITH CHILDREN WHO HAVE EXPERIENCED THE TRAUMA OF DOMESTIC ABUSE  
*Ann Dix*
- Option 25 **Workshop/Paper:** TRIALS AND TRIBULATIONS OF TRAUMA TREATMENT WITH INCARCERATED MEN AND ADOLESCENTS  
*John Bergman*



Option 26 **Papers: ARTS FOR THE BLUES: AN EVIDENCE-BASED CREATIVE INTERVENTION FOR DEPRESSION**

*Professor Vicky Karkou, Ailsa Shaw Parsons, Shelly Haslam  
Jennifer Lewis, Dr Joanna Omylinska-Thurston, Kerry Nair*

AND

**OUTSIDE, IN AND INSIDE, OUT: CHOOSING THE NARRATIVES THAT INFORM IDENTITY AFTER MILITARY SERVICE - A MIXED METHODS STUDY WITH UK AND US VETERANS**

*Lisa Peacock*

Option 27 **Papers: VICARIOUS TRAUMATISATION AND THERAPIST ILLNESS**

*Tara Thornewood, Lisa Lea-Weston, Ditty Dokter*

AND

**WORKING AS A DRAMATHERAPIST WITHIN A SPECIALIST PERINATAL TEAM**

*Alison Gilmour*

Option 28 **TRAUMA AND COMPLEXITY: THE DRAMATIC SELF HYPOTHESIS**

*Salvo Pitruzzella*

AND

**DOES DRAMATHERAPY REALLY WORK IN CASES OF TRAUMA; VIOLENCE; ABUSE AND OTHER CASES? PRESENTING A SYSTEMATIC REVIEW OF DRAMATHERAPY INTERVENTIO STUDIES IN THE LAST DECADE**

*Rinat Feniger-Schaal*

## SATURDAY NIGHT – Live Band Open Mic Opportunity

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Please provide some information about a song you would like to sing or any other talent you have that you would like to 'share' with others during the Saturday evening entertainments - maximum slot is 5 minutes.

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SUNDAY 8th September

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7.30 to 8.30 Early morning workshops

Yoga (Gentle)

Yoga (Faster-paced)

Installation/Workshop – *Jaletta de Jager*

9.30 to 12.00 WORKSHOPS AND PAPERS  
Options 29–39

Option 29    **Workshop:** A PIECE OF YOU, A PIECE OF ME: EXPLORING  
COPYING BEHAVIOURS AS CREATIVE REPARATION AND  
RESILIENCE FOR ADOLESCENTS WITH SPECIAL NEEDS  
*Amanda Musicka-Williams*

Option 30    **Workshop:** WRITING OUT OUR PARTS. HOW CREATIVE  
WRITING CAN SUPPORT DRAMATHERAPY WORK WITH AN  
INTERNAL FAMILY SYSTEMS APPROACH TO TRAUMA  
*Dawn Miller*

Option 31    **Workshop:** 'HIDE AND SEEK' - SELF-DISCOVERY THROUGH  
MASKS  
*Dolmen Domikles*

Option 32    **Workshop:** ARTS IDENTITY AND CULTURE: WHEN WORDS ARE  
NOT ENOUGH LET'S USE OBJECTS  
*Kate Richardson*

Option 33    **Workshop:** BREXIT AS COLLECTIVE TRAUMA  
*Jamie Y W Kelly*

Option 34    **Workshop/Performance:** CROSSING THE DIVIDE: MOVING  
FROM THE IMPLICIT TO THE EXPLICIT THROUGH  
DRAMATHERAPY  
*Roya Hamid*

- Option 35 **Workshop/Paper:** WELLBEING AT THE HEART OF SUPPORT:  
KHULISA'S TRAUMA-INFORMED MODEL FOR YOUNG PEOPLE   
*Caroline Brindle*
- Option 36 **Workshop/Paper:** PLAYING WHAT MUST NOT BE NAMED:  
THE USE OF HARRY POTTER IN DRAMATHERAPY WITH  
CHILDREN WHO ARE LOOKED AFTER   
*Kathy Akers*
- Option 37 **Paper:** WHEN WORDS ARE NOT NEEDED: USING THE MIRROR  
GAME FOR ASSESSMENT AND INTERVENTION IN TWO  
EMPIRICAL STUDIES WITH ADULTS AND OLDER ADULTS   
*Rinat Feniger-Schaal and Shoshi Keisari*
- Option 38 **Papers:** REDUCING SYMPTOMS OF TRAUMATIC STRESS  
THROUGH THERAPEUTIC THEATRE   
*Nisha Sajnani*
- AND
- "YOU SAY THE PAST IS PAST" (Bob - pseudonym of child  
participant) - THE VIEWS OF CHILDREN WHO LIVE WITH  
MULTIPLE ADVERSE EXPERIENCES ABOUT THEIR ENGAGEMENT  
IN PSYCHOTHERAPY INTERVENTIONS  
*Daniel Mercieca*
- Option 39 **Papers:** FINDING SAFETY AND RESILIENCE IN THE FACE OF  
DISSOCIATION: WORKING WITH COMPLEX TRAUMA   
IN DRAMATHERAPY
- Rachel Owen*
- AND
- WORKING WITH TRAUMA AT DEPTH WITHOUT RISKING RE-  
TRAUMATISATION OF THE CLIENT - HOW SOME EFFECTIVE  
APPROACHES COMMONLY USED BY DRAMATHERAPISTS COULD  
BE BETTER KNOWN AND USED BY PRACTITIONERS IN OTHER  
THERAPY MODALITIES WHEN TREATING TRAUMA  
*Sarah van Gogh*

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We will be filming and photographing the conference to share our story on BADth social media, website, email and print publications.

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Name .....

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Date .....

*With many thanks.*

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2019 Annual Conference and AGM of the  
British Association of Dramatherapists

6th, 7th and 8th September 2019

The University of Chester, Parkgate Road, Chester, Cheshire CH1 4BJ

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