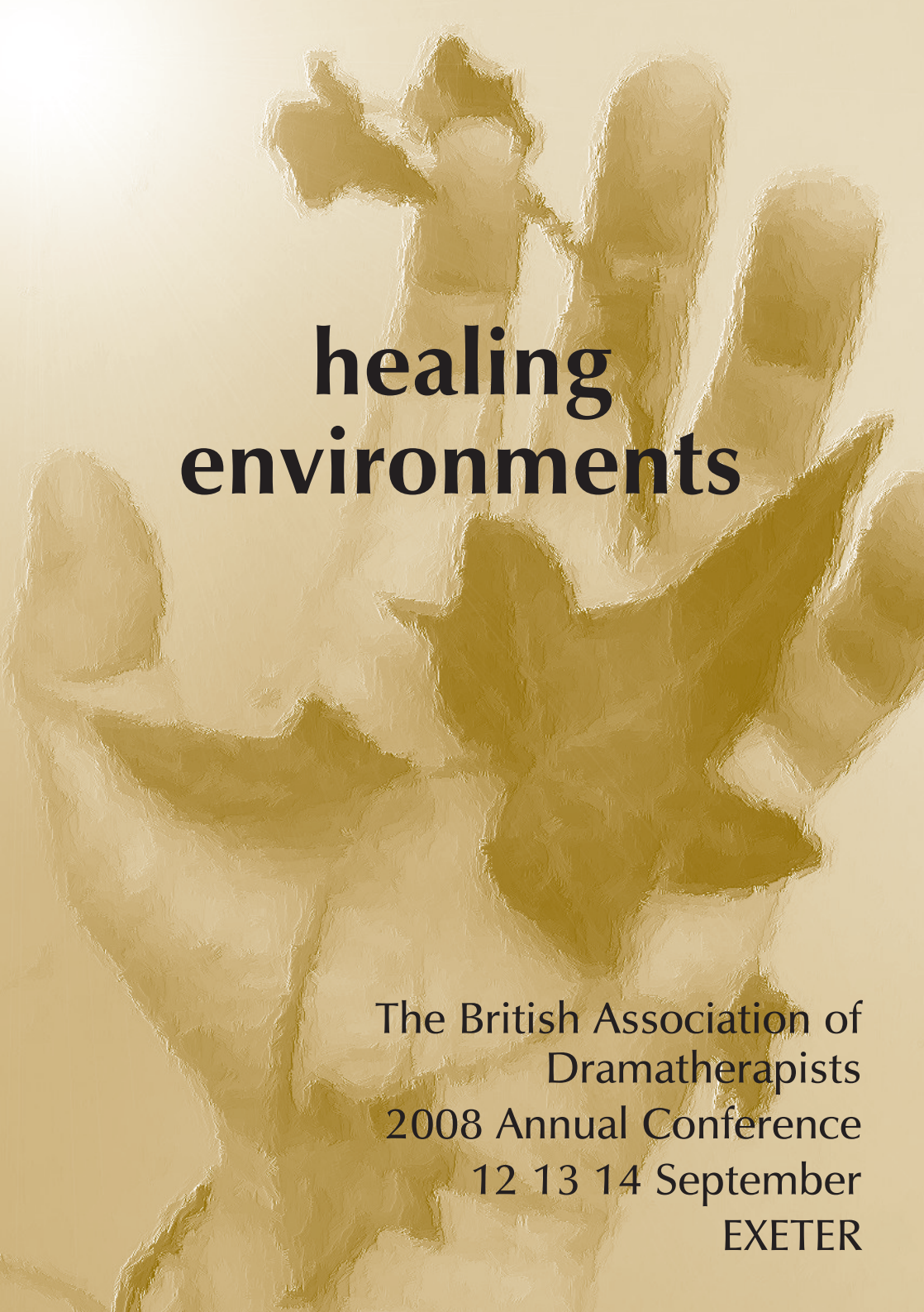


healing environments

The British Association of Dramatherapists
2008 Annual Conference
12 13 14 September
EXETER

healing environments

The ANNUAL CONFERENCE AND AGM of
THE BRITISH ASSOCIATION OF DRAMATHERAPISTS
UNIVERSITY OF EXETER
12 13 14 SEPTEMBER 2008

Conference Organisers
Mary Booker
John Hazlett Dickinson

There is a way that nature speaks, that land speaks. Most of the time we are simply not patient enough, quiet enough, to pay attention to the story.

Linda Hogan

The environments we inhabit can have a profound impact on our well being in all contexts. This conference explores the theme of environment in a broad and deep way, offering time and space, ideas and experiences to explore nature, place, space and spaces and our own professional and personal relationships to these themes.

During the conference there will be opportunities to work experientially as a whole conference as well as opt for workshops that offer a variety of approaches and reference different client groups. There will be a chance to hear papers and contribute to the debates generated by them. Dramatherapists from across the world will gather to share ideas, feelings and thoughts about matters that are relevant to us all.

The conference will take place in the beautiful environment of The University of Exeter. We will be holding the conference at the Streatham Campus, which overlooks the Exe Valley and is set in mature, verdant grounds with a wealth of plants, trees and green spaces. The conference accommodation is of the highest standard: light airy studios, newly refurbished meeting and social area as well as new en-suite residential accommodation.

Exeter is accessible by road, rail and air. To view the campus and download maps, visit the University of Exeter website: www.exeter.ac.uk.

The conference is open to anyone interested in dramatherapy: therapists, theatre makers, artists, musicians, movement specialists, healthcare professionals, people involved in social care and education.

Please come prepared to work **outdoors** as well as in studios.

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 to work as a Dramatherapist.

The British Association of Dramatherapists is the Professional Body that represents the interests of dramatherapists. BADth's definition of dramatherapy:

Dramatherapy has as its main focus the intentional use of healing aspects of drama and theatre as the therapeutic process. It is a method of working and playing that uses action methods to facilitate creativity, imagination, learning, insight and growth.

For further information on Dramatherapy and Dramatherapy training visit the website at www.badth.org.uk.

CONFERENCE TIMETABLE

Friday 12 September

12:00–2.00	Registration for Conference and AGM/GM
1:00–2:00	Buffet Lunch
2.00–6.00	BADth AGM/GM or Workshop Alternative
3.30–4.00	Refreshments
7.00–8.00	Dinner
8.00–9.00	Student Forum
8.00	Social: Late Bar

Saturday 13 September

7.00–7.45	Yoga
7.30–9.00	Breakfast
9.00–10.00	Introductions and Performance
10.00–10.30	Refreshments
10.30–1.00	Keynote Workshop
1.00–2.00	Lunch
2.00–3.30	Options 1–6 Workshops and Paper
3.30–4.00	Refreshments
4.00–6.00	Options 7–12 Workshops and Papers
7.00–8.00	Gala Dinner
8.00	Social: Entertainment, Music, Late Bar

Sunday 14 September

7.00–7.45	Yoga
7.30–9.00	Breakfast
9.00–10.30	Options 13–19 Workshops and Papers
11.00–1.00	All Conference Workshop and Closure
1.00–2.00	Lunch
2.00	End of Conference

CONFERENCE DETAILS

FRIDAY

12:00–2:00: Queen's Foyer: Registration for Conference and AGM/GM

1:00–2:00: Buffet Lunch

2:00–6:00: BADth AGM/GM Queen's Lecture Theatre 1

Workshop Alternative

Dwelling Between Thresholds: The Puppet as a Guide
Queen's Building 4.1, 4.2
Puppet Making Workshop & Performance

The workshop will explore how puppetry can guide us through some of the 'guideless' inner zones we all sometimes find ourselves in. Centred on themes of 'homecoming', the workshop will be fully hands-on and follow a three-part format of 'modelled' performance, puppet construction, and final performance. It will draw on elements of performance, role, story, puppetry/object construction, improvisation and play.

Participants will be invited to imaginatively reacquaint with and explore, and safely return from, some of our inner ambiguous thresholds. Participants will initially be invited to give voice to the voiceless using puppets from The Awesome Puppet Company's menagerie. In the second phase, participants will work in small groups and make their own puppets from recycled materials and found objects. The final performance will locate the new puppets in their own stories and the participants will work in two larger groups and experience both performing and witnessing.

Whilst this workshop has been conceived from a dramatherapy perspective, it will be of interest to a broader audience. Therapists, educators and students in other arts-related disciplines will find it of value and be welcome to participate. It is intended as a celebration of our creative wellspring rather than as a therapeutic workout.

Daniel Stolfi is founder of The Awesome Puppet Company and has performed and run creative workshops in the U.K., Canada and the U.S. since 2001. He is currently completing an MA in Dramatherapy (Exeter), and is committed to pioneering new ways puppetry can be used in dramatherapy.

FRIDAY EVENING

6:00: To the Birks Grange Residence Halls, a 3 minute drive, a 10 minute walk through the grounds (transport can be provided for those without cars)

7:00–8:00: Dinner

8:00: Social Time – Late Bar

8:00–9:00: Student's Forum – in TV lounge

SATURDAY

7:00–7:45: Yoga (at Clydesdale House, above the residence halls)

Parivartana yoga is a flowing style of yoga which focuses on integrating breath, body and mindfulness enabling us to connect with a true sense of self. Practised regularly it aims to bring about a deep sense of health and well being.

These two morning workshops will work in sequence with one another and will focus on the integration of breath, body and mind. In integrating these we will emphasise the importance of self awareness in creating a healing space within ourselves and how we then create the conditions for healing with our clients.

No previous experience is necessary. Participants will need to wear loose clothing to move in and bring a towel or yoga mat with them.

Sarah Mann Shaw is a dramatherapist and psychotherapist in private practice in Nottingham. Since 2001 she has been an apprentice in Yoga training, with Tim Foyster of the Yoga Place, Nottingham. As part of her training she has attended Tao Yoga and Yoga Anatomy courses. She holds The Yoga Place Teacher Training Certificate in Parivartana Yoga. Her particular fascination is in how the body stores trauma and how dramatherapy and yoga can work alongside one another to develop a true sense of health and well being.

7.30–9:00: Breakfast

9:00–10:00

Introduction to the Conference: John Hazlett Dickinson
Introduction to Rachel Miller: Mary Booker

Sonic Tales – Rachel Miller Performance: All Conference

'Digital sampling meets the poetic world of myth and music in these stunning solo shows'

'Selkie' is a soulful and sensual tale of love, loss and longing. In this classic Celtic myth a female seal transforms into a beautiful woman and dances in the moonlight. A lonely hunter falls in love with her, steals her seal skin and asks her to marry him. Unable to return to the sea the woman becomes his wife but as the years go by she becomes dry and cracked and she longs for the sea.

Rachel Miller has entranced audiences across the UK performing at poetry festivals, arts festivals, arts centres, Jungian lectures, conferences and for radio.

In her performances, sounds, music and lyrical poetic narrative invoke the powerful images and emotions of classic myths and tales. She plays a wide variety of musical instruments live on stage. Using modern digital sound technology she is able to record and loop the sounds in real time and with this she builds up evocative and beautiful textures of music and sounds.

Rachel is also a music therapist.

Devised, composed and performed by **Rachel Miller**. Poetic script for **'Selkie'** by **Gwen Woolley**

10:00–10:30: Refreshments in Queen's Foyer

10:30–1:00

Keynote Workshop: Mary Smail (All Conference)
Roborough Studios
The Sea Floor of Psyche – an experiential dive into Dramatherapy Depths

The Keynote workshop of the conference is an innovative idea put forward by the conference organisers to allow delegates from all dramatherapy trainings to begin the weekend by meeting each other experientially. Working through the enactment of the Selkie story we will look at the basic question of who we are as dramatherapists and the kind of space our creative therapy inhabits. What lays underneath the isolation or "shame dynamic" that many therapists encounter in their work? What thefts do we play out with each other in the need for comfort or

reassurance? Like Oruk of the story, how do we draw on the creative, depth resource at the root of the profession and find ways to support each other in promoting the healing environment of dramatherapy?

Mary Smail is Director of the Sesame Institute for Drama and Movement Therapy. She has been working as a dramatherapist since 1990 and also works in private practice as a psychotherapist. She is presently undertaking PhD research at Bournemouth University, Dorset. She has been a member of BADth for 14 years, has a partner, one dog and a beloved nephew and two nieces.

1:00–2:00: LUNCH (Queen's Building Foyer)

The Amazing Advantage of the Too Small Space

Ongoing Installation Workshop in Queen's Building Foyer: Saturday Afternoon and Sunday Morning: To be booked at the conference

I will create a comfortable environment in a very small space; study/single bed size, and invite participants, no more than three at a time, to try out what would normally be too cramped for dramatherapy. There might also be a box, big enough for a person to fit in, to get into an even smaller space. This idea arose from my own work-space in an EBD school which at first dismayed me but actually became an asset, due possibly to a subliminal return-to-womb safety effect. Each "experience" will last approximately _ hour as a mini-workshop with activity and discussion. The "small room" will run outside the major workshops and participants will sign up for their visit at various in-between times.

Eleanor Zeal is a dramatherapist working full-time at a school for excluded adolescents with various disorders: EBD, ADHD, self-harmers, anorexics and other eating disorders, victims of abused and traumatised children from war-torn countries.

Options Workshops and Paper (Options 1–6) 2:00–3:30 (1 1/2 hours)

Option 1
These Four Walls and the Door; three stories from my dramatherapy practice

Queen's Meeting Rooms 1 & 2:

"I have lived on the lip
of insanity, wanting to know reasons,
knocking on a door. It opens.
I've been knocking from the inside!"
Rumi

Working with diverse groups of people in a variety of settings, I have become increasingly interested in how, the culture of the organisation, the unconscious processes that have grown up around particular client groups and the physical environment shapes the development of the therapeutic work.

I will use vignettes from three clients whom I have worked with on a one-to-one basis in three different settings. Throughout I will focus on the images, metaphors, roles and movement that were played out in the spaces. I will externalise the thoughts and feelings that I had during the sessions and explore my process of creating meanings.

This is a 'performance-paper' which will bring the client's inner worlds alive with movement, props and words.

Rose Thorn has worked with people who are young and older, able-bodied and disabled all from a range of socio-economic, ethnic and cultural backgrounds and in settings including: daycentres, psychiatric hospitals, colleges and in the community. She currently works in two NHS teams: a Community Learning Difficulties Team with adults and children with learning difficulties and a Medium Secure unit with male and female offenders who experience mental distress. Rose is a committed performer and conductor in Bristol Playback Theatre and is one of the founding members of Breathing Fire – Bristol Black Women's Playback Theatre Company.

Option 2
‘Transforming environments’ Dramatherapy with older people who never leave their home

Roborough Studio 1

This workshop will focus on Roundabout Dramatherapy’s work with older people who are physically and/or mentally frail in residential care. Over the years we have become increasingly interested in the relationship between living in an ever changing and transforming world and working with those who never leave their home.

We want to explore whether dramatherapy can help to support links between this client group and their immediate environment, the outside environment, and environments from the past and the future.

We believe that older people in residential care are an often neglected client group and tend to be deprived of stimulation of all kinds. In our dramatherapy projects with older people, we aim to celebrate who we are through reflecting on and exploring our past in the context of the here and now. We support this work through creating different mini environments in the groups using, pictures, music, stories, food etc We also create ‘Group Books’ recording and celebrating the dramatherapy sessions to aid memory and mark the journey of a group. In the workshop we will offer an opportunity for participants to hear about Roundabout’s work, share their own practice and work together to develop and explore our collective ideas about working with mentally and/or physically frail older people who never leave their home. We will also reflect on this work within the wider context of the youth orientated culture we live in, exploring attitudes towards older people and our feelings about our own journey into older age.

Becky Hasnip is a dramatherapist and Sesame and BADth Registered Supervisor. She has a wide client group experience. She works for Roundabout and in a medium secure hospital and also supervises on the MA Drama and Movement Therapy (Sesame), Central School of Speech and Drama, University of London.

Susan Jones is a dramatherapist currently working for Roundabout, NHS and in private practice as a supervisor. She has worked with a vast range of client groups and has a special interest in working with older people.

Option 3
Reaching out – How Touch can transform the Therapeutic and Creative Environment

Roborough Studio 2

In this experiential workshop we will investigate the benefits and difficulties of using touch, asking the question: Does holding or withholding the potential for touch transform the environment in which we work with our clients and if so how?

What do we mean by touch? To feel, stroke, handle, tap, contact, pat, lay hand on, affect, move, stir, impress, hint ……. are but a few of the words that describe the world of touch, its meanings and metaphors. When working creatively with clients touch can happen incidentally (secondary touch) or intentionally (primary touch). In both cases one's attitude and presence is different to that of someone who is consciously withholding direct contact with the client. On the Sesame training, Movement with Touch is taught as a subject in its own right and is considered a potentially powerful tool of the dramatherapist, especially with clients who are non-verbal. With such clients we need to have ways of working that are not dependent upon verbal interactions. However we are often working within the realms of the pre / non-verbal regardless of the cognitive ability of a person and touch may occur naturally if the therapist allows it.

If we remove props and words from the drama what is left of the dramatic environment? Exploring the drama of movement without words and integrating touch as a dynamic and intuitive tool can expand a client's and our own experience of the creative process and the therapeutic relationship. Often we inhibit our tactility or we take it for granted seeing it as by-product.

Consciously holding the possibility for physical contact generates a distinctive atmosphere and may open up and enrich the language and dramatic landscape we share with clients.

Rachel Porter is a Sesame dramatherapist who initially trained as a performer in physical theatre and dance improvisation. Her focus as an arts therapist has been to explore the place of movement, touch and the intuitive body within dramatherapy. She teaches Movement with Touch on the MA in Drama and Movement Therapy (Sesame) at the Central School of Speech and Drama, University of London and works with children under five and young people on the autistic spectrum.

Option 4
"Landscape knows everything Letting nature's images speak to us, for us and about us"

Roborough Studio 3

The workshop's title is a verse of the Nobel Prize Swedish poet Harry Martinsson. What poets have always done is to weave threads connecting human soul to natural world.

William Blake wrote: "Rivers, Mountains, Cities, Villages, All are Human, & when you enter into their Bosoms you walk in Heavens & Earths, as in your own Bosom you bear your Heaven and Earth".

In our works as therapists, we use such a kind of poetic attitude to help our clients in finding inner transformation symbols. Within dramatherapy's ritual framework, symbols come alive. They help us in unveiling unknown parts of our souls and, at the same time, evoking creative ways to acknowledge ourselves. They push us forward.

The workshop will explore our relationship with natural environment both in terms of our personal experience and in terms of their transpersonal meanings.

Salvo Pitruzzella is a dramatherapist, psychodramatist and creative drama teacher from Palermo, Italy. Since 1998, he is Director of the Dramatherapy course at the Arts Therapies Training Centre, Lecco, Italy. He works as a Dramatherapist with adolescents and adults in psychiatric units. He is author of *Introduction to Dramatherapy. Person and Threshold*, published in 2004 by Brunner-Routledge. He has edited the first unabridged Italian translation of William Blake's poem *Vala, or The Four Zoas*, published in 2007, in the 250th anniversary of Blake's birth. He is working at present on a book on creativity in the Arts Therapies, in which a new model of the creative process is expounded, based on Blake's "Fourfold Vision".

Option 5
CITCAT: Circus and Integrative Arts within a Natural Playground of Safe Exploration

Outdoors

This interactive workshop extravaganza will be conducted outdoors. The workshop is designed to explore the intentional and person-centred use of the 'circus arts' within an integrative arts approach to therapeutic youth work:

CITCAT. Fundamental to the CITCAT approach is the facilitation of a 'holding environment' (Miller, 1993) as a natural playground of safe exploration. An essential abstracted circus art of the CITCAT facilitator is the role of 'social juggler', a style of 'holding' 'in motion'. Circus arts will form the focus of the workshop. Participants will be invited to engage in a variety of movement, juggling, co-ordination and balance and discover the magic within. There will be additional opportunity for participants to explore these arts in combination with dramatic, musical, dance movement, art and ecopsychological approaches to therapy.

The CITCAT approach is methodologically and conceptually linked with the Hiraeth Model of Dramatherapy. This workshop therefore invites the participant to experience aspects of the Hiraeth philosophy. A short critical discussion on the techniques and potential applications will form an aspect of feedback at the end of the workshop. The session is open to all ages and perceived abilities: 'discover the magic!'

Martin Cope is BADth Wales Representative. He is a dramatherapist. His work includes 'The Ragamuffin Project'. He is a Forest-School Practitioner and a musician. His specialisms are individual, group and 'planned environment' therapy and he is developing narrative, ecopsychological and circus (CITCAT) therapeutic approaches. He is founder, owner and director of Hiraeth Enterprises.

Cassie Atkin is a performing arts practitioner and a Forest-School Practitioner. She is an experienced support worker for adults with learning difficulties and disadvantaged young people. She is co-facilitator of arts therapies workshops and training and a children's services facilitator working with children and families suffering from domestic abuse.

Option 6 (Paper)
Groupinteractive or Groupdynamic play? The group as a healing environment in dramatherapy

Queen's Classroom D

Although dramatherapists work mostly in groups, there has been little exchange about the theoretical base for particular types of group work. This paper aims to provide a creative and psychodynamic orientation for the different types of groups used in dramatherapy in a variety of contexts. For a group to be a healing and holding environment therapist and clients need to be clear about the dynamic nature of therapy groups, be they theatre, ritual theatre, Jungian or group dynamic in orientation. The effect of open, slow open, brief and longer

term groups and the nature of the clients' problems on therapeutic orientation will be discussed. Parallels to art and music therapy group work and their orientations will be made, the debates highlighted by examples from case studies and research.

Ditty Dokter PhD is a dramatherapist and group analytic psychotherapist. Ditty is head of an arts psychotherapies department at HPFT, an adult mental health trust, as well as senior lecturer dramatherapy at Roehampton university and dance movement therapy at Codarts, the Netherlands. She has lectured and published extensively. Her most recent publication is the co-edited volume with Phil Jones on Dramatherapy supervision, to be published in 2008 by Routledge.

3:30–4.00: Refreshments, Queen's Building Foyer

Options Workshops and Papers (Options 7–12) 4:00–6:00 (2 hours)

Option 7
The 7 Ages of The Dramatherapist? A creative exploration of age, maturity and experience

Roborough Studio 1

This workshop will draw upon the seasons as a metaphor for the different stages of life and explore how physical age impacts on practice and personal process. What can and cannot be done by the body at different stages and how do culture and physicality change as we negotiate our way through the seasons of our working lives?

Whether young or old in mind, body, clinical experience or spirit, we invite you to this workshop, which will use as a starting ritual 'autumn'. We will explore our personal and professional experiences of working with 'age' through movement and drama. This will culminate in devising a group sculpture/installation, which will be on display outside of the workshop space for the conference delegates to relate to, interact with or deliberate upon within a performance art context.

This workshop will draw upon various sources including Gabrielle Roth, Paul Rebillot, from theatre, therapy and psychology and will be accompanied with a reading list.

Mandy Carr is a dramatherapist, supervisor of arts therapists and teacher. She has set up dramatherapy in a wide variety of educational settings, as well as working within Learning Disabilities and Mental Health contexts. An elected

member of the Executive of the British Association of Dramatherapists for four years, she currently convenes its Equal Opportunities Sub-Committee.

Emma Ramsden is a dramatherapist, supervisor and Behaviour Consultant based in London, with a background of working in education, forensic psychiatry, homelessness and substance misuse. She is also a Doctoral Research Student with Leeds Metropolitan University, exploring dramatherapy with children and adults in a deprived community. Emma specialises in working with both children and adults exploring communication, behaviour and anger management in institutional settings and private practice.

Option 8
Developing a Dramatherapy model for depression, the inner landscape and its players

Roborough Studio 2

We will explore Peter Brook's 'empty space' between our internal cast of characters. We will propose that a 'gap' exists within the internal scripts of depression and 'health' and that this gap offers an opportunity for the expansion of the internal casts roles so that the roles can be merged holistically and healthily in order to move away from depression. We propose to explore the role of the *saboteur* and how it can readily occupy the empty space in order to maintain the depression and fixed cognitions about the individuals 'landscape' and world. The workshop will present a brief outline of the model and then use role-play, embodiment and dramatic representation to explore depression and its cast of players.

Nancy Secchi has been a practicing dramatherapist and supervisor for 16 years and has extensive experience in a breadth of fields and populations. She has been working in private practice and in a CAMHS for the past 10 years and is interested in evolving Dramatherapy 'models' for specific psychological conditions such as depression and anxiety disorders.

Cherie Pruden has been a dramatherapist for many years and was a Playback Performer for 10 years. She currently works in a CAMHS and in a Hospital School with young people. She is interested in the uses of Dramatherapy to address depression and the uses of projective techniques in working with adults and children.

Option 9
The Philosopher's Stone

Roborough Studio 3

Participants will be working the Prima Materia, fuelling the four fires of imagination, creativity and alchemy, whilst keeping the vessel intact.

A dramatic and archetypal journey using the metaphorical stages of alchemy as a process of exploring the various stages involved when constructing appropriate and healing environments.

We will be utilising the following dramatic techniques:

- sand tray + figures and objects
- improvisation
- sculpting
- masks
- movement and sound
- dream images
- colour as metaphor
- senses

Participants will have the opportunity to explore their physical and psychic places of work using a transformative and integrative model.

Brenda Rawlinson is Manager and Lead Arts Psychotherapist within Devon Partnership NHS Trust. Brenda established The Creative Therapy Team and has decades of experience as a dramatherapist and sand tray therapist.

Lisa Weston is Deputy Manager/Lead dramatherapist in Profound Learning Disability work. Lisa manages Oak Integrated Health Practice and offers Dramatherapy to Connexions, Aspirations and Bovey Tracey Youth Café and individual clients.

Option 10
Asylum or Bedlam: destructiveness and containment in community and regional secure settings

Queen's Building Room 4.1, 4.2

Subtitled: *Conversations over the Security Fence*

This workshop/presentation comprises three phases:

1. A 'curious conversation' between two practitioners who work with personality

disorder, psychoses, dangerousness and destructiveness in two very different environments – one within a regional secure unit, the other in a community mental health setting. This conversation will aim to highlight ways in which the respective environments contribute to, detract from or militate against the process of Dramatherapy; and what common and different themes emerge from the work within these environments.

2. A practical workshop exploring social, community and institutional responses to mental health and mental illness, dangerousness and destructiveness.
3. Small group work focusing on:
   - How social attitudinal and environmental factors influence and impinge upon the work of the participants and their clients.
   - How such factors can be recognised, acknowledged, contained and worked on within the dramatherapeutic medium.

Henri Seebohm is the Programme Coordinator for MA Dramatherapy at Roehampton University and also works as a Specialist Dramatherapist within a Regional Secure Unit for the NHS.

Pete Holloway is a Consultant Dramatherapist & Clinical Lead within a community mental health specialist Psychological Services team and also teaches on the MA Dramatherapy programmes at Roehampton University.

Option 11
Queen's Meeting Room 1 & 2: Two Papers, chaired by Sarah Scoble

Nature as a healing environment and its role in dramatherapy

This paper explores the natural world as a healing environment and its crucial role in the therapeutic process. It will discuss dramatherapy as an ideal model for working with Nature as a therapeutic intervention and as a therapeutic space.

Drawing on the work of Jung, I will discuss my research into the belief systems of indigenous oral cultures, world mythology and traditional stories to show how living as part of Nature is essential both to our health and the health of the world.

Modern urban life is largely devoid of instinctive contact with the natural environment and I will look at theories backing up my belief that a state of normalised depression is linked to alienation from Nature.

I will show through my clinical research how dramatherapy in interactive conjunction with the natural environment can address this imbalance.

By developing and rediscovering our relationship with nature through ritual, story and sensory exploration we can reconnect with the elemental ingredients of existence.

My aim is to prove that including Nature in the therapeutic process adds a fundamental dimension to healing. It provides a vital bridge between our inner world and outer natural world to enable us to make sense of our personal challenges and processes.

I am currently working therapeutically with community groups in woodlands using ritual, story, creative and practical outdoor living and nature awareness. This project is the living thesis of my work and provides ongoing evidence for the development of a mainstream acceptance of nature therapy.
Rachel Bennington is a Sesame dramatherapist and storyteller. She works with community groups in Nature in both educational and therapeutic contexts through her company Talking Trees and with EarthTales.

The Hiraeth Model of Dramatherapy: Fuelling Multiple Intelligence within the Natural Panacea

'Hiraeth' is a feeling term in the Welsh language with no literal English translation. Hiraeth is a longing, yearning or calling to journey home to a place of wholeness. This feeling fuels connection to self, others and the environment. 'Hiraeth Wood' is a place of outstanding natural beauty and inspiration in rural Mid Wales. This substantial mountain woodland is being transformed using traditional management techniques from monoculture to sustainable poly-culture: a return to the landscape's bio-diverse ancestry. 'Hiraeth Services Limited' echoes this transformative journey. This business operates both on and off the 'Hiraeth Wood' site providing tailor-made therapy, education and training packages for a diverse range of service users. Herein lays the Hiraeth Model of Dramatherapy. This model is conceptually guided by 'multiple intelligence' (Howard Gardner), ecopsychological and narrative approaches to therapy. The natural feeling of Hiraeth is empowered within clients/participants. This fuels artistic and creative exploration of multiple levels of intelligence en route to integration and wholeness. Natural spaces are a significant aspect of this holistic model: containers, 'holding environments', panaceas which embody ancient narratives of interconnected life. Human functioning within the natural world may be conceptualised as a form of intelligence: Gardner's 'naturalistic' intelligence. Nature nurtures the senses and nourishes our animal selves. The Hiraeth Model of Dramatherapy facilitates a balance of functioning/ intelligences, within personal, social, spatial and environmental narrative existences. Arts-based, narrative 'action research' is fully integrated within the

model. Practice and research are thus united, building the body of knowledge of Dramatherapy.

Martin Cope is BADth Wales Representative. He is a dramatherapist. His work includes 'The Ragamuffin Project'. He is a Forest-School Practitioner and a musician. His specialisms are individual, group and 'planned environment' therapy and he is developing narrative, ecopsychological and circus (CITCAT) therapeutic approaches. He is founder, owner and director of Hiraeth Enterprises.

Sarah Scoble is the course programme leader for the MA in Dramatherapy in Exeter. She is also a leading member of the European Consortium of Arts Therapies Education (ECArTE)

Option 12: Two Papers
Dramatherapy and Field Theory: Co-creation of a healing environment in a dramatic context

Queen's Classroom D

As dramatherapists we are often challenged by the task of trying to find apposite metaphors for the exploration of pressing issues in therapy. We often feel torn between action and talk. My own professional enquiry into how to create a dramatic space to contain my clients' processes and needs led me to the investigation of field theory as a means of facilitating the understanding of a co-created healing space. This paper presents the fundamentals of field theory as originally expounded by the social scientist Kurt Lewin and later developed by practitioners and theorists in psychotherapy, in relation to the practice of dramatherapy.

Field theory applied to therapy provides a useful framework for understanding the dynamics of relationship among the elements of often complex systems and raises important questions about the quality and effectiveness of the therapeutic contact. According to field theory all participants in a context of relationship co-create a space which contains all the forces of influence among its members. What will be attended to depends on the levels of awareness of the persons involved.

In my paper I explore the possibilities of dramatherapeutic practice when informed by the tenets of field theory, hoping to expand dramatherapists' understanding of phenomenology and systemic thinking. Offering examples from group as well as one-to-one sessions I address the role of therapist, the

group and the drama as phenomena in the field among all participants that can be attended to, described, explored and related to the therapeutic process.
I conclude by raising questions of methodology and conceptual choices in dramatherapy practice.

Lia Zografou is a dramatherapist, supervisor and Gestalt consultant. She trained at Roehampton and holds a Master's in dramatherapy from the University of Surrey, Roehampton, specializing in addictions. For the past twelve years she has worked as a dramatherapist, trainer and supervisor in Greece and the UK. She trained as an actor at RADA and is a qualified Playback performer and co-founder and artistic director of the Hellenic Playback Theatre group in Greece.

How on earth can Oedipus find a space in school?

Queen's Classroom D

Drama and dramatherapy have much to offer children and families. My paper draws on my dramatherapy experiences in fourteen years, and my MA in Psychoanalytic Studies at the Tavistock.

It is in three parts:

The first is a look at drama and its usefulness in schools, with some thoughts about our versatility as dramatherapists;

The second looks at Jennings' developmental model of dramatherapy, psychoanalytic concepts, and two interventions with children with a mental health diagnosis and with their parent(s) in schools;

The third is an enquiry into the usefulness of this triadic work, a look at evaluations, and a look at how we sell our profession more extensively in schools. Questions will be welcomed from the floor.

Lauraine Leigh trained at Hertfordshire in 1993 and has worked in education and with acute, forensic and complex needs clients in the NHS. She loves living near her grandchildren, and is currently writing with Professor Irvine Gersch.

SATURDAY EVENING

6:00: To the Residential Halls, Dining and Bar Area

7:00–8:00: Gala Dinner

7.00: Performance – The Serious Issue of Noble Warming

As an introduction to the gala dinner, a short performance piece devised for the BADth conference 2008. Inspired by concepts of alchemy, observation of the changing seasons, and underpinned by the wise precepts of the venerable Women's Institute and their time honoured recipes.

Conceived and performed by **Lucy Bundy**. Ably assisted by **Hon Kit Yu (Eddie)**

8.00 Social: (Late Bar) with live music, performance and surprise guests including Exeter based Spin 2:

The band was founded by ex-'Barely Works' fiddle player Ali Jones and ex 'Lost T-Shirts of Atlantis' guitar, bouzouki and flute player Chris Rudd. They both write and sing their original songs. The band is described as contemporary folk because they play traditional Irish folk tunes as well as original songs with the 'collective energy' of pop, rock, punk and folk genres. The emphasis is always on pitch-perfect melody, excellent heartfelt delivery and lots of fun. Mick and Iggy couple as the rock-solid rhythm section of double bass and drums.

And from Brighton … Fake Bush:

An affectionate comic salute to Kate Bush, aka the Great Bushy one. Think lashings of eyeliner, think startling falsetto, think bizarre props, orchidaceous wigs and make-up, and wild crimped hair – but most of all, think bloody good tribute. In her award winning show cabaret darling Fake Bush (National Soundalike Winner, Best Actress Nominee Brighton Festival, Best Stage show Nominee Brighton Festival) will warble and screech her way through Kate's back catalogue. With tongue firmly in cheek Fake Bush will throw her trademark ballet shapes, re-create key moments from Kate's videos and live shows, and may even treat you to some mime. A selection of kindly people have had the following things to say:

'A Marvellous Kate Bush tribute' (The Guide, *Saturday Guardian*, reviews Fake Bush Does Duckie at the ICA, Pall Mall, London); 'A Bestival Institution. Bestival wouldn't be Bestival without Fake Bush.' (Rob Da Bank, Bestival Curator and Radio 1 DJ); 'Better than the real thing' (Fake Bush's mum)

SUNDAY

7:00–7:45: Yoga with Sarah Mann Shaw

7:30–9:00: Breakfast

Options Workshops 9:00–10:30 (1 1/2 hours)

Option 13
Bringing our Roots with us: Dramatherapy-Cross Cultural Encounters and Perceptions within Europe. (The DEEP Working Party)

Queen's Meeting Room 1 & 2

We propose to begin the seminar with an overview of the profession of dramatherapy within several European countries. Our focus will be on the current situation for dramatherapists trained in the UK who are practising in various European countries and the issues they are facing, in particular as regards to a lack of professional acceptance and recognition. Basics such as what do we call 'dramatherapy ' when the word 'drama' for example, has different connotations and meanings within different countries and cultures, and when in order to practise within a 'healing' profession one must first be a trained psychologist? These are just two examples that present dramatherapists who are highly trained and in some cases already very experienced, with challenges to both their therapeutic practice and their recognition and identity as professionals.

After this presentation, we propose to have a more in depth presentation/workshop, which will focus on a particular practice issue in relationship to 'Healing Environments'; issues such as language, is the therapy carried out in a language other than the country of residence? What effect does this have on therapist and client together, does it link them beyond the 'norm' of a therapeutic relationship in terms of aesthetic distance for example? What form does supervision take, how does the therapist communicate his/her profession to someone who may be both 'foreign' to what dramatherapy is and from another country and culture? How do these and other key issues when working as a UK trained dramatherapist abroad impact on the healing of our clients and our own well-being as practitioners?

Jessica Williams Ciemnyjewski and **Tamar Brown** both trained and worked in the UK as Dramatherapists before moving to Germany and France respectively.

Jessica specialised for many years in prison and special hospital forensic work

and has a number of publications based on this. She currently devotes much of her time to her singing and songwriting and is part of a dance performance group.

Tamar completed further training in France as a clinical psychologist in 1997. She currently works with autistic and psychotic children and runs supervision groups and training days. She combines a psychodynamic approach with dramatherapy and is keen to establish dramatherapy in France.

Option 14
Role Up! Role Up! Get Your Very Own Dramatherapy Definition Here!

Roborough Studio 1

Ever find yourself lost for words when asked 'What IS dramatherapy?'

How can we sell dramatherapy creatively and persuasively in today's competitive marketplace?

The purpose of our workshop is for participant trainees, qualified therapists and interested parties to combine their imagination, skills and experience to sell dramatherapy effectively.

Whether you imagine that the market location is close to home or in foreign places, this workshop offers opportunity for participants to rehearse strategies for promoting themselves and their therapy services in a culturally appropriate and professional way.

A diversity of materials from the natural world of dramatherapy will be available to resource this marketplace installation. With the aid of props, participants can choose how they interact with one another as a buyer or seller of dramatherapy and have fun exploring how to get the best deal!

The outcomes of the workshop will include:
1. A collaborative installation to create the right marketplace for dramatherapy
2. Sharing of knowledge, skill and diverse experience to see which dramatherapy promotion strategies work best where and why
3. Exploration of public dialogues about the nature of dramatherapy from both service provider/seller and client/purchaser perspectives.

Genevieve Smyth is a dramatherapist who has worked extensively in the UK

and abroad. Having helped establish Dramatherapy Scotland and The Scottish Arts Therapies Forum, Genevieve is BADth's Link Person, Scotland, and a representative for Arts Therapists while working in the NHS and private practice.

Naomi Gardner is a dramatherapist who works for the NHS in N.E. England and has worked with clients with autism, mental illness and learning disabilities. She has helped establish Dramatherapy North East, is on BADth's NHS Sub Committee and set up it's Employment Sub Committee.

Option 15
Safety in the Dramatic Metaphor: An exploration of Berkoff's GREEK

Roborough Studio 2

In the *Poetics*, Aristotle says that Tragedy is a representation of an action that is worth serious attention. It is complete in itself and it is of some magnitude. Tragedy by means of pity and fear brings about the purgation of such emotions in the audience.

Bruce Wilshire (1982) extends this argument by claiming that catharsis when confronted by the tragic character's fall is possible only because, as witnesses, the audience identifies with the character onstage as a physiognomic metaphor: we see and feel him to be like ourselves.

Oedipus, the great saviour and ruler of Thebes – The City of Light – swears a terrible oath that he will find the murderers of Laius, the former king and first husband of his Queen, Jocasta – that he will throw light on the on the king's death. He then discovers that he was the one – he committed patricide and married his own mother.

Eddy says: *so the man I verballed to death was my real pop…/ Me was the source of all the stink, The man of principle was the mother fucker ...* (Berkoff, 1994, p.138).

For Berkoff, the plague in Sophocles's drama became a metaphor for "a society in which an emotional plague had taken root" (p.97). And, as Sarah Kane (2001) tells us "the defining feature of a metaphor is that it is real" (p.211).

In this workshop we shall work on the metaphor of the Sphinx who sets a riddle for the powerful man.

Berkoff, S (1994) Steven Berkoff: Plays 1 London: Faber & Faber
Kane, S. (2001) Sarah Kane: Complete Plays London: Methuen Drama

Brenda Meldrum is a dramatherapist and a play therapist. She also trains adults to work safely with children, young people and adults using play and drama, and linking theory with practice. She works in London, the North-East, Edinburgh, Ireland and Greece!

Option 16
I Ching & Fung Shui: Chinese philosophy in healing environments

Roborough Studio 3

The Chinese philosophy 'Fung Shui' has developed over a long time, since the Chin dynasty. Fung Shui literally translates as 'wind-water' and the fundamental concept derives from I Ching, which is a core belief in the Chinese culture concerning simplicity, change and regularity.

Fung Shui is about the theory of Polarity (Ying Yan) balance in four elements, including Heaven, Earth, Human and Time. Chinese people believe a good Fung Shui setting has great influence in their fortune, health, wealth, studies, career as well as personal relationships. The placement and arrangement of space, direction, objects, time, colour and use of symbols are all important to achieve harmony and peace in creating a healing environment.

Being raised in a traditional Chinese family, Eddie has some experience and understanding of Fung Shui because it plays an essential role in the family; especially as his mother is a Fung Shui master. In the workshop, the ideas of Fung Shui will be explored by looking at the I Ching: the Ying Yan concepts, Three I, principles of I Ching, the eight trigrams and sixty four hexagrams etc. It will endeavour to give participants a basic understanding of this Chinese philosophy, some personal experience in a Fung Shui expedition and to explore the possibilities of applying this idea in the therapeutic context working with people.

Hon Kit Yu (Eddie) is a multilingual dramatherapist who works in English, Cantonese and Mandarin. He works at a Chinese charity as a dramatherapist and counsellor with children, young people and families and develops dramatherapy for the Chinese community in the UK. Eddie is also a playback performer and conductor involved in two Playback Theatre companies.

Option 17
EarthTales – Dramatherapy in Nature

Outdoors

EarthTales (Mel Bates and Rachel Bennington) work using Sesame dramatherapy in Nature. They work in the natural environment including Nature as part of the therapeutic process. In this context Nature has the potential to support, soothe, nurture and challenge us.

The session will focus on engaging with Nature through the senses. Through sensory exploration we will be working with our primary relationship with the natural world and the elements. We will look to deepen our sensitivity and awareness of the landscape and through that develop our relationship with the natural world. Through this focused sensory work there is the opportunity to experience how the qualities and energies of the elements are held within us. We will spend time reflecting on how this contact with Nature touches and effects our inner experience and how it enhances the therapeutic process.

The workshop will take place in the lovely landscape of the University. Please be prepared for all weather and bring old, warm clothes including waterproof clothing.

Rachel Bennington is a Sesame dramatherapist and storyteller. She works with community groups in Nature in both educational and therapeutic contexts through her company Talking Trees and with EarthTales.

Mel Bates works as a dramatherapist and supervisor. She is passionate about using dramatherapy in the outdoors and in working with organisations. She has jointly set up two organisations working in the above fields, EarthTales and Firehorse.

Papers

Option 18
The aesthetics of place – End the therapeutic "Space" race!

Queen's Building Classroom D

"Place, location and dislocation – Place is latitude and longitudinal…. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what forms it, what happens

there, what will happen there map of a personal life. It is temporal and spatial, personal."
Lippard, L. R. (1997) *The Lure of the Local*. New York, The New York Press.

The 18th century philosopher Alexander Baumgarten wrote of aesthetic knowledge, as distinct from rational knowledge, as the "science of sensible knowledge", knowledge derived from the senses. My paper will explore the sensible knowing of Place. The aesthetic approach to understanding Place favours that human experience, tacit knowledge, the not entirely verbal, the gesture, the wisdom of the poetic, the personal, the idiosyncratic, privileging the individuals place in creating and negotiating meaning within Place. This paper will include extracts from a series of recorded conversations held with different people, in very different locations about "Place". The connecting theme here is that each of the people taking part in the conversations has a profound resonance within the "Place" that the conversation takes place in. The paper will propose that we can learn much about healing from listening to such resonances with location and place- and will question the "space" metaphor in healing environments.

The deconstructive encounter with "Place" that the paper proposes embraces the "not immediate place" – the organisation that the therapy occurs within in and argues that as with the encounter between client and therapist, the organisational space is be recognised and valued as a problematic aesthetic encounter.

Matthew Trustman is a dramatherapist and Senior Lecturer in the Arts and Play Therapies Department, School of Human and Life Sciences, Roehampton University. He teaches on the Masters Dramatherapy programme at Roehampton and supervises Masters research projects. He works as a dramatherapist with pupils, parents and teachers in a secondary school and pupil referral unit and with companies and institutions. He has a background in education, theatre, training and development, and management and business consultancy. His research interests include organisational change and development, and dramatherapy in secondary education.

Option 19
Inside Out – the mental health and cultural environments of immigrant populations – Sydney, Australia

Queen's Building Classroom E

Western societies have lost the art of performing the kinds of rituals that have

traditionally been followed in other cultures in order to assist those giving birth, grieving over loss or death, or celebrating weddings. Use of ritual is common and normal in many cultures, and familiar to those of a culturally and linguistically diverse background.

One of the powers of dramatherapy is that it has an important contribution to make in the re-establishment of ritualistic structures wherein change and transformation are possible. Another strength is that it draws extensively on a variety of cultural tools as a form of intervention.

Joanna has found in her work that sensitivity to cultural diversity, be it in a detention centre, a juvenile justice institution or mental health setting, has been an essential component in her work. Psychosis and PTSD, for example, are often exacerbated by a failure to take past and present environments into account.

Through an examination of dramatherapy with mental health clients in one of the most culturally diverse areas of the Southern Hemisphere (75 languages used in one municipal area of Sydney) Joanna will discuss the investment of meaning by client and therapist, and their interpretation of symbol and metaphor. She will address the area in her talk through the use of case studies and photographs. In her experience, clients need encouragement to bring the inside out, and when they are allowed to, they enrich us all.

Joanna Jaaniste B.A. (Hons.), Dip.Ed., Dip. Dramatherapy has practised dramatherapy in mental health, adolescent and substance abuse areas since 1993. She teaches at postgraduate level and has lectured and presented in UK, USA and South Africa.

Refreshments (Queen's Building Foyer)

11:00–1:00: Closing Workshop withIan Siddons Heginworth (All Conference) Releasing The Wild

Roborough Studios & Outdoors

The Selkie can speak to us of a wild and repressed feminine. As therapists we endeavour to release and honour this authentic feeling self, and there is no therapeutic environment more suited for this than Nature herself, for Nature

contains all that is wild. She offers us an ever changing studio and an endless cupboard of materials; she reconnects us to the cycles of our own being. In the Celtic tradition the month of September had associations with the ivy. The Celts judged the ivy to be the strongest of all trees because it could block a path, pull down a building, even choke to death the mighty oak. When we meet ancient ivy we do not just meet the plant but also something hidden within, something smothered, neglected and forgotten. As we return from the summer lands this shadow awaits us.

As we approach the end of the Celtic year the ivy is the last block that we must face before we can begin to set the direction for the cycle to come. The unconscious parenting that we received, and a culture that favours the active masculine and represses and abuses the feeling feminine in all of its manifestations, can leave each of us with a wild and neglected shadow self yearning for its freedom.

In this workshop we will journey into dark and secret places and gather up the bones of this lost child. Then in a community ritual held in the university gardens we will use wild words, movements and sounds harvested from the conference to flesh out those bones. There, together, we will use these words, movements and sounds to find a way to reconnect our inner spaces with the outer environment: the hidden with the seen, the person with the group, the known with the unknown.

Ian Siddons Heginworth is a leading pioneer of environmental arts therapy, a practical ecopsychology that uses the locations, themes, cycles and materials of Nature as its therapeutic media. He is a dramatherapist and has an Mphil in Drama. He is employed by Devon Partnership Trust as a specialist practitioner, running the Wild Things project, which combines environmental arts therapy with outward bound activities for mental health service users in Exeter. He is also employed by the University of Plymouth as a lecturer and workshop leader on the M.A. in drama therapy course. As the director of Dreamtime Theatre he has led many large community arts rituals, such as Exeter's Millennium celebration, throughout the U.K and in the U.S. He has worked as a therapist for over twenty years and now runs a private practice as an environmental arts therapist in therapeutic woodlands around Exeter.

10:30–11:00: Refreshments in Queen's Building Foyer

1:00–2:00: Lunch

End of Conference

The Organisers

Mary Booker trained with Dorothy Langley, completing her dramatherapy qualification in 1988. For the first 10 years she worked as a sessional dramatherapist with a wide range of client groups. Currently, Mary is the dramatherapy trainer on the Exeter based MA in Dramatherapy, works part-time in a special school for young people with multiple disabilities and visual impairment and has a private practice. She is also a qualified psychodrama psychotherapist and a process supervisor.

John Hazlett Dickinson is based in Devon and London. He is a dramatherapist, director and lecturer whose experience includes many years as an Artistic Director and freelancer developing participatory drama processes with professional theatre companies, directing community performance as well as teaching theatre, performance and drama. He is currently working with clients diagnosed with ASD, Aspergers Syndrome and ADHD as well as Acting Students and Street Homeless People. He is a member of the core team teaching the MA in Dramatherapy based in Exeter. He has a Masters Degree in Drama and Movement Therapy (Sesame), Central School of Speech and Drama, University of London.

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.

Cancellations

In the event you have to cancel your place:
Deposit only will be retained if cancelled before **June 15th 2008**.
Cancellations made between **June 15th and August 1st** – 30% of full fee will be retained;
Full fee will be retained for cancellations made after **August 1st 2008**.

CONFERENCE FEES

Residential places include: single room en – suite accommodation, yoga, all meals and refreshments.
Non residential fees include refreshments, lunch and dinner.

Discounted Bookings received before **June 15th 2008**:

BADth Members Residential Place	£300.00
BADth Members Non Residential Place	£250.00
Non BADth Members Residential Place	£415.00
Non BADth Members Non Residential Place	£350.00
Student BADth Members Residential Place	£250.00
Student BADth Members Non Residential Place	£210.00

Bookings received after **June 15th 2008**:

BADth Members Residential Place	£375.00
BADth Members Non Residential Place	£325.00
Non BADth Members Residential Place	£470.00
Non BADth Members Non Residential Place	£400.00
Student BADth Members Residential Place	£300.00
Student BADth Members Non Residential Place	£260.00
Gala Dinner and Entertainment only	£20.00

BOOKING FORM

PLEASE PRINT DETAILS

Name:

Address:

Postcode:

Telephone: Mobile:

Email:

Do you have any specific dietary requirements?

Any special needs?

BADth member / BADth Student member / Non Member *
Residential Place / Non Residential Place *

I enclose full fee of……..... / £100.00 non-refundable deposit and will pay balance by June 15th. 2008 / Invoice an organisation / my total fee is less than £100.00.*
* Please delete as appropriate.

If you are in receipt of funding by an organisation – please complete the following section:

I am to be funded by:

Please invoice:

Address:

Post code:

Signature:

Full name and position:

DO NOT USE THIS FORM TO BOOK FOR AGM ONLY

Cheques payable to 'BADth'

Please send booking form and cheque to:
John Hazlett Dickinson, Dartmoor Railway House, Station Road, Crediton, Devon EX17 3BX
Telephone: 07966016133 Email: Badthconf2008@hotmail.co.uk

BOOKING OPTIONS FORM

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. Please do this for each time slot.

FRIDAY

BADth AGM/GM ☐

Workshop Alternative Dwelling between thresholds: ☐
The Puppet as a Guide
Daniel Stolfi

SATURDAY

Options Workshops and Papers (1–6) 2:00–3:30 (1 1/2 hours)

Option 1 These Four Walls and the Door; three stories from my dramatherapy practice ☐
Rose Thorn

Option 2 'Transforming environments' ☐
Dramatherapy with older people who never leave their home
Becky Hasnip and Susan Jones

Option 3 Reaching out – How Touch can transform the Therapeutic and Creative Environment ☐
Rachel Porter

Option 4 "Landscape knows everything ☐
Letting nature's images speak to us, for us and about us"
Salvo Pitruzzella

Option 5 CITCAT: Circus and Integrative Arts within a Natural Playground of Safe Exploration. Outdoors ☐
Martin Cope and Cassie Atkin

Option 6 (Paper)	Groupinteractive or Groupdynamic play? The group as a healing environment in dramatherapy Ditty Dokter PhD	☐

Options Workshops and Papers (7–12) 4:00–6:00 (2 hours)

Option 7	The 7 Ages of the Dramatherapist? A creative exploration of age, maturity and experience Mandy Carr and Emma Ramsden	☐
Option 8	Developing a Dramatherapy model for depression, the inner landscape and its players Nancy Secchi and Cherie Pruden	☐
Option 9	The Philosopher's Stone Brenda Rawlinson and Lisa Weston	☐
Option 10	Asylum or Bedlam: destructiveness and containment in community and regional secure settings	☐
Option 11 (2 Papers)	Nature as a healing environment and its role in dramatherapy Rachel Bennington	☐
	The Hiraeth Model of Dramatherapy: Fuelling Multiple Intelligence within the Natural Panacea. Martin Cope	☐
Option 12 (2 Papers)	Dramatherapy and Field Theory: Co-creation of a healing environment in a dramatic context Lia Zografou	☐
	How on earth can Oedipus find a space in school? Lauraine Leigh	☐

SUNDAY

Yoga ☐

Options Workshops and Papers (13–19) 9:00–10:30 (1 1/2 hours)

Option 13 — Bringing our Roots with us: Dramatherapy – Cross Cultural Encounters and Perceptions within Europe.
Jessica Williams Ciemnyjewski and Tamar Brown ☐

Option 14 — Role UP, Role Up! Get Your Very Own Dramatherapy Definition Here
Genevieve Smyth and Naomi Gardner ☐

Option 15 — Safety in the Dramatic Metaphor: An exploration of Berkoff's GREEK
Brenda Meldrum ☐

Option 16 — I Ching & Fung Shui: Chinese philosophy in healing environments
Hon Kit Yu (Eddie) ☐

Option 17 — EarthTales – Dramatherapy in Nature
Rachel Bennington and Mel Bates ☐

Option 18 (Paper) — The aesthetics of place- End the therapeutic "Space" race!
Matthew Trustman ☐

Option 19 (Paper) — Inside Out – the mental health and cultural environments of immigrant populations – Sydney, Australia
Joanna Jaaniste ☐

CONFERENCE NOTES



The British Association of Dramatherapists
2008 Annual Conference
12 13 14 September
EXETER