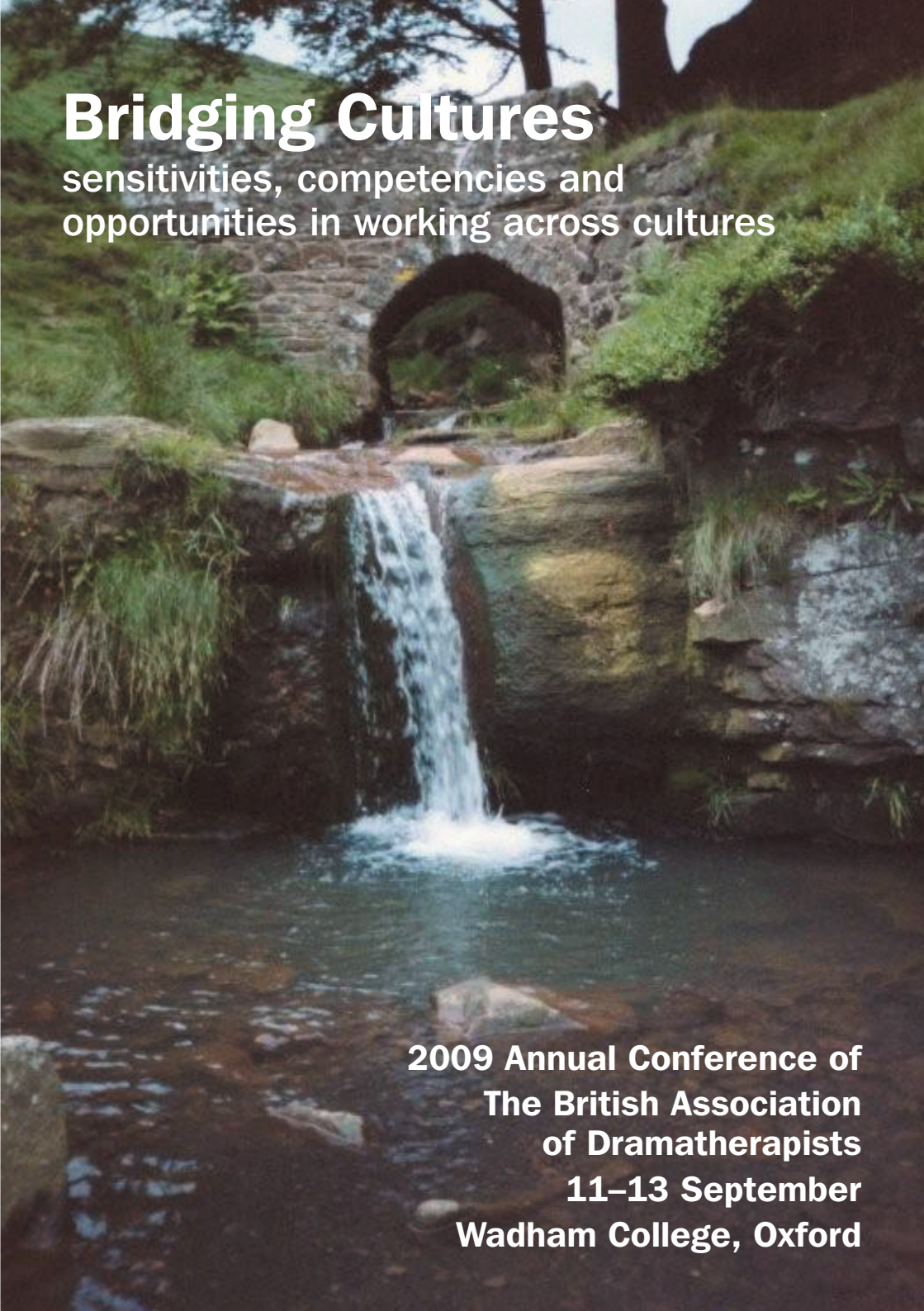


Bridging Cultures

sensitivities, competencies and opportunities in working across cultures

2009 Annual Conference of
The British Association
of Dramatherapists
11–13 September
Wadham College, Oxford

The conference will consider culture in its widest sense and includes workshops and presentations on Dramatherapy with people from a range of cultures and/or with a range of physical or intellectual abilities, the cultures of different organisations' beliefs and the culture of Dramatherapy itself. A central theme will be to examine the question of when and whether drama, theatre, stories and myths can be successfully transferred across cultures.

The venue for the 2009 conference is Wadham College situated in central Oxford. Founded in 1610, Wadham College is one of the 38 constituent colleges affiliated with the University of Oxford. The college buildings are surrounded by gardens within the 6 acres of grounds. BADth is an organisation which contracts with the College for the use of facilities but has no formal connection with The University of Oxford.

Information about the college can be found at www.wadham.ox.ac.uk

The conference is open to anyone interested in Dramatherapy: therapists, theatre makers, artists, musicians, movement specialists, healthcare professionals and 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 to work as a Dramatherapist.

The British Association of Dramatherapists is the Professional Body which represents the interests of Dramatherapists. BADth's definition of Dramatherapy is:

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 11th September

11.00 to 13.00	Registration
13.00	Lunch
14.00	Conference Keynote
15.30	Tea
16.15 to 18.15	Workshops/papers
19.15	Dinner
20.30	Evening events

Saturday 12th September

08.00	Breakfast
09.15 to 12.45	Workshops/papers
13.00	Lunch
14.15 to 18.30	AGM/GM/Workshop
19.45	Gala Dinner

Sunday 13th September

08.00	Breakfast
09.30 to 12.45	Workshops/papers
13.00	Lunch
14.00 to 15.30	Closure

FRIDAY

14.00 to 15.30 Conference Keynote – Shall we kindle the fire today?

Traditional stories in Dramatherapy practice – between the sacred and the profane

Dramatherapists are powerfully motivated to use stories that have roots in diverse cultures in their work. Such stories, it is claimed, offer clients unique healing experiences, particularly when the clients bear the wounds of unwelcome dislocation or face the challenge of being identified with an unpopular minority. It is as if 'hearing or telling a good story' will by itself cure the consequences of the clients' sense of alienation and struggles with self-esteem. The questions are: how come so much is expected from so humble a tool? To what extent is this justified and what challenges these assumptions? Case-analysis, active participation and theory will be used to clarify the issues.

Alida Gersie PhD works as a writer, Dramatherapist, supervisor and consultant to individuals and organisations dealing with complex change. In the late 1970s she pioneered therapeutic storymaking. This method facilitates the resolution of difficulties linked with significant loss and trauma by means of unique storytelling processes. Nowadays the therapeutic storymaking method is widely used in conflict resolution, palliative care, special education, the arts and related therapies, as well as sustainable and organisational development. Her work-experience includes senior positions in the broad field of the Arts and Health, and being a Principal Lecturer in the Graduate Arts Therapies. She has written acclaimed books that are translated into several languages. They include *Storymaking in Education and Therapy* with Nancy King, (JKP 1990), *Storymaking in Bereavement* (JKP 1991) *Reflections on Therapeutic Storymaking: The uses of Stories in Groups* (JKP, 1997) and *Earthtales: The use of stories in times of change* (Merlin Press, 1992)

16.15 to 18.15

OPTION 1
When Worlds Elide: culture, dialogue and identity in multi-professional settings

This paper will explore the phenomenon of being a lone Dramatherapist in settings where the dominant professional discourse struggles to incorporate the central tenets of Dramatherapy practice.

The paper will draw on the political philosophy of Antonio Gramsci and the cultural commentary of Raymond Williams to explore the relationship between marginalised, emergent (and therefore potentially subversive) ideas and practices, and their more mainstream, dominant and 'hegemonic' counterparts. These observations will be linked to the key theatrical 'manifestos' of Brecht, Boal, Grotowski & Fo, in an attempt to fashion a lens through which to view the difficulties and possibilities that arise for the lone Dramatherapist.

A number of case examples will be considered from the perspective of Dramatherapists working within dedicated Arts Therapies Departments, Forensic Unit Multi-Disciplinary Teams, Community Mental Health Teams, mainstream education settings, and also from the perspective of attempting to offer vocational, professional training within avowedly 'academic' institutions.

The paper will argue that if the Dramatherapist can pay patient attention to multi-professional relationships, as well as honestly acknowledge the different discourses and perspectives at play, we can contribute enormously to a sense of 'ensemble' within what can otherwise be experienced as divisive, fragmented and 'maddening' institutions.

Pete Holloway is a Consultant Dramatherapist within a community mental health Specialist Psychological Services Team and also teaches on the MA Dramatherapy programmes at Roehampton University

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.

OPTION 2
Culture and Identity: creating our stories

We live in a world of complexity and globalization where there is the danger that the definition of our identity might be lost.

In this workshop participants will be invited to explore their cultural identity and get in touch with their roots, having as a guide the questions of 'Who am I'? How am I different or similar to traits in the society which I inhabit at present? How do I interact with clients who have different traditions, language, beliefs or religions from me?

How has this interactive process the potential of being transformative in the therapeutic relationship?

We will work metaphorically with characters using the Persona and Personita cards through which we will create stories about journeys and cultural identities. Using movement we will explore how they connect and relate to people from different cultures.

Lili Levy is a Supervisor on the Dramatherapy MA course at Roehampton University and a Trainer at the Systemic Family Therapy MA at ITAD Madrid – Spain. She is the co-author of the Spanish book *La Representación de las Emociones en la Dramaterapia* (The Representation of Emotions in Dramatherapy) published in 2003 (Ed Médica Panamericana).

OPTION 3
Theatre, Drama, and Offence Focused Work

This workshop will explore the use of theatre and drama with offenders and specifically, in offence focused work. There will be an emphasis on looking at how drama and active methods can be sensitively integrated into programmes of work that exist within a culture that favours a Cognitive Behavioural approach, as well as those programmes designed to address violence or sexual aggression.

Sally Brookes works nationally and internationally as a theatre practitioner, group work facilitator and trainer. A former Director of Geese Theatre Company, she has specialised in working within the criminal justice system and in the use of applied theatre.

OPTION 4
Hiraeth Reflections: Fuelling Multi-Agency and Integrative Leadership

This paper presentation reflects upon the last year of Hiraeth Services' operations. Hiraeth empowers Arts Therapists to lead the way in community and corporate human development programmes: pioneering new strategies of 'working together' across the many agencies of care, therapy, education, forensics, business and health. Herein, Hiraeth uses Arts Therapies, community theatre forums and sophisticated action research techniques to direct service level protocols that empower multi-agency approaches to promoting human development. Multi-agency and integrative leadership maximises outcomes for service users by promoting culturally holistic approaches to human development. The skills of the Dramatherapist are second to none when used intentionally in this way to lead a bridging of cultures within organisations, institutions, communities and societies.

Martin Cope MA is the Founder and Managing Director of Hiraeth Services Ltd and a freelance Dramatherapist. He is the Welsh Representative for BADth, Dramatherapy Representative AWNCATP and a member of the Board of the Welsh Therapies Advisory Committee (WTAC) to the Welsh Assembly Government. He is a musician and is developing 'planned environment' therapeutic interventions as well as pioneering action research protocol for practitioners and multi-agency approaches. He is also developing narrative, ecopsychological and circus (CITCAT) approaches to human development.

OPTION 5
Why are you afraid of my culture?

An investigation into where we all come from and when and how we connect, while considering why some people become marginalised.

A workshop and presentation of personal and theoretical ideas about culture and the personality using various creative Dramatherapy methods such as art work, music, movement and singing.

There will be individual work to affirm personal identity and to question why we fear other peoples' culture.

There will be partner work and group work ending with the question of who are we and what is the culture that binds us?

Ye Min was born in Burma but grew up in London. He was a Special Needs Teacher before becoming a Dramatherapist with the NHS.

Evening Events 20.30

OPTION 6
FACE 303
(The Cultural Battle between the dark-haired Greek and the sunburnt Brit)

This theatre piece is influenced by the work that Jody Watson and Tania Batzoglou undertook as Dramatherapists whilst working in a mental health hospital.

Throughout the cycle of Dramatherapy sessions, communication appeared blocked and inaccessible because of the cultural differences and range of physical and intellectual abilities of each individual client. However, through the intervention of theatre and drama Jody, Tania and clients were able to bridge cultures and enter the potential therapeutic arena.

This performance examines the themes of language, social boundaries and customs, behaviour and habits, outer appearance and inner belief and art that Jody and Tania experienced by working together with this client group.

FACE 303 asks the question, 'who are we and what do we know anyway?'

Jody Watson and **Tania Batzoglou** are Dramatherapists trained in the Sesame Approach. They are also both professional actors with experience in theatre, film and TV.

Tania is currently doing a PhD focusing on the application of Sesame method into theatre/actor training.

Jody is researching the potential roles a Dramatherapist may adopt during a session when working within a mental health setting.

OPTION 7
Showing Up – preparing for the therapeutic encounter

A multi-media presentation of a body of work featuring a heuristic study and interviews with practitioners, focussing on the moments before a client enters the space a therapist prepares. This work examines the processes and meanings of preparation in both the cultures of theatre and of therapy. By allowing space for the minutiae of human activity and the drama of Beckett's *Waiting for Godot*, new meanings from the research arise in the moment of engagement with the audience. In the context of this conference, ideas about the potential for multi-media versus text-based research dissemination methods to communicate across professional cultures may emerge.

John Bowtell is Artistic Director of Converse Theatre, Drama Worker in the NHS and lecturer at the University of Lincoln. This work comprises the independent study for MA Dramatherapy at Derby University.

SATURDAY

9.15 to 12.45

OPTION 8
Bleeding clowns: shades of the Sicilian Soul in Pirandello's *Festival of our Lord of the Ship*

This workshop is an invitation to explore some aspects of the Sicilian ethos, through one of the most poignant one-act plays by Luigi Pirandello, set in his loved/hated island. In it, a grotesque argument about the difference between men and beasts is held against the background of an upsetting archaic rite of blood and devotion. So the philosophical and conversational attitude of Sicily's Greek ancestors confronts a mixture of violence and sacredness, which has ever been the signature of The Mafia. Pirandello's ironic gaze outlines the ambiguity of both attitudes, revealing how they are sides of the same coin, opposite faces composing the Janus-like character that Leonardo Sciascia has called 'sicilitude'. Pirandello offers us the chance to penetrate this complex cultural and transpersonal heritage, permeating both the social exchanges and the individual psyche, through his allegoric approach, which is passionate and detached at the same time.

'As a Dramatherapist working in a complex and contradictory city like Palermo, I deal every day with themes of this kind. Yet there is also a personal curiosity in the idea of this workshop: having often explored Shakespeare with Sicilian people, I would like to know what it's like exploring Pirandello with English people.'

Salvo Pitruzzella is a Dramatherapist, Psychodramatist and creative drama teacher from Palermo, Italy. Since 1998, he has been the 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.

His latest book, *L'ospite Misterioso* (The Mysterious Guest), published in Italy in April, 2008, is an essay on creativity which takes Arts Therapies as a starting point.

OPTION 9
Right Now and Nearby (or Long Ago and Far Away)

A workshop on cross cultural themes with cross cultural groups.

This workshop introduces participants to 'the anthropologist's eye' when looking at material for working with groups in varying cultural settings. Sometimes we choose a tale in order to explore a theme or to allow participants to discover important issues or find resolutions. However, can we understand the mind-set of another culture without being eurocentric in our expectations? And what about individuals within that culture?

We shall explore stories and beliefs that perhaps surprise us and see if we can 'make sense' in a seemingly 'upsidedown world'. We may not find all the answers but we may just be able to ask the appropriate questions as well as having some fun for ourselves.

Everyone is welcome to attend this workshop though it is designed with beginners and students in mind.

Dr Sue Jennings is now 70 and feels it is time to stand back from Dramatherapy and Play Therapy. Sue and Peter have opened healing centres in Glastonbury and Romania (The AshTat Centres) where people practise a range of alternative and traditional therapies 'Arts Become Healing'.

Sue believes it is time for her to pay more attention to 'arts for peace' and will continue her writing and travelling. Sue Jennings was one of the founders of BADth and is a prolific author.

She has continued to develop dramatherapy theory and application in many countries, and recently has supported both the Czech Republic and Romania in creating their own professional associations and dramatherapy training. She hopes that more attention will be paid to addressing social conflicts through dramatherapy. Her most recent edited book is *Dramatherapy and Social Theatre: a necessary dialogue* to be published by Routledge in July 2009.

OPTION 10
Developing good practice guidelines for intercultural Dramatherapy practice

This paper will look at the current guidelines from the NHS, Education, HPC, FATAG, supervision and other subcommittees and national bodies, to identify what they have in common, but also what may still be missing from our profession. Looking at the outcomes of the equal opportunities survey and the study day in April the presenters will tentatively suggest a way forward towards good practice guidelines for Dramatherapists.

Mandy Carr is a Dramatherapist, supervisor of arts therapists and teacher. She has set up Dramatherapy in a wide variety of educational and cultural contexts. She has devised and facilitated a number of successful training events for teachers and therapists. An elected member of the executive of the British Association of Dramatherapists for four years, she currently convenes its Equal Opportunities Subcommittee.

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 in 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 *Dramatherapy Supervision*, published in 2008 by Routledge.

OPTION 11
Paper and workshop

Dramatherapy in Kosova

This workshop will explore the use of Dramatherapy in a post conflict situation, drawing on Kosova as an example. I will be looking at how cultural and gender issues pose challenges, and how creativity can be used as an effective tool, always keeping in mind the relevance of western ideas about healing trauma in post conflict situations.

Helen Tanner qualified as a Dramatherapist in 2001. She has worked extensively in the addiction field, with young people at risk of exclusion, and with mothers with post natal depression. She has also worked internationally in New Zealand, and in post conflict Kosova and Belfast. She is currently maintaining a freelance practice, whilst studying for a Masters in Conflict Resolution at Bradford Peace studies department.

And

Colonisation and Dramatherapy in Fiji

Fiji is a small independent republic comprising a number of islands in the South Pacific Ocean. Fiji has a subsistence economy, which is supplemented by aid from other countries in the region, and by tourism. Fiji's early history dates from before 1500BC, with colonial history dating from the 19th century. The country has experienced a series of military coups in recent years. These have resulted in the withdrawal of some economic aid, and a reduction in tourism, as well as an increase in internal tension between ethnic groups. Schools are owned by local communities, which are often represented through church groups. Education for those with special needs is provided by non-government organisations and the Ministry of Education. The presenter spent a week in a Special School, working with all students through the medium of Dramatherapy. Students and teachers were very enthusiastic participants. This paper recounts that experience, and raises issues around being a member of a colonial power working within a formerly colonised country.

Caroline Miller is a Dramatherapist and Clinical Psychologist working in Auckland, New Zealand. She is a founding member of the Creative Therapies Association of Aotearoa, New Zealand, and a founding Co-Director of the Masters Programme in Arts Therapies.

OPTION 12
Lost in Translation?

The workshop will explore the theme of Bridging Cultures, looking at the complexities of applying Arts Therapies in Southeast Asia, combining Arts Therapy with photography (in the context of photo journalism) and of integrating Art Therapy with Dramatherapy. Isabelle and Paula will draw on their experiences of working together on Arts Therapy and Participatory Photography projects in Cambodia over the last four years.

Isabelle Rodker has worked as a Dramatherapist with a wide range of client groups in the UK and in Cambodia. She has worked in the NHS, with the Ragamuffin Project and is currently employed by Roundabout.

Paula Holme trained as an Art Therapist in Paris. She has worked with a wide range of client groups in Cambodia as well as in France.

Both Paula and Isabelle have a special interest in the benefits of combining Participatory Photography in the Arts Therapy process and have set up *Tutubi* to develop their work.

14.15 to 18.30 BADth AGM/GM

Workshop alternative to AGM
'We don't think the same as you….'
An Introduction to Using Theatre and Drama with Offenders

This workshop will introduce participants to the use of theatre and drama in prisons and criminal justice settings. We will look at how games, exercises and image work might safely be used to assist offenders in exploring their lives and in thinking about future choices. Central to this process will be the opportunity to address some of the very real concerns about approaching work in an environment where a complex array of cultural divides can sometimes feel unbridgeable. This will be a lively and highly participatory workshop.

Sally Brookes works nationally and internationally as a theatre practitioner, group work facilitator and trainer. A former Director of Geese Theatre Company, she has specialised in working within the criminal justice system and in the use of applied theatre.

SATURDAY EVENING

19.45 Gala Dinner

After dinner speaker Dr Sue Jennings: *Thither and back again* – some irreverent thoughts on a playful life.

9.30–12.45 Workshops/papers

OPTION 13
Two papers

A clinical investigation into the therapeutic potential of stories in Dramatherapy with young people with Autistic Spectrum Disorder

There is an evolving sense of autistic culture. Dramatherapy may provide a bridge across to this culture, enabling effective communication. Autism is classically defined as a triad of impairments in social interaction, social communication and imagination. This final element is manifest in problems in development of play and imagination. The classical picture of imaginative play in autism is for the person affected to have rigidity of thought with a limited stereotyped range of imaginative activities which may have been copied and which are pursued rigidly and repetitively. However autism is a spectrum and systematic review of the literature suggests that the common assumption of the absolute inability of autistic clients to engage in imaginative use of stories may be incorrect. If so, it may be that the use of story in Dramatherapy might offer particular therapeutic scope. This session presents data from a study designed to evaluate the therapeutic potential of stories in Dramatherapy for young people with ASD.

This presentation is divided into three parts.

1. A critical review of the literature on autism, imagination and story.
2. A detailed analysis of a Dramatherapy group with three young people with ASD. Analyses involved synthesis of data collected from: individual meetings with parent/carers; with classroom teachers and Speech and Language Therapists; individual meetings with the young people themselves; the ten sessions of the group; and final individual sessions with the young people. All underwent an imaginative journey and the critical accounts of this process provide empirical evidence.
3. The outputs from the group will be considered together critically and discussed. From these findings merge the ways in which three young people differently affected by ASD were all able to make use of stories as part of a Dramatherapy group.

The notions of absolute inability to pretend and use story, inherent in some constructions of autism are shown to lack validity.

Jeannie Lewis first trained in Drama at Manchester University and the Institute of Education, working as a head of drama at a large London comprehensive before working as an actor. She trained as a Dramatherapist at Roehampton and now works with young people with Roundabout and NHS in-patient adult mental health services in London. She has a particular interest in young people with autism.

And

Flotsam, jetsam and wistfully window shopping…

For many asylum seekers the extraordinary degree of uncertainty and attenuated crisis springing from the limbo of their asylum seeking status can preclude the stability needed to work therapeutically at a deeper level; there being so much disturbing drama in their ongoing emergency that it really can become counter-productive to engage with Dramatherapy. Nevertheless, the flotsam and jetsam of imaginal and narrative prompts springing from important issues, perforce put on hold, still wash up from time to time. These possible starting points for Dramatherapy provide poignant reminders of where the work could lead if only … that 'if only' being at one and the same time the mainspring of the alliance between therapist and client and also the essential inhibiting factor. The Dramatherapist can become, figuratively, an asylum seeker himself also longing for acceptance, inclusion and the degree of certainty which would allow for a proper beginning, but instead fated to parallel the role of wistful window shopper so familiar to those seeking refuge.

This paper draws on the experience of working for an inner city mental health outreach project in Manchester, long term with an individual client as well as practising briefer therapy with a group. It will also describe the experience of working with asylum seeking and refugee children for the Emotional and Trauma Support team in Manchester schools and explore some of the complexities, difficulties and advantages of approaching this whole area of therapeutic work as the son of a Holocaust survivor.

Charlie Moritz trained with the Northern Trust for Dramatherapy and is practising as a freelance Dramatherapist with the Emotional and Trauma Support team, working with children in Manchester schools. He also teaches actors in training at Manchester Metropolitan University's School of Theatre. With an abiding interest in the interface between creative and therapeutic drama, Charlie has taught, trained and run workshops with very varied groups in different settings in the UK and abroad.

OPTION 14
Two papers

Cultural Diversity in Dramatherapy in a Malaysian Context

This paper discusses the practice of Dramatherapy in Malaysia during the past three years. Malaysia is a culturally diverse country as there are three different ethnicities; namely Malays, Chinese and Indian. The most common religions practised are Islam, Buddhism, Christianity, and Hinduism. In recent decades there have been migrations from other Asian countries as well as foreign students and expatriates who form the current population. The presenter will discuss the different perceptions and reactions of clients of these various ethnic, cultural and religious backgrounds, whom she has worked with as a Dramatherapist. She will focus on the reactions and feedback of her clients and the organisations where she has worked when she uses Hindu mythology, which she is more familiar with, in her sessions, in a country where the official religion is Islam. Some of her work with international students who bring in a different set of cultural issues and richness to Dramatherapy will also be examined. The paper will also include references to the elements in Dramatherapy which make the differences acceptable to clients from these diverse backgrounds.

Vanitha Chandrasegaram MA Dramatherapy (Hertfordshire, UK), MSc Psychology (Pitts State, USA). Vanitha has been practising Dramatherapy in Malaysia in the past 3 years. She has a strong background in Indian Classical dance and training in Psychology. Much of her practice in the last couple of years has been to create awareness of Dramatherapy and Creative Arts Therapies, as a pioneer in the field in Malaysia. In Malaysia she works as a Dramatherapist in a psychology clinic, in a private college and as a freelance practitioner. She has worked in various NGOs, psychiatric wards, a private therapy unit and has facilitated workshops for Counsellors and Psychologists. More recently she has conducted corporate training sessions using Dramatherapy methods.

And

The Art of Cross-Cultural Engagement: setting up Dramatherapy abroad

This paper aims to explore the rules of engagement in successfully introducing Dramatherapy to interested people in other countries. Examples of both training and clinical Dramatherapy groups in Latvia, India, Sri Lanka, Vietnam and China will be used to consider which core competencies help Dramatherapists to create work opportunities abroad and how such competencies are utilised from the country-of-origin planning stage to project implementation in the host country.

We will also consider how the relationship between the Dramatherapist and translator can have a critical impact on the group's outcome. In addition, attention will be given to the concepts of cultural adaptation and sustainable development. In practice, these can build on the broad range of local people's existing abilities, as well as facilitate new learning. Examples will then be offered of how international work can extend the knowledge-base and cultural awareness of the Dramatherapist abroad in ways which contribute to both personal and professional growth.

Genevieve Smyth is a Dramatherapy supervisor, manager, trainer and writer. Beyond NHS/private work, Genevieve chairs Dramatherapy Scotland and is BADth's Link Person (Scotland). She has practised in Eastern Europe, the U.S; and Central/S.E. Asia.

OPTION 15
Gypsies and Travellers

Romany Gypsies and Irish Travellers are a nomadic culture inhabiting the UK for centuries. In 1988 they were given ethnic minority status. Recent studies show that 1 in 3 people in the UK believe that it is acceptable to be prejudiced against Gypsies and Travellers. What is it like to live outside of the 'Norms' of society, to be scapegoated for a lifestyle or your culture? In this workshop we propose to explore some of the issues facing today's Gypsy and Traveller communities and look at ways of bridging the cultural gap through myths, stories and movement.

Cathie Sprague is a Dramatherapist currently working as a Black Minority Ethnic, Mental Health Community Development Worker in Teeside. She works specifically with Gypsies and Travellers.

OPTION 16
'Sorry, could you repeat that please?' – an exploration of hearing impairment

As two hearing impaired people, we often feel in a state of limbo, playing 'catch up' to the hearing whilst not quite belonging in the Deaf world. We are not Deaf with a capital 'D'. We see our culture, if it exists at all, as one which is often invisible and therefore less understood.

As two hearing impaired therapists, we continue to listen, even though it is hard to hear.

This workshop came about from discussions together, comparing and contrasting

our experiences of hearing impairment, and we offer it as a way of exploring some universal and some personal stories of this unique 'inter-culture'. We will be inviting members of the workshop to share, explore and develop their knowledge and experiences of knowing and not knowing the culture of hearing impairment. This workshop will be an opportunity to make the visible invisible, to experience the issues of hearing impairment by working creatively using Dramatherapy techniques in pair and group (small and large) exercises.

We look forward to welcoming anyone with an interest in this workshop, whatever your level of hearing or cultural experience.

Adrian Benbow is a Dramatherapist (Sesame/CSSD) and clinical supervisor (CAST). He has worked in various settings, but his specialism is long-term work with institutionalised adults who have no formal language.

Emma Ramsden is a Dramatherapist and Supervisor (CAST), currently working as a practitioner-researcher attached to Leeds Metropolitan University under the supervision of Phil Jones, where her PhD study is exploring Children's Voices in Dramatherapy.

OPTION 17
Bridge Building Considered

To begin please consider the following dictionary definitions of 'Bridge' or 'Bridging'.

'A structure spanning and providing passage over a river, chasm, road, canyon or the like.'

and

'A connecting, transitional or intermediate route or phase between two adjacent elements, activities, conditions or the like.'

What kind of bridge do you need to build? A beam bridge? An arch bridge? Of course, if you are really ambitious you'll be considering a suspension bridge, the pinnacle of technology. You will need to find the best crossing point with the right soil bed. Remember, the most appropriate structure for your crossing depends on numerous factors including construction costs, aesthetics, time schedule and span requirements.

This workshop will begin with a short performance piece, a dramatic exploration

of the bridge building theme. The ideas and concepts of bridge building are fascinating, both technically and poetically. In this workshop the participants will be given the opportunity to work imaginatively and physically with the scientific and engineering language and concepts of bridge building in order to discover how they relate to Dramatherapy practice in general and the conference theme in particular.

Adele Evans is a Dramatherapist working for the Devon Partnership Trust in the mental health field. She helped to organise the Exeter 2008 conference and is keen to be involved this year.

14.00–15.30

Closure: Bridging the conference

To end the conference we invite all participants to join together in reflecting on the experience and prepare to leave. We will consider how our understandings of culture may have shifted and how they have been enriched by working together. We will think about how we move forward incorporating new ideas about culture and diversity into our work.

Madeline Andersen-Warren is a Dramatherapist, supervisor, trainer, author and researcher.

Anna Seymour PhD is a Dramatherapist, supervisor, trainer, writer and university teacher.

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 that you have to cancel your place:

Deposit only will be retained if cancelled before **15th June**;

Cancellations made **between 15th June and 1st August** – 30% of full fee and the deposit will be retained;

Full fee will be retained for cancellations made after **1st August 2009**.

CONFERENCE FEES

Residential places include: single room accommodation, all meals and beverages.

Non residential fees include: beverages, lunch and dinner.

Bookings received on and before 15th June:

BADth members Residential – self-funding	£315
BADth members Residential – invoiced, funded by organisation	£355
BADth members Non Residential – self-funding	£260
BADth members Non Residential – invoiced, funded by organisation	£300
BADth student members Residential – self-funding	£275
BADth student members Non Residential – self-funding	£230
Non BADth members Residential – self-funding	£440
Non BADth members Residential – invoiced, funded by organisation	£480
Non BADth members Non Residential – self-funding	£370
Non BADth members Non Residential – invoiced, funded by organisation	£410

Bookings received after 15th June:

BADth members Residential – self-funding	£395
BADth members Residential – invoiced, funded by organisation	£435
BADth members Non Residential – self-funding	£345
BADth members Non Residential – invoiced, funded by organisation	£385
BADth student members Residential – self-funding	£330
BADth student members Non Residential – self funding	£285
Non BADth members Residential – self-funding	£495
Non BADth members Residential – invoiced, funded by organisation	£535
Non BADth members Non Residential – self-funding	£420
Non BADth members Non Residential – invoiced, funded by organisation	£460

Where places are reserved with a deposit (see booking form for details), the balance must be paid before 15th June 2009. Bookings made on or after 15th June must be paid in full.

Twin bedrooms may be available on request. The cost will be the same as for two single rooms. Please contact us for details.

BOOKING FORM

PLEASE PRINT DETAILS

Name:.....

Address:.....

.....

.....

Postcode:..... Telephone:.....

Mobile:..... Email:.....

BADth member / BADth Student member / Non Member *

Membership number:.....

Residential Place / non residential place *

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

Any special needs?.....

I enclose full fee of……..... / £100.00 non refundable deposit and will pay balance by 15th June 2009 / Invoice an organisation *

*** 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:.....

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

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

DO NOT USE THIS FORM TO BOOK FOR AGM ONLY

Cheques payable to BADth

Please send booking form to: *Heidi Jockelson, Administrator, The British Association of Dramatherapists, Waverley, Battledown Approach, Cheltenham, Gloucestershire GL52 6RE, United Kingdom*
Tel: 01242 235515 / From outside UK: +44 1242 235515
Email: Badth1@aol.com Website: www.badth.org.uk

BOOKING OPTIONS FORM

WORKSHOP/PAPERS CHOICES

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.

FRIDAY 11th September

Workshop/papers 16.15 to 18.15

Option 1 **When Worlds Elide: culture, dialogue and identity in multi-professional settings**
Pete Holloway, Henri Seebohm ☐

Option 2 **Culture and Identity: creating our stories**
Lili Levy ☐

Option 3 **Theatre, Drama, and Offence Focused Work**
Sally Brookes ☐

Option 4 **Hiraeth Reflection: Fuelling Multi-Agency and Integrative Leadership**
Martin Cope ☐

Option 5 **Why are you afraid of my culture?**
Ye Min ☐

Evening events 20.30

Option 6 **FACE 303 (The Cultural Battle between the dark-haired Greek and the sunburnt Brit)**
Jody Watson and Tania Batzoglou ☐

Option 7 **Showing Up – preparing for the therapeutic encounter**
John Bowtell ☐

SATURDAY 12th September

Workshops/papers 9.15 to 12.45

Option 8 **Bleeding clowns: shades of Sicilian Soul in Pirandello's *Festival of our Lord of the Ship***
Salvo Pitruzzella ☐

Option 9 **Right Now and Nearby (or Long Ago and Far Away)**
Sue Jennings ☐

Option 10 **Developing good practice guidelines for Intercultural Dramatherapy Practice**
Mandy Carr, Ditty Dokter ☐

Option 11 **Dramatherapy in Kosova**
Helen Tanner
and
Colonisation and Dramatherapy in Fiji
Caroline Miller ☐

Option 12 **Lost in Translation?**
Isabelle Rodker and Paula Holme ☐

14.15 to 18.30

AGM **BADth Annual General Meeting** ☐

Workshop **'We don't think the same as you….' An Introduction to Using Theatre and Drama with Offenders**
Sally Brookes ☐

SUNDAY 13th September

Workshops/papers 9.30–12.45

Option 13 **A clinical investigation into the therapeutic potential of stories in Dramatherapy with young people with Autistic Spectrum Disorder**
Jeannie Lewis
and
Flotsam, jetsam and wistfully window shopping…
Charlie Moritz

Option 14 **Cultural Diversity in Dramatherapy in a Malaysian Context**
Vanitha Chandrasegaram
and
The Art of Cross-Cultural Engagement: setting up Dramatherapy abroad
Genevieve Smyth

Option 15 **Gypsies and Travellers**
Cathie Sprague

Option 16 **'Sorry, could you repeat that please?' – an exploration of hearing impairment**
Adrian Benbow, Emma Ramsden

Option 17 **Bridge Building Considered**
Adele Evans

CONFERENCE NOTES

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