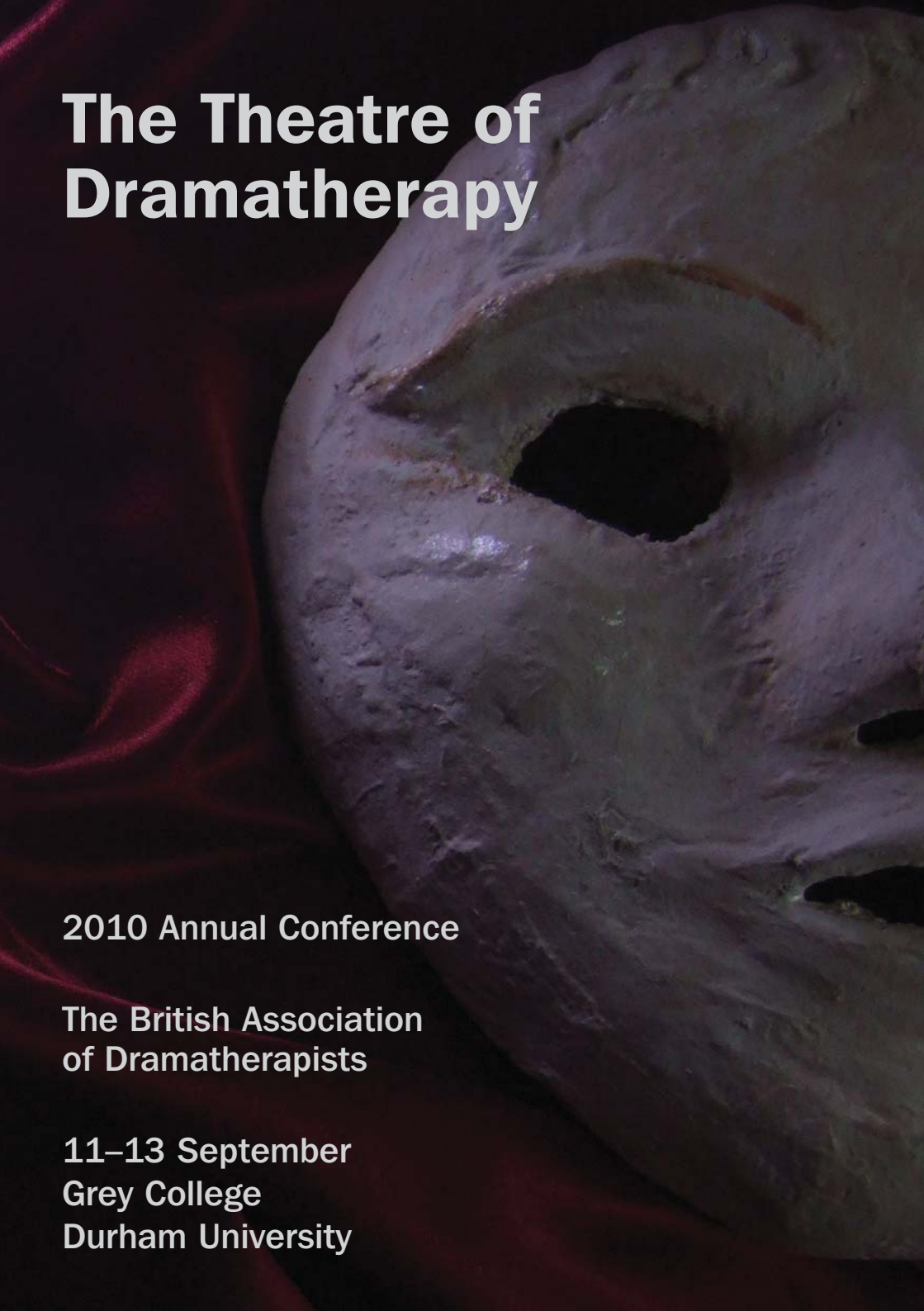
The Theatre of Dramatherapy



2010 Annual Conference

The British Association
of Dramatherapists

11–13 September
Grey College
Durham University

THE THEATRE OF DRAMATHERAPY

ANNUAL CONFERENCE AND AGM OF THE BRITISH ASSOCIATION OF DRAMATHERAPISTS

An understanding of the theory and practice of theatre and drama is integral to Dramatherapy. The British Association of Dramatherapists' definition of Dramatherapy is:

> Dramatherapy has as its main focus the intentional use of the 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.

The Health Profession Council's proficiencies for Dramatherapists refer to both the psychotherapeutic and the artistic elements of Dramatherapy:

> … Dramatherapy is a unique form of psychotherapy in which creativity, play, movement, voice, storytelling, dramatisation and the performance arts have a central position within the therapeutic relationship.

The 2010 conference focuses on the theatre in and of Dramatherapy both as an arts based modality and a form of psychotherapy.

The venue for the conference is Grey College, University of Durham. The College is a 15 minute walk from Durham city centre and a short taxi ride from Durham Station. The nearest airport is Newcastle. Grey is set within its own landscaped grounds and provides space for car parking.

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.

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

CONFERENCE TIMETABLE

Saturday 11th September

11.00 to 13.00	Registration
13.00	Lunch
14.00	Conference Keynote
15.00	Tea
15.30 to 17.45	AGM and GM/Workshop
18.00	Dinner
19.30	Evening events

Sunday 12th September

08.00	Breakfast
09.15 to 12.45	Workshops/papers
13.00	Lunch
14.15 to 17.45	Workshops/papers
18.00	Dinner
19.30	Céilidh

Monday 13th September

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

SATURDAY

14.00 to 15.00 Opening workshop

THE THEATRE OF DRAMATHERAPY: A CELEBRATION

THE AIM of this workshop is to celebrate the process of Dramatherapy, using theatre skills, psychological knowledge and drama experience which form the basics of Dramatherapy practice. We shall use the hour to work experientially with opening games, non-verbal communication, vocal warm ups, development into character and text and lastly, make a ritual ending.

Brenda Meldrum, B.Sc., M.Phil, LLAM (Hons), Dramatherapist, Play Therapist, Trainer, Registered Supervisor.

Brenda studied social and developmental psychology at the London School of Economics and worked as a research officer with the Thomas Coram Research Unit. In Nigeria, she carried out research on mother/infant interaction with the Oje Market women of Ibadan.

Brenda ran The Prompt Corner Youth Theatre for 10 years with a group of dedicated children and young people. With Dr Ann Cattanach, she wrote and delivered the original Play Therapy courses for Roehampton University. She worked for 10 years with The Place2Be, setting up their training programmes.

Playing Matters www.playingmatters.co.uk, Brenda's company trains counsellors, therapists, teachers and school support staff in the knowledge and skills to give emotional support to children and young people in schools and in the community. Brenda works as an Arts Therapist with children in a mainstream school in South London and runs Dramatherapy and Play Therapy courses in Britain and Europe.

15.00 Tea

15.30 to 17.45 BADth AGM and GM

Workshop alternative to AGM/GM

PLAY THE GAME

This workshop is all about the 'how' and 'why' of theatre games. Taking a range of games and exercises we will explore their facilitation, the rationale behind their use and their essential role in the creation of theatre. This will be a lively and highly participatory workshop.

Sally Brookes works nationally 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.

19.30 Performances

MAN IS BORN FREE BUT EVERYWHERE HE IS IN CHAINS … OR NOT?

This performance explores how circumstance and deprivation can bind offenders in chains that limit life choice, growth, and the capacity for happiness. Drawing on the work of Genet, Beckett and Lorca and the evidence of their practice, Eleanor Zeal and Bea Scott portray fragments of two fractured lives and question how people can break free from a cycle of violence that unconsciously seeks out a healthier holding.

Eleanor Zeal and **Bea Scott** are actors and graduates in Dramatherapy from the University of Surrey, Roehampton. Eleanor works as a full-time Dramatherapist with excluded adolescents at a pupil referral unit where she has been for ten years. In a previous life she won several awards for theatre productions at the Edinburgh Festival. Bea was a sessional Dramatherapist at HMP Brixton for five years. She is now involved in a new project at the prison where the men are writing, illustrating and recording a series of books for their children. She runs a performance theatre group for older people in the community and is training in creative supervision at the London Centre for Psychodrama.

OR

THEN THERE WERE THREE – 'THE SHOW MUST GO ON'

This theatrical show will develop ideas of Peter Brook's empty space and Lecoq's neutral space and how this utilises the imagination.

The content will be an exploration of loss, isolation and the struggle to adapt to change and the utilisation of the imagination to explore somatic memory.

The show will explore the memories of the body which conflict with the memories of the mind.

The drama will present a show struggling to continue and how this impacts on the diminishing cast who are axed one by one as the play hits financial crises. The show has been running many years and attracted large audiences in the past and yet still continues to try and recapture the glory days.

The show explores the characters' struggle to reconcile the changes in the show and their difficulty responding to the changes, still replaying out the same scenes with an imaginary cast.

The show develops the ideas of Psychiatrist and Hypnotherapist Milton Erikson who said there are no resistant clients just inflexible therapists. This is a development of the Buddhist idea of a fixed self and how such a narrative can impact on one's ability to navigate the necessary challenges through the journey of life and as a therapist.

Themes include existentialism, Jung's individuation process, rites of passage, improvisation and the development of the self and Dramatherapist's need to be flexible in order to attune to change and the needs of the clients.

The show locates the importance of theatre at the heart of the transformation process and how working with the physical body can access Stanislavsky's idea of emotional memory and access the unconscious.

The show will demonstrate the power of Brechtian approaches to theatre and the role the audience plays in the show as part of the shared transformation of change.

Drew Bird is a Dramatherapist and programme leader of the MA Dramatherapy training at the University of Derby. He specialises in working with children and young people who have experienced trauma and people living with life limiting illness.

OR

An Opening of the Pathfinder Theatre Project *The Crucible* from the play by Arthur Miller

A **Pathfinder Theatre Project** in its entirety involves a series of workshops where the participants make an artistic inquiry, combining theatre with the arts of eastern/western forms of self-cultivation. Steve Mitchell guides the work towards devising a 'Composition of Images' to be presented at an Opening. This is followed by a workshop where participants first animate an individual 'ritual pathway' and finally the whole group creates a 'rite of passage' to close a Project.

In bringing the Crucible's Opening to the conference, our intent is to create a piece of theatre which respects audience, text and the individual processes of the participants involved in this year's project. Your experience and feedback will form part of the ongoing research.

PATHFINDER STUDIO was founded in 1980 beginning a thirty-year action research into self-cultivation through theatre. Practical study includes the work of Brook, Grotowski, Halprin and Roth in theatre, Fox and Rebillot at the interface between theatre and personal development, as well as a variety of western therapies and eastern methods of personal evolution. Recent Projects in the UK have been: Wilde's *Salome* (2005) Strindberg's *Miss Julie* (2006) Genet's *The Maids* (2007), Ibsen's *A Doll's House* (2008).

This year's group will include:

Anni Tosh, an Associate Member of The Pathfinder Theatre Projects. She was once a clinical psychologist (13 years working for the NHS), became a Dramatherapist, and is now an actor with a lively interest in personal development, both her own and other people's. Her involvement in the Pathfinder Projects since 2005 has given her the opportunity to deepen her skills as an actress and as a human being. She is proud to be involved with Pathfinder Studio.

John Bowtell, an Associate Member of The Pathfinder Theatre Projects. John is a Dramatherapist working in mental health and education, and is co-opted to the British Association of Dramatherapists Executive and is Artistic Director of Converse Theatre. Pathfinder Projects afford him an opportunity for continued personal development in the context of an evolving work and practice which includes Satipatthana meditation, Tai Chi and membership of the Developmental Transformations practice group.

Steve Mitchell is the Director of Pathfinder Studio and Producer of the Pathfinder Theatre Projects. He was for ten years a theatre director studying stagecraft on the London and Edinburgh Fringe (Awarded a Fringe First in 1974). For twenty-three years a full-time Dramatherapist working in the NHS. For thirteen years a trainer, for nine years Course Director of Dramatherapy at Roehampton. He is widely published and has presented work in Europe, the USA and at numerous events in the UK. He is currently writing a practitioner's textbook Dramatherapy as a Ritual Theatre of Self-Expression.

Please note this Opening includes minor interactional components (moving to different spaces/verbal debriefing) and a presentation to be witnessed. Time: approximately two and a half hours.

www.pathfinderstudio.co.uk

SUNDAY

9.15 to 12.45 Workshops/papers

OPTION 1
THERAPEUTIC THEATRE – SHARING OUR STORIES

Using therapeutic theatre techniques this workshop is an opportunity to creatively share experiences and stories about our work. Through the process of sharing stories then creating and performing a short performance piece, participants come together to creatively celebrate their work and are empowered by the healing value of sharing their stories.

Aims of the workshop:
To provide the space for participants to creatively share experiences and stories about their work, using the therapeutic theatre framework.

This will involve:

- ❑ Exploring stories through drama
- ❑ Encouraging story sharing
- ❑ Devising in small groups short theatre pieces using the stories, themes, theatre tools and skills explored during the workshop
- ❑ Performing and witnessing the short theatrical pieces at the end of the workshop

The benefits of Therapeutic Theatre techniques include:

- ❑ Encouraging ensemble and team work
- ❑ Hearing and sharing stories
- ❑ Creating theatre from personal experience
- ❑ Finding creativity and talent
- ❑ Finding new ways to communicate

Sarah Kokkinos, **Rebecca Blak**e and **Alison Singleton** are co-directors and Dramatherapists for Beam Dramatherapy Ltd, providing Dramatherapy and therapeutic theatre projects for a range of client groups.

Sarah Kokkinos is a Dramatherapist. Her clinical experience includes: working with children with global developmental delay, autism, challenging behaviour and domestic violence. She also has experience working with adolescents with eating disorders and in adult mental health.

Rebecca Blake is a Dramatherapist specialising in youth offending and forensics. She is a lecturer on the Dramatherapy Masters degree at Roehampton

University and has been a professional actress for 15 years. Rebecca also works for the Hammersmith and Fulham children's services.

Alison Singleton is a Dramatherapist within education and has a background in arts education, specialising in community arts for people with learning disabilities.

OPTION 2
ENTRANCE, PERFORMANCE, (ASIDE), EXIT, RE-ENTRANCE: ROLES AND SPACE IN DRAMATHERAPY PRACTICE FROM A PSYCHODYNAMIC THEATRE MODEL PERSPECTIVE

Using well-known conventions from theatre and performance, this workshop will explore roles and personae employed by clients and practitioners in therapy, presenting behaviours, 'text' and 'sub-text' (disclosed and possible hidden meanings) and the use of spaces in Dramatherapy practice. The workshop will move on to explore the filling and emptying of the stage or therapy space as a way of 'clearing the stage' for Re-creation.

The workshop will include drama games, individual and group enactments and personal and group reflection.

Bruce Howard Bayley is an Anglo-Indian Dramatherapist and supervisor, born and raised in Bombay, India, he works as a freelance Dramatherapist, is Co-ordinator of the Camden Crisis Listening & Counselling Centre in London and has been associated with a number of UK universities. He completed his doctorate on The Queer Carnival: Gender-transgressive images in contemporary Queer performance and their relationship to Carnival and the Grotesque at Exeter University in 2000.

OPTION 3
MINIATURE THEATRE IN DRAMATHERAPY PRACTICE

Working in miniature empowers clients who may otherwise feel overwhelmed.

Toy theatre, miniature theatre, the Communicube and Communiwell are methods John Casson has developed in practice and research over many years. In this workshop there will be opportunities to explore practice and reflect on the theory behind the practice.

John Casson PhD has been a Dramatherapist for over 25 years and a Psychodramatist for 18 years. He is the inventor of the Communicube (www.communicube.co.uk), a playwright and poet.

OPTION 4
WORKING ON FESTEN: USING A THEATRE MODEL OF DRAMATHERAPY

As Arts Therapists, our clients include men, women and young people who are victims of sexual abuse from family members – often fathers, sometimes brothers and occasionally mothers. Whoever is the perpetrator, the family dynamics set the context of the abuse.

The pain, the shame, the conflict and the splitting in the victim's psyche, can lead to serious mental health problems and, of course, deep, deep unhappiness characterised by an almost total loss of self-belief and esteem.

How does Dramatherapy support these clients, helping them take control of their lives and find peace of mind? Through the metaphor of drama, we explore these tremendously difficult issues.

In this workshop, we shall be entering this dark world through the text of Festen by David Eldridge (Methuen Drama 2004). We shall be working with the drama and the text, to maintain safety. We shall work solely through the metaphor and the aesthetic distance within the drama; no participant material will be divulged.

Brenda Meldrum (for biography see opening workshop).

OPTION 5
HOW THEATRE CAME TO EARTH

The Natyasastra, written probably between the 1st and the 2nd Century AD, is both a sacred text and a practical handbook, in which the rules of Indian drama are fixed. It begins with an outstanding story, telling how the Gods conceived theatre, and presented it to human beings. The story is told in first person by Baratha Muni, the wise person chosen by God Brahma to set up the first performance. It recounts how the performance, showing the primeval war between good and evil gods, reactivated the fight in the audience, among which the Asura (the evil gods), were present as uninvited guests. The battle went on raging, until a further intervention of Brahma reconciled the two quarrelsome parties and re-established theatre as the place where both good and evil can be played out.

The story is woven with several striking metaphors about the relationships between stage and audience, between the theatre and the world, and even, in Dramatherapy terms, between dramatic and everyday reality.

In the workshop, we will explore the story, with the due respect, and the metaphors, looking for their resonances for us as XXI Century Dramatherapists.

Salvo Pitruzzella is a Dramatherapist, Psychodramatist and creative drama teacher from Palermo, Italy. He is the founder of the first Dramatherapy training course in Italy, at the Arts Therapies Training Centre in Lecco (www.artiterapie.it). His latest book, *The Mysterious Guest* (Bloomington, IN: iUniverse, 2009), is an inquiry on creativity from an Arts Therapies' perspective.
Website: www.drammacreativo.it

OPTION 6
THEATRE AND SPIRITUALITY: DRAMATHERAPY WITH THE ELDERLY (Paper)

Dramatherapy lends itself seamlessly to a person-centred approach. Even though it is unusual to find the term 'spirituality' listed in the indexes of theoretical publications, this therapy aligns with a drama that arose in the West from roots of Egyptian and Greek spirituality. In Asia, drama also comes from spiritual roots. This, combined with the healing power of drama (original meaning: 'to do life') gives us essential tools for the mental, spiritual and functional maintenance of ageing people and inspires their involvement.

It is important for people who are nearing the end of their lives to be held in a gentle and safe group, exploring their existential issues and great life questions via creativity. Although their expression may sometimes seem chaotic (as in dementia), these elders often hold the key to end-of-life wisdom. By means of story, metaphor, play and improvisation, answers and cultural questions can assist with grieving, celebration, reminiscence and pleasure.

Joanna will use case studies and theoretical examples to show how group work can be structured so that the issues that live in ageing individuals can be addressed in a creative way. Through storytelling, puppetry and play, as well as Johnson's Developmental Transformational work, people come to know each other in a very different manner, and discover a great deal about themselves. She will also illustrate the part the Arts Therapies have to play in validating the lives of elderly people, by presenting a short DVD of student theatre showing how the Arts Therapies can help the elderly: Soul Journey: Looking Forward, Looking Back.

Joanna Jaaniste has an interest in understanding your biography. She has fifteen years experience working Dramatherapeutically with people with depression. She enjoys working with people with dementia and end of life issues and has a book chapter on the subject in press.

AND

FORGET ME NOT – HOW DRAMATHERAPY MEETS THE THEATRE OF EVERYDAY LIFE IN DEMENTIA CARE SETTINGS (Workshop)

This workshop offers a chance to explore how the daily rituals of 'remembering' and 'forgetting' affect both carers and the cared for.

Using examples taken from a particular day-care setting consideration will given to the practical application of Jung's concept of 'individuation' within the Dramatherapy space and what influence this may have on those who have dementia.

Emphasis will also be placed on the use of film in the therapy space as a means of connecting therapeutic experience to everyday living; particularly in organisations where role and identity may be fixed or unclear.

David Howe is a Dramatherapist with an MA in Drama and Movement Therapy, drama worker and qualified teacher of drama. He works freelance in Yorkshire and has a growing practice working with older people with dementia.

14.15 to 17.45 Workshops/papers

OPTION 7
Two papers

PRACTICE BASED EVIDENCE: IS THERE EVIDENCE FOR THE THEATRE OF THE MIND?

'As clinician and researcher in a National Health Service context, I always struggle between the unique theatre of the mind of the individual in front of me and the standardised outcome measures. The 2008 British Association of Dramatherapists' research project in Evidence Based practice completed an audit of standardised and individualised measures used by UK Dramatherapists (Dokter & Winn 2009). This paper will discuss some of the outcomes of that research, to evaluate my personal struggle in the context of other Dramatherapists, before focussing on the use of one instrument in particular.

The research showed that one of the main measures used in adult mental health was CORE, Clinical Outcomes in Routine Evaluation, a measure which was developed primarily for use in outpatient psychotherapy departments. This

presentation will analyse the benefits and shortcomings of using CORE in a community based Dramatherapy department in adult mental health. The combination of CORE with more individualised client accounts through the client feedback evaluation sheet (devised by Dramatherapist, Clare Hubbard 5 years ago on the basis of CORE) will be illustrated with some vignettes. I will discuss how I use these written verbal 'measures' in combination with small world theatre such as Communicube sculpts. I will conclude the paper with recommendations for good practice and a discussion how CORE can be used to provide case study based evidence of Dramatherapy's efficacy to others, as well as providing a focus for therapist and client about therapeutic progress.'

Bibliography: CORE, www.coreims.co.uk, Dokter, D. & Winn, L. (2009) Evaluating Dramatherapy, EBP and PBE: a research project. *Dramatherapy* 31, 1, 3–9.

Dr Ditty Dokter is Arts Therapies professional lead and head of Arts Psychotherapies (drama and music) at the Hertfordshire Partnership NHS Foundation trust. She works as senior lecturer Dramatherapy at Roehampton University and Dance Movement Therapy at CODARTS, Rotterdam, the Netherlands. She co-coordinated the BADth systematic review of Dramatherapy evidence and has published extensively, both nationally and internationally. Her most recent publications are the co-edited volumes *Supervision of Dramatherapy* (Routledge, 2008) and *Destructiveness and Dramatherapy* (Routledge, in print)

AND

'A PORT IN A STORM': THE THEATRE OF TRANSFORMATION IN INDIVIDUAL DRAMATHERAPY

This paper describes the process of transformation experienced when working longer term with individuals who have personality disorders or traits. Rather than a traditional medical perspective, this paper views personality formation from an attachment based psychotherapy approach, outlining concepts such as attachment, attunement, and separation. It explores the importance of these concepts and their relevance to the therapeutic relationship and the process of growth and transformation. This paper describes a number of individual case presentations from private practice, which draw upon attachment based psychotherapy theory as applied to Dramatherapy practice.

Alison Gilmour is a BACP accredited Psychotherapist and Dramatherapist. She has over 19 years of experience working within both the NHS and private practice and specialises in adult mental health. Alison now lives and works in Harrogate, North Yorkshire, as a therapist, supervisor and trainer.

OPTION 8
USING THE 6-KEY MODEL FOR ASSESSMENT AND INTERVENTION IN DRAMATHERAPY

Dramatherapy processes take place on so many planes at once that it is often hard for practitioners to navigate this multi-levelled ocean of images and occurrences, without losing their sense of direction: What would be the most efficient intervention? Shall one focus on the story, the roles, the therapeutic relationship, or the acting skills?

This workshop introduces participants to the 6-Key Model – a Dramatherapy based integrative assessment tool and intervention method. Founded in the notion of dramatic reality, this useful model can be applied both in clinical practice and in research. Each key relates to a specific aspect of dramatic reality: 1) passage; 2) quality and style; 3) characters and roles; 4) themes, conflicts, symbols and plot; 5) response; 6) the unsaid. The consideration of these aspects together allows Dramatherapists to survey group and individual processes in a way that facilitates effective therapeutic interventions and furthers Dramatherapy thinking. The model intersects with other assessment tools that are currently in use in Dramatherapy.

The workshop includes theoretical and applied aspects. Particular attention is going to be given to keys 2 and 3. Participants are encouraged to bring material from their own practice in order to explore it through the 6-Key Model.

Susana Pendzik, Dramatherapist, supervisor, and coordinator of an MA Research Programme at Bar-Ilan University, Israel. She works in Europe, U.S., and Latin America, and has published extensively in the field. The 6-Key Model is the product of twenty years of work.

Galila Oren, MA, Dramatherapist and supervisor, is one of the founders of Dramatherapy in Israel, and the director of the Dramatherapy Training Programme at Tel Hai Academic College in Tel Aviv. She has published articles about Dramatherapy with children.

OPTION 9
THE ART OF ARSE WIPING: TOWARDS A RABELAISIAN AESTHETIC IN DRAMATHERAPY

This experiential and experimental workshop aims to release the potential of the theatrical characters and ideas found in François Rabelais' Sixteenth Century parodic and satirical storytelling masterpiece, *Gargantua and Pantagruel*. Gargantua and Pantagruel are rude and outrageous giants travelling through a world that is bawdy, sexy, idealistic, mean, kind, soulful, hilarious, hysterical, hypocritical, violent and exploitative: humanity laid bare.

Rabelais employs earthy folk humour, banquet imagery and the transgressive nature of carnival to ridicule as well as critique the dominant and emerging social and cultural institutions of his time. He plays with scale and power so that events are transformed by extraordinary grotesques and their body parts. The playfulness, irreverence and visceral nature of Rabelais' world lends itself to dramatic embodiment. A Rabelaisian experience can offer a personal space for individuals to find humour, freedom and reflection.

The workshop refers to and interrogates some of the ideas developed by Russian philosopher and literary critic Mikhail Bakhtin, including The Carnivalesque and The Grotesque Body. Their potential relevance to Dramatherapy is examined, as are the archetypes present in Rabelais' work.

The workshop explores:

1) the experience of entering the Rabelaisian world and experiments with theatrical forms that emerge from the process.
2) the relationships between participation and performance that emerge. What happens when something experienced is then performed to others?
3) the potential therapeutic application of Rabelais.

There will be an opportunity for reflection at the end of the workshop.

Please wear loose clothes.

John Hazlett Dickinson is a Dramatherapist trained at The Central School of Speech and Drama, University of London, in the Sesame Approach. He works as a Dramatherapist, trainer and director. He is a member of the core team teaching the Exeter based MA in Dramatherapy with specific responsibility for drama and theatre skills. He is also a personal and placement tutor. He runs a private Dramatherapy practice and works with a range of clients. He worked full time as a theatre director for 12 years and as a lecturer and manager in further and higher education for 7 years.

OPTION 10
REFLECTION IN ACTION: REFLECTION ON ACTION. TOWARDS EMPATHETIC UNDERSTANDING

This workshop intends to explore the nature and facilitation of reflective practice by using images, sculpting, through to enactment, thus enhancing the participant to be both aware and develop empathic understanding.

Exploring the nature and understanding of Reflective Practice presents the educator and practitioner with a complex set of issues. This is irrespective as to the stage of development or status of the practitioner, whether neophyte or experienced, empathic understanding and the ability to 'put ourselves in another's shoes', is not easy to 'teach'.

What seems important is to acknowledge that emotion is central to the process of reflection and that the successful management of the emotional content and awareness of emotional intelligence will not only facilitate the learning process and practice but enhance it; perhaps the secret is to experience it.

The workshop will draw largely from action/theatre based activities, that can be used to develop social and emotional aspects of learning, through expression, providing an opportunity to be creative and reflect on your own reflective practice.

Linda E. Wheildon is Head of Therapeutic Arts and Complementary Medicine, at the University of Derby. The department has a suite of programmes ranging from the Under-graduate Creative Expressive therapies and Complementary Therapies to professional training in Art Therapy, Dramatherapy and Dance Movement Psychotherapy. Linda trained as a Dramatherapist in 1987 and has taught and presented both nationally and internationally in this field, facilitating both social and emotional aspects of learning.

OPTION 11
PITCH UP MY THEATRE, PERFORM, PACK UP AND LEAVE: AN EXPLORATION OF DRAMATHERAPY AND THE COMMEDIA dell'ARTE

This workshop will offer an experience of the 16C physical theatre form Commedia dell'Arte with reference to how Dario Fo develops it in the 20C. As Dramatherapists we are expected to arrive, pitch up our theatre, make an attachment with our audience, perform, pack up and leave. This workshop will look at how the theatre offers us not only metaphors and structures within which to work, but also the disciplines of practice that support our resilience to do this hard job.

Anna Seymour PhD is a Dramatherapist, supervisor and trainer. She trained in Commedia dell'Arte in England and France. She has published on theatre and Dramatherapy, most recently, 'A Theatre model of Dramatherapy Supervision' (with Madeline Andersen-Warren) in *Supervision of Dramatherapy* (2008) eds. Phil Jones, Ditty Dokter, Routledge, 'Dramatherapy and Social Theatre: a question of boundaries' in *Dramatherapy and Social Theatre* (2009) ed. Sue Jennings, Routledge. She is a director of the Northern Trust for Dramatherapy and Teaching Fellow in Drama and Theatre Arts at the University of Birmingham.

OPTION 12
EACH IN THEIR OWN WAY

Participants are invited to embark on an individual character creating process that explores their multiple personality and voices. Using images from the work of the Norwegian expressionist Edvard Munch as a point of departure, the workshop will provide a play space to investigate artistically the Jungian notion of the 'many selves', as researched by the German voice pioneer Alfred Wolfsohn and developed further by South-African actor Roy Hart.

The workshop pedagogy recognizes individual and social play as the basic elements of both art and life processes. The method applied has been developed through many years of research in practice when facilitating and reflecting on experimental art-based processes in the fields of applied theatre, drama education and Dramatherapy.

Italian playwright Luigi Pirandello wrote in *Tonight* we improvise, 'Life is, as it ought to be, in an infinitely various and continually changing state of becoming' and in *Each in his own Way*, 'If it acquired consistency it would never move and yet life must have both consistency and motion'.

These concepts of life and art are the philosophical foundation for an ongoing research project that focuses on liminal experiences in the potential space. The theory is informed by existentialism, humanism and social constructivism and the methodology inspired by modern drama education, Roy Hart Theatre voice pedagogy and the Sesame Approach of Dramatherapy.

Ellen Foyn Bruun is a Dramatherapist and Associate Professor Drama and Theatre, Faculty of Arts, Norwegian University of Science and Technology, Trondheim, Norway. MA in Drama and Movement Therapy (Sesame), Member of The Roy Hart Theatre.

David Keir Wright is a freelance drama educator. M.Phil. Drama and Theatre, Norwegian University of Science and Technology, Norway. PG Research Student, Royal Holloway, University of London and member of The Roy Hart Theatre.

19.30 Céilidh with Summerhill Folly Céilidh Band

9.30 to 12.45

OPTION 13
MAKING A PLAY FOR ATTACHMENT

How do we, when we have had an early experience of improvised relationship, make a play for attachment and how do we as Dramatherapists meet this in the Dramatherapy space? How do we co-construct a space physically and interpersonally to enable our clients to trust in the joint imagination of the therapist and client, to allow themselves and their stories to be held; to believe that 'the integrity of the self as presented to other will not be destroyed.' Heineman T (1998): *The Abused Self*. The Guildford Press. N.Y.

This workshop will explore our dramatic relationship with attachment. We will explore the role of Dramatherapy in facilitating recovery from insecure attachment patterns through the use of a developmentally informed theatre style model of Dramatherapy.

The workshop will be experiential in nature and will reflect on the potential of Dramatherapy to respond to the behavioural and emotional narrative of the child in therapy, and what we, as therapists, can learn from our clients in this process.

Sarah Mann Shaw B.A. (Hons) M.A., is a Dramatherapist, Integrative Psychotherapist, Supervisor and Trainer. She has worked in Social Services Adult Mental Health and in CAMHS Child and Family Therapy teams as a Dramatherapist. For the past eleven years, she has been in private practice in Nottingham and works with clients referred from Social Services, Education, CAMHS, and the voluntary sector as well as privately referred individuals. She specialises in working with children and adults with disrupted attachment patterns and traumatic histories. She has published an article on Symbol, Metaphor and the Healing Process in *The Journal for the British Association of Dramatherapists 1996*, and has contributed to Phil Jones's latest edition of *Drama as Therapy, Theatre as Living*, Routledge 2007.

OPTION 14
THE FINAL CURTAIN? DEATH, DRAMATHERAPY AND THERAPEUTIC THEATRE

Palliative care is a holistic approach to the care and support of patients with advanced progressive illness, and their families. Since the mid 1990s the use of the arts in palliative care has grown and is often integral to MDT careplans for

people with terminal illnesses. This practical workshop and discussion will explore differences and similarities between the working methods of a Dramatherapist and those of a community arts worker, asking questions about the potential impact of our work with individuals and groups as they face death. Are the aims and objectives of the Arts Therapist different from those of the arts worker in this setting? What are the implications of working towards an end product or performance? How is death to be addressed and what metaphors may arise in the work? Is death a backdrop or should it take centre stage?

Deborah Aita is a Dramatherapist currently working as a Rosetta Life Artist with the Weldmar Hospicecare Trust in Dorset. She is also a freelance Dramatherapist with the Community Arts Therapies Project in Bath.

David Haworth is a community theatre practitioner. As Associate Director of Forest Forge Theatre Company over the last 14 years he has lead the company's Arts and Health initiative at various hospices, including Salisbury Hospice.

9.30 to 11.00

OPTION 15
WHICH ROLES DO WE TAKE AND ENACT WHEN WORKING WITH PEOPLE WITH LEARNING DISABILITIES?

This workshop is mainly for those who work with clients with learning disabilities; it is intended to offer a safe space for all of us to share our humanness.

'To open, I will introduce and share some thoughts, ideas and feelings from my own experience of working with clients with mild and profound learning disabilities. I will then facilitate the group towards an exploration of the theme outlined in the workshop through the mediums of drama and movement. Time will be allowed for sharing our thoughts, ideas and feelings.'

Sonia Barrachina is a Dramatherapist with an MA in Drama and Movement Therapy. She has worked with children, young people, adults and elderly people with different needs and currently works within an Arts Therapies Team in Merton.

OPTION 16
THE CONTINUAL STATE OF BEING – EACH IN THEIR OWN WAY

This paper will conceptualise the practice introduced in the workshop entitled *Each in their own Way*. It will present the theoretical framework that underpins an on-going research project that explores the notion of choice in the continual state of becoming of each individual and the reflexive relationship between life and artistic processes.

The holistic individual-centred drama methodology is informed and inspired by, amongst others, the writings of dramatist Luigi Pirandello, philosophers Jean-Paul Sartre and Martin Buber, psychiatrists C.G. Jung and D.W. Winnicott, arts practitioners Alfred Wolfsohn, Roy Hart and Malcom Ross.

The thesis is that the practice produces knowledge and an insight that enables individuals to see themselves as both fixed and not fixed. It gives them the opportunity of exploring their 'many selves' in the potential space and choosing self-transformation through creative imagination and creative imaginative action.

This paper is open to everyone; it is not limited to those who attend the workshop *Each in their own Way*.

Ellen Foyn Bruun is a Dramatherapist and Associate Professor Drama and Theatre, Faculty of Arts, Norwegian University of Science and Technology, Trondheim, Norway. MA in Drama and Movement Therapy (Sesame), Member of The Roy Hart Theatre.

David Keir Wright is a freelance drama educator. M.Phil. Drama and Theatre, Norwegian University of Science and Technology, Norway. PG Research Student, Royal Holloway, University of London and member of The Roy Hart Theatre.

OPTION 17
THE NEW SOCIOLOGY OF CHILDHOOD AND CHILDREN AS CO-RESEARCHERS IN DRAMATHERAPY

In this paper Emma Ramsden will present her doctoral research. The research, which took place in a mainstream primary educational facility, has been undertaken by Emma as part of her PhD and for which Phil Jones has been the lead academic supervisor. She and Phil will engage in a dialogue which explores aspects of the new sociology of childhood in relationship to Dramatherapy research with children as co-researchers and will draw on Phil's recent books *Childhood* (Pearson 2007) *Rethinking Childhood* (Continuum 2009) and forthcoming *How Do we See Children Now?* (Policy Press 2010).

This paper will draw upon the professional shifts and transitions encountered by the presenters which include those of practitioner, researcher, supervisor and academic. Together they will analyse key elements of the work and position this within the politics of childhood.

Emma Ramsden is a PhD Candidate at Leeds Metropolitan University and Practitioner-Researcher. She works with children and adults in education and forensic psychiatry as a Dramatherapist and has contributed to publications in the fields of Arts Therapies, Psychotherapy and ethics.

Dr Phil Jones, lectures in Childhood and Inclusion at Leeds University. He has published widely on childhood and the arts therapies. He is series editor of 'New Childhoods' (Continuum).

OPTION 18
THE EMPTY VESSEL GIVES BIRTH TO PROJECTIONS

This workshop will explore the notion of the Dramatherapist being in role, both inside and outside of the therapy room. How and who we are and thus how we meet the client, impacts the projections directed at us and the subsequent allocation of roles within the therapy session. The concept the workshop explores is that the Dramatherapists, in the initial meetings, can be an 'Empty Vessel', similar, in essence, to Brooks concept of the 'Empty Space'; a space where anything can happen, a blank canvas ready for any picture or any character to manifest.

The workshop is also designed to explore notions of gender, looking at the body as the initial 'vessel'. By using archetypal characters, utilising Jung's concepts of the Anime and the Animus, it will explore the concept of role taking as a response to projection.

Nikki Disney is a recent graduate of Derby University and brings her MA thesis to be explored at the Dramatherapy conference. The exploration of who we become as a Dramatherapist in the room is drawn from experiences facilitating groups within a prison setting. Intrigued by the concepts of gender in the room when working predominantly with male clients as a female, she gained awareness of the potential of the masculine and feminine within such a space, which heightened the experience of role taking. She is currently working in various theatres in the East Midlands and hoping that the role of a Dramatherapist will find its way into her repertoire in the near future.

11.30 to 12.45

OPTION 19
DRAMATHERAPY AND THE CORPORATE THEATRE

This workshop investigates possible roles for the Dramatherapist within the world of work: from finding/creating and maintaining work to the potential for Dramatherapists to use their skills within various corporate roles. The theatre of successful business has been referred to by many as a highly scripted stage of polished rehearsal and performance. Effective marketing requires a listening and adaptive role continually changing according to the needs of the customer or prospect. What are the ethics of a 'Dramatherapeutic approach to marketing'? Indeed the Provider–Customer relationship within the constructed reality of a thriving corporate theatre, has many surprising similarities to the therapeutic relationship. Unconscious needs for 'affect regulation' pervade these relationships. Participants are invited to explore these themes through games, improvisation and role. The workshop will end with a critical discussion to further examine the connections between the Theatres of Dramatherapy and Corporate process.

Martin Cope is Therapy Advisor to the Welsh Assembly Government and BADth Wales Representative. Martin is also the Founder and Managing Director of Hiraeth.eu and has pioneered approaches to Circus Arts Therapy and Wilderness Therapy.

OPTION 20
PUBLIC CREATIVE SPACES: BETWEEN THERAPY, THEATRE AND POLITICS

This paper will present and discuss the original proposition of 'public creative spaces' as spaces of encounter, dialogue and interaction between individuals or social groups through artistic means. The purpose of a public creative space is to encourage the expression, exchange and confrontation of personal and social concerns in a way that could lead to greater understanding, acceptance and change.

Augusto Boal wrote 'I exist because they exist', indicating that the self can only be understood in relation to others, and that the realisation of oneself can only be achieved through the realisation of others. The notions of intersubjectivity, relationality and reciprocity will be the starting point of this paper. It will investigate discussions that are taking place in the field of relational psychoanalysis, group analysis, and psychology, more precisely the liberation psychology of Martín Baró.

The paper will present the notion of in-betweenness as central to the attempt of understanding differences, overcoming conflicts and creating new social possibilities for individuals and communities. It will discuss this concept in relation to similar ideas in the fields of anthropology (Turner's notion of liminality), sociology (Habermas's discussion on the public sphere), psychoanalysis (Winnicott's transitional space), and theatre (Boal's aesthetic space).

Following Grotowski who stated that 'theatre is an encounter', this paper will pay particular attention to the relational in performance and theatre. In that sense it will give particular emphasis to the work of Lecoq, Artaud, Meisner and Brecht in understanding inter-personal dynamics. The paper will also refer to the pioneering work of the American Dramatherapist Armand Volkas and the project Healing the Wounds of History.

This paper will conclude on questions about the social responsibility of the therapist and the possibilities of embracing personal and social transformation.

Jean-François Jacques MA is a Dramatherapist working in the NHS and in private practice. He studied politics and is an active theatre practitioner. He is interested in the interplay between personal and social change and is the founder of Out-Side-In: Drama, Therapy and Theatre. He developed the idea of 'public creative space'.

OPTION 21
THIS HOUSE BELIEVES THAT DRAMATHERAPY CAN THRIVE IN A THEATRE

Welcome to an interactive seminar which celebrates sixteen years of a Dramatherapy service based in Dundee Repertory Theatre, Scotland. Now the first resident Dramatherapist and contemporary postholder come together to present how the service was established, sustained and developed.

With visual highlights of key moments, we discover obstacles overcome to form this Service for adults with mental illness, and how it evolved through sustained funding. We witness ways in which various models of Dramatherapy enabled access to psychological treatment and provided significant links to Arts and Health activity for personal and social development. We also examine different models of therapeutic theatre for the purpose of public consultations on mental health services.

In addition, we learn of the impact of Introductory Trainings to Multi-Agencies from pioneers like Dr Sue Jennings, David Powley and Gordon Wiseman. Stories

are also shared of how the service model was received on the international Dramatherapy stage and in subsequent research.

And mindful of current economic challenges, we reflect on the threats to the service's survival – from experiences of professional isolation within and outwith the theatre, to the chaos of local government reorganisation, forecast funding cuts by new commissioners, and the additional demands of service redesign.

With this in mind, we offer you the opportunity to debate the relationship between theatre and therapy. See if the thespian can provide the therapist with an effective treatment setting and sufficient support to achieve a thriving theatre-based Dramatherapy service.

Genevieve Smyth was the first full-time Dramatherapist in a U.K. theatre. She is a supervisor, manager, trainer, writer, NHS clinician and BADth's Link Person (Scotland). Genevieve has practised in Eastern Europe, the U.S. and Asia.

Maggie Moore began her career as a stage actress and later studied Dramatherapy. She completed her final clinical placement in St Thomas's Hospital in London and recently became a theatre-based Dramatherapist.

OPTION 22
WATCHING FROM THE WINGS: THE VISUAL WORLD OF DRAMATHERAPY USING THE IAPT SCALE WITH DEAF ADULT POPULATIONS

This is a case study presentation which will explore use of an adapted IAPT scale (Improving Access to Psychological Therapies) with a research based group of 12 deaf adults who were assessed to have a range of IAPT appropriate health issues (anxiety, depression and phobias). The Dramatherapy intervention took place over an eight month period and involved a multi-disciplinary approach, including Interpreters, Psychologists and Social Workers.

Martin Gill is a Dramatherapist, Psychodramatist and supervisor based in the South West of England. His therapeutic practice is divided between work within the prison service, training, supervision and working with deaf adults who have depression, anxiety or phobias.

Closure 14.00 to 15.30

What are we taking with us from this conference which has explored many aspects of the theatre of Dramatherapy? An opportunity to join together to process creatively the varied experiences of the weekend through drama, movement, art and creative writing.

Mandy Carr is a teacher, Dramatherapist and supervisor of Arts Therapists. Key areas of interest include cross cultural work, the therapeutic use of writing and the application of Boal's forum and image theatre ideas within Dramatherapy, education and training. Mandy currently convenes BADth's Equality and Diversity Subcommittee.

Jean-Luc Leiritz is a Dramatherapist, supervisor, drama facilitator, special education tutor, trainer, course co-ordinator and French teacher.

He has been working for over twenty years for the Camphill Organisation where he is the Director of the Chrysalis Players and where he has produced a wide range of plays with adults with learning difficulties.

He is also holding a post as a Dramatherapist for older people with the Arts Psychotherapy Department at HPPT, an adult mental health trust.

BOOKING INFORMATION

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

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 2010**.

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 en-suite room – self-funding	£365
BADth members Residential – invoiced, funded by organisation	£355
BADth members Residential en-suite room – invoiced, funded by organisation	£405
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 en-suite room – self-funding	£325
BADth student members Non Residential – self-funding	£230
Non BADth members Residential – self-funding	£440
Non BADth members Residential en-suite room – self-funding	£490
Non BADth members Residential – invoiced, funded by organisation	£480
Non BADth members Residential en-suite room – invoiced, funded by organisation	£530
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 en-suite room – self-funding	£445
BADth members Residential – invoiced, funded by organisation	£435
BADth members Residential en-suite room – invoiced, funded by organisation	£485
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 en-suite room – self-funding	£380
BADth student members Non Residential – self-funding	£285
Non BADth members Residential – self-funding	£495
Non BADth members Residential en-suite room – self-funding	£545
Non BADth members Residential – invoiced, funded by organisation	£535
Non BADth members Residential en-suite room – invoiced, funded by organisation	£585
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 2010. 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:	Yes: ❑	No: ❑
BADth Student member:	Yes: ❑	No: ❑
Non Member:	Yes: ❑	No: ❑
Membership number:		
Residential Place:	Yes: ❑	No: ❑
Non Residential Place:	Yes: ❑	No: ❑
Standard room:	Yes: ❑	No: ❑
En-suite room:	Yes: ❑	No: ❑
Do you have any specific dietary requirements?		
Any special needs?		

For payment details please see pages 27 and 28

Total Payment Due: £

Amount enclosed: (minimum £100.00 non refundable deposit) £

Balance: (due by 15th June 2010) £

Please make cheques payable to BADth

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:

Name of person authorising funding:

Signature

DO NOT USE THIS FORM TO BOOK FOR AGM ONLY

Please send booking form and payment 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.

SATURDAY 11th September

15.30 to 17.45

AGM **BADth Annual General Meeting**

1st Choice ( ) 2nd Choice ( )

Workshop **Play the Game**

Sally Brookes

1st Choice ( ) 2nd Choice ( )

19.30 – Performances

Man is Born Free but Everywhere He is in Chains … or Not?

Eleanor Zeal and Bea Scott

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

or

Then There Were Three – 'The Show Must Go On'

Drew Bird

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

or

Pathfinder project

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

SUNDAY 12th September

9.30 to 12.45 Workshops/Papers

Option 1 **Therapeutic Theatre – Sharing our Stories**
Beam Dramatherapy – Sarah Kokkinos, Rebecca Blake and Alison Singleton

1st Choice 2nd Choice 3rd Choice

Option 2 **Entrance, Performance, (Aside), Exit, Re-entrance: Roles and Space in Dramatherapy Practice from a Psychodynamic Theatre Model Perspective**
Bruce Howard Bayley

1st Choice 2nd Choice 3rd Choice

Option 3 **Miniature Theatre in Dramatherapy Practice**
John Casson

1st Choice 2nd Choice 3rd Choice

Option 4 **Working on Festen: Using a Theatre Model Of Dramatherapy**
Brenda Meldrum

1st Choice 2nd Choice 3rd Choice

Option 5 **How Theatre Came to Earth**
Salvo Pitruzzella

1st Choice 2nd Choice 3rd Choice

Option 6 **Theatre and Spirituality: Dramatherapy with the Elderly (Paper)**
Joanna Jaaniste

and

Forget me not – How Dramatherapy Meets the Theatre of Everyday Life in Dementia Care Settings (Workshop)
David Howe

1st Choice 2nd Choice 3rd Choice

14.15 to 17.45 Workshops/Papers

Option 7 **Practice Based Evidence: Is there Evidence for the Theatre of the Mind?**
Ditty Dokter

and

'A Port in a Storm': The Theatre or Transformation in Individual Dramatherapy
Alison Gilmour

1st Choice 2nd Choice 3rd Choice

Option 8 **Using the 6-key Model for Assessment and Intervention in Dramatherapy**
Susana Penzik & Galila Oren

1st Choice 2nd Choice 3rd Choice

Option 9 **The Art of Arse Wiping: Towards a Rabelaisian Aesthetic in Dramatherapy**
John Hazlett Dickinson

1st Choice 2nd Choice 3rd Choice

Option 10 **Reflection in Action: Reflection on Action. Towards Empathetic Understanding**
Linda E Wheildon

1st Choice 2nd Choice 3rd Choice

Option 11 **Pitch Up My Theatre, Perform, Packup and Leave: An Exploration of Dramatherapy and the Commedia dell'Arte**
Anna Seymour

1st Choice 2nd Choice 3rd Choice

Option 12 **Each in their Own Way**
Ellen Foyn Bruun & David Keir Wright

1st Choice 2nd Choice 3rd Choice

MONDAY 13th September

9.30 to 12.45 Workshops/Papers

Option 13 **Making a Play for Attachment**
Sarah Mann Shaw

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

Option 14 **The Final Curtain? Death, Dramatherapy and Therapeutic Theatre**
Deborah Aita & David Haworth

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

9.30 to 11.00 Workshops/Papers

Option 15 **Which Roles do we Take and Enact when Working with People with Learning Disabilities?**
Sonia Barrachina

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

Option 16 **The Continual State of Being – Each in their Own Way**
Ellen Foyn Bruun & David Keir Wright

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

Option 17 **The New Sociology of Childhood and Children as Co-researchers in Dramatherapy**
Emma Ramsden & Phil Jones

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

Option 18 **The Empty Vessel Gives Birth to Projections**
Nikki Disney

1st Choice ( ) 2nd Choice ( ) 3rd Choice ( )

11.30 to 12.45 Workshops/Papers

Option 19 **Dramatherapy and the Corporate Theatre**
Martin Cope

1st Choice 2nd Choice 3rd Choice

Option 20 **Public Creative Spaces: Between Therapy, Theatre and Politics**
Jean-François Jacques

1st Choice 2nd Choice 3rd Choice

Option 21 **This House Believes that Dramatherapy can Thrive in a Theatre**
Genevieve Smyth & Maggie Moore

1st Choice 2nd Choice 3rd Choice

Option 22 **Watching from the Wings: the Visual World of Dramatherapy Using the IAPT Scale with Deaf Adult Populations**
Martin Gill

1st Choice 2nd Choice 3rd Choice



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