MEASURE FOR MEASURES

Re-searching, re-viewing and re-framing Dramatherapy in practice

2011 ANNUAL CONFERENCE AND AGM OF THE BRITISH ASSOCIATION OF DRAMATHERAPISTS

The 2011 conference offers a rich programme of workshops and papers to provide a wide range of perspectives on the ways that dramatherapy practice can be re-searched, re-viewed and re-framed. There will be contributions from both the UK and Europe.

The venue for the conference is the Scarborough campus of the University of Hull which is only a short walk from the sea and the surrounding moorland to the north. In addition to seafront gardens and seaside attractions, there are several places of interest including the Stephen Joseph Theatre in-the-round, The Castle, Anne Bronte's grave and St Martin-on-the hill, a Pre-Raphaelite church.

Regular inter-city trains run from London, Newcastle and Edinburgh (change at York) and there are cross-country services from Liverpool and Manchester. On arrival, there is a taxi stand directly outside the station which is 2km from the campus. Parking is available on the University site. For air travel, the nearest airports are Leeds/Bradford, Teeside and Humberside; each approximately 90 minutes away by road. Manchester International Airport is around three hours away by road or rail.

Information about the campus can be found at www.2.hull.ac.uk/Scarborough

Accommodation is in single en-suite rooms. Please contact us for information about accommodation on Friday night.

The conference is open to anyone interested in dramatherapy: therapists, theatre makers, artists, musicians, movement specialists, healthcare professionals, researchers 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 conference is organised by Madeline Andersen-Warren and Anna Seymour.

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

CONFERENCE TIMETABLE

Saturday 10th September

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

Sunday 11th September

08.00	Breakfast
10.00 to 12.45	Workshops/papers
13.00	Lunch
14.30 to 18.00	Workshops/papers
19.00	Dinner
20.30	Performances

Monday 12th September

08.00	Breakfast
10.00 to 11.30	Workshops/papers
11.30	Coffee
12.00	Closure
13.00	Lunch

CONFERENCE DETAILS

SATURDAY

14.00 to 15.00 Conference Keynote

FUTURES OF RESEARCH: DISTORTION OR REVELATION?

- How are the arts therapies making new discoveries in research?
- What can innovations in research from other fields offer the arts therapies?
- Does research distort or reveal practice?
- Can the role relationship of 'researcher-research subject' harm the 'therapist-client relationship'?

The current UK climate for research is being rapidly changed by policy and politics. The ongoing questions, only too familiar to arts therapists, are still with us – but are subject to new challenges and opportunities as a response to these shifts. The keynote will, in part, review perennials: How to research? Why research? What to research? However, it will do so within the wider framework of contemporary changes, challenges and opportunities. It will draw on different sources with an aim to inspire further enquiry and to help individuals understand their potential role within the cutting edge of experiment and enquiry. It will examine tensions concerning the possible negative agendas which research can carry with it as well as innovative ideas about research.

The presentation will draw on a variety of sources: the writings about practitioner research in *Drama As Therapy 2* (Jones, ed. Routledge 2010), experiences of national and international research projects, doctoral work and small scale enquiry into everyday practice.

Dr Phil Jones, Director of Research and Reader in Childhood, School of Education, Faculty of Education, Social Sciences and Law, University of Leeds and Visiting Professor at Leeds Metropolitan University and Concordia University, Montreal has lectured from South Africa to Canada, from South Korea to the USA and published widely on childhood and the arts therapies. His authored books include *Rethinking Childhood* (Continuum), *Rethinking Children's Rights* (with Welch Continuum), *The Arts Therapies* (Routledge), *Drama as Therapy* (Routledge), and his edited books include *Drama As Therapy Volume 2* (Routledge), *Supervision of Dramatherapy* (with Dokter, Routledge) *Childhood: Services and Provision* (with Moss, Tomlinson and Welch, Pearson), *Children's Rights in Practice* (with Walker, Sage). He is series editor for Continuum's New Childhoods'.

15.00 Tea

15.30 to 18.00 BADth AGM and GM

OR

THE BASICS OF DRAMATHERAPY

'Without Contraries is no progression' **William Blake**

Salvo Pitruzzella (information about Salvo Pitruzzella can be found after the information on his presentation for option 16).

19.00 Dinner

20.30–21.00

CONFERENCE WARM-UP

A chance for people to meet, greet and make connections.

Jonathan Hirst is a freelance/private dramatherapist specialising in substance misuse and adult mental health, based in Lancaster. He is also a mental health nurse (RMN) of 25 years standing and a part-time professional musician.

21.00

MUSIC AND DANCE with *QUERCUS*

Our events are fun and creative and bring people together in traditional communal dances that are easy to learn. Our music is rich with the spirit of dance that has been an important part of culture throughout Europe for centuries.

No dance experience is necessary as we give a gentle introduction facilitating new skills in rhythm and movement.

Alternatively, this is just beautiful music that you can sit back and enjoy: ethereal melodies, lush harmonies, driving rhythms.

Quercus comprises: **Cathy Goss**, animateur, flutes and whistles
Maurice Pennance, guitar
Paul Sherwood, hurdy-gurdy, mandolin, clarinet
Sian Phillips, accordion
Jonathan Hirst, double bass

OR

RESEARCH, THEORY, EVIDENCE, EVIDENCE, RESEARCH, THEORY, THEORY, RESEARCH, EVIDENCE: Words, words, words: BUT WHAT DO THEY MEAN?

‘Research’, ‘theory’ and ‘evidence’ are all words of weight and power. They can excite us, feel like an imposed burden or even terrify us. Commonly they send us into denial claiming: ‘Nothing to do with me, I’m a practitioner!’ or, ‘Maybe when I have more time or have more experience’.

As words become familiar we can come to believe that we understand them, and use them unreflectively. But, far from being clear, ‘evidence’, ‘theory’ and ‘research’ are all words with contested meanings, surrounded by controversy. So given the focus of this conference we think it might be useful to offer a reflective space in which to explore the meanings of these key words and their impact upon us, personally and collectively, and their implications for our work.

What is research? Who is it for? What counts as evidence? How, if at all, do research and evidence relate to theory? Whose theory anyway and what is theory? How do evidence, theory and research relate to practice?

We will share some of our experiences and reflections and invite you to share yours in what we hope will be a lively and thought provoking discussion.

Roger Grainger is a dramatherapist and chartered psychologist in private practice. He has a PhD in arts therapies research and is author of several books on dramatherapy including *Researching the Arts Therapies: A Dramatherapist’s Perspective*, (1999) Jessica Kingsley.

Sheelagh Strawbridge is a chartered psychologist, specialising in psychotherapy and HPC registered. She is a freelance practitioner with a long-standing interest in dramatherapy and co-editor of *The Handbook of Counselling Psychology*, (2010) Sage.

SUNDAY

10.00 to 12.45 Workshops/papers

OPTION 1

THE FIGURES ARE FRIENDLY: USING ROUTINE DATA COLLECTION TO HELP CLIENT CARE AND PRACTICE DEVELOPMENT WITH CHILDREN

Many dramatherapists may feel daunted by the look and feel of quantitative measures, or that they are in some way alien to creative, client-centred practice. The workshop will aim to give them the skills, information and confidence to make measures work for them and their clients, rather than the other way around. The workshop will introduce participants to a key outcome measure: the SDQ (Strengths and Difficulties Questionnaire). It will aim to make routinely collected outcome measures useful to therapists working at an individual level with each client, as well as to measure caseload and service level outcomes.

The workshop will cover:

- ❑ Introducing the measures to clients
- ❑ Scoring the measures
- ❑ Locating individual client scores against published norms
- ❑ Using the measures to aid individual assessment and treatment planning
- ❑ Using the measures to track individual progress
- ❑ Measuring improvement and identifying reliable change
- ❑ Collating scores at caseload and service level
- ❑ Using graphs to help understanding
- ❑ Discussion of other measures available for specific client groups

Copies of the measures, including reference material such as population norms, scoring charts etc will be given to all participants as a pack to take away and implement. Continued support will be available through the BADth Research email list to participants wishing to make use of routine outcome measures after the workshop.

Kim Dent-Brown trained as a dramatherapist and now works as a Research Fellow at the University of Sheffield, and as a cognitive analytic therapy practitioner in the NHS in Hull.

OPTION 2
RE-SEARCH UNDER THE GUIDANCE OF ORPHEUS AND EURYDICE.

This experiential workshop looks at the complexities of dramatherapy action re-search through the creative exploration of the myth of Orpheus and Eurydice.

Orpheus travels in between the worlds in order to search for his lost wife. Using his gift for music, he finds Eurydice only to lose her again having disrespected the laws of the underworld and his re-search for Eurydice begins.

The story of Orpheus and Eurydice will be explored as a guide and a container for the process of dramatherapy re-search. The focus will be on the physical body of the researcher as a mediator between the worlds of dramatherapy practice and re-search. The laws and the languages of these worlds might be different. Imagery and movement present in dramatherapy practice might get translated into words for research purposes. How does the body of the researcher impact on this process? Can the body of the researcher become part of the research facilitating potentially the integration of conscious and unconscious elements of the practice?

We will have the opportunity to offer shape to our responses to the myth through the pathways of movement, imagery and words as well as to explore the meeting points and the transitions between these mediums.

The seeds of this workshop were planted during Elena's experience of action research with people with mental health issues as a dramatherapist and her first exploration of the myth as a child.

Elena Konstadina Boukouvala is a dramatherapist (Sesame), psychologist and counsellor having a particular interest in the use of dramatherapy with people with experiences of trauma. She is currently working as a dramatherapist in education.

OPTION 3
THE GIFTS OF RESEARCH – PLAYING WITH PHENOMENOLOGY

This is an experiential workshop on the theory and practice of phenomenological research in dramatherapy.

My own experience conducting research has intrigued and challenged me on many fronts, particularly with respect to the encounter with another human being and the corporeal dimension of the endeavour. Listening while remaining open,

suspending any prior beliefs, staying with and 'dwelling' with another person's story or dramatic creations are fundamental aspects of phenomenological research. However, these thrilling and rewarding tools of qualitative research often remain unknown to practitioners until they embark on their own research project. It is my hope that this workshop will dispel some common fears and entice students and practitioners of dramatherapy to engage in research with passion and enthusiasm.

This workshop will offer participants an opportunity to explore key aspects of phenomenological research by familiarising themselves with concepts such as phenomenological description, epoche or bracketing, textual analysis and structural analysis through physicalisation, role taking and dramatization.

There will be a teaching emphasis on the philosophy of phenomenology and its applications in psychotherapy, the tenets of existentialism and humanistic therapy, all of which will be introduced through experiential exercises and examples from dramatherapy research with minimal use of technology. Our basic tools will be our bodies and our imagination, in the true spirit of phenomenological inquiry.

Lia Zografou, MA is a dramatherapist, BADth registered supervisor, Gestalt in organizations consultant and playback actor and conductor. She trained in dramatherapy at Roehampton University and possesses degrees in art history from Brown University, USA and theatre from RADA. She lives and works as a freelance dramatherapist, supervisor and consultant in Greece and the UK. She is on the faculty of the London Centre of Psychodrama course in Creative Supervision and has contributed chapters to volumes on supervision and dramatherapy, with *Passionate Supervision* (Jessica Kingsley, 2007) and *Dramatherapy and Destructiveness* (Routledge, 2011) among them. She is passionate about teaching, researching and learning through play!

OPTION 4
AN EXPLORATION OF THE EROTIC AND THE MATERNAL IN TRANSFERENCE AND COUNTERTRANSFERENCE EXPERIENCES

In our recent MA research, both with a male client group but conducted separately, a theme that consistently emerged was the significance of our status as women in the therapy space and the diverse responses elicited in clients to this status. In these encounters the seed was planted for a deeper investigation into our role as female therapists and what of our 'female-ness' enters the therapy room. While based on our MA research and incorporating a qualitative

case study approach, this workshop seeks to generate practice-based evidence and contribute to the development of dramatherapy theory, specifically in terms of transference and countertransference.

In this workshop we aim to explore the notion of gender and its impact on the therapeutic relationship. We seek to explore to what extent the gender of therapist and client impacts on our responses to each other and aim to interrogate our awareness of the woman/man we choose to be in encountering the other. In investigating the spectrum from the erotic to the maternal, the workshop will explore whether the role of gender can ever be truly neutral or hidden, and whether it is ever possible to leave our sexuality at the dramatherapy door. In acknowledging the split that exists between sexuality and motherhood, we seek to illuminate the reality of both erotic and maternal countertransference and how these may be connected but also, occasionally, confused.

We will present a review of relevant literature on these themes, as well as our own case studies. Furthermore, we hope to encourage participants to explore with us what it means to be a male or female therapist and what aspects of ourselves are invited in, or left at the door.

Stephanie Turner is a recently qualified dramatherapist. Her experience includes work with male offender-patients in high secure services and with young offenders in the prison service. She is also particularly interested in working with marginalised women and in therapeutic work with new mothers.

Marlize Swanepoel qualified in dramatherapy at Roehampton University. She is experienced in working with women and children who fled domestic violence. Currently, she is working as a dramatherapist in the NHS, doing group and individual therapy in a forensic and acute mental health setting.

OPTION 5
REACTION REPLAY: REVIEWING PRACTICE THROUGH PLAYBACK THEATRE IN PEER SUPERVISION

Drawing on anonymised case studies, this seminar explores how Playback Theatre can help arts therapists reflect on practice, examine issues of transference and countertransference, and measure the effectiveness of treatment outcomes. Genevieve and Susan will share stories of work with adolescents through a simulated supervision session. The stories are re-framed/played back to the supervisee/storyteller to enable peer review and creative reflection of clinical practice.

They will demonstrate how the supervisor/actor embodies the essence of the supervisee's story so that it is more fully understood as a result of being witnessed.

Here, qualitative data is gathered through narrating, enacting and reflecting on stories of work. Sources of data collection include supervisee description of practice and supervisor observed response. It is in the story's dramatization that further data emerges from the way the supervisee projects her story onto the supervisor/actor, and how the supervisor uses embodiment and role-play to illuminate story themes.

The supervisor/actor records the data of story content in her memory and then prioritises key or recurrent themes to play back. This prioritisation is the supervisor's measurement of the story's essence and what needs to be played back to improve the supervisee's learning and practice.

Once the supervisee has witnessed the playback, she will measure its significance, both in terms of new learning from the original story, and also the degree of accuracy of the playback itself and how this felt to witness.

Susan's experience of movement observation (Laban Movement Analysis) offers an additional recording system that deepens the witness perspective.

Seminar attendees will be invited to contribute to this process of critical inquiry by sharing perspectives on the material presented.

Genevieve Smyth is an NHS clinician and has worked for 20 years in dramatherapy supervision, management, training, publication, research and is BADth's Link Person (Scotland). Genevieve has practised in Eastern Europe, the U.S., Asia and Africa.

Susan Scarth is a lecturer, supervisor and clinician. She leads the Scottish Arts Therapies Forum, the European Association of Dance Movement Therapy, Dance Movement Psychotherapy Scotland and Practice and Research in Movement Analysis.

OPTION 6 – PAPERS
DRAMATHERAPY VIGNETTE RESEARCH INTO PRACTICE
Practice-based evidence – working with dramatherapists to describe and analyse the efficacy of their work

Vignette research in dramatherapy practice has proved a useful means to

building up dramatherapy practice-based evidence (Jones, 2007). In the past year Phil Jones and Ditty Dokter have completed a new piece of vignette research of dramatherapists, as part of a bigger project of arts therapies practice with children. In this paper Ditty will outline some of the findings of this research, but also present details of a forthcoming project of intercultural vignette research, showing how research like this can contribute to developing guidelines for good practice for dramatherapists and evidence for funding bodies.

Ditty Dokter PhD is Head and Professional Lead arts psychotherapies, Hertfordshire Partnership NHS Foundation Trust and pathway leader MA Dramatherapy, Anglia Ruskin University Cambridge. Ditty's practice spans many years in psychiatry and community work, as well as international training and research. Her most recent publications are (2010) 'To join or not to join the dance' in Jones *Drama as Therapy vol. 2*; 'Helping and Hindering processes in arts therapies groups' and the co-edited volume *Dramatherapy and Destructiveness; developing the evidence base*, to be published by Routledge in 2011.

AND

WHO'S AFRAID OF THE BIG BAD WOLF? DRAMATHERAPY WITH WOMEN SURVIVORS OF DOMESTIC VIOLENCE

1 in 4 Women in the UK will experience domestic violence in their lifetime, often having endured years of psychological abuse. Abused women are at least three times more likely to experience depression or anxiety disorders and continue to live in fear long after they have fled the abuse. This paper will share findings from my research on the effectiveness of a multi modal model of Dramatherapy with women survivors of domestic violence using a Randomised Control Trial and CORE forms. RCTs are often seen as the 'big bad wolf' of research, but are they? Can a psychodynamic approach to individual dramatherapy with women survivors of domestic violence bring about measurable change and are RCTs and CORE forms the right methods to evidence this?

Jennifer Campbell Kirk is a dramatherapist and graduated from Roehampton University in 2005. She is the founder of Wise Dolls, a creative arts therapy service for women, young people and children survivors of domestic violence.

14.30 to 18.00 Workshops/papers

OPTION 7

THE FIGURES ARE FRIENDLY: USING ROUTINE DATA COLLECTION TO HELP CLIENT CARE AND PRACTICE DEVELOPMENT WITH ADULTS

Many dramatherapists may feel daunted by the look and feel of quantitative measures, or that they are in some way alien to creative, client-centred practice. The workshop will aim to give them the skills, information and confidence to make measures work for them and their clients, rather than the other way. around. The workshop will introduce participants to a key outcome measure: the CORE (Clinical Outcomes in Routine Evaluation). It will aim to make routinely collected outcome measures useful to therapists working at an individual level with each client, as well as to measure caseload and service level outcomes.

The workshop will cover:

- ❑ Introducing the measures to clients
- ❑ Scoring the measures
- ❑ Locating individual client scores against published norms
- ❑ Using the measures to aid individual assessment and treatment planning
- ❑ Using the measures to track individual progress
- ❑ Measuring improvement and identifying reliable change
- ❑ Collating scores at caseload and service level
- ❑ Using graphs to help understanding
- ❑ Discussion of other measures available for specific client groups

Copies of the measures, including reference material such as population norms, scoring charts etc will be given to all participants as a pack to take away and implement. Continued support will be available through the BADth Research email list to participants wishing to make use of routine outcome measures after the workshop.

Kim Dent-Brown trained as a dramatherapist and now works as a Research Fellow at the University of Sheffield, and as a cognitive analytic therapy practitioner in the NHS in Hull.

OPTION 8

'EVERYTHING THAT CAN BE COUNTED DOES NOT NECESSARILY COUNT; EVERYTHING THAT COUNTS CANNOT NECESSARILY BE COUNTED'

ALBERT EINSTEIN

DRAMATHERAPY PRACTICE: EVIDENCE AND AUDIENCE

This workshop will present some of the dilemmas faced in attempting to evidence the effectiveness of dramatherapy practice to a variety of 'audiences', each of whom may privilege different kinds of evidence. Participants will be invited to explore the issues of what constitutes 'evidence' for whom, and how dramatherapy practitioners, researchers and academics can present their practice in meaningful ways to different audiences. The workshop will draw on Boal's Forum Theatre techniques as a practical medium for exploring such issues.

Pete Holloway is a Consultant Dramatherapist and Clinical Lead in a specialist psychological service within Kent & Medway NHS Trust and is Senior Lecturer in Dramatherapy at Roehampton University. He is currently conducting research into the obstacles and impediments experienced by dramatherapists in generating evidence, as part of the 'Arts in Health' PhD programme at Canterbury Christchurch University.

OPTION 9

GIVING LIFE TO THE GOLEM

An evocative, experiential workshop exploring our relationship with the need to produce ever more evidence that dramatherapy works, and of how it does so. In the current climate of 'prove it or perish' funding, there are considerable pressures at work on us to come up with authoritative, scientific data to validate our methodologies. But is this trend to be welcomed as invigorating and inspiring or at root a reductive source of oppression?

The famous sixteenth century legend of the Golem of Prague, provides a telling metaphor with which to explore our feelings around all of this and perhaps identify individually and collectively just where we stand now or might want to stand in the future.

With the Jews of Prague under threat of renewed persecution, Rabbi Loew created a golem to protect the ghetto. Fashioned from mud these human-like

beings have a long history dating right back to Adam. Their drawbacks: at first they cannot speak and require skilful, esoteric animation; then later, given life with the role of protector, ironically, they can turn on their creators and threaten their downfall.

Here's a chance actively to inhabit the legend, take on different roles, embody and incorporate the experience, share its impact and reflect on how reliving this story might inform and illuminate our workaday lives as theorists and practitioners.

Charlie Moritz trained with the Northern Trust for Dramatherapy. He has worked with asylum seekers and refugees. He teaches in the School of Theatre at Manchester Metropolitan University, is a writer and also offers workshops fusing writing, drama and dramatherapy.

OPTION 10
MEASURE FOR MEASURE: 'TRUTH IS TRUTH TO THE END OF RECKONING' (Isabella; Act 5)

In Shakespeare's bitter 'comedy' *Measure for Measure*, the characters search and re-search for truth and hope, re-viewing their own and others' actions and re-framing reality in the face of hypocrisy and lies. All are diminished, even the holiest, by scheming and dishonesty. A strange text for our Conference whose concern is evidence-based practice!

In this workshop we shall be using the theatre model of dramatherapy to explore the sinister character of Angelo, the pious ambiguities of Isabella, the hypocrisy of Vincentio, the bombast of Lucio, the despair of Claudio and the venality of Mistress Overdone. This will bring to us a better understanding of ourselves and of others' emotional lives. We will examine the themes of the emotional message in non-verbal communication and body language, and the "disconnect" between what is said and what is meant.

Brenda Meldrum, dramatherapist, play therapist, supervisor and trainer. Brenda is Director of Playing Matters, a company delivering training to therapists, counsellors and school staff in effective communication with children and young people. www.playingmatters.co.uk

OPTION 11
CREATIVE METHODS TO SUPPORT THOSE WHO SELF-HARM, AS DEVELOPED WITHIN DRAMATHERAPY

The aim of this workshop is to disseminate the findings from Jane's research on the self-harm of people with severe to profound learning disability, through considering personal responses to self-harm, and suggesting practical methods to support a person who might self-harm during a dramatherapy session. The research is practice-based evidence, where dramatherapists who had experience in this area were interviewed. Information was collated to record what was occurring in the therapeutic space, and what interventions were offered when a client self-harmed, whilst there was an element of interpretation by the therapists as to what might be being communicated through the self-harm.

Through linking in with person-centred practice (Carl Rogers), the movement work of relationship play (Veronica Sherborne), and the recommendations from the 'Hidden Pain' research project (Heslop & Macaulay), the workshop will offer practical games and activities to explore the emotions that might lead to self-harm, and creative examples from dramatherapy practice, with the intention of enabling support for those who self-harm.

The practical aspect will be through group and pair work and may involve using the sense of touch.

Jane Jackson is a freelance dramatherapist and clinical supervisor, specialising in working with adults with learning disabilities. Jane also works with Roundabout, and was for many years within the NHS.

OPTION 12
'DO YOU KNOW WHAT THE PROBLEM IS? THEY'VE GOT SO MANY SKILLS BUT THEY DON'T KNOW IT!'

This brief comment was made many years ago, about students on the Creative Expressive Therapies degree, University of Derby. It became the trigger for the development of a dedicated module to increase student awareness of their expertise and also to raise their aspirations.

The module has helped me to understand more fully the complexity of personal development planning as a narrative. While reflecting on her spectrogram, one student exclaimed, 'How can I succeed if it means I am doing better than my sister?' She had suddenly recognised the impact of this early script on her own career development.

Many years on, I know from student feedback and student destinations that the module has surpassed any expectations I ever had about its potential benefits. Some of the module's success, results from the use of creativity and from a Dramatherapist being able to engage students and understand some of their fears in asking them to move out of their 'comfort zone'.

As well as presenting results from my research in 2011 to evaluate the effectiveness of the module, there will be time in the session to reflect on how far the statements, 'They've got so many skills but they don't know it!' relates to us as dramatherapists!

How can we find the language to evidence what we do and convey that meaning to others? In a world where classification quickly dates I agree with Law, in that there is a need for the individual to continually sift experience into new and useful terms of reference' (Law et al 2002 p 436). With this in mind, what would or could the 'role of the dramatherapist' look like!

Law B., et al (2002) 'New Perspectives on Career and Identity in the Contemporary World' in *BJ of Guidance and Counselling*, Vol 30, No 4.

Judie Taylor is Assistant Subject Head Mental Health and Therapeutic Practice University of Derby. She is on the BADth Register of Supervisors and is Placement Supervisor for MA Dramatherapy students at Derby. She has an interest in the wider potential of creativity and reflection in raising aspirations, enterprise and loss and bereavement.

OPTION 13 – PAPERS
DRAMATHERAPY WITH CHILDREN, YOUNG PEOPLE AND SCHOOLS

In this presentation the following theoretical and methodological approaches will be explored:

(i) The use of Jennings EPR model with an ADHD child
(ii) The use of EPR in combination with psychoanalytical approaches
(iii) The use of a dramatherapy approach inspired by David Read Johnson's Developmental Transformations Model (DvT) with boys at risk of exclusion

The presentation will include an evaluation of outcomes and feedback from teachers, parents and children on the impact of the work.

The book *Dramatherapy with Children, Young People and Schools: enabling creativity, sociability, communication and learning* is due to be published by Routledge in 2011.

Lauraine Leigh MA Psychoanalytic studies, dramatherapist and teacher has been a member of BADth Executive and with BADth Education subcommittee, co-organised the first Dramatherapy in *Education Now Conference*, London 2000. Her chapter *Holding the Family in the Heart of School* links with object relations and a suggested new model.

Ann Dix BA (Hons) PGCE MA Dramatherapy. Formerly a secondary school teacher, Ann works with children and families in a Multi Agency Team and co-runs an adolescent psychotherapy group in CAMHS.

Dolmen Domikles Dip COT, dramatherapist, works for CAMHS as a primary mental health worker, working closely with schools. His chapter on his work based on Read Johnson's developmental transformations highlights excellent team work in schools.

Deborah Haythorne one of the book's editors will be in attendance. Please see below for her details.

AND *PSYCHLOPS* FOR CHILDREN

The paper will present an overview and an update of *PSYCHLOPS* (Psychological Outcome Profiles) *kids*. *PSYCHLOPS kids* is a new evaluation measure devised to assess change in children after dramatherapy. It is simple to use and can be easily administered in schools. It is client centred and highly responsive to change because it measures those areas of unique importance identified by the children themselves. It contains both quantitative and qualitative elements and has room for children to express themselves creatively. Roundabout worked with Emma Godfrey of King's College London to develop this measure which is based on the established adult version of *PSYCHLOPS*, to create an evaluation method that provides robust outcome data at the same time as respecting the unique therapeutic process of each individual child. Roundabout has been using *PSYCHLOPS* for three years in over 20 schools and the presentation will go through *PSYCHLOPS Kids* and how to use it. We will share our findings and hope, through the presentation, to encourage other dramatherapists working in Primary schools to use *PSYCHLOPS* Kids.

Deborah Haythorne is the co-founder and Co-Project Director of *Roundabout*, the largest dramatherapy charity in the UK. Deborah is on the teaching team for the Creative Arts Supervision Course and has an extensive supervision practice working with groups and individuals.

Susan Crockford runs *Roundabout*'s north London office, works part time for the NHS and has a supervision private practice. Part of her role at *Roundabout* has been to look at developing evaluation methods.

Dr Emma Godfrey is a dramatherapist and psychologist working as a lecturer at King's College London and in private practice. She was part of the team who developed adult *PSYCHLOPS* (Psychological Outcome Profiles) for use in primary care mental health.

20.00 PERFORMANCES

TREVOR LOVES CHARLOTTE

Trevor Loves Charlotte is first and foremost a play. It tells the story of a chronically lonely man, relatively new to London and living in a bedsit. He is also drinking heavily. He cohabits with three very different imaginary 'friends' who occupy his space and he can't (or won't) get rid of them. His relationship with them is very real. Each day he goes to work and he leaves them behind. When he returns they are waiting for him and he relays the events of the day. The play takes place over a summer's evening of great importance. Trevor has invited a girl from work (Charlotte) around who he has fancied from the very first day he met her. Charlotte is real!

There are different facets to the play which relate to the theory and practice of dramatherapy. It theatrically demonstrates 'aspect' work and also shows how, in the privacy of one's own company, inner conflicts can be externalised and made real within the space. The play itself could serve as a metaphor for work with different client groups including those hearing voices, clients with depression and clients with relationship difficulties. Being influenced by Samuel Beckett and Harold Pinter, it draws heavily on humour and in particular vaudeville, 'frontcloth' comedy and the gallows. It also explores the essential existential human condition of avoiding the void. When one is ultimately alone and without stimulus of any kind, is there a need to fill the silence and plug the gap with thoughts, with words, with stories, with action?

Dominic McHale is a dramatherapist, a playwright and a filmmaker. He has worked with adults in recovery from substance misuse, homeless populations and young people excluded from conventional education.

Diana Driver is a dramatherapist and actress. She has worked for 15 years in theatre, television, voiceovers and film. In 2008 she graduated from Roehampton with an MA in dramatherapy and her acting projects now sit alongside and feed her work as a dramatherapist in a CAMHS team at Guy's Hospital, London.

OR

MEASURE ME, REMEMBER ME

In this musical show, devised, written and performed by Jonathan Hirst, a series of songs – sometimes moving, sometimes funny, sometimes bizarre – characterises the diversity of the clients we help as dramatherapists. It reminds us that, in the midst of the urgent need to evaluate our practice, we are dealing with people, and that distance travelled can be measured in different ways.

Jonathan Hirst is a dramatherapist practising in Lancaster. He works in adult mental health, specialising in substance misuse. He is also a part-time professional musician and singer-songwriter.

10.00 to 11.30

OPTION 14

DEVELOPMENTAL TRANSFORMATIONS: ENQUIRY THROUGH THE PLAYSPACE

Developmental Transformations (DvT) is a practice which involves the transformation of embodied encounters in the playspace, an ethical space in which free play can take place. This practice is the basis of a commonly used dramatherapy modality in the United States and elsewhere and is beginning to come into clinical practice in the U.K. A number of papers on the evidence for and clinical practice of DvT have been published, including case studies (Johnson 1991 & 2000) specifically of clients with PTSD (James & Johnson 1996), homeless mentally ill (Galway et al. 2003) sexually abused children (James et al 2005) and older adults (Johnson 1986 and Johnson et al. 2002).

This workshop will explore how the practice of DvT may facilitate personal and professional reflexive and reflective enquiry, how it can be drawn upon as a safe resource when other models are rejected or when the support of the playspace is required in challenging practice environments.

No previous experience of DvT is expected, but those who have previously been to David Read Johnson's workshops or one of the UK practice groups may appreciate the opportunity to re-enter the playspace with a view to their own research.

References:

Galway, K., Hurd, K., & Johnson, D. (2003). 'Developmental Transformations in Group Therapy with Homeless People with a Mental Illness'. In D. Wiener & L. Oxford (Eds.), *Action Therapy with Families and Groups*, (pp. 135–162). Washington, DC: American Psychological Association.

James, M., & Johnson, D. (1996) 'Drama Therapy in the Treatment of Combat-related PTSD'. *Arts in Psychotherapy* 23, 383–396.

John Bowtell attended 1st International School for DvT and facilitates practice groups in U.K., seeing potential for personal growth, clinical practice and the playfulness of colleagues. He is Vice Chair of BADth.

Eleanor Zeal is a dramatherapist and has worked for ten years in an inner-city school for young offenders and excluded adolescents with EBD, ADD and ASD, is a visiting lecturer at Roehampton University and co-runs DvT practice groups.

OPTION 15

'LEISURE ANSWERS LEISURE: LIKE DOTH QUIT LIKE, AND MEASURE STILL FOR MEASURE' (Act 5.1): AN EXPLORATION INTO QUESTIONS OF POWER AND THE EVALUATION OF CREATIVITY IN DRAMATHERAPY

Using Shakespeare's text of *Measure for Measure* as a reference point this exploratory paper will seek to find some answers to uncomfortable questions relating to power issues in dramatherapy and governance; to how Love, Sexuality & Desire may be addressed within dramatherapy and to the appropriate means of measuring creativity.

The presentation will take the form of a hybrid paper come workshop with active participation invited from participants.

Bruce Howard Bayley is an Anglo-Indian dramatherapist, born and raised in Bombay, India. He works as a freelance dramatherapist, is Chair of BADth, is Co-ordinator of the Camden Crisis Listening & Counselling Centre in London and has been associated with a number of UK universities and works in private practice.

OPTION 16

THE HALF-REMARKABLE QUESTION: CHALLENGES AND LIMITS OF MEASURING DRAMATHERAPY

People come to dramatherapy looking for help in bearing life; we offer them no less than a radical rebalancing of their soul. Such a matter is hard to assess: it is a complex and shifting process, implying the intersection of visible and invisible levels, moving in and out the person's psyche.

Enquiry into such a process requires a reflection upon the very nature of understanding, which is an epistemological as well as an ethical challenge.

In the first part of this paper, I will use Gregory Bateson's 'metalogue' style in order to outline a series of questions, aimed at framing the fields within which any attempt to approach a complex process, either qualitative or quantitative, nomothetic or idiographic, may find its purposes and acknowledge its limits.

The second part will move into one of the possible frames of reference expounding a simple observation tool, the DAAG (Dramatic Abilities Assessment Tool). I have devised it in order to share observations on our clients' therapeutic journey with my colleagues at the day centre for young people with personality

disorders, where I have been working for many years. I will discuss its value in monitoring people's visible transformations during the dramatic process, stressing at the same time the necessity to compare the framework within which it can be effectual, with other co-existing frameworks. Other kinds of tools may need to be acknowledged, which may include qualities to be developed, such as empathy, sensitivity and imagination.

Lastly, I will sketch two short vignettes, in which the invisible and the visible of the process may either harmonize or clash.

Salvo Pitruzzella is a dramatherapist, psychodramatist and creative drama teacher from Palermo, Italy. He works as a dramatherapist with adolescents and adults in mental health care units. Since 1998, he has been dramatherapy course leader at the Arts Therapies Centre, Lecco and teaches Dramatherapy in Arts Therapies Master courses at Rome and Palermo Universities and also runs workshops throughout Italy.

He is the author of various books, including *Introduction to Dramatherapy: Person and Threshold*, published in England in 2004 by Routledge. He has also written a novel, *L'ultima vendemmia*, Edizioni Creativa, 2010, and edited the first unabridged Italian version of William Blake's *The Four Zoas*, issued in 2007, the 250th anniversary of the poet's birth.

His current interests are the use of performance in therapeutic processes, and the exchange among the arts therapies.

OPTION 17
FROM QUALITY TO QUANTITY: BUILDING THE BRIDGE TOWARDS EVIDENCE BASED PRACTICE

How can we allow the archetype of the Greek god Hermes to inspire us to BE the bridge that can communicate the efficacy of dramatherapy into a landscape and language of numbers?

This workshop aims to provide a space where we can explore our relationship to chaos and order as practitioners. Through the exploration we will tease out our feelings about the tension between what we do and how we present what we do. There will be time to discuss the specific issues that give rise to this tension.

By summoning the Greek gods as our guides, in this workshop I hope that we can journey towards a more meaningful connection and reverence for quantitative data.

Dimpi Hirani trained at the Sesame Institute in 2003. Since then she has worked in various special needs schools. Currently she works at Respond with young people with learning disabilities who have experienced sexual abuse and domestic violence. She also provides training for parents and professionals around attachment and abuse issues.

OPTION 18
FLYING CROOKED

The butterfly, an ancient image of the psyche, does not fly in straight lines. Quite the contrary, in its 'honest idiocy of flight' according to Robert Graves, it 'lurches' and has 'a just sense of how not to fly.'

Depression does not happen in straight lines either. It is not a linear, logical, consciously rational state or process. Instead, it spirals down and makes its home in the underworld, with Hades and Persephone, with the lost souls, with the dead.

Dramatherapy has the potential to give narrative, image, meaning and engagement to people experiencing depression and in so doing offers the possibility for a shift to happen. However, in terms of efficacy, if the 'symptom' of crooked flying is that which is being measured then dramatherapy is gloriously 'ineffective,' for flying crooked will thankfully remain.

In this paper I explore what it means to evaluate and the relationship evaluation has to the unconscious promotion of 'curing.'

Charla Givans began a collaborative doctorate with Central and the Sesame Institute in 2009. The research focuses on childhood and adolescent depression and how to measure efficacy and what that means.

OPTION 19
DRAMATIC EXPLORATION OF BARRIERS TO DRAMATHERAPY RESEARCH

Just as the two words 'drama', and 'therapy' strike fear and dread in the hearts of many people, the word "research" stimulates a similar feeling in many dramatherapists. This workshop uses group drama to explore barriers that dramatherapists might experience to doing research. These barriers may take the form of not knowing how to do research, or lack of awareness that we are in fact researching all of the time. The aim of the workshop is to enable group members to highlight their own fears and assumptions around research, and

work with these constructively to enable a more confident approach to learning, formalizing, incorporating and communicating research methods into their daily working lives.

Nicola Barron is an experienced workshop facilitator with a background in research methods. She has a first degree in psychology and has recently graduated with an MA in dramatherapy and is enthusiastic about the possibilities of using research more within the field, in terms of looking at whether and how effective dramatherapy is within the many fields in which it is used, as well as looking into the psychological, social and biological process that occur that may enable dramatherapy to be effective.

OPTION 20
CASE STUDY RESEARCH

Case study research is a form of empirical inquiry that can focus on both single or multiple interventions.

This workshop will focus on a dramatic exploration of the components of case study research and examine structures that can be utilized to turn telling the story of clients' journeys through therapy into small scale research studies.

Madeline Andersen-Warren is a dramatherapist, trainer and clinical supervisor. Her publications include 'Therapeutic Theatre' in *Dramatherapy Clinical Studies* edited Steve Mitchell, Jessica Kingsley Publishers 1995, *Practical Approaches to Dramatherapy*, (with Roger Grainger) Jessica Kingsley Press 2000 and 'Theatre Model of Dramatherapy Supervision' in Supervision of Dramatherapy (with Anna Seymour) edited Ditty Dokter and Phil Jones, Routledge 2009. She is completing doctoral research in dramatherapy.

The Measures Taken… Closure of the conference

Brecht wrote several 'learning plays' where he claimed that those who learned most were those who took part. Since we all took part, this workshop will provide an opportunity to share what we learned as we come together to close the conference.

Anna Seymour is a dramatherapist, trainer and supervisor. She is the editor of *Dramatherapy*, the BADth Journal and is interested in the aesthetics and politics of physical form in the theatre and their use for Dramatherapy.

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**.

METHODS OF PAYMENT:

1) Cheque: Payable to 'BADth'

2) BACS/Internet bank transfer:

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

Bank name: Triodos Bank

Sort code: 16-58-10

Account number: 02179900

Account name: British Association of Dramatherapists

3) PAYPAL:

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

CONFERENCE FEES

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

Non residential fees include: Lunch, dinner and beverages.

Bookings received on and before 15th June:

BADth members Residential – self-funding	£320
BADth members Residential – invoiced, funded by organisation	£365
BADth members Non Residential – self-funding	£265
BADth members Non Residential – invoiced, funded by organisation	£310
BADth student members Residential – self-funding	£280
BADth student members Non Residential – self-funding	£235
Non BADth members Residential – self-funding	£450
Non BADth members Residential – invoiced, funded by organisation	£490
Non BADth members Non Residential – self-funding	£380
Non BADth members Non Residential – invoiced, funded by organisation	£420

Bookings received after 15th June:

BADth members Residential – self-funding	£400
BADth members Residential – invoiced, funded by organisation	£445
BADth members Non Residential – self-funding	£350
BADth members Non Residential – invoiced, funded by organisation	£395
BADth student members Residential – self-funding	£335
BADth student members Non Residential – self-funding	£290
Non BADth members Residential – self-funding	£505
Non BADth members Residential – invoiced, funded by organisation	£545
Non BADth members Non Residential – self-funding	£430
Non BADth members Non Residential – invoiced, funded by organisation	£470

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.

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: ❑

Do you have any specific dietary requirements?

Any special needs?

For payment details please see page 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 10th September

15.30 to 18.00

AGM **BADth Annual General Meeting**

Workshop **The basics of dramatherapy**
Salvo Pitruzella

Sunday 11th September

10.00 to 12.45 Workshops/papers

Option 1 **The figures are friendly: using routine data collection to help client care and practice developments *with children***
Kim Dent-Brown

Option 2 **Re-search under the guidance of Orpheus and Eurydice**
Elena Konstadina Boukouvala

Option 3 **The gifts of research-playing with phenomenology**
Lia Zografou

Option 4

Gender and the dramatherapeutic relationship: An exploration of the erotic and the maternal in transference and countertransference experiences

Stephanie Turner and Marlize Swanepoel

Option 5

Reaction replay: Reviewing practice through Playback Theatre in peer supervision

Genevieve Smyth and Susan Scarth

Option 6

Dramatherapy vignette research into practice practice-based evidence – working with dramatherapists to describe and analyse the efficacy of their work

Ditty Dokter

and

Who's afraid of the big bad wolf? Dramatherapy with women survivors of domestic violence

Jennifer Campbell Kirk

14.30 to 18.00 Workshops/papers

Option 7

The figures are friendly: using routing data collection to help client care and practice development *with adults*

Kim Dent-Brown

Option 8

Dramatherapy practice: Evidence and audience

Pete Holloway

Option 9

Giving Life to the Golem

Charlie Moritz

Option 10 **Measure for Measure: 'Truth is truth to the end of reckoning' (Isabella; Act 5)**

Brenda Meldrum

Option 11 **Creative methods to support those who self-harm, as developed within Dramatherapy**

Jane Jackson

Option 12 **Do you know what the problem is? They've got so many skills but they don't know it!**

Judie Taylor

Option 13 **Dramatherapy with children, young people and schools**

Lauraine Leigh, Ann Dix, Dolmen Domikles, Deborah Haythorne and **Psychlops for Children**

Deborah Haythorne, Susan Crockford, Dr Emma Godfrey

20.30 Performances

Trevor loves Charlotte

Dominic McHale, Diana Driver

or

Measure me, remember me

Jonathan Hirst

MONDAY 13th September

10.00 to 11.30 Workshops/papers

Option 14 **Developmental Transformations: Enquiry through the playspace**

John Bowtell, Eleanor Zeal



Option 15 **'Leisure answers leisure: Like doth quit like, and Measure still for Measure': An exploration into questions of power and the evaluation of creativity in Dramatherapy**

Bruce Howard Bayley

Option 16 **The half-remarkable question: Challenges and limits of measuring Dramatherapy**

Salvo Pitruzzella

Option 17 **From quality to quantity: Building the bridge towards evidence based practice**

Dimpi Hirani



Option 18 **Flying Crooked**

Charla Givans

Option 19 **Dramatic exploration of barriers to dramatherapy research**

Nicola Barron

Option 20 **Case study research**

Madeline Andersen-Warren

