Renewal, Restoration & Revenge

Working with change in Dramatherapy



2013 ANNUAL CONFERENCE AND AGM OF THE BRITISH ASSOCIATION OF DRAMATHERAPISTS

7th, 8th, 9th September 2013

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Royal Agricultural College, Cirencester

At a time when economic, structural and political conditions can lead to rapid changes and, at times, destabilisation, the conference themes explore how Dramatherapy praxis can continue to develop, evolve and deepen in these circumstances.

Large scale changes can lead to powerful feelings and emotions. How can we own, harness and use these feelings for creative and innovative developments in the rich and diverse work of Dramatherapy? How do we engage with taboos, often unexpressed, such as guilt and shame, that harbour the desire for revenge?

The 2013 conference offers a wide range of workshops, papers, performances, open space impromptu events and happenings, which hold the work of Dramatherapy practitioners, researchers and academics.

The venue for the 2013 conference is the Royal Agricultural College in Cirencester, Gloucestershire which is set in the spectacular Cotswold countryside. The historical site is in an inspiring location just one mile from Cirencester town centre. The College has excellent road links to the M4 and M5, as well as good rail connections with London, Gloucester, Cheltenham, Swindon, and beyond. Accommodation is in single en-suite rooms. Free parking is available for the duration of the conference. For air travel, the nearest airports are Bristol and Cardiff (approx 1 hour away by road) or London Heathrow (approx 90 minutes away by road). Information about the College can be found at http://rac.ac.uk/

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

BADth reserves the right to make any necessary changes to the advertised programme. The conference is organised by Bruce Howard Bayley, John Bowtell, John Hazlett Dickinson, Jonathan Hirst, Heidi Jockelson, Jude Kidd and Bea Scott on behalf of the BADth Executive Committee.

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

OPEN SPACE

In addition to the workshops, papers and events detailed in this programme, the conference is hosting a continuous, semi-structured opportunity modelled on Open Space. This will be an area set aside for impromptu discussions and activities as the conference unfolds. The purpose is to create a bridge between the more formal events and the informal spaces in the bar and elsewhere.

How will the Open Space work?

Anyone will be able to propose a topic for discussion or activity they would like to do as the conference progresses. They write a short, descriptive title and their name, and put it into a time slot on the Open Space notice board which will be blank at the beginning of the conference. By doing so they make a commitment to other conference participants who may be interested that they will be there at that time and place to get the activity going, so proposers should choose something they can usefully do by themselves in case others are late arriving or do not share their interest. There will be enough room for parallel Open Space events or discussions if there is demand. Members of the conference team will be on hand to take care of the space overall and interact with the proposers and other participants.

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

The 2013 BADth Conference Organising Committee

CONFERENCE TIMETABLE

Saturday 7th September

9.30 to 12.15	Registration
12.30	Lunch
13.45	Welcome and Conference Keynote
15.15 to 15.45	Tea/Registration for AGM
15.45 to 19.00	AGM/GM or Workshop
19.30	Dinner
20.30	Socialising, networking, catching up, spontaneous events

Sunday 8th September

7.00 to 8.00	Tai Chi Chi Kung
8.00 to 9.00	Breakfast
10.00 to 13.15	Workshops/papers
13.30	Lunch
14.45 to 18.00	Workshops/papers
19.00	Dinner
20.30	Just One of Those Nights…

Monday 9th September

7.00 to 8.00	Tai Chi Chi Kung
8.00 to 9.00	Breakfast
10.00 to 12.00	Workshops/papers
12.00	Coffee
12.30	Closure
13.30	Lunch

SATURDAY

13.45–15.15 Conference Keynote

RENEWAL, RESTORATION & REVENGE – WORKING WITH CHANGE IN DRAMATHERAPY

Marina Jenkyns explores the conference theme in the light of 30 years of practice from which she retires this year. She considers the role played by transference and counter-transference in enabling the restoration and renewal of both therapist and client and in working with the concept of revenge in the process of transition.

There will be a small workshop element to the presentation so that delegates have the opportunity to reference their own experience. Marina will use dramatic texts to illustrate her talk, draw on her own experience as a writer as well as Dramatherapist and emphasise the vital importance of the therapist's own creativity in managing change and moving through transitions.

Marina Jenkyns, MA, PGCE, HCPC Registered Dramatherapist, studied English Literature at Cambridge, taught English and Drama in schools and universities before training as a Dramatherapist at St Albans. She subsequently studied the psychoanalysis of organizations at the Tavistock Clinic and applied Dramatherapy thinking to her work with staff teams and management. She has been involved in the training of Dramatherapists and arts therapies supervisors in England for many years and been a frequent visiting trainer in arts therapies in several European countries. She was Chairperson of the British Association of Dramatherapists from 1988–1992. Her particular interests lie in the relationship between psychoanalysis and Dramatherapy and the use of dramatic texts in Dramatherapy. Her several writings include *The Play's the Thing: Exploring Text in Drama and Therapy* (Routledge 1996). She is now devoting more time to her writing (poetry and short stories) and is currently studying on the John Burgess Playwriting course.

15.15–15.45 Tea and registration for the AGM/GM

15.45–19.00 BADth Annual General Meeting and General Meeting

OR

Alternative to AGM Workshop

SILENT O MOYLE BE THE ROAR OF THY WATER: EXPLORING HOPE IN OUR TIME

When will that day-star, mildly springing,
Warm our isle with peace and love? (T. Moore)

How can Dramatherapy juggle the paradox of political disillusion and utopian hope in our time? The state of global affairs seems in many ways frightening and difficult to contain. Denial seems to be a rewarding refuge that has many forms. How can we as Dramatherapists be in tune with our time and develop our praxis to create meaning in chaos and as part of it?

The Celtic myth of *The Children of Lir* addresses the themes of love and revenge, of transformation and renewal. It has been addressed by many poets and musicians. One of these is Irish poet Thomas Moore (1779–1852). The title of the workshop is inspired by Moore's poem *The Song of Fionnuala*. The children of Lir are transformed to swans yet with their human soul and voice intact. Many years pass until the spell is broken. The state of betwixt-and-between human and animal potentially offers a space that relates to soul-making, expressing and promoting embodied knowing metaphorically.

The workshop will explore the myth allowing the participants to express their unique response and resonance to the images. The children of Lir are the victims of adult revenge, yet their fate represents experiences of a transpersonal and inter-subjective nature, as do the choices of the other characters. The workshop will focus on our emotional and creative capacity to relate to all the characters of the myth. The destructive, revengeful forces are just as real as the loving and restoring ones. The theoretical frame is the Aristotelian concept of *Poeisis* as our ability to recreate and reshape our experiences through imagination. It implies knowing through embodied understanding rather than by rational reflection. This way of knowing is at the heart of drama as therapy, enhancing embodied mind and intuitive intelligence.

Ellen Foyn Bruun is a Dramatherapist and Associate Professor in Drama and Theatre Studies at The Norwegian University of Technology and Science, NTNU, Trondheim, Norway. For many years she worked as a stage director and dramaturge in different professional and community contexts in Scandinavia before training as a Dramatherapist (Sesame) at Central School of Speech and Drama, London. At present she works as a practitioner and lecturer with BA and MA students in drama and theatre studies. She is the main teacher of a module in Dramatherapy. Her research seeks to develop practice as well as theory for

holistic and embodied practices and learning processes. She has published several articles, written plays and contributed to books on drama and theatre practice.

David Keir Wright is an independent drama practitioner-researcher. He is a member of the Roy Hart International Arts Association, Southern France, with a special interest in the Alfred Wolfsohn/Roy Hart voice pedagogy and aesthetic practice. David studied drama in Scotland, England, Denmark and Norway. He holds a BA from Loughborough University, from the University of Copenhagen and an MPhil from The Norwegian University of Science and Technology, NTNU, Trondheim, Norway. He has been involved in a variety of educational and cultural projects in the field of drama and theatre in Nordic countries since 1967, pioneering drama education in Scandinavia in the 70s and 80s. David has published articles on drama and theatre, been an active conference contributor and co-authored two books on drama and theatre work in Denmark and Norway.

19.30 Dinner

20.30 Saturday evening

This time has been left free for socialising, networking, catching up and creating spontaneous events in the Tithe Barn and beyond.

SUNDAY

7.00 to 8.00 Tai Chi Chi Kung

Denise Nethercott is an exercise instructor with 26 years experience. She has trained at the White Lotus Martial Arts Association in the Forest of Dean and delivers Tai Chi Chi Kung. Tai Chi Chi Kung consists of a series of slow, controlled stances and was developed for its health benefits which include improved strength, mobility, lung capacity, circulation and digestion and can aid emotional and mental health and reduce stress, anxiety and depression. The class is suitable for everyone, but please inform Denise if you have any medical conditions and/or joint problems.

8.00 to 9.00 Breakfast

10.00 to 13.15 Workshops/papers options 1–6

OPTION 1
CRISIS AND CREATIVE CHANGE: CAN DRAMATHERAPY HELP US IN COPING WITH HARD TIMES?

The present economic crisis of the western world is not just a lack of money. The very idea of growth and development is under question, crudely unveiling some deep wounds that had been covered for decades by the myth of the affluent society. The gap between the rich and poor continues to widen, showing the radical injustice of the system, and a widespread uncertainty about the future jeopardizes people's ability to give meaning to their lives, evoking what the psychotherapist Miguel Benasayag called 'the age of sad passions'.

Yet a crisis can give birth to creative change, and I think we can see signs of this wherever people actively try to envisage new ways to conceive not only the dynamics of production and consumption, but also the fundaments of community, including the quality of interpersonal relationships, cooperation rather than competition, frugality as a resource, the value of environment, and the spiritual life.

The premises of this emerging world view can be traced in the work of some 'prophetic' thinkers of the 1970s who warned against the dangers of consumer society and hinted at alternative possibilities.

I will consider the ideas of Danilo Dolci (communication as mutual creative adjustment); Ivan Illich (conviviality as the sharing of knowledge and tools) and Erich Fromm (identity as 'being' vs. 'having'), attempting to demonstrate how these principles find precise correlations in the values implied in Dramatherapy practice.

In the second part of the paper/workshop, I will invite the participants to look at their own relationship with these values and concepts in the ways they see their work and their mission.

Salvo Pitruzzella is the Dramatherapy course leader at the Arts Therapies Centre, Lecco, Italy; Professor of Pedagogy of Arts at the Fine Arts Academy, Palermo, Italy; Honorary Member of SPID (Società Professionale Italiana Drammaterapia), on behalf of which he follows the proceedings for the European Federation of Dramatherapy, which already involves delegates of Dramatherapy associations from seven European countries. He is the author of several books; the latest, *'Manuale di Narrazione Creativa'*, Milano: *'FrancoAngeli'*, 2012, is a practical handbook of creative storymaking.

OPTION 2
REVENGE, RENEWAL AND RESTORATION in 'MY MOTHER SAID I NEVER SHOULD…' by Charlotte Keatley

BADth asks: "How do we engage with taboos, often unexpressed – guilt/shame/anger – that harbour the desire for revenge?"

In this play by Charlotte Keatley, three generations of women – grandmother, mother and daughter – grapple with their understanding of cultural change expressed through the role of women, which gives rise to unexpressed feelings of love, guilt, shame, anger and thoughts of revenge. Produced in the Royal Court Theatre in 1989, the themes are as alive today as ever they were.

This Dramatherapy theatre workshop will address these issues and seek some resolution.

Brenda Meldrum is dedicated to a theatre model of Dramatherapy and runs workshops and classes in Britain and Europe, getting back to the roots of our profession. She has her own company, Playing Matters, training professionals in the theory and practice of working with children and young people. She works as consultant and Arts Therapist in a mainstream primary school in South London.

OPTION 3
MOTHER TONGUE

This piece of therapeutic theatre entitled 'Mother Tongue' comprising both a performance and workshop, was devised during our collective training at Roehampton University and inspired by Steve Mitchell's Theatre of Self-expression, in which the act of creative expression and artistic engagement enables a presence of being (1996:41–57).

Originally conceived as a one-off performance/workshop following visits to an Immigration Removal Centre (IRC) with refugee/detainees, it emulates their much-talked-about journey and threat of removal. The story is of a woman in flux, having fled her country, caught in the maelstrom of the immigration system, trying to make sense of an enforced change of environment, her new identity and the challenge of communication.

The workshop following the performance will link themes from the metaphor of 'Mother Tongue' that are related to 'change' of environment, identity, and language…. We will invite you to creatively explore these themes that accompany change and the threat of change, giving rise to feelings of fear, loss,

shame, and anger. The attempt to navigate to a place of stability demands a constant search and development of our inner resources, which we hope will be stimulated by engagement with the structures and themes within the performance and workshop.

Since creating the piece in 2010, we have identified parallel processes in being Dramatherapists in this ever-changing political and economic climate. We find the story of Mother Tongue mirroring our own in theme if not in content, with the frustrations and constant renewal of the definition and forms in which Dramatherapy is framed.

Eva Marie Chadwick is a Dramatherapist and creative arts practitioner. She is currently developing practices with various charitable organisations for young people, where life-changes, adjustments and issues of communication are prevalent themes within the work.

Natasha Crosher is a Dramatherapist, currently working in the forensic directorate at West London Mental Health NHS Trust. She works in Mental Health and with clients with Personality Disorder.

Alex Ramsden is a Dramatherapist. She has recently returned from Lebanon where she worked intensively with migrant workers in a safe house and female prisoners, alongside delivering trainings for special schools, community groups and NGO's. She is a founding member of the acclaimed physical theatre company *Tangled Feet*.

Justine Staley is a Dramatherapist. She has been working to establish therapeutic practice within a group of Children's homes, often working with children who have been removed from their community. She is a founding member of Rowantree Dramatherapy, a CIC based in Kent.

OPTION 4
ASPECTS OF REVENGE AND RENEWAL IN DRAMATHERAPY WITH SURVIVORS OF SEXUAL ABUSE: A THEATRE MODEL APPROACH

This paper will focus on a theatre model of Dramatherapy and address the themes of re-appraisal, revenge, injustice and renewal in relation to therapy with adult survivors of sexual abuse. This work often involves a multi-faceted approach combining the individual stories of clients with wider social, legal and political dimensions.

Examples of group and individual therapy will be presented to illustrate how working with play texts and/or extracts from plays from a range of genres can enable these dimensions to be addressed both individually and simultaneously through the medium of aesthetic or dramatic distance.

Madeline Andersen-Warren has worked as a Dramatherapist in the NHS and other sectors. She is a clinical supervisor, trainer and researcher. Her publications include ***'Therapeutic Theatre'*** in *Dramatherapy Clinical Studies* edited by 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 by Ditty Dokter and Phil Jones, Routledge (2009). More recently, she has published several articles on various aspects of Dramatherapy in the BADth Journal, *Dramatherapy*.

She was the Chair of BADth from 2004 to 2010 and is currently the convenor of the BADth Research Sub-Committee.

and

POSSIBILITIES FOR RENEWAL IN THINKING ABOUT POLITICS AND DRAMATHERAPY

Based within a theatre model of Dramatherapy and with reference to the work of philosopher Jacques Rancière in his collection of essays *The Emancipated Spectator* (2009) this paper will examine the notion of individual subjectivities and collective experience in relation to the therapeutic possibilities of theatrical aesthetics. It will explore the political tensions that are inherent in Dramatherapy practice as we work with the impact of loss in an increasingly disempowering society. This paper will raise questions about the enactment and embodiment of power suggesting the potential for a renewal of emancipatory political ideas.

Anna Seymour PhD is senior lecturer in Dramatherapy at the University of Roehampton and a Director of the training organisation the Northern Trust for Dramatherapy. She is Editor of the BADth Journal, *Dramatherapy*.

OPTION 5
"HE'S NOT GOING TO CUT HIS THROAT, IS HE?" – WINNICOTT + DRAMATHERAPY = HOPE AND RESTORATION

The paper will be verbal with a power-point presentation, detailing how feelings of guilt, shame and anger can be transformed, helped by support of colleagues and families. It will examine two strands of the conference theme: how therapists

look after their own personal difficult feelings, in this case turning something very painful into hope. Alongside, in parallel: the ethos and development of a planned therapeutic community for struggling young families.

Reference will be made to Jennings' *EPR* (1990), Leigh's *Dovetail* (2012), Dokter's *Dramatherapy and Destruction: creating the evidence base* (2011) and Prof Jan Abram's 2012 Freud Lecture (UEA) on *Winnicott, aggression and the use of an object*.

Lauraine Leigh MA has practised for 18 years, worked internationally with her collaborative Dramatherapy Schools book (2012), and continues to find Winnicott a source of nourishment. With psychiatrists and GPs she plans a therapeutic community for struggling young parents and first infants.

and

WHAT IF OUR KNOWLEDGE OF HEALING IS A MYTH AND OTHER FORCES ARE AT WORK?

I will speak to a recent paper (delegates will receive a copy) where I advocate an evolving hypothesis: that the essential structure of ritual combined with a constructive therapeutic alliance, along with 'intentional creativity' can, within a ritual candidate, activate a mediator: this I define as **Numinosity**. Additionally, that Numinosity triggers a further portal to an as yet unknown / understood province. This I will delineate as Physis. The impact of this event through the process of Poiesis expedites a fundamental biological / neurological / psychological transformation. Finally, that these four operations are secular and unconnected to any supernatural or external metaphysical system that we currently associate or subscribe to ritual process.

Steve Mitchell has been a full-time Dramatherapist in adult psychiatry for twenty-four years and project director of Pathfinder Studio where he mounts annual projects exploring theatre making and self-cultivation. For nine years he was course director of the Dramatherapy training at The Institute of Dramatherapy at the Roehampton Institute (now the University of Roehampton). He is widely published on his ritual theatre form ***The Theatre of Self Expression*** and has presented numerous events in Europe, the USA, and in the UK.

13.30 Lunch

14.45 to 18.00 Workshops/papers options 6–11

OPTION 6 – Paper
DRAMA•AWESOME – DRAMATHERAPY ROOTS FOR NEW GROWTH AND CHANGE IN SINGAPORE

Introducing Dramatherapy in a land – namely Singapore – that has low exposure to this particular creative therapy has both advantages and disadvantages.

In Singapore the journey to promote the potential of Dramatherapy becomes ***the*** job of the Dramatherapist: establishing the idea before attempting to practise. The task is maintaining professional authenticity whilst finding ways to create an appropriate platform to demonstrate Dramatherapy's potential and to make a bridge to meet the current trends and focuses of the nation.

This journey has helped to restore my faith, renew my energy and empower me to persevere with the concept of **DRAMA•AWESOME**, which has now received funding from Singapore's National Arts Council.

DRAMA•AWESOME is the first drama programme in Singapore to involve a properly trained and experienced therapy practitioner. It was funded as an arts community participation project, underpinned with a therapeutic approach to explore creativity with older adults to promote their well-being.

The presentation will reflect the Dramatherapist's personal journey to develop Dramatherapy in Singapore embracing changes amidst challenges: renewing, restoring and strengthening hope and belief.

Lee WaiYing is a Sesame-trained Dramatherapist with an extensive background in theatre, drama, visual arts and early childhood education. She is interested in researching how cultural settings in Singapore influence the delivery of Dramatherapy.

and

PRESENT[ing] A PRESENT – A SPATIAL SEARCH TO MAKE SENSE OF A CHANGING WORLD

This interactive workshop/presentation explores the process of renewal by using the construct of space and the search for the dynamic between the unpredictable forces of life and our own existence in the larger world. It explores the spatial construct of relationships and interchangeable forces: an open system of relationships of no language; of the invisible; of the air; of our living breath; of our heartbeats; of the state; of life.

The resultant mutual creation allows the possibility of a sense of restoration in the present, involving the combination of the participants and their working environment – the air, sound, light, heat of the atmosphere. This creation of an 'invisible present' brings forth an ephemeral, internalised living body.

Your participation in this workshop will involve working with balloons and will include photographic and videographic documentation. The interactive, four-dimensional creation becomes an installation which then engages with the unexpressed, organic 'larger world', allowing possibilities of different changes – renewal, restoration … possibly reprisal.

This work was first staged in Singapore during July 2012 as a set installation for a performance 'AFAR', presented by 'Dramabox' in collaboration with 'Esplanade – Theatres on the Bay'.

Developing from this work, WeiLing, a Spatial Designer is working in collaboration with Dramatherapist, WaiYing to further the development of interactive methods in the Singapore community.

This is a research work in progress. WeiLing hopes to explore the practical and interactive applications of organic ephemeral spaces in the community and WaiYing is hoping for positive dynamics from connecting with other creative souls through the introduction of Dramatherapy in Singapore.

Architecture-trained, **Lim WeiLing** believes in interdisciplinary approaches in spatial practices. Her interests in space-time and their relationships with people thus stretch across different manifestations, from a way of life, design methodologies, architecture, installations, theatre/film to objects.

Lee WaiYing – see above for more information.

OPTION 7
'WHO IS IT THAT CAN TELL ME WHO I AM?' *KING LEAR*, ACT 1, SCENE 4, LINE 218 – 'LEAR'S SHADOW,' ANSWERS THE FOOL. AN EXPLORATION OF THE THEMES IN *KING LEAR* FOR CREATING MID-LIFE RITES OF PASSAGE

In Western Europe, there seems to be a profound fear of ageing, which glorifies the young and deprecates the old, sometimes resulting in a sense of division between generations. Perhaps this so called 'mid-life crisis' can be a springboard for growth and transformation. Much has been written about Dramatherapy with children and older people, significantly less about the middle years. Mid-life can

lead to feelings of loss, perhaps leading to an uneasy relationship with risk, people often in the prime of their lives bewildered by physical and emotional changes, can become paralysed with fear or take unhealthy risks as a defence against fear of mortality. Can metaphors from this play be harnessed to support clients in exploring the territory in between? How do different cultures view ageing and middle age? Are the themes that relate to mortality, age and family dynamics in King Lear universally relevant?

Drawing on aspects of the text chosen by participants, we will aim to explore elements of the creation of a rite of passage, working with text, improvisation, and movement, allowing the process and reflection upon it, to move us into new understanding and meaning of the journey through later life for therapist and client.

Christine and Mandy will share insights from experiential groups they have co-facilitated. The workshop will draw upon the ideas of Murray Cox, Sue Jennings, Steve Mitchell, Paul Rebillot and Victor Turner. A reading list will be provided.

Mandy Carr is a lecturer in Dramatherapy at Anglia Ruskin University and works in private practice as a Dramatherapist, supervisor and freelance trainer. She has set up Dramatherapy work in a variety of educational settings, as well as within adult mental health contexts and has facilitated a range of training workshops for therapists and teachers. She has a special interest in intercultural dialogue, voice work and the use of Shakespeare within Dramatherapy. She currently convenes BADth's Equality and Diversity Sub-Committee.

Publications include Carr, M and Andersen-Warren, M (2012) ***'Clinical Comment - A Research Interview: Dramatherapy and cross-cultural awareness'*** in the *Journal of the British Association of Dramatherapists*, Vol. 34, No. 2, July 2012, 92–100 and Carr, M (2012) ***'Romeo and Juliet and Dramatic Distancing: Chaos and Anger Contained for Inner City Adolescents in Multicultural Schools'***, in *Dramatherapy with Children, Young People and Schools: Enabling Creativity, Sociability, Communication and Learning*, Leigh, L., Gersch, I., Dix, A., Haythorne, D., eds, Routledge.

Christine West is a Dramatherapist and creative arts supervisor. She has a private practice working with adults in North London. She also works as an arts therapist with junior school children in Haringey, provides clinical supervision for a charity based organisation for children in Waltham Forest, and currently provides group therapy at Roehampton.

Christine has run Dramatherapy and Psychodrama groups for drug rehabilitation

projects, worked for many years in Barnet Social Services facilitating Dramatherapy and other groups for adults and older people with mental health problems, as well as co-running their counselling service.

Christine also specialises in Art, Movement and Expressive Bodywork.

OPTION 8
EVERYTHING IS IN FLUX, NOTHING STAYS THE SAME.

Πάντα ῥεῖ καὶ οὐδὲν μένει – *Heraclitus of Ephesus* (c.535 BC–475 BC)

How do we answer the challenge of staying in the present moment with our client? And what exactly is that? Using David Read Johnson's Developmental Transformations theory which holds that much illness is derived from "the fear of the instability of being", giving rise to "withdrawal, rigidity, clinging, confusion, control, submission, violence and hatred," we explore just that.

This playful approach draws from Gestalt theory, Grotowski, Spolin (improvisation techniques) and Marion Chace (Dance/movement), all of which seek to locate and express impulses held within the body. It has inspired our work with clients and has also proven to be invaluable for ourselves as practitioners. We'll look at how impulse leads to image, then to scene, and how a 'psychophysical' flow of impulses, images, scenes can work with stuckness; repeating patterns, giving way to transformation and release.

- ❍ How can we involve a client who feels unable to play?
- ❍ Is stability everything in our work, or is there room for the spontaneous and the ephemeral?
- ❍ How can we play more in our work?

In this workshop, together we will investigate these challenges, aiming to increase skills in observing, following the energy and responding dramatically, in taking risks while holding a mindfulness of safety.

We will look at strengthening the playspace for our clients, through increasing our own confidence and 'playability'.

Eleanor Zeal, MA, Dramatherapist, is the coordinator for DvT UK. She has extensive experience with adolescents and various other client groups. She is a supervisor and visiting lecturer at Roehampton University.

Dolmen Domikles has worked as a NHS Dramatherapist for 12 years. He leads DvT training workshops in Sussex, and uses the method in his work with young people and families.

OPTION 9
CHANGING OUR UNDERSTANDING, RENEWING OUR PRACTICE: LOVING THE CHILDREN OF PREGNANT DRINKERS

THE POTENTIAL OF DRAMATHERAPY AS AN INTERVENTION FOR PEOPLE LIVING WITH FASDs

The presenter has spent 5 years investigating Fetal Alcohol Spectrum Disorders (FASDs). FASDs are the biggest preventable cause of disability. They are associated with the consumption of alcohol by the mother whilst the child is *in utero*. Alcohol is one of the most powerful teratogens. As with all spectrum disorders, the specific disabilities vary enormously from person to person. In the UK they are often undiagnosed or misdiagnosed. People with complex needs can be under-diagnosed. Although these conditions can sometimes present behaviours associated with ADHD, ASD and SPD, they have distinct characteristics and the interventions required are not necessarily the same.

This presentation and workshop will examine the latest research into FASDs with reference to education (Blackburn, Carpenter and Egerton) and paediatrics (Mukherjee and Mather) and examines how dramatherapeutic interventions can be of potential value to clients diagnosed with FASDs.

Many children diagnosed with FASDs are adopted or looked after and can also experience attachment difficulties. The workshop will also look at the emotions clients have towards the adults and peers they come into contact with. These can include feelings of guilt, shame, frustration, betrayal, anger and revenge.

The structure of this workshop will be:

- ❍ Introductory paper followed by discussion
- ❍ Practical exploration of Dramatherapy approaches useful to these clients
- ❍ Reflection, including discussion about the forming of a specialist forum to develop work for and with this client group.

John Hazlett Dickinson is a Dramatherapist. He has spent 34 years as a drama specialist and consultant, developing drama processes. His work includes theatre in education, actor training, theatre directing and lecturing in higher education. He has a private practice in Dramatherapy and uses a range of

approaches, including Sesame and DvT. He moved recently from Devon to York. He is serving on the BADth Executive. He trained at Rose Bruford and has a Masters Degree in Drama and Movement Therapy (Sesame), Royal Central School of Speech and Drama, University of London.

OPTION 10
TRAUMA STEWARDSHIP – RESTORING THE EXPANSE WITHIN

This workshop will consider the process of restoring a sense of inner capacity to take care of the pain we are entrusted with by others; to sustain our inner balance, our 'true North', while working with, and being exposed to, the post-traumatic experiences of our clients.

We will identify the ways that others' trauma may impact upon us, and what we might do to protect ourselves.

The workshop will offer opportunities for each participant to define their healthy and unhealthy ways of coping with trauma, as well as offer some sound methods of improving our trauma stewardship, in order to continue to live fully and work professionally.

Brigid Wells is a Dramatherapist working directly with survivors of trauma, training and supervising practitioners in this field. Brigid works with groups and individuals using a range of methods, including Developmental Transformations.

and

'ME AND YOU, YOU AND ME'

A solo drama and puppetry performance exploring the role of the Dramatherapist working in a mainstream secondary school based on research into parallel processes between client and therapist on the journey to self-actualisation.

For a Dramatherapist working in a school change is everywhere; from where and when therapy takes place to how clients arrive at assessment to which young people come along to the therapy sessions themselves. In the environment which contains those on the journey from childhood to adulthood change is in the very air that you breathe. The protagonist exists on the periphery of the chaotic school environment destabilised and unable to stop and be with that which is unexpressed in both her clients and herself. Meeting with her inner child she discovers that emotional development can only come from within as the boundaries between personal and professional change bleed into one another. It is only through dialoguing with her inner cast of aspects that the Dramatherapist

can enable her young clients to revisit and re-negotiate earlier stages of development and expand their own role repertoire.

Lisa Shepherd is a Creative Practitioner and Dramatherapist specialising in working with young people in schools, arts and community venues throughout the Midlands and nationwide.

OPTION 11
VIGNETTE RESEARCH IN DRAMATHERAPY: INTERCULTURAL PERCEPTIONS OF CHANGE

The paper presents some of the outcomes of a project researching the ways Dramatherapists understand their work with children: looking at how they approach, and reflect upon, areas such as the impact of their work, and the different factors they see as important in change. It was undertaken in collaboration with Dr Phil Jones, reader at the Institute of Education.

The research offered the opportunity for Dramatherapists in different countries and communities to take part in the following way:

- the Dramatherapist offers a vignette of a therapy session,
- the therapist would then take part in an MSN messenger three-way semi-structured interview, followed by email exchange with the two researchers, which would look at how the therapist understood the vignette and the processes within it.

Authors such as Meho (2006) have discussed the advantages of the use of electronic media in qualitative research and considers the ways in which web-based interviewing may be a viable alternative to face-to-face interviewing. Meho notes advantages such as the opportunity to work with 'geographically dispersed samples of people' and that of the 'media richness' of the medium's ability to 'foster interaction and feedback and to permit people to communicate' over periods of time not easily available in face-to-face interviews (2006, p.52). The presentation will include an introduction to change in Dramatherapy, the implications for intercultural practice, illustrative excerpts from the vignettes and some reflections on the method.

Dr Ditty Dokter, course leader MA Dramatherapy, Anglia Ruskin University, Cambridge has held clinical, research and teaching posts with the Cambridgeshire & Peterborough and Hertfordshire partnership NHS Foundation trusts; Hertfordshire and Roehampton Universities, as well as working in the tertiary sector to support and advocate the integration of clients with learning

disabilities and refugees. Edited books include *Arts therapies and clients with eating disorders* (1994), *Arts therapists, refugees and migrants* (1998), *Supervision of Dramatherapy* (2008 with Jones) and *Dramatherapy and Destructiveness* (2011 with Holloway and Seebohm) as well as contributing chapters and articles to journals such as *Dramatherapy* and *GROUP*.

and

MENTORING TEACHERS THROUGH DRAMATHERAPY USING SUPERVISORY STRATEGIES: A PhD RESEARCH PROJECT – CROSSING THE THRESHOLD

The role of a newly qualified teacher in secondary education, in this current climate of educational, social and economic change, can be daunting and overwhelming with regard to deteriorating student discipline, lack of time for discussion and reflection, large class sizes, too many national initiatives and an overloaded, unmanageable curriculum (MacBeath, 2011). These have been cited as some of the contributing factors to a teacher shortage in England. How can the skills and techniques used in the supervision of Dramatherapy support other newly qualified professionals through this period of reform? This paper will focus on an eight month research study that involves mentoring newly qualified teachers through Dramatherapy using supervisory strategies. The aim of the research is to aid a deeper understanding of the social and emotional aspects of learning. By doing the research, it is hoped that the participants will gain insight, through the lens and container of the metaphor, into the student-teacher relationship, the group dynamics that take place in classes and thus discover new coping strategies to enhance teaching and learning as well as developing their own sense of efficacy. Patterns of behaviour and parallel processes can be more readily visible through aesthetic distancing (Jenkyns cited in Jones & Dokter 2008). It is hoped that a greater awareness and understanding of these parallel processes will engender creative change and transformation in the classroom. This paper will reflect on the models of mentoring and supervision employed and it will explore the findings amassed during the process.

Julianne Mullen-Williams is currently undertaking a PhD at Anglia Ruskin University in Dramatherapy. She trained as a Dramatherapist at Roehampton University. Additionally she has worked as a teacher and leading teacher of drama and theatre studies over the past eight years.

19.00 Dinner

20.30 Just One of Those Nights…

A trip to the Moon on gossamer wing…!

On Sunday night we present an evening of celebration in the Boutflour Hall with a bar and DJ…

Dress up (if you wish), be elegant and fragrant, or casual and comfortable…. Relax, natter or dance the night away as you please…! Matthew, our DJ for the evening, will provide a scintillating selection of music through the decades punctuated periodically by our Famous Annual BADth Auction, hosted by Bruce Bayley and Bea Scott (aka ***B'n'B***) which will provide an abundance of attractive artefacts and tempting pledges. Make your bids to support the BADth Trust Funds.

"The Association that plays together stays together…."

MONDAY

7.00–8.00 Tai Chi Chi Kung

Denise Nethercott (see Sunday for information).

8.00–9.00 Breakfast

10.00 to 12.00 Workshops/papers options 12–16

OPTION 12
WHAT IS IT ABOUT GROUPS?

This workshop is a practical extension of the research into the nature of human groupwork which I have been involved in for the last four years (and which resulted in a PhD last month!). The aim will be to explore in dramatherapeutic terms the relationship between group experience and personal renewal. What is it that makes groups 'come alive'?

Roger Grainger is a registered Arts therapist and also a registered Psychotherapist. He holds a PhD from Leeds Metropolitan University for research into Dramatherapy and writes about theatre and Dramatherapy.

OPTION 13
COMPUTERS, VIDEO GAMES AND VIRTUAL REALITY, FACING YOUR AVATAR IMPLICATIONS WITHIN THERAPY

Since writing my MA, “Using video games as a Dramatherapy technique with children and adolescents (2000)” there have been many more technological developments that are now finding their way into the therapeutic space. Are there connections between Avatars, virtual reality, online gaming like *World of Warcraft* or *Second Life* and how we work? Guilt, shame, anger and competition can underpin these games and as therapists we can be daunted by the technology. But are the themes not familiar? What techniques can be used in Dramatherapy with clients who have immersed themselves in virtual worlds or become addicted to computer games?

Workshop attendees can expect to attain an understanding of: the development of this technological world; the differences between Playtherapy and Dramatherapy use of games; how to create dramatic Avatars, virtual games and take our revenge on this technological world by introducing a new dramatic virtual reality that does not reside in cyberspace. Based on the evidence of practice examples and findings from both my MA research and subsequent work with the client groups, we will explore how the new virtual reality may provide a catalyst for change.

Time will be set allocated for questions and answers.

David Pratt Dramatherapist, with 25 years experience in Mental Health and has worked within a therapeutic community, prison, youth offending and adult/older peoples services both privately and the NHS.

OPTION 14
PLAYING WITH WHAT WAS UNPLAYABLE: TRAUMA-INFORMED TRANSFORMATION THROUGH CHANGING ENCOUNTERS WITH THE OTHER

This workshop briefly explores key common elements within various effective Dramatherapy approaches for clients who had become stuck after experiencing trauma. It also considers the findings from a piece of phenomenological research carried out by the presenter which explored the transformative experience of Dramatherapy turning-points from the perspective of trauma-affected clients as well as from facilitating Dramatherapists.

Building on this, we will explore some practical applications of one Dramatherapy approach that has been developed and found effective with traumatised clients –

Developmental Transformations (DvT). The approach has its roots in enabling clients to live with the instabilities of being. The emphasis is on finding our 'sea legs' rather than stabilizing the boat as we meet unpredictable, frequently unwelcome and too often traumatic change. Its practice often involves following the client's desire to re-enact and playfully explore those difficult scenes of trauma.

Martin Redfern, MEd, MA is a Dramatherapist and therapeutic teacher working primarily with children and young people who have experienced trauma and neglect. He has a chapter (in press) in *Trauma-informed drama therapy: Transforming clinics, classrooms, and communities*. Sajnani, N., & Johnson, D.R. (Eds.) (forthcoming 2013).

Sesmin Ewing has a background in physical theatre and is a dramatherapist. She works in several different settings offering support to children, adolescents and adults with a wide range of needs, who may benefit from therapeutic intervention.

OPTION 15
LOVE IN 'A WILDERNESS OF TIGERS': THE SHIFTS AND COLLISION BETWEEN THE 'SELF' AND THE 'OTHER' IN SHAKESPEARE'S REVENGE TRAGEDY *TITUS ANDRONICUS* AND ITS INSIGHTS FOR DRAMATHERAPY

Shakespeare's 'Titus Andronicus' is filled with unspeakable violence and destruction contained in a cycle of revenge. This presentation will look at the shifts between the positions of 'persecutors' and 'victims' when the 'Self' and the 'Other' collide and the nature of Love in 'a wilderness of tigers'.

Drawing on elements from transactional analysis and psychoanalytic material, the paper will focus on what insights there may be for Dramatherapy practice. What happens to Love in a world of violent conflict? How may Dramatherapists address notions of Love and Conflict?

The presentation will include some workshop elements and space for personal and group reflection.

A basic familiarity with the play would be helpful for participants.

Dr. Bruce Howard Bayley is an Anglo-Indian Dramatherapist, born and raised in Bombay, India, works as a freelance Dramatherapist, in private practice and has been associated with a number of UK universities. He is currently the Chair of BADth.

OPTION 16
RENEWAL OF THE MIND, RESTORING THE SELF, LETTING GO OF REVENGE – A PRESENTATION ON GAMBLING TREATMENT

> "He walked away with a smile, keeping a stiff upper lip. I am convinced that he was sick at heart and if the stake had been two or three times as big he would have given way and displayed emotion."
>
> *The Gambler*, Fyodor Dostoyevsky

A changing world: the rise of risk-taking behaviour in the form of gambling.

Can a creative programme of treatment promote effective outcomes with pathological gamblers? This presentation will explore the efficacy of Dramatherapy and art within the framework of a CBT residential treatment programme, combining our paper with experiential workshop exercises and practical illustrations.

The **Gordon Moody Association** and **Roundabout Dramatherapy** – both highly respected, experienced charities – are breaking new ground with an innovative programme of treatment for this specialist user group.

As far as we are aware, nothing like this exists anywhere else.

The GMA, named after the late Methodist Minister Rev. Gordon Moody MBE, began in 1971 by offering solace and a place to sleep to those who had gambled and lost everything, including their families. It continues today to support those adversely affected by gambling through two treatment centres.

Roundabout is the largest Dramatherapy organisation in the country and has provided a wide reaching service to various client groups for twenty seven years.

Dramatherapy in the treatment programme includes the story of Theseus and the Minotaur. As Theseus embarks on a journey of change and self-discovery, so too the gambler: pushing beyond the comfort zones, ***renewing*** the self, ***restoring*** the equilibrium and eventually, moving through ***revenge*** towards empowerment.

Michele Kennedy is Manager of the GMA Beckenham and has over 12 years experience of working with gamblers. She studied at the Laban Centre for Movement & Dance London, The Actor's Institute London, Goldsmiths' College University of London, University of Surrey, Roehampton, IOP King's College.

Adrian Benbow has been working as a full-time Dramatherapist for over 17 years. He has worked with a broad range of client groups in freelance and employed situations and also has a private supervision practice.

12.00 COFFEE

CLOSING WORKSHOP

REFLECTION, RENEWAL AND RESILIENCE

Willow is a very resilient wood and when one of the willow's branches or twigs becomes disconnected, it will grow into a new tree if it finds some soil and water. This teaches us that contained within a loss, or a new direction, is the capacity for growth and healing, and just like the resilience within us as Dramatherapists/people, has the capacity for flexibility, strength and renewal.

This closing workshop will offer an opportunity to reflect on the themes of the weekend and come together as the conference community to consider what you would like to take away or leave behind from the experience for yourself, your clients and the profession.

Alyson Coleman and **Alison Kelly** established and co-run **Willow**, a children's bereavement service within the NHS providing Dramatherapy for children and young people with life limiting conditions.

13.30 Lunch

BOOKING INFORMATION

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

CANCELLATIONS

In the event that you have to cancel your place:

Deposit only will be retained if cancelled before **15th JUNE 2013**;

Cancellations made between **15th JUNE and 1st AUGUST 2013** – 30% of full fee **and** the deposit will be retained;

Full fee will be retained for cancellations made after **1st AUGUST 2013**.

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 method of payment is particularly useful if you are sending a payment from abroad as bank fees for transferring money or issuing foreign cheques are usually much higher.

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 2013:

BADth members Residential – self-funding	£330
BADth members Residential – invoiced, funded by organisation	£375
BADth members Non-Residential – self-funding	£275
BADth members Non-Residential – invoiced, funded by organisation	£320
BADth student members Residential – self-funding	£290
BADth student members Non-Residential – self-funding	£245
Non BADth members Residential – self-funding	£460
Non BADth members Residential – invoiced, funded by organisation	£500
Non BADth members Non-Residential – self-funding	£390
Non BADth members Non-Residential – invoiced, funded by organisation	£430

Bookings received after 15th June 2013:

BADth members Residential – self-funding	£410
BADth members Residential – invoiced, funded by organisation	£455
BADth members Non-Residential – self-funding	£360
BADth members Non-Residential – invoiced, funded by organisation	£405
BADth student members Residential – self-funding	£345
BADth student members Non-Residential – self-funding	£300
Non BADth members Residential – self-funding	£515
Non BADth members Residential – invoiced, funded by organisation	£555
Non BADth members Non-Residential – self-funding	£440
Non BADth members Non-Residential – invoiced, funded by organisation	£480

Where places are reserved with a deposit (see booking form for details), the balance must be paid before 15th June 2013. Bookings made on or after 15th June 2013 must be paid in full.

BOOKING FORM

PLEASE PRINT DETAILS

Name: .....

Address: .....

.....

..... Postcode: .....

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

Email: .....

BADth member / BADth Student member / Non member*

Membership number: .....

Residential / Non-residential place*

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

Any special needs? .....

I enclose full fee of ..... / £100 non refundable deposit and will pay balance by 15th June 2013 / invoice an organisation*

**delete as appropriate*

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

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

Please invoice: .....

Address: .....

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

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

.....

DO NOT USE THIS FORM TO BOOK FOR AGM ONLY

CHEQUES PAYABLE TO BADth

Please send booking form 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: info@badth.org.uk 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 7th September

15.45 to 19.00

BADth ANNUAL GENERAL MEETING AND GENERAL MEETING ☐

OR

Alternative to AGM Workshop:
SILENT O MOYLE BE THE ROAR OF THY WATER: EXPLORING HOPE IN OUR TIME ☐
Ellen Foyn Bruun and David Keir Wright

SUNDAY 8th September

10.00 to 13.15 Workshops/Papers

Option 1 **CRISIS AND CREATIVE CHANGE: CAN DRAMATHERAPY HELP US IN COPING WITH HARD TIMES?** ☐
Salvo Pitruzzella

Option 2 **REVENGE, RENEWAL AND RESTORATION in 'MY MOTHER SAID I NEVER SHOULD…'** ***by Charlotte Keatley*** ☐
Brenda Meldrum

Option 3 **MOTHER TONGUE** ☐
Eva Marie Chadwick, Natasha Crosher, Alex Ramsden & Justine Staley

Option 4 **ASPECTS OF REVENGE AND RENEWAL IN DRAMATHERAPY WITH SURVIVORS OF SEXUAL ABUSE: A THEATRE MODEL APPROACH**
Madeline Andersen-Warren

and

POSSIBILITIES FOR RENEWAL IN THINKING ABOUT POLITICS AND DRAMATHERAPY
Anna Seymour

Option 5 **"HE'S NOT GOING TO CUT HIS THROAT, IS HE?" – WINNICOTT + DRAMATHERAPY = HOPE AND RESTORATION**
Lauraine Leigh

and

WHAT IF OUR KNOWLEDGE OF HEALING IS A MYTH AND OTHER FORCES ARE AT WORK?
Steve Mitchell

Workshops/papers 14.45 to 18.00

Option 6 **DRAMA•AWESOME – DRAMATHERAPY ROOTS FOR NEW GROWTH AND CHANGE IN SINGAPORE**
Lee WaiYing

and

PRESENT[ing] A PRESENT – A SPATIAL SEARCH TO MAKE SENSE OF A CHANGING WORLD
Lim WeiLing and Lee WaiYing

Option 7 **'WHO IS IT THAT CAN TELL ME WHO I AM?' *KING LEAR*, ACT 1, SCENE 4, LINE 218 – 'LEAR'S SHADOW,' ANSWERS THE FOOL. AN EXPLORATION OF THE THEMES IN *KING LEAR* FOR CREATING MID-LIFE RITES OF PASSAGE**
Mandy Carr & Christine West

Option 8 **EVERYTHING IS IN FLUX, NOTHING STAYS THE SAME**
Eleanor Zeal & Dolmen Domikles

Option 9 **CHANGING OUR UNDERSTANDING, RENEWING OUR PRACTICE: LOVING THE CHILDREN OF PREGNANT DRINKERS. THE POTENTIAL OF DRAMATHERAPY AS AN INTERVENTION FOR PEOPLE LIVING WITH FASDs**
John Hazlett Dickinson

Option 10 **TRAUMA STEWARDSHIP – RESTORING THE EXPANSE WITHIN**
Brigid Wells

and

ME AND YOU, YOU AND ME
Lisa Shepherd

Option 11 **VIGNETTE RESEARCH IN DRAMATHERAPY: INTERCULTURAL PERCEPTIONS OF CHANGE**
Ditty Dokter

and

MENTORING TEACHERS THROUGH DRAMATHERAPY USING SUPERVISORY STRATEGIES: A PhD RESEARCH PROJECT – CROSSING THE THRESHOLD
Julianne Mullen-Williams

MONDAY 9th September

Workshops/papers 10.00–12.00

Option 12 **WHAT IS IT ABOUT GROUPS?**
Roger Grainger

Option 13 **COMPUTERS, VIDEO GAMES AND VIRTUAL REALITY, FACING YOUR AVATAR IMPLICATIONS WITHIN THERAPY**
David Pratt

Option 14 **PLAYING WITH WHAT WAS UNPLAYABLE: TRAUMA-INFORMED TRANSFORMATION THROUGH CHANGING ENCOUNTERS WITH THE OTHER**
Martin Redfern

Option 15 **LOVE IN 'A WILDERNESS OF TIGERS': THE SHIFTS AND COLLISION BETWEEN THE 'SELF' AND THE 'OTHER' IN SHAKESPEARE'S REVENGE TRAGEDY *TITUS ANDRONICUS* AND ITS INSIGHTS FOR DRAMATHERAPY**
Dr Bruce Howard Bayley

Option 16 **RENEWAL OF THE MIND, RESTORING THE SELF, LETTING GO OF REVENGE – A PRESENTATION ON GAMBLING TREATMENT**
Adrian Benbow and Michele Kennedy

OPEN SPACE



Cover design by John Bowtell
Typeset by David Onyett, Publishing & Production Services
Printed by in2Print, Cheltenham