2014 ANNUAL CONFERENCE AND AGM OF THE BRITISH ASSOCIATION OF DRAMATHERAPISTS



Boundaries, Borders, Loyalty & Betrayal

Interpersonal, Intercultural & Interdisciplinary approaches in **Dramatherapy**



13th, 14th, 15th
September 2014

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University of Surrey, Guildford

Dramatherapy calls on the interpersonal and transpersonal in a range of professional and therapeutic relationships. What informs these relationships? How do we work with the emotions and behaviours that the human themes of love, loyalty and betrayal hold for both ourselves and our clients?

Dramatherapists draw upon the ancient stories and practices of a range of other countries as well as the rich and multifaceted cultural landscape found in Britain. What are the intercultural questions that arise in dramatherapy? Can we reach out and achieve integrative work and shared practice with other disciplines and traditions without losing the specific contributions that dramatherapy offers? Do we want to? When do boundaries need to be held and when do they become borders to be crossed? In what ways might we betray our work and our clients?

The 2014 conference offers a wide range of workshops, papers, performances, open space events, experiences and happenings that explore these themes and hold the work of dramatherapy practitioners, researchers and academics.

The 2014 conference takes place at The University of Surrey which is based in Guildford, in the South East of England. It is easily accessible by road and rail, and is a short distance from both Heathrow and Gatwick airports. The main University campus, Stag Hill, is situated close to the Guildford mainline train station and within a short walk of the town centre. Accommodation is in single en-suite rooms.

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 John Bowtell, John Hazlett Dickinson, 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

BADth CONFERENCE CHOIR

In an exciting new development we are offering the opportunity for a choir to be formed during our conference with a view to performing before the Gala Dinner on the last night. We will come together and sing glorious harmonies and lively rhythms. We will sing acappella, three short contrasting songs related loosely to the theme of the conference. One will be funky and fun. Another, a joyous, jazzy freedom song (gospel style) inspired by the Arab Spring, and finally, a heart opening, uplifting song of Love. The three workshops/rehearsals will be easily accessible for all (each part taught in bite size chunks by ear) and relaxing as well as being powerful and exhilarating.

Together we will create a rich blend of harmonies that can massage our hearts and fire up our passion. Singing can aid wellbeing, release emotion, encourage self expression and help us to find a deep communion and connection. The Conference Choir is open to all, no previous experience is necessary.

Alison Whittall *is an experienced harmony singing workshop leader and has been leading groups and community choirs for 14 years. She is the leader of Ploughcappella in North Devon, Plymouth Community Choir and Heartsong in Exeter. Alison is a member of the Natural Voice Practitioners Network, founded by Frankie Armstrong. The ethos of the network is inclusive and recognises singing as a natural birthright to all.*

www.alising.co.uk

There is no upper limit for choir numbers but we do need a minimum of 20 people to make it happen, so if you do want to sing, please make sure you tick the option box on the booking form.

TRADE CENTRE

This year we are providing space for individual conference participants, on request, to sell materials relevant to Dramatherapy. The cost of a stall will be £10 plus 20% of the profits each stall holder makes. This will be divided equally between the BADth Charity and Trust Funds. Please note that the responsibility for setting up, staffing and the safety of such stalls is entirely held with the stallholder. BADth accepts no liability for the quality and efficacy of the materials. If you would like book a stall, please contact Heidi at info@badth.org.uk.

Advance booking is essential.

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 does the Open Space work?
Anyone can 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.

CONFERENCE TIMETABLE

Saturday 13th September

9.30 to 12.15	Registration
11.15 to 12.15	BADth Conference Choir Rehearsal
12.30	Lunch
13.45 to 14.45	Welcome and Conference Keynote
14.45 to 16.15	Tea/Registration for AGM and Subcommittee 'Market Place'
16.15 to 19.00	AGM and GM / Workshop
19.30	Dinner
20.00 to 21.00	BADth Conference Choir Rehearsal
21.00	Socialising, networking, catching up, spontaneous events
21.15	Performance

Sunday 14th September

7.30 to 9.00	Breakfast
8.00 to 9.00	BADth Conference Choir Rehearsal
9.15 to 10.15	Keynote 2
10.15 to 10.45	Coffee
10.45 to 13.15	Workshops/Papers
13.30	Lunch
14.45 to 18.00	Workshops/Papers (Tea/coffee break at 16.15–16.30)
18.30	BADth Conference Choir Rehearsal
19.00	BADth Conference Choir Performance
19.15	Gala Dinner
20.45	Auction and Entertainment

Monday 15th September

8.00 to 9.00	Breakfast
10.00 to 12.00	Workshops/papers
12.00	Coffee
12.30	Closure
13.30	Lunch

SATURDAY

11.15–12.15 BADth CONFERENCE CHOIR REHEARSAL

(See further details on page 2)

13.45–14.45 CONFERENCE KEYNOTE 1

30 YEARS AS A DRAMATHERAPIST approaching the boundary, bordering on completion, reflecting on loyalty, experiences of betrayal and the containing role of the Dramatherapist.

John Christey-Casson *started his practice as a Dramatherapist in an NHS psychiatric day centre in 1984. Over these 30 years, he has innovated practice; completed doctoral research; written many papers, chapters and one groundbreaking book; invented the communicube; integrated dramatherapy and psychodrama theory and practice; and trained many practitioners. He has practised therapy with people who struggle with long term mental health difficulties, with adults with many different problems including survivors of abuse, and trainee Dramatherapists. He has supervised professionals of many different psychotherapy disciplines. His interdisciplinary experience has enabled him to appreciate that professional boundaries must be negotiable and permeable: we can work together across disciplines as he has co-worked with psychiatrists, psychologists, nurses, occupational therapists, CBT, TA and psychosynthesis therapists, dance movement, art and Gestalt therapists. He has trained people in India, Greece, Yugoslavia and Holland. This intercultural experience has led him to appreciate the flexibility and potential of dramatherapy across cultures. He did MA research in Sri Lanka into the shamanistic healing folk dramas in the 1970s.*

The invention of the Communicube has given Dramatherapists, and therapists of many different disciplines, a containing structure to enable clients and supervisees to explore complex multi-layered experiences. The prototypes of the Communicube will go on display at the Science Museum, London, in 2014, having been acquired for the collection of objects used in psychotherapy.

In this talk John will reflect on and share what he has learned and look forward to what might be achieved in the future. As he is retiring from the profession this will be his last conference.

www.creativepsychotherapy.info

14.45–16.15 BADth SUBCOMMITTEE MARKET PLACE, TEA AND REGISTRATION FOR THE AGM/GM

One of the innovations for this year's conference is to hold a market place where the work of the BADth Subcommittees can be experienced by conference participants in an informal, flexible and creative setting before the AGM/GM. This will mean that members can engage in an interactive, person friendly way with the subcommittees and their work. Each subcommittee will communicate in whatever form they wish. The Annual Report will also be available. This will mean that, although Annual Reports from the Subcommittees will be considered formally by the General Meeting, the time spent on them in the meeting will be reduced substantially.

16.15–19.00 BADth ANNUAL GENERAL MEETING AND GENERAL MEETING

or

ALTERNATIVE TO AGM WORKSHOP (also available as option 3 on Sunday AM): VOICES FROM NO MAN'S LAND

One hundred years after the beginning of 'the war to end all wars' this workshop will relate to the conference themes: borders, boundaries, loyalty and betrayal using texts, music and visual images from the Great War (1914–1918) as points of departure. We invite participants to explore the themes and connect the workshop experiences to work with clients and life in general.

The workshop will explore elements from our current practice-as-research project The Role's Voices – The Voice's Role, which has investigated how a focus on voice can contribute to body–mind awareness in drama and dramatherapy. The research interest was initially motivated by our exposure to the legacy of voice pioneers Alfred Wolfsohn and his pupil Roy Hart. Wolfsohn's research work on the human voice originated from his horrific experiences as a young German soldier in the trenches during the First World War which left him traumatized, then drawn to vocal expression and exploration from his necessity for self-healing.

Aspects of the Jungian inspired voice work of Wolfsohn and Hart has proved a fruitful complement to the Sesame approach to drama and movement therapy with its focus on archetypal thinking and oblique metaphorical indirect, non-interpretational practice. The integrative praxis developed investigates each individual's relationship to the inner voice, soul-making and what Wolfsohn termed the 'unchained voice', a voice liberated from fears and inhibitions.

What kind of trenches are we aware of in our everyday lives? Whose voices can be heard? Are they entrenched, protected or exposed in no man's land?

Ellen Foyn Bruun *Dramatherapist (Sesame), Associate Professor at The Norwegian University of Science and Technology and Science (NTNU). One of her research foci since 2009 has been voice work in dramatherapy.*

David Keir Wright *is an independent drama practitioner-researcher and an associate member the Roy Hart International Arts Association. Current research interest: the Alfred Wolfsohn/Roy Hart voice work and aesthetic practice.*

19.30 DINNER

20.00 to 21.00 BADth CONFERENCE CHOIR REHEARSAL

21.00 SOCIALISING AND NETWORKING

This time has been left free for socialising, networking, catching up and creating spontaneous events.

and/or

21.15 PERFORMANCE

"WE ARE SUCH STUFF AS DREAMS ARE MADE ON..." (*The Tempest*, IV.1.56–57)

This will be a performance of Mary's own poetry based on Shakespeare's *The Tempest*. Three dreamers on Prospero's Island are pulled in their sleep into what they most love and most fear. And how well does Prospero sleep?

The performance will integrate poetry, drama and movement with the intention of challenging the audience to reflect on how they deal with fear.

Mary Booker *has practised dramatherapy in the Southwest since the mid 1980s. Her influences include Jungian psychology, encounter, co-counselling, feminist psychology, psychodramatic bodywork, Amerta movement and Buddhism.*

SUNDAY

7.30 to 9.00 BREAKFAST

8.00 to 9.00 BADth CONFERENCE CHOIR REHEARSAL

9.15 TO 10.15 CONFERENCE KEYNOTE 2

BOUNDARIES OR BORDERS? IDENTITY, LOYALTY AND BETRAYAL

Migration and identity have been in the news for a long time, but in the context of European elections with greater emphasis, due to rising profiles of politicians such as Farage, Wilders, LePen and parties such as Vlaams Blok and Jobbik. In a context of global economics, rising nationalism and wars in the name of religious identity, this paper will focus on the outcomes of research completed about intercultural dramatherapy practice. Research methodologies include ethnographic and vignette research, as well as action research and audit methodologies.

Can we aim for a more fluid mix of identities, or do we become stuck in a conflict of loyalties? Can we negotiate boundaries or do we reinforce borders? Dramatherapy/Dramatherapist/client identity: conflicting nationalisms or varying negotiated role identities?

Dr Ditty Dokter *is course leader MA Dramatherapy, Anglia Ruskin University, Cambridge. She has held clinical, research and teaching posts with the Cambridgeshire & Peterborough and Hertfordshire partnership NHS Foundation trusts; Hertfordshire and Roehampton Universities; KENVAK arts therapies research centre (Netherlands) 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.*

10.45 to 13.15 WORKSHOPS AND PAPERS – OPTIONS 1–8

OPTION 1
THE COMMUNICUBE AND COMMUNIWELL: FIFTEEN YEARS OF DEVELOPMENT

The Communicube is a creative tool of great potential in assessment, therapy, organisations, education and play: flexible and empowering it provides a containing structure and sufficient distance from complex and difficult material, enabling people to think, observe, share perceptions of self, others and their world. It combines the simplicity of button sculpting with story making and a method of mapping intrapsychic elements and interpersonal relationships in miniature, enhancing the observer ego, promoting insight and integration. It can be used with people to explore aspects of self (such as sexuality, spirituality and

personal power), their relationships with others and the dynamics of groups and teams. It can help clarify the inter-connections between different levels of experience. It was invented during doctoral research into therapeutic work with people who hear voices but has wider applications. Participants in the workshop will:

- Learn to use the method
- Reflect on theory and practice

Participants will have the choice whether to focus on individual work, or on group work using the method.

Structures can be purchased but for this training workshop all equipment is provided. www.communicube.co.uk

Dr. John Christey-Casson *qualified as a Dramatherapist in 1983 and as a psychodramatist in 1991. He is a trainer and supervisor and in 2002 was awarded his PhD for ground breaking work with people who hear voices.*

OPTION 2
BOUNDARIES, BORDERS, LOYALTY, BETRAYAL, REVENGE AND METAMORPHOSIS

Tereus, King of Thrace, married Procne, daughter of Pandion, King of Athens. He took her to his castle far away; she had a son, Itys, but she longed for the company of her sister, Philomele. Tereus sailed to Athens to collect the beautiful sister, but he lusted after her and brutally raped her. To keep her silent, he cut out her tongue. But she lived and made a dramatic image of the rape which she showed to Procne and was understood. Together, the sisters killed Itys in revenge. Tereus, distraught, pursued them; the sisters called on the gods to help: Procne was turned into a swallow who has no voice and Philomele into a nightingale who sings the whole night long.

In her play, *'The Love of the Nightingale'*, Timberlake Wertenbaker tells this terrible story of betrayal, the breaking of boundaries, the crossing of borders, of revenge and loyalty in a drama whose theme is the violence which erupts when people are silenced. It is a powerful metaphor.

In this workshop, we shall develop these themes through the Theatre Model of Dramatherapy.

Brenda Meldrum *works as consultant and Play and Arts Therapist in a mainstream primary school in South London. She runs workshops and classes in Greece and in Britain and has her own company:* ***Playing Matters****.*

OPTION 3
VOICES FROM NO MAN'S LAND

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OPTION 4
THE LIGHT AND SHADOW OF THE MALE DRAMATHERAPIST

What a piece of work is a man, how noble in reason, how infinite in faculties, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god.

William Shakespeare

BADth has 716 members, but only 113 are male, less than 16%. Three of the last four Chairs have been male. Do the boundaries of gender continue to define and mark professional and therapeutic roles today?

Men continue to dominate leadership, yet fall behind women in caring roles where, in certain situations they are not allowed to be alone with female clients, perpetuating the idea of all men as abusers.

As Dramatherapists are we destined to be seen in authority roles? Or as aloof or absent fathers? How do we work with those damaged, abused or betrayed by a father or other male? What happens when we play the monster? How do we keep clients and ourselves safe?

But men have so much to give as therapists.

The 2011 Census found 1.5 % of UK population identified as gay (statistically that means only 2 gay male BADth Dramatherapists – we suspect more!). How do straight and gay meet as men? How does the therapist's sexuality affect the client's transference? Do gay therapists choose not to reveal their sexuality to clients, thereby allowing the assumption of heterosexuality? Does that matter?

Exploring issues of strength, sensitivity, personas and projections this workshop will be a men only space facilitated by a straight therapist and a gay therapist, and will be an opportunity for all men to connect, share and celebrate our work as male Dramatherapists.

Tim Townsend *qualified as a Dramatherapist 12 years ago and since has been working predominantly with children and young people on the autistic spectrum, as well as other client groups.*

Adrian Benbow *has been working as a full-time Dramatherapist for over 18 years. He has worked with a broad range of client groups in free-lance and employed situations and also has a private Supervision practice.*

Adrian and Tim worked together in a school ASD unit for several years.

OPTION 5
COME TO THE EDGE… AN EXPLORATION OF BORDERS, BOUNDARIES AND BETRAYAL; OUR INTERPERSONAL DILEMMAS THROUGH DAVID READ JOHNSON'S DEVELOPMENTAL TRANSFORMATIONS

Come to the edge, he said
We cannot. We are afraid.
Come to the edge,
We cannot. We will fall.
Come to the edge...
They came. He pushed them
and they flew.

Guillaume Apollinaire

Fear, often a sensible defender and restraint can deprive us of new and potentially healthy experiences as we (and our clients) attempt to advance with ransacked boundaries and storm-damaged fences; our ability to trust and flourish compromised and impaired. Control and oppression, limitation and defence might all be signs of mismanaged borders.

This workshop is an invitation to come and explore, playfully, all manner of betrayals and violations. Bring your hot boundary issues and interpersonal border disputes.

Using DvT, a dynamic, structured, improvisational approach ('a practice involving the continuous transformation of embodied encounters in the playspace') we will play in small groups and just see what we each bring to the encounter and where that might take us…

***Eleanor Zeal**, Co co-ordinator of DvTUK and Dramatherapist, finds the fluid approach of DvT invaluable in her work with young offenders and school children, adults with learning difficulties, elderly and autistic client groups, in supervision and training.*

***Rachel Overd** has worked as a probation officer and Dramatherapist with young offenders and school children. She is currently piloting a new approach in primary schools, using brief 10–15 minute dramatherapy interventions.*

OPTION 6
LOYALTY AND BETRAYAL IN THE FAMILY

This workshop will explore family dynamics: Where better to start being curious about love, loyalty and betrayal than within the first relationships that are forged between members of a family? Do we want the roles that we take or are given to us? How do we separate to become our authentic selves? How does our experience of our families shape what we take with us? Can we break free from others' expectations of us or do we have to betray what is presumed as shared? We will start by acting two very short, key scenes from Sophocles' 'Antigone' as a springboard for exploring either the parent/child relationship or that between siblings within the context of the play's universal themes that still hold much passion and power today. We will then explore within the framework of the play what relevance these scenes have for each of us in terms of how individual identities can be maintained in relationship and within certain boundaries; and we will play with both the boundaries themselves and new identities which we might choose to adopt in order to achieve certain ends. How far do we empathise with each character that we take on?

You don't need to know the play before we work on the scenes: you will get a quick synopsis from me when we start in order to establish context. Just bring yourselves, and curiosity.

Jeanette Glasser. *Dramatherapist with much experience in drama in education. I currently work therapeutically in a progressive school and with medical students, and have a private practice in central London. I have worked with selective mutism and stuttering and am very interested in what can be said and what can't be said.*

OPTION 7 – Papers
SEEING ONESELF THROUGH THE EYE OF THE OTHER: THE ROLE OF THE 'WITNESS' IN THE PRODUCTION OF MEANING IN AUTOBIOGRAPHICAL PERFORMANCE

This paper will explore the relation between self and other through a reflection on the relation between performer and spectator in the production of meaning in the context of autobiographical performance.

In the Greek myth of Perseus, the three Graeae share the peculiarity of only having one eye between the three of them; an eye that they need to share and to hold in turns in order to see. Without that eye, they are simply condemned to blindness. In other words, they each need the eye of the other to be able to see themselves.

This allegory summarises the way in which the 'eye' of the other provides, according to the Russian linguist Mikhail Bakhtin, a 'surplus of seeing' and becomes as a result, a condition for knowledge about oneself, and the creation of personal identity and meaning. Autobiographical performance creates a unique situation of embodied encounter, whereby the performed story of the self comes into direct contact with the 'eye' of the other, as if they were both looking over the border that separates them.

I will argue in this paper that the 'eye' of the witness creates the object of performance as much as the 'eye' of the performer, and that it is in that relationship that new possibilities for meaning can emerge. I will argue that encounter between self and other in the shared space of performance creates, in the words of Paul Ricoeur, a 'surplus of meaning' that reflects a relational understanding of performance and identity.

Jean-François Jacques *is a dramatherapist and supervisor in private practice and in adult mental health at NHS FT. He is artistic director of a community theatre company and is undertaking PhD research at ARU.*

and

THE BARRIERS AND BOUNDARIES OF PRACTISING DRAMATHERAPY WITH EATING DISORDER CLIENTS: LOYALTY TO THE PROFESSION AS A NEWLY QUALIFIED DRAMATHERAPIST

The presentation will discuss a current ongoing project piloting dramatherapy, facilitated by two Newly Qualified Dramatherapists, within an Eating Disorder (ED) charity. At present, there is a lack of recent research into dramatherapy with this client group, therefore, there is a need for current evidence based practice in this area. The provision of dramatherapy has been integrated into the already existing services within the charity that are offered to individuals, both diagnosed and undiagnosed with an ED.

Common barriers presented by ED clients will be discussed and how dramatherapy can provide the opportunity to explore and play with these boundaries in the safety of the therapeutic space. For example, how dramatherapy can provide a means to explore outside of the boundaries of the ED identity, alongside discussing other recurring boundaries ED clients present such as a lack of imagination.

Additionally, the presentation will explore being 'loyal' to the profession of dramatherapy as Newly Qualified Dramatherapists. The presenters will share their journey of the professional borders and boundaries they have encountered in their endeavour to pursue their identity, passion, commitment and loyalty to the profession of dramatherapy.

Sarah Buxton *(BSc Hons, MA) is a Newly Qualified Dramatherapist and has a background in Psychology and Counselling Studies. Experiences with ED, body image, anxiety, depression, BPD and SEB issues.*

Bekki Watson *(BA Hons, MA) is a Newly Qualified Dramatherapist and has a background in Performing Arts. Experiences with ED, autism, emotional difficulties, BPD, bi polar and psychosis.*

OPTION 8 – Papers
'HOLD ME PLEASE': BOUNDARIES AND ADULTS WITH EMOTIONALLY UNSTABLE PERSONALITY DISORDER IN A COMMUNITY MULTIDISCPLINARY SERVICE.

Psychodynamic and Attachment Theory teaches us that holding the boundaries with our clients helps them feel contained and to trust that we can manage them. Clients with emotionally unstable (borderline) personality disorder have often experienced insecure attachments in their early life and can pull us into the rescuing or rejecting roles as they strive to be cared for. How does the

Dramatherapist manage this challenge when risks present? How do they manage the boundary between psychological therapist and care co-ordinator when they have these dual roles? When should they move the boundary and offer more care? How does the multidisciplinary team support them in an NHS that is increasingly less resourced and where the autonomy and responsibility of each professional has increased?

Clare will explore these questions using case examples, dramatherapy material and cognitive analytic therapy ideas. She hopes to learn from the audience as they are invited to share their own experiences of these challenges.

Clare Hubbard *is Dramatherapy Lead in community adult mental health in a Hertfordshire NHS Trust. She is a cognitive analytic therapy practitioner, a BADth registered supervisor and co-convenor of the NHS sub-committee.*

and

NO BORDER CROSSING! DANGER AHEAD! ADDRESSING THE IMPASSE IN CREATIVE SUPERVISION

In this paper I present cases of supervision with practitioners working with clients diagnosed with Borderline Personality Disorder (BPD) or presenting with Borderline Personality traits. Maintaining the therapeutic alliance with a BPD client can often be an arduous task as fear, rage, inadequacy, confusion or repulsion come to settle in the sensitive boundary between therapist and client.

Mentalization approaches are widely accepted in the treatment of BPD, as they address the cognitive inconsistency which is most prevalent in this client group. Equally, mentalization in supervision can help the practitioner contain his/her extreme and often disturbing countertransference. However, this emphasis on cognition can prevail at the expense of creativity and valuable insights brought on by play and involvement of the body may be lost.

When supervising cases of BPD I often reached the border of cognitive (mentalizing) interventions. The practitioner was so overwhelmed that he/she could hardly hear me. So, I sought inspiration from Immersion Theatre where the experience of 'as if' is greatly intensified and the spectator becomes an actor on the stage, as boundaries between stage and audience, exteriority and interiority, real and non-real constantly shift, quite analogous to being exposed to the shifting boundaries of the BPD client's thought and behaviour.

This paper contains cases where supervisees experienced increased empathy and reflective mastery through immersion in sensory/emotional experiences co-created with the supervisor. I identify structural points of interest as well as potential areas of risk and confusion. As the reflective mind meets the feeling

body on the border line (pun fully intended!), I attempt to explore the boundaries of creative immersion in supervision in the hope of further encouraging the application of dramatherapeutic approaches to the supervision of BPD.

Lia Zografou *MA is an HCPC and BADth registered Dramatherapist, supervisor, trainer and Gestalt in Organizations consultant, in private practice in Greece and the UK. Lia is particularly interested in how dramatic language facilitates reflection and clinical wisdom in supervision. Her most recent contribution in the field is in "Creative Supervision Across Modalities", (Jessica Kingsley, 2014).*

13.30 Lunch

14.45 to 18.00 Workshops/papers options 9–16

OPTION 9
LOYAL ADVOCATES AND CONTROLLING BETRAYERS….

Athene, Goddess of gleaming eyes answered,
'Father Zeus' she said, 'Is it right that Odysseus should be abandoned for so long? Is not 10 years long enough for anger to last? He is a prisoner in Calypso's island. She has overwhelmed him with kindness and makes all provision for him while he submits to her authority but she keeps him there by force and will not give him his freedom to return to his own home. And now men are plotting to marry Penelope, his Queen and kill his only son, Telemachus. There will be nothing left for him at Ithaca. If we all agree to find a way of releasing him from Calypso's island then Poseidon cannot stand against us'
…
Before Odysseus left, Calypso clothed him with sweet-smelling garments and summoned up a gentle wind that was warm and kindly. And Odysseus set sail. Poseidon knew that Odysseus was on the seas. He began enraged and massed the clouds and the blasts of all the winds and monstrous waves. Odysseus was thrown into the turbulent ocean and was forced under water. He could not emerge from the great waves as the clothes that Calypso had given him were heavy and were dragging him firmly downwards as he sank. A nymph called Ino felt compassion for Odysseus and flew up from the waves to rescue him. Ino said, 'Take off those clothes as they will ruin you. Take this veil of my own. It is of celestial, divine make: wind it round you above your waist and you need not fear death or any harm.'

From *The Odyssey*

What has happened to the supportive inner voice of Athene which enables Dramatherapists to be heard in the courts of doctor, academic, funder or

government agency? Are we in danger of betraying our own creative selves by clinging to the heavy garments that Calypso gives us? Are we nullifying our return to our natural home – Ithaca – because we doubt our ability to describe such a place?

This experiential workshop aims to address ways through which Dramatherapists may begin to address the idea of our inner advocates who will speak powerfully for the 'core' values of healing and creativity and enable us to trust our creative processes. It will ask and attempt to answer some questions about an evaluation of transformation alongside existing measures.

As this is an experiential workshop it is expected that you will actively participate. Please wear comfy clothes, soft footwear etc.

Dr. Bruce Howard Bayley *is an Anglo-Indian Dramatherapist, based in Central London who has been working widely in the voluntary sector specifically with addictions, sexuality, self-harm, sexual and physical abuse and trauma. He has been associated with a number of universities as trainer, supervisor and external examiner with a special interest in the development of multi-cultural clinical practice and marginalized populations currently teaching at Anglia Ruskin University, Cambridge.*

Mary Smail *is Director of the Sesame Institute for Drama and Movement Therapy. She is a Dramatherapist and Psychotherapist working with an ongoing interest in the notion of 'soul' in therapy work. She convenes Psyche and Soma, a two year course for trained health professionals in Soul and the arts. She co-authored the book Dramatherapy with Myth and Fairytale published May 2013.*

OPTION 10
MOVING ACROSS BOUNDARIES: EXPLORING TEXTS THROUGH 'DRAMATIC RESONANCES'

Dramatic Resonances is an advanced intervention tool that uses the transformative power of dramatic reality and group work in order to generate multiple aesthetic interpretations of narratives – whether personal or universal. The method is based on the creative responses that group members offer from within dramatic reality to an input posed from outside. Shaped by aesthetic pulses, the approach integrates elements from various sources – including the shamanic tradition, playback theatre, meditative practices, creative movement and drama, as well as narrative therapy and deconstruction theory.

Dramatic Resonances help to bridge personal, interpersonal, and transpersonal realms by moving across the boundaries of individual and collective contexts. The approach furthers communication and openness, cultivates a synchronized

connection with ourselves and between people, fosters creativity and spontaneity, and nurtures our ability to be fully present, receptive, and alert.

This workshop introduces participants to the technique and its conceptual basis. Through the exploration of suggestive texts by poetess Wisława Szymborska, which address the topic of borders and boundaries, we will apply the method of Dramatic Resonances as a means to deconstruct the poems as well as the personal stories that may be evoked by them.

***Susana Pendzik**, PhD, RDT, Dramatherapist, supervisor and lecturer (Hebrew University of Jerusalem, Tel Hai College, Dramatherapy Institute, Switzerland). Susana works internationally, is a prolific author, and Co-editor of Assessment in drama therapy (2012).*

***Edna Leshem**, MA, Music Therapist, Dramatherapist, Psychotherapist. Head of the Israeli Association of Creative & Expressive Therapies, teacher at Haifa University. Senior supervisor, Edna has experience in mental health, group work on grief and death and battered women.*

OPTION 11
WORKING WITH OUR INNER DRAMAS: AN INTRODUCTION TO THE INTERNAL FAMILY SYSTEMS MODEL FOR DRAMATHERAPISTS

This workshop will introduce the Internal Family Systems (IFS) model and explore some practical techniques for externalising an individual's internal world of Self and parts. Shane will demonstrate ways in which dramatherapy-based methods can be used to introduce the IFS model to the newcomer, to assist in client assessment, and to conduct a dynamic form of parts mapping that can uncover valuable pointers for deepening the therapeutic experience. There will be an opportunity for participants to try their hand at dynamic parts mapping and to reflect on their experience of this interdisciplinary approach. The workshop will be of interest to seasoned practitioners looking for an alternative way in for their clients, as well as to those wishing to grasp the rudiments of the IFS model in an engaging, partly nonverbal way.

Established in the mid-1980s in Chicago by Dr Richard Schwartz, in recent years the Internal Family Systems therapeutic model has started to make an impact outside the US, with trainings in Europe, including the UK and Ireland. In common with other subpersonality-based psychotherapies, the IFS model holds that our minds are made up of many different aspects or parts. What's different, according to IFS, is that these parts form themselves into a distinct internal system made up of parts that protect, and parts that are protected. The model also asserts individuals have a core Self, which, when able to stand up for itself,

has a natural ability to act as the compassionate leader of the whole internal system.

Shane Scott *is a dramatherapist and certified IFS therapist who has been working primarily in private practice since 1999. He has assisted on IFS trainings in the UK and in Ireland.*

OPTION 12
WHAT'S MINE? WHAT'S YOURS? LOYALTY, BETRAYAL AND SHADOW IN THE THERAPEUTIC PROCESS

The aim of the workshop is to deepen the enquiry into our own psyches, our own experiences of life and how they shape us.

Using imagery, body and movement this workshop will explore boundaries and betrayal within the therapeutic process.

It is our responsibility as therapists to continue to explore our own internal worlds so that we are as clear as possible about what material is ours and what material is our clients'. The knowledge of this boundary enables us to deepen the therapy and can often appear as a supervisory question.

Boundaries are crucial to forming and maintaining a safe therapeutic relationship. They are also central to keeping the relationship sacred. When the boundaries of the therapeutic relationship are challenged in some way, the issues of loyalty and betrayal can come to the fore.

Loyalty and betrayal are key human emotions that can only take place within an invested relationship. This workshop will explore what loyalty and betrayal mean to us as individuals and as therapists.

It will encourage an exploration of our blind spots and those disowned parts of us so that we will, in turn, be better placed to be of service to our clients.

Yolande Anastasi *draws on Attachment Theory and multiple art forms as a Dramatherapist, Supervisor and Educator. She has worked with children, adolescents and adults, both individually and in groups since 1999.*

OPTION 13
THE REFLECTIVE PRACTITIONER: EXPLORING INTERCULTURAL CONNECTIONS WITHIN AND ACROSS BORDERS

> 'It is particularly important to recognise how much of what we think and believe is culturally relative, and belongs not to some category of universals but to our own very specific culture or subculture' (Blackwell, 2005:65)

This workshop draws on intercultural good practice guidelines to assist Dramatherapists in exploring their own cultural background. The Anglia Ruskin MA dramatherapy training offers a specific module on intercultural myth which aims to develop interculturally reflective practitioners who are able to draw on the cultural richness and bondedness of their own cultural background.

The workshop will be experiential, aiming to teach specific strategies to support practitioners in feeling more confident to work interculturally. The workshop will draw on the work from the BADth equality and diversity committee to develop good intercultural practice guidelines and a range of dramatherapy practitioners including Mitchell, Gersie and Jones. We use a variety of creative media, but the emphasis is on story/myth and embodiment. In order to encourage participants to make use of their own personal cultural background, we will use the 'acculturation gradient'(see acculturation theory Kim 1992). This is a useful tool to evaluate the potentially different positions between generations when acculturating to a new situation. Finally, we will then look at how we can apply this knowledge to our work with clients from both similar and different backgrounds.

Participants are invited to bring with them a myth or story that has been significant in their lives.

***Mandy Carr**, MA Dramatherapy lecturer at Anglia Ruskin University, Dramatherapist in education, convenes BADth's Equality and Diversity Sub-Committee and has published work on intercultural issues, supervision in schools and Dramatherapy with adolescent clients.*

***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; KENVAK arts therapies research centre (Netherlands) as well as working in the tertiary sector to support and advocate the integration of clients with learning disabilities and refugees.*

OPTION 14
JE EST UN AUTRE: PLAYS, GAMES AND PITFALLS OF IDENTITY

The Italian anthropologist F. Remotti maintains that 'identity' is a poisonous word. As the Nobel Prize economist Amartya Sen has demonstrated, in the name of self-ordained national, cultural, ethnic, or tribal identities, so many massacres have been perpetrated. This attitude pairs for many reasons, with the key role that the concept of personal identity has been playing in the Modern Age, both as a ruler of the relations between citizens and States, and as the foundations of individual self-recognition. Either at the individual or the social level, identity can easily turn into a stronghold against the invasion of the others. Are we sure it is not a delusion?

Drama acts as a prism; through it, what seemed a compact and unique feature reveals the many colours of which it is made. In the dramatic space, the subtle elements that compose our individual and social identities can play together. They can be mixed and recombined: 'I' can become 'the other'. Can such a play provide a novel perspective, in order to reshape the relationship between 'identity' and 'otherness'?

In the workshop, we will explore the multiple layers that compose this relationship, but also the languages that create the borders, and we will reflect on the relevance that such a relocation of the concept of identity has on our work as therapists.

Salvo Pitruzzella *is Dramatherapy course leader at the Arts Therapies Centre in Lecco, Italy, and lecturer in Arts Education at the Fine Arts Academy in Palermo, Italy. He is a promoter of the newborn EFD.*

OPTION 15 – Papers/Workshop
CAN DRAMATHERAPY BE QUANTIFIED? (Paper and Workshop)

It is argued that a border exists between practice (the beauty of moment to moment process) and analysis (the fixed, grey area) within Dramatherapy. This paper seeks to cross this border by proposing a new methodology for quantifying client process, whilst remaining true to the principles of the profession.
Based on 2 years, 9 months research and practice work with Care Leavers, this paper examines a border crossing – from the unmeasurable to the analytical. The research utilises a creative, interactive and technological approach to measuring the impact of Dramatherapy work through Creative Analysis In Therapy (CAIT), a fusion of statistics and symbolic visual representations. The possibility to replicate this work with other client groups in alternative settings offers potential for a flurry of border crossings, perhaps taking Dramatherapy into a measurable realm.

Kelly Jordan *is a full-time lead Dramatherapist and founder of Dramatherapy at Young Futures, (www.youngfutures.org.uk), an organisation that works alongside young people leaving the care of social services.*

and

DON'T LOOK BACK: ORPHEUS AND THE CONFLICTED LOYALTIES OF A CHILD WITH PARENTAL ALCOHOL AND DRUG PROBLEMS IN DRAMATHERAPY (PAPER)

Children who are affected by family alcohol and drug problems face multiple hidden harms, environmental and psychological. These children can be hard to reach, as the shame a parent feels can become a huge barrier to their child

engaging in dramatherapy. Even when they do, the issue of conflicted loyalty around parental alcohol and drug problems, often plays a big role.

In the Orpheus myth, Orpheus takes on the task of retrieving the beloved other he has lost, his soul mate Eurydice. When he reaches the Underworld and pleads for her return, he is told by Hades that he can have her back so long as he does not look back.

Children with parental alcohol and drug problems can find themselves in the same place, caught within their parent's conflicted desire to carry on, or look back.

This paper will use the Orpheus myth as a key to the psychological conflicts a child affected by drug or alcohol problems faces. Does a child with drug and alcohol problems have to betray their parent in order to be loyal to their own quest? How can the dramatic space defined within dramatherapy help to ameliorate these tensions? What is the price of looking back, and what does it mean?

Combining performance extracts from an original piece of theatre based on the Orpheus myth with presentation around theory and vignettes from clinical work, this piece will combine elements of seminar and performance to illustrate and explore these questions.

Toby Chown *has worked as a dramatherapist with young people affected by family drug and alcohol problems since 2008. He has written and presented on daimonic imagination and co-founded Brighton Dramatherapy Network.*

OPTION 16 – Papers
CROSSING THE BORDER – REACHING OUT TO OTHER DISCIPLINES TO CREATE MEANINGFUL EVIDENCE IN EARLY INTERVENTION MENTAL HEALTH SERVICES

Since 2011 Louise Combes has worked with 14–24 year olds who are experiencing their first bout of psychosis. Grant-funded, the original idea for the project was to use the existing evidence base of dramatherapy to provide an NHS approved evaluation of best practice within Early Intervention in Psychosis Services (EIP). Collecting simple outcome data from groups over three years, the goal was to then disseminate the findings. However she struggled to find any published evidence in the UK with this client group to base this practice upon and no other qualified Dramatherapists working in EIP were identified even though the work is clearly effective.

This session will provide a case study on the learning journey of crossing a border to learn a new language: the language of research in order to create a compelling argument for the work to be continued.

Louise will share her experience of

1) The process of creating an evaluation for the NHS.
2) Techniques that have proven to be most effective for this client group.
3) The learning journey of establishing what works and ways to record it (with no budget and no research experience).
4) The results so far.

As the project has been enthusiastically received by both the team's psychologist and psychiatrist, will their involvement make it possible to fund a small scale community-based Randomised Control Trial?

There will then be a discussion about how Dramatherapists might together create more work within this relatively new and important area of mental health.

Louise Combes *began training to be a Dramatherapist in 2003 following a career in Theatre, Television and Film marketing. Since qualifying she has worked with children and young adults.*

and

ALONGSIDE THIS WORLD THERE'S ANOTHER, THERE ARE PLACES WHERE YOU CAN CROSS: BUILDING BRIDGES TO A BETTER PLACE?

In this paper, I want to engage actively with the interdisciplinary theme of the conference and present an exploration of how we, as Dramatherapists, can construct and cross bridges to work productively with other creative arts and allied health professionals. Drawing upon my own research, as well as an examination of Dramatherapists' responses to the Open Space BADth Roadshows across the UK, the session will trace a trajectory of both optimism and anxiety in relation to building interdisciplinary bridges.

The title quotation comes from Stefan Merrill Block's debut novel 'The Story of Forgetting' – and we should not forget that under bridges Trolls lie in wait for unwary travellers. In seeking to cross, do we risk diminishing our distinctiveness as Dramatherapists or can such encounters re-invigorate our sense of professional identity?

Kim Diment *has recently qualified as a Dramatherapist, having completed her training at the Southwest School of Dramatherapy, Exeter. She has a background in teaching and educational/social sciences research and her research interests focus on the value of the arts, culture and creative arts therapies across the lifecourse.*

18.30 BADth CONFERENCE CHOIR REHEARSAL

19.00 BADth CONFERENCE CHOIR PERFORMANCE

19.15 GALA DINNER

20.45 THE NIGHT OF ALL NIGHTS…

On Sunday night we present an evening of celebration with the BADth Conference Choir Performance, Gala Dinner, DJ and bar…

Dress up (if you wish), be elegant and fragrant, or casual and comfortable… Relax, chat, debate 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 again by Bruce Howard Bayley and Bea Scott aka B'n'B (Reloaded) which will provide an abundance of attractive artefacts and tempting pledges. Make your bids to support the BADth Trust Funds and the BADth Charity.

Bar Open until 1.00 am – **"The Association that plays together stays together…."**

MONDAY

8.00–9.00 Breakfast

10.00 to 12.00 Workshops/papers options 17–24

OPTION 17
LOYALTY, LOVE, AND BETRAYAL – A GAY MAN'S DAILY DIET?

This is a performance/workshop demonstrating and sharing the use of Augusto Boal's 'Theatre of the Oppressed' as a tool for Dramatherapists working in a variety of settings and communities. The play and workshop specifically examine the universal human themes of the conference from a gay perspective.

The first part is watching the play 'The Machine':

Nathan is a successful gay man who faces a midlife crisis following the fall-out from his long-term relationship. As his world falls apart, he realizes there are new choices to be made on his journey – which come with equally challenging consequences. We learn what it is to be a gay man in 2014 – in and out of a

relationship, where traditionally boundaries and loyalty have taken second place to betrayal and deceit.

The second part is the workshop:

Participants choose to take part by either acting in scenes from the play they have witnessed and/or participating in discussion inspired by the play. The nature of 'Forum Theatre' addresses political debate as well as therapeutic issues, reflecting peoples' lives in their setting. Feelings, thoughts, ideas and debate are welcome.

Specifically Boal's 'Forum Theatre' will be used, although in this workshop we will be addressing internal oppression alongside the usual focus on the exterior one. The workshop allows a group of people to directly participate in – and witness a shared life experience.

Would the technique of Forum Theatre be useful to your practise?

Dan Skili. *Dan works with men who experience domestic abuse as the perpetrators, where Forum Theatre is at the heart of the work. He strongly believes that the art of theatre and performance is much needed in a variety of settings, where people who for whatever reason find themselves repressed and need to have their voice heard.*

Simon Marks. *Simon is a freelance television producer for the BBC, ITV and Five. He writes for Attitude – the UK's best selling gay magazine, and co-produced their event on gay mental health – The Issues Issue. He also volunteers for London Lesbian & Gay Switchboard.*

OPTION 18
THE USE OF IMAGE IN DRAMATHERAPY – CROSSING THE BORDER INTO ART THERAPY

As Dramatherapists we frequently use image as a tool; whether through spoken word, self-made in a session or pre-printed images on cards. In relation to borders, boundaries loyalty and betrayal, are we drifting across into Art Therapy territory? If so, are we respecting this field of therapy, or, are we as Dramatherapists unique in the way we work with image? Are we being loyal to our Dramatherapy practice when using image, or are we betraying the Art therapy profession and our colleagues as well as clients? This workshop will use images both self-made and pre-created to explore processes and uses in therapy and supervision.

Nancy Secchi *practises as a Dramatherapist, Play therapist and Supervisor, mainly in mental health, private practice and education. She is interested in the use of image as 'backdrop' to the clients' symbolic theatre space.*

OPTION 19
'THE HAND OF WELLBEING'; A CREATIVE ARTS AND CBT APPROACH TO PROMOTING EMOTIONAL HEALTH

A workshop presentation exploring and examining the practice of using an interdisciplinary Creative Arts Therapy and Cognitive Behavioural Therapy (CBT) approach to working with mental health. Can two seemingly opposite clinical approaches come together to encourage and inspire better emotional health and wellbeing?

This workshop will present a model which has been developed to explore the complexities of wellbeing. The model uses both CBT interventions and Creative Expressive techniques to engage the participant in a journey of facilitated change and expression. The session will be interactive and all participants will be invited to take part in the process and given psycho-educative material.

Lisa Shepherd *is a theatre practitioner, writer and Dramatherapist who is passionate about the power of the creative arts to educate, communicate and heal.*

Jenna Goodgame *is a Dramatherapist, Cognitive Behavioural Psychotherapist, Lecturer, Consultant and Yoga teacher based at The University of Northampton.*

OPTION 20
LOYAL TO PINTER'S BETRAYAL: CROSSING THE BORDER TO EMBODIED ENCOUNTERS USING THE WHELAN RECORDING TECHNIQUE

Drama is the art form most similar to the art of everyday life. Often when working therapeutically with scripts or other text we move rapidly from silent or static reading aloud to free improvisation because working 'script in hand' feels unlike anything we (or indeed characters in plays) actually do. The Whelan Recording Technique (WRT) is described by Improbable Theatre's Phelim McDermott as the missing link between the freedom of devised work and honouring a text*. The script and playing space are kept physically separate and the actors cross and recross the boundary to record new versions, enact to the playback, with each iteration being facilitated along developmental lines. This workshop will use text from Harold Pinter's Betrayal to explore the potential of the technique with participants. John Bowtell has recently directed a successful touring production of this play using WRT as a rehearsal tool and also uses it in the context of his therapeutic work.

*Phelim McDermott (2007): Physical Theatre and Text p.206 in Physical theatres: a critical reader edited by John Keefe and Simon Murray, Routledge.

John Bowtell *is a Theatre Director and Dramatherapist and training coordinator in the UK for developmental transformations (DvT), the practice of continuous transformation of embodied encounters in a playspace.*

OPTION 21
THE DRAMATHERAPIST AS SENSORY ETHNOGRAPHER: TRAUMA, PEDAGOGY AND THE THERAPEUTIC RELATIONSHIP

This workshop is underpinned by Sensory Studies, Postdramatic theatre (Lehman 2009) and trauma theory and will explore cutting-edge interdisciplinary applications of these to dramatherapy. The workshop will have an experimental set-up and will be an opportunity for participants to co-create a piece of Sensory Ethnography (Pink 2009).

We will work together to question how we experience and communicate about our therapeutic work by sensing, creating and reflecting upon our encounters with each other. Samantha will later produce an article about how this played out in the pedagogical conference environment thus pooling together our collective wisdom and discovering more about how we communicate about our practice. Permission will be requested to film participants and for the inclusion of their contributions in the paper which will be submitted to the BADth Dramatherapy journal later.

This is an extension of the enquiry Samantha undertook toward the completion of her MA. In this, she worked autoethnographically, studying herself and her responses to working with a client with trauma based needs.

We anticipate that together we can look to further dramatherapy as a means of offering culturally responsive, client-led trauma treatment. We will explore 'participant sensation' as an alternative to 'participant observation' and cultivate the use of our senses to further the aesthetic competences required of us as creative therapists. We will lead participants through experiential exercises in sharpening the senses as a tool for research, evaluating and deepening one's own practice and for understanding our own subjective sense-making of our clients' experiences of trauma.

Samantha Wraith *is a recently qualified Dramatherapist and co-founder of Encounter Theatre & Therapy. Her specialist interests include trauma and mental health, sensory anthropology and participatory theatre practices.*

Amerie Rose *is a recently qualified Dramatherapist and co-founder of Encounter Theatre & Therapy. She specialises in contemporary theatre practices and in story and sound creation and movement exploration.*

OPTION 22
SPIRAL JOURNEYS – ADVENTURES OF THE PIONEERING DRAMATHERAPIST INTO UNCHARTERED TERRITORY

This workshop uses the ancient and trans-cultural symbol of the labyrinth to explore the trials and triumphs of establishing dramatherapy in a new country, facing the added challenges of language and culture. The approach is that of the heart and soul grounded in the body to surmount various boundaries and to hold the vision and purpose of the journey.

The spiralling turns of the labyrinth take us forward but also make us turn back on ourselves, which can make us dizzy, lose our step or feel like we will never surmount the boundaries to reach the centre point where we can rest and reflect.

Inspiration is taken from my own journey of returning to my cultural roots in Cyprus in 2000 and my adventures in pioneering dramatherapy in a country which has the last remaining divided capital. This divided island has played an archetypal role in both the personal and collective psyche of the people and the land, presenting yet another real and metaphoric boundary. Like the youngest of the fairy tale children who accepts the challenge with naive faith, dramatherapy made substantial inroads into the Mental Health Services and alliances with other Creative Arts Therapies. Successive funding cuts have seen all the creative arts therapies whittled away in the mental health services leading to loss of hope and feelings of betrayal. Working from the heart, on the path of soul and grounded in the body has helped to keep the vision going.

Roulla Demetriou *trained at Sesame in 1995. She has extensive experience in mental health, special needs and families affected by substance misuse. She is a supervisor and lives and works in Cyprus.*

OPTION 23 – Paper
LISTEN CAREFULLY

> The voice, which is embodied in the plurality of voices, always puts forward first of all the *who* of saying (Cavarero 2005: 30)

Identity, creative self-fashioning (Shusterman 2000) and each individual's unique inner voice are focal points in the practice-as-research project that David Keir Wright and I are currently undertaking. The exploration of somatic voice modalities has developed integrative praxis of voice work and dramatherapy that connects intimately to the Jungian concept of the self-regulating psyche and to what archetypal psychologist James Hillman terms soul-making.

According to philosopher Cavarero (2005) the voice as an autonomous meaning-making agent has been silenced in the Western logo-centric tradition. The

hegemonic status of image over sound in our culture has had bearings on how concepts of language and notions of aurality have developed. The paper will argue that it is relevant for drama practitioners and Dramatherapists to reflexively locate their practices and understandings of different vocal modalities. Somatic exploration that releases spontaneous breathing draws attention to entrenched muscular tensions and blocked psychic energy, that eventually might soften the psyche and invite deeper layers of consciousness to emerge.

The therapeutic practice and legacy of voice pioneer Alfred Wolfsohn who was traumatized in the trenches during the First World War has been of inspiration in our research. It resonates with much dramatherapy practice in particular with the Jungian Sesame approach with its specific focus on soul-making and embodied metaphor.

***Ellen Foyn Bruun**, Dramatherapist (Sesame), Associate Professor at The Norwegian University of Science and Technology and Science (NTNU). One of her research foci since 2009 has been voice work in dramatherapy.*

OPTION 24 – Performance
THE LADY AND THE LIGHTHOUSE KEEPER

The Lady and the Lighthouse keeper is a 30 minute performance followed by reflection to explore key issues within the performance.

The form is sacred clowning. The art of sacred clowning involves working with the archetype of the clown and being with the unknown and uncertainty of a situation, whilst remaining grounded in the moment. The sacred clown works with the audience in a sensitive manner, in the here and now, adapting to their responses.

The piece explores different aspects of the unknown around boundaries, borders, mixing disciplines, the themes of love, loyalty and betrayal.

“The lady looks across the ocean to see the warming light of the lighthouse and the figure of a lighthouse keeper. She smiles.

On the other side of the ocean the lighthouse keeper looks across the waves to see the figure of a lady smiling. He smiles. He doesn’t feel so alone.

Both wonder if they will ever meet? Will the ocean keep them apart? Can they be together or must they live at a distance to exist?”

Audience members will be invited to join in with some parts of the performance (optional). The relationship between the characters and their story, the clowns and the audience, and the fourth wall – the imaginary boundary between audience and actor will be explored. Can the fourth wall be broken down? How does this make the audience feel? Does this mirror the relationship between therapist and client? Can disciplines be mixed to enhance the therapeutic nature of our work?

Katie Still *is a Dramatherapist and visiting lecturer at Roehampton University. She has been sacred clowning for 6 years. She works with connection and creative healing, mixing clowning, Dramatherapy, African drumming.*

Michelle Solly *is a sacred artist and photographer, influenced by Shamanic practice and sacred clowning. She is a talented African drummer and combines her creative skills to support people to connect.*

12.00 COFFEE

12.30 CLOSING WORKSHOP

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.

Dr. Bruce Howard Bayley *is an Anglo-Indian Dramatherapist, based in Central London who has been working widely in the voluntary sector specifically with addictions, sexuality, self-harm, sexual and physical abuse and trauma. He has been associated with a number of universities as trainer, supervisor and external examiner with a special interest in the development of multi-cultural clinical practice and marginalized populations. He is currently teaching at Anglia Ruskin University, Cambridge.*

Mary Smail *is Director of the Sesame Institute for Drama and Movement Therapy. She is a Dramatherapist and Psychotherapist working with an on-going interest in the notion of Soul in therapy work. She convenes Psyche and Soma, a two year course for trained health professionals in Soul and the arts. She co-authored the book Dramatherapy with Myth and Fairytale published May 2013.*

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 **1st JUNE 2014**;

Cancellations made between **1st June** and **1st AUGUST 2014** – 30% of full fee **and** the deposit will be retained;

Full fee will be retained for cancellations made after **1st AUGUST 2014**.

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 to use 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 1st June 2014:

BADth members Residential – self-funding	£345
BADth members Residential – invoiced, funded by organisation	£390
BADth members Non-Residential – self-funding	£290
BADth members Non-Residential – invoiced, funded by organisation	£335
BADth student members Residential – self-funding	£305
BADth student members Non-Residential – self-funding	£260
Non BADth members Residential – self-funding	£475
Non BADth members Residential – invoiced, funded by organisation	£515
Non BADth members Non-Residential – self-funding	£405
Non BADth members Non-Residential – invoiced, funded by organisation	£445

Bookings received after 1st June 2014:

BADth members Residential – self-funding	£425
BADth members Residential – invoiced, funded by organisation	£470
BADth members Non-Residential – self-funding	£375
BADth members Non-Residential – invoiced, funded by organisation	£420
BADth student members Residential – self-funding	£360
BADth student members Non-Residential – self-funding	£315
Non BADth members Residential – self-funding	£530
Non BADth members Residential – invoiced, funded by organisation	£570
Non BADth members Non-Residential – self-funding	£455
Non BADth members Non-Residential – invoiced, funded by organisation	£495

Where places are reserved with a deposit (see booking form for details), the balance must be paid before 1st June 2014. Bookings made on or after 1st 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 1st June 2014 / 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.

Please tick here if you would like to join the BADth Conference CHOIR (see p 2). There is no upper limit for choir numbers but we do need a minimum of 20 people to make it happen, so if you do want to sing, please make sure you tick the option box. ☐

Saturday 13th September

16.15 to 19.00

BADth ANNUAL GENERAL MEETING AND GENERAL MEETING ☐

OR

Alternative to AGM Workshop:
VOICES FROM NO MAN'S LAND ☐
Ellen Foyn Bruun and David Keir Wright

Sunday 14th September

10.45 to 13.15 Workshops/Papers (tea/coffee 11.45–12.00)

Option 1 **THE COMMUNICUBE AND COMMUNIWELL: FIFTEEN YEARS OF DEVELOPMENT** ☐
Dr. John Christey-Casson

Option 2 **BOUNDARIES, BORDERS, LOYALTY, BETRAYAL, REVENGE AND METAMORPHOSIS** ☐
Brenda Meldrum

Option 3 **VOICES FROM NO MAN'S LAND**
Ellen Foyn Bruun and David Keir Wright

Option 4 **THE LIGHT AND SHADOW OF THE MALE DRAMATHERAPIST**
Adrian Benbow and Tim Townsend

Option 5 **COME TO THE EDGE… AN EXPLORATION OF BORDERS, BOUNDARIES AND BETRAYAL; OUR INTERPERSONAL DILEMMAS THROUGH DAVID READ JOHNSON'S DEVELOPMENTAL TRANSFORMATIONS**
Eleanor Zeal and Rachel Overd

Option 6 **LOYALTY AND BETRAYAL IN THE FAMILY**
Jeanette Glasser

Option 7 **SEEING ONESELF THROUGH THE EYE OF THE OTHER: THE ROLE OF THE 'WITNESS' IN THE PRODUCTION OF MEANING IN AUTOBIOGRAPHICAL PERFORMANCE**
Jean François Jacques

and

THE BARRIERS AND BOUNDARIES OF PRACTISING DRAMATHERAPY WITH EATING DISORDER CLIENTS: LOYALTY TO THE PROFESSION AS A NEWLY QUALIFIED DRAMATHERAPIST
Sarah Buxton and Bekki Watson

Option 8 **'HOLD ME PLEASE': BOUNDARIES AND ADULTS WITH EMOTIONALLY UNSTABLE PERSONALITY DISORDER IN A COMMUNITY MULTIDISCPLINARY SERVICE**
Clare Hubbard

and

NO BORDER CROSSING! DANGER AHEAD! ADDRESSING THE IMPASSE IN CREATIVE SUPERVISION
Lia Zografou

Workshops/papers 14.45 to 18.00 (tea/coffee 16.15–16.30)

Option 9 **LOYAL ADVOCATES AND CONTROLLING BETRAYERS…**
Bruce Howard Bayley & Mary Smail

Option 10 **MOVING ACROSS BOUNDARIES: EXPLORING TEXTS THROUGH 'DRAMATIC RESONANCES'**
Susana Pendzik and Edna Leshem

Option 11 **WORKING WITH OUR INNER DRAMAS: AN INTRODUCTION TO THE INTERNAL FAMILY SYSTEMS MODEL FOR DRAMATHERAPISTS**
Shane Scott

Option 12 **WHAT'S MINE? WHAT'S YOURS? LOYALTY, BETRAYAL AND SHADOW IN THE THERAPEUTIC PROCESS**
Yolande Anastasi

Option 13 **THE REFLECTIVE PRACTITIONER: EXPLORING INTERCULTURAL CONNECTIONS WITHIN AND ACROSS BORDERS**
Mandy Carr and Ditty Dokter

Option 14 **JE EST UN AUTRE: PLAYS, GAMES AND PITFALLS OF IDENTITY**
Salvo Pitruzzella

Option 15 **CAN DRAMATHERAPY BE QUANTIFIED?**
Kelly Jordan

and

DON'T LOOK BACK: ORPHEUS AND THE CONFLICTED LOYALTIES OF A CHILD WITH PARENTAL ALCOHOL AND DRUG PROBLEMS IN DRAMATHERAPY
Toby Chown

Option 16 **CROSSING THE BORDER – REACHING OUT TO OTHER DISCIPLINES TO CREATE MEANINGFUL EVIDENCE IN EARLY INTERVENTION MENTAL HEALTH SERVICES**
Louise Combes

and

ALONGSIDE THIS WORLD THERE'S ANOTHER, THERE ARE PLACES WHERE YOU CAN CROSS: BUILDING BRIDGES TO A BETTER PLACE?
Kim Diment

MONDAY 15th September

Workshops/papers 10.00–12.00

Option 17 **LOYALTY, LOVE, AND BETRAYAL – A GAY MAN'S DAILY DIET?**
Dan Skili and Simon Marks

Option 18 **THE USE OF IMAGE IN DRAMATHERAPY – CROSSING THE BORDER INTO ART THERAPY**
Nancy Secchi

Option 19 **'THE HAND OF WELLBEING'; A CREATIVE ARTS AND CBT APPROACH TO PROMOTING EMOTIONAL HEALTH**
Lisa Shepherd and Jenna Goodgame

Option 20 **LOYAL TO PINTER'S BETRAYAL: CROSSING THE BORDER TO EMBODIED ENCOUNTERS USING THE WHELAN RECORDING TECHNIQUE**
John Bowtell

Option 21 **THE DRAMATHERAPIST AS SENSORY ETHNOGRAPHER: TRAUMA, PEDAGOGY AND THE THERAPEUTIC RELATIONSHIP**
Samantha Wraith and Amerie Rose

Option 22 **SPIRAL JOURNEYS – ADVENTURES OF THE PIONEERING DRAMATHERAPIST INTO UNCHARTERED TERRITORY**
Roulla Demetriou

Option 23 **LISTEN CAREFULLY**
Ellen Foyn Bruun

Option 24 **THE LADY AND THE LIGHTHOUSE KEEPER**
Katie Still and Michelle Solly

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