2015 ANNUAL CONFERENCE AND AGM OF THE BRITISH ASSOCIATION OF DRAMATHERAPISTS

CULTIVATING THE FIELD



Innovation, Performance & Risk in Dramatherapy

5–7 September Royal Agricultural University, Cirencester

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2015 ANNUAL CONFERENCE AND AGM OF THE BRITISH ASSOCIATION OF DRAMATHERAPISTS

5th, 6th and 7th September 2015

at the Royal Agricultural University, Cirencester, Gloucestershire

Dramatherapists are constantly enriching practice and we all need to maintain this process in order to continue to develop. How do we continue to innovate whilst retaining best practice? Where are the new ideas coming from within our profession? What can we learn from other disciplines?

In recent years the genres related to the word Performance have developed. How might these performance genres enrich Dramatherapy? What role does the Performance of Self have in Dramatherapy? How can Autoethnography contribute to our work? Do we always need aesthetic distance? How can we take artistic and clinical risks without harm? Does the praxis of Dramatherapy need to change in new and emerging settings?

The 2015 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 venue for the 2015 conference is the Royal Agricultural University 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 university 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 university can be found at http://rau.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 John Bowtell, John Hazlett Dickinson, Heidi Jockelson and Jude Kidd on behalf of the BADth Executive Committee.

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

FRIDAY NIGHT ACCOMMODATION

For those of you travelling long distances, we are pleased to be able to offer accommodation, dinner and breakfast on the Friday night prior to the conference at a reasonable cost. There are a small number of rooms available and these are offered on a first come first served basis. Please see booking form for details.

BADth CONFERENCE CHOIR

Following the success and positive feedback we had from last year's Conference Choir, we are offering the opportunity for another choir to be formed during our conference, led again by Alison Whittall, with a view to performing before the Gala Dinner on the last night. We will come together and sing glorious harmonies and funky rhythms. We will sing acappella, contrasting songs related loosely to the theme of the conference. The three workshops/rehearsals will be easily accessible for all (each part taught in bite size chunks by ear), 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 well being, release emotion, encourage self expression and help us 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 15 years. She is the leader of Ploughcappella in North Devon, Plymouth Community Choir, Crediton World Music 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

We are again 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 held entirely 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 5th September

9.30 to 12.15	Registration
10.30 to 12.30	Market Place / Trade Centre
12.30 to 13.30	Lunch
13.45 to 15.15	Welcome and Conference Keynote
15.15 to 15.45	Tea / Registration for AGM
15.45 to 18.00	AGM and GM / Workshop
18.15 to 19.15	BADth Conference Choir Rehearsal
19.15	BBQ Supper
20.15	BADth Conference Choir Rehearsal
21.15	Performance, socialising, networking, catching up, spontaneous events, Open Space

Sunday 6th September

7.30 to 9.00	Breakfast
8.00 to 9.00	BADth Conference Choir Rehearsal
9.15 to 11.15	Workshops/Papers – Options 1–7
11.15 to 11.45	Coffee
11.45 to 13.00	Arts & Health Long Table Event
13.15 to 14.15	Lunch
14.30 to 16.00	Workshops/Papers – Options 8–16
16.00 to 16.30	Tea
16.30 to 18.00	Workshops/Papers – Options 17–23
18.30	BADth Conference Choir Rehearsal
19.00	BADth Conference Choir Performance
19.30	Gala Dinner
21.30	Auction and Entertainment

Monday 7th September

8.00 to 9.00	Breakfast
10.00 to 12.00	Workshops/Papers – Options 24–30
12.00 to 12.30	Coffee
12.30 to 13.30	Closure
13.30	Lunch

SATURDAY

10.30–12.30 BADth SUBCOMMITTEE MARKET PLACE

Following the success of last year's conference, we will again be holding 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. Each subcommittee will communicate in whatever form they wish. The Annual Report will also be available. This will mean that subcommittee reports at the meeting will be reduced in length, therefore shortening the time spent in the meeting. It will also mean that members can engage in an interactive, person friendly way with the subcommittees and their work.

12.30–13.30 LUNCH

13.45–15.15

WELCOME AND INTRODUCTION TO THE CONFERENCE

John Hazlett Dickinson – Chair of BADth

CONFERENCE KEYNOTE:

PERFORMING THE SELF

This keynote paper will examine the personal and pedagogical function of solo performance as the culminating process of the journey to becoming a Dramatherapist. With reference to practical reflection with performers, questionnaires and performance vignettes it will create a dialogue between theoretical readings and lived experience.

The theoretical terrain opens up a range of critical tensions between methodologies arising from a dialectical materialist tradition (Jameson 2000) and the performativity of poststructuralist concerns (Butler 2011).

Dramatherapy has always been associated with working in metaphor yet these discourses ask questions about the actual nature of what 'performance' is, how and from where the material of performance arises and how we explain and think about it.

What is continually under scrutiny is the exercise of power and thus if we conceive of these solo performances as a locus of empowerment then these

theoretical concerns may form part of our discussion. Centrally, the individual subjective experience is set against different conceptions of collective experience and here Jacques Ranciere's (2009) reflections on spectatorship will be helpful.

To 'perform myself' involves considerable risk. This paper will consider its hazards and rewards.

Anna Seymour *PhD PFHEA. Anna is a dramatherapist, supervisor, international trainer and writer with a background in professional theatre for communities as an actor and director. She teaches at the University of Roehampton, London is a Principal Fellow of The Higher Education Academy and a Director of the training organisation, the Northern Trust for Dramatherapy. She is Editor of BADth's peer reviewed journal 'Dramatherapy' and is Series Editor of a new series of Dramatherapy books to be published by Routledge/Taylor and Francis, 'Dramatherapy: approaches, relationships, critical ideas'. Forthcoming publications in preparation include: Haythorne, D. Seymour A. eds. 'Dramatherapy and Autism', Routledge/Taylor and Francis and Andersen-Warren, M. Seymour A., 'Dramatherapy and Theatre', Routledge/Taylor and Francis.*

15.45–18.00 BADth ANNUAL GENERAL MEETING AND GENERAL MEETING

or

ALTERNATIVE TO AGM WORKSHOP
BURYING THE STAFF AND DROWNING THE BOOK: A THERAPEUTIC PUPPETRY WORKSHOP

… this thing of darkness I acknowledge mine ...
(*The Tempest*, Act V, Sc. i.)

As dramatherapists, we privilege the creative imagination as a mechanism for effecting positive change for our clients. However, we sometimes overlook the fact that creativity underlies Thanatos as well as Eros, and that the imagination can also function as a morally indifferent and, ultimately, a damaging or distorting force.

Referencing Prospero's ownership of Caliban in *The Tempest* as a metaphor that seeks to integrate the dualistic nature of the imagination, this therapeutic puppetry workshop aims to address the conference's central concerns of how we, as dramatherapists, access and use our creative resources to enrich and sustain our practice. Through the construction and manipulation of simple giant paper puppets, workshop participants will explore the confluence of oppositional

aspects of the imagination and reflect on how this dynamic is translated into therapeutic terms and how it can be engaged in dramatherapy group work. Participants will explore the interplay between the aesthetics of puppet-craft (materials, textures, scale, object manipulation, etc.) and the therapeutic transaction conveyed through the metaphoric, symbolic, mimetic and performative properties of the puppet-object, and will be encouraged to reflect on how this modality can be adapted in their practice.

Daniel Stolfi *is a dramatherapist, medical anthropologist, founder of The Awesome Puppet Company, and committed to developing puppetry as a therapeutic medium for adult populations.*

Laura Bassingthwaighte *is a trainee dramatherapist at Anglia Ruskin University and a qualified drama and music teacher. She specialised in puppetry at Middlesex University and founded her own puppet company, Elemental.*

Frederick Harlow *is a trainee dramatherapist on the MA course at Anglia Ruskin University. His background is in theatre and design as well as in the field of learning disability.*

18.15–19.15 BADth CONFERENCE CHOIR REHEARSAL

(See further details on page 2)

19.15 BBQ SUPPER

20.15 onwards BADth CONFERENCE CHOIR REHEARSAL

21.15 PERFORMANCE 'WHO'S TURNING UP TODAY?'

The space has been set up, the chairs have been put out and the session is soon to begin. There is fear, doubt, anxiety, resentment and dread in the room. And that's just the therapist, Colin. No other person has turned up yet. So he has to wait. And think. And wait … and think …

A darkly comic exploration of that bit before the session begins and what goes on.

Dominic McHale *is an actor, director, writer and dramatherapist. At present he mainly works with young people on the fringes of education and those not in education, employment or training (NEETS). He also teaches at Roehampton University on the MA Dramatherapy Course.*

and

In the Common Areas

This time will be free for people to watch our scheduled performance and also offer spontaneous performances in keeping with conference theme. Activities may include: Open Space, poetry recitation, musical instrument recital, music jam session or an individual performance, prepared or improvised as well as other happenings…

SUNDAY

7.30 to 9.00 BREAKFAST

8.00 to 9.00 BADth CONFERENCE CHOIR REHEARSAL

9.15 TO 11.15 WORKSHOPS AND PAPERS: OPTIONS 1–7

OPTION 1
PAPER: THE THEATRE OF WAR, THE DRAMA OF LIFE: A MIXED METHODS PHD STUDY – THE JOURNEY SO FAR…

This paper will highlight the journey of combat veterans participating in eight sessions of dramatherapy. The veterans each have a diagnosis of Post Traumatic Stress Disorder (PTSD). The research investigates:

- How dramatherapy may assist veterans to recover from the effects of psychological trauma.
- Will dramatherapy improve their ability to adjust to civilian life?
- What is the veterans' perception of useful and hindering aspects of dramatherapy?

This research incorporates Interpretative Phenomenological Analysis (IPA) (Smith, Flowers and Larkin 2009) for the analysis of transcripts of sessions and the participants' reflections of the process. Quantitative general measures used are Clinical Outcomes Routine Evaluation (Holmqvist, Philips, & Barkham, 2013), Short Warwick Edinburgh Mental Well Being Scale (SWEMWBS) (Bartram, Sinclair, & Baldwin, 2013), PTSD specific measures are PTSD Checklist-Military (PCL-M) (Wilkins, Lang, & Norman, 2011).

The fieldwork included dramatherapy assessment: Six Piece Story Making (Dent-Brown & Wang, 2006; Lahad, 1992) and the Communiwell (Casson, 2005). Turner's Model of Crisis (Turner, 1967) was used to underpin the personal journeying theme. Text and body work was based on Homer's *Odyssey* (Armitage, 2010).

The research methods have been selected to ensure that the veterans' perspectives on the dramatherapy process are captured. The quantitative data and general outcome measures meet the requirements of Service Commissioners in many settings. General measures also provide a common language for other professionals.

Preliminary findings from the fieldwork will be shared.

Linda Winn *M.Phil, Dramatherapist, R.N, EMDR Practitioner, Reg. Psychotherapy Supervisor. She is a PhD student at Anglia Ruskin University. Publications include: Winn L. 'Post Traumatic Stress Disorder And Dramatherapy'.*

OPTION 2
BREAD AND ROSES

This workshop explores new ways to engage productively with issues of social and environmental concern in our dramatherapy work. According to the World Health Organisation poverty and war are the greatest causes of suffering on earth. They impact on people's mental health, actions and what they dare hope for. Children in war-torn countries and poor households are three times more likely to be mentally unwell than kids who don't encounter these issues. Dramatherapy takes place at the interface between people and their worlds; it is intrinsically inter-subjective. How then, I wonder, might dramatherapists best engage these themes in psychotherapeutic environments that are so focused on subjective wellbeing? The workshop's title is from a song that has inspired my work on unique social action programmes since the 1970's. It springs from the life of Rose Schneiderman, a prominent American feminist and labour union leader. She famously spoke about the need for 'bread and roses' at important labour rallies. At a meeting in the Metropolitan Opera House (New York) on April 2, 1911 to honour the death of 136 people in a garment-factory fire, Rose added: "We have tried you good people of the public and we have found you wanting." The workshop explores what we can do to meet the challenge implied in her words.

Alida Gersie *PhD is a writer, brief psychotherapist and planned change consultant. She advises professionals in the arts, health and sustainability on creative ways to improve the outcomes of their work. For many years Alida directed the Postgraduate Arts Therapies Programme at the University of Hertfordshire, UK. Here she developed the UK's first MA in dramatherapy, the training of arts therapies' supervisors, Europe-wide disability arts education initiatives and story for change courses. Since 2001 Alida enjoys consultative leadership roles in the setting-up and maintenance of thriving arts, education,*

health and community organizations. She is the author of acclaimed (translated) books. Change agents in over 40 countries use her ideas and storymaking techniques.

OPTION 3
TENDING THE ROOTS, NURTURING GROWTH

'She is the one that is rooted in the earth as well as in the heaven, both root and branch of the tree.'

Carl Jung

For the plant to grow, the seed must burst its own boundaries and push through the earth to the light. This workshop uses the symbol and mythology of the tree to explore the idea that to grow through risk, innovation and enrichment by other disciplines it is important to be rooted in the earth as well as in the heaven. The root of the word *therapy* in Greek means to be in service of, to attend. As Dramatherapists, we use drama, the art-form, in service to our clients – it's the root of what we do. At the same time, the demands of growth pull us in the opposite direction. The Apollonian busies itself with measuring, quantifying and communicating logically through papers and research; the Dionysian attends to the non verbal, illogical, chaotic business of that which cannot easily be named; the extrovert, verbal, upward line of growth and the introvert, silent dropping down; the measurable and the mystery. It's the tension and often the conflict between these opposites that spurns growth. Holding this tension gives space for something new to emerge. The tree as metaphor, like the alchemical sealed alembic, contains the process – the exploration gives space for nourishing as well as cultivating our own field on both a personal and collective level.

Roulla Demetriou *is a freelance dramatherapist and supervisor. She has extensive experience in mental health, special needs and families affected by addiction. She has been pioneering Dramatherapy in Cyprus since 2000. Roulla is the editor of the Sesame Journal.*

OPTION 4
A JOURNEY TO HEAVEN AND HELL

The facilitator will take you on a journey to heaven and hell … if you dare to join her!

Risk is intrinsic to all therapy. Is risk simply a mathematical computation of probability gauging what we stand to gain and what we stand to lose at a given moment? How is this applicable to the therapy space?

Comfort zones can imprison as well as provide a secure base, so how do we negotiate which are helpful and which are not, or when they are helpful and when they are not?

In this experiential workshop, we will explore how we manage risk-taking in ourselves and others. We will work creatively and collaboratively, and there will be plenty of scope for reflection and discussion.

Jeanette Glasser *MA Dramatherapist with much experience in drama in education. Currently working therapeutically in a progressive school, and with medical students at UCL; and has a private practice in Highgate, London, including group therapy for students of dramatherapy.*

OPTION 5
INTRODUCTION TO THE 'THEATRE THERAPY MODEL' – RESEARCH AND DEVELOPMENT OF THIS NEW IMAGE-BASED DRAMATHERAPY MODEL

Nancy Secchi is developing a new methodology of Dramatherapy called 'Theatre Therapy' using an image-based format. This workshop will invite participants to try out the new system and reflect and comment on the method. The workshop will be a confidential opportunity to work on some personal material with the help of the 'audience', 'Director' or even the 'Stage Manager'. In the workshop you will be invited to pick a dilemma, cast yourself in role and see how the method might help.

Nancy Secchi *has been a practicing Dramatherapist and Play Therapist for over 20 years. She is also a qualified CBT Therapist and utilises cross-over theories in her work with adults, children, families and couples. Her current interests lie in formulating new applications of Dramatherapy for diverse client populations.*

OPTION 6
OTHER STAGES, OTHER DRAMAS, OTHER DIMENSIONS: *TWO PRESENTATIONS ON SOUL, DEATH, SPIRITUALITY & DRAMATHERAPY*

Journeying into other dimensions of consciousness is a risky business as many forerunners in this field have found. Seeking or taking a different view from the dominant belief systems have always held major challenges for those who have undertaken such pathways. Are we in our professional commitment to Creativity, Consciousness and Life also concerned with Creativity, Consciousness and Death?

Dramatherapy & The New Paradigm: *Walking without walking*

Bruce Howard Bayley

There has been the emergence of close connections between work in the hitherto disparate fields of Spirituality, Therapy, Psychology and Mental Health. The works of practitioners such as psychologist Dr Jean Houston, Jungian analysts Jeffrey Raff and Linda Bonnington Vocatura, Estelle Frankel, NHS Clinical Consultant Isabel Clarke ('Psychosis and Spirituality: Consolidating the New Paradigm' 2010) have given rise to a 'New Paradigm'. This presentation is a response to working as Dramatherapists within this New Paradigm.

'Walking without walking' is concerned with the awareness and employment of the Kinesthetic (Soul) Body in recovering other dimensions within our creative essential selves. The presentation will include some experiential workshop elements involving inner visualization and movement.

'First there is a mountain,
then there is no mountain,
then there is.'

Dramatherapy & The New Paradigm: *The Soul and Death*

Mary Smail

In recent years the subject of death and what happens after is beginning to edge gently out from the cage of terror taboo in which it has been held. In the same way that sex and sexuality came out of wraps in the mid 1960s, a new emerging consciousness of death and the afterlife is becoming available. The presence of soul life now and what this means for living life and working towards healing as well as cure is becoming more available.

Dramatherapists are advantaged in moving into this area. The tools of our trade have trained our eye for images and gestures of the peripheral: what is available beyond the five senses of body and physical matter. If we can perceive this we are prepared to meet the territory people in a dying or bereaved process find themselves strangely in.

This presentation will address a new thinking of death and also give the opportunity to explore through a story ritual.

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.*

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 abuse, suicide and spirituality. He has a special interest in the development of multi-cultural clinical practice currently teaching at Anglia Ruskin University, Cambridge.*

OPTION 7
THE DRAMA OF BEING A THERAPIST – EXPLORING OUR STORIES WITH THE GOLDEN THREAD

PLAYBACK PERFORMANCE FROM THE GOLDEN THREAD PLAYBACK THEATRE COMPANY: What does innovation mean to you? What do you consider to be risky? And how do we hold on to our passion?

As dramatherapists we often find ourselves working alone, hidden away and our stories can stay hidden with us.

The Golden Thread Playback Theatre Company offer an interactive performance where you are invited to share your stories of risk and innovation and experience them being spontaneously brought to life, held in the ritual form of playback.

The Golden Thread Playback Theatre Company *is made up of Rose Thorn, Richard Stevens, Gillian Downie, Seren Grime, Melanie Beer (all dramatherapists) and Robin Wiltshire (music therapist). We are based in south and West Wales. We have extensive experience of using the arts as a dynamic and interactive form of communication. Our experience of working with different communities includes: people with learning difficulties, those experiencing mental distress, disabled people, young people, older people and children. We have worked in community settings, education, NHS secure units and psychiatric hospitals.*

11.15–11.45 COFFEE BREAK

11.45–13.00 ARTS & HEALTH LONG TABLE EVENT

The long table is a variation on the more familiar academic round table and was originally developed by performance artist Lois Weaver, as an experiment with using the private form of a dinner party as a structure for public debate. At the long table everyone is welcome to pull up a chair – so the table may get longer – ask questions, make statements, write or draw on the (paper) tablecloth or simply sit, listen and watch. The theme of the discussion will be Dramatherapy and Arts & Health. One of our guests will be Damian Hebron.

Damian Hebron *is the Director of London Arts in Health Forum (LAHF) – a leading UK organisation working to develop the link between the arts, creativity and wellbeing. LAHF runs events, supports artists and delivers an annual festival of arts and health, Creativity and Wellbeing Week. The organisation has been instrumental in developing the National Alliance for Arts Health and Wellbeing and in establishing a new Parliamentary Group looking at the role of the arts in promoting and supporting health and wellbeing.*

In addition to his role with LAHF, Damian is Head of Arts at Cambridge University Hospitals running one of the country's leading hospital arts programmes.

He has worked in the arts for over 20 years, originally focusing on community theatre and participatory arts. He is currently an Artistic Assessor for Arts Council England and a member of the Arts Alliance steering group, the national body promoting the arts in the criminal justice system. He writes for a number of publications on issues relating to public art, wellbeing and community engagement, and speaks regularly on the theme of creativity and wellbeing at conferences and events in the UK and internationally.

www.lahf.org.uk - www.artshealthandwellbeing.org.uk

13.15 LUNCH

14.30 to 16.00 WORKSHOPS AND PAPERS: OPTIONS 8–16

OPTION 8 – PAPER
GROWING DRAMATHERAPY: A SAPLING TAKES ROOT IN AUSTRALIAN SOIL

This paper chronicles the recent development of dramatherapy in Australia. Beginning with a 1980s visit by Sue Jennings, it describes fragile roots put down as early as the 1990s and deepening until the present day. During a period of stunted growth in Western Australian soil, a university masters course opened in 2001, sadly closing in 2007.

Pioneering cultivation methods had nevertheless been operating since the early 90s, thousands of kilometres away on the East Coast of the wide brown land. Introduction to Dramatherapy courses were offered annually to interested groups in regional NSW and Sydney. Well-known international professionals arrived in Australia from the UK and USA, nurturing growth with papers and masterclasses. They generated gradual local acceptance of this new breed of arts therapy. The remote barren soil had been enriched by dramatherapy, enthusing health workers and creative arts therapists about its possibilities. The changing climate

galvanised some participants in the six-weekend Sydney introductory courses, inspiring them to travel overseas to train in the UK at Sesame, Roehampton, Cambridge Anglia Ruskin University and in Canada at Concordia. The Australia & New Zealand Association of Art Therapy (ANZATA) professionally registered and embraced dramatherapy members, adding 's' to the word 'Art' in their title. Two Sydney dramatherapists began PhD research at the University of Western Sydney, leading to ever-increasing involvement and interest by the art therapy student body in dramatherapy theory and practice. Now these researchers have written a graduate diploma curriculum, due to start later this year. The sapling is about to become a tree.

Dr. Joanna Jaaniste *has been a practising dramatherapist for over twenty years. She teaches and practises at the Dramatherapy Centre and lectures at the University of Western Sydney, Australia.*

OPTION 9
THE WAY OF IMAGINATION. USING IMAGINATIVE TOOLS IN SUPERVISION

For me, one of the most fascinating aspects of dramatherapy practice is that it is not tied to specific formulas, but it continuously renews itself in each group. Keeping firmly some principles, each dramatherapist is able to make up her own tools, combining the basic elements in a personal way. Having stated this, I have to admit that I always felt the urge to define some of these principles, common to all kinds of practice.

In my latest book, I focus upon some of these principles, showing that the reactivation of the intersubjective matrix and the reawakening of creativity are intrinsic to dramatherapy, and that they play a meaningful role in the healing process.

Imagination is the faculty that links intersubjectivity and creativity. On the one hand, as Roger Grainger maintains, it is the energy that drives us toward the others, finding room for them within us, feeling and loving them; on the other hand, it is a major component of our own creative process.

The workshop will show how dramatic imagination can be used as a tool in supervision. At the beginning, people will be invited to play a series of interactive games, which will help them to evoke their imagination and share it with the others, activating mutual mirroring and empathy. Then, a volunteer will be asked to provide a theme that can be explored though imaginative tools. The purpose is not to give answers to the proposed issues, but to amplify them, in order to raise new questions and find new ways to pose them.

Salvo Pitruzzella *is Dramatherapy Course Leader at the Centro ArtiTerapie, Lecco. He has been working in a day centre for young people with personality disorders for seventeen years.*

OPTION 10
INNOVATION, PERFORMANCE & RISK IN CARYL CHURCHILL'S 'THE SKRIKER'

Caryl Churchill's play *'The Skriker'* is truly innovative in its story, its language and in its production. It is an ideal text for the Theatre Model of Dramatherapy, which, by definition, uses aesthetic distance, allowing the safe exploration of emotions, motivations, fears and conflict through character and text.

Themes in the text are particularly appropriate for dramatherapy:

- the shape-shifting nature of the Skriker itself as it alters its form and gender to suit its purpose;
- the relationship of the two young women – Lily and Josie to each other and to the Skriker;
- The exploration of chaos and reality;
- The theme of madness linked to motherhood;
- And its powerful use of character and its multiplicity of roles.

We shall be using text, character, dramatic presentation and metamorphosis in this Dramatherapy Workshop.

Brenda Meldrum's company, PLAYING MATTERS*, offers training in the theory and practice of working with troubled children and young people. She is a Consultant & Therapist in two mainstream primary schools in South London and in Kent.*

OPTION 11
A JOURNEY OF DRAMATHERAPY IN SCHOOLS: 'I CAN'T CONTROL THE WIND BUT I CAN ADJUST THE SAIL.'

The presentation involves discussion around a current service evaluation, which focuses on dramatherapy in an education setting, whilst negotiating working alongside other disciplines, such as education professionals, theatre in education, family support workers and psychotherapists. A pilot programme, followed by an adapted programme delivered to a group of primary aged young people form the focus of the evaluation. Key themes from pre-group and post-group semi-structured interviews with teachers, young people and parents/carers, were identified using qualitative analysis of the transcripts in

order to provide an evaluation of the current service offered within the cluster of schools.

The current evaluation allows us to consider the question – how can we as dramatherapists innovate and show flexibility whilst retaining authenticity. There is discussion around the adaptations made since the project began; learning from the pilot group programme and feedback received from schools. In particular, there is a focus on development of effective and appropriate communication with education professionals, using a clear and concise language whilst maintaining a professional identity. A further key theme considers the experience of working as a caseholder for a young person alongside a therapeutic role, bringing in thoughts around safeguarding and risk management, and how this may impact upon the therapeutic relationship. Consideration is also given to the impact of dual training, coming from a healthcare professional background, and the role this plays in our work. Furthermore, there is thinking around dramatherapy in conjunction with theatre in education, and the use of the metaphor, and aesthetic distance.

Katie Ulett *is a Dramatherapist, who works part time within a cluster of 13 schools in Leeds, both primary and secondary, and part time at a Young Offenders Service.*

Amanda Strevett-Smith *is a dramatherapist who works part-time at CAMHS in Leeds, and part-time within a cluster of 13 schools in Leeds, both primary and secondary.*

Sally Unsworth *works part-time as an NHS Addiction Therapist and part-time within a cluster of 13 schools in Leeds, both primary and secondary, supporting Dramatherapists in group work.*

OPTION 12
THE USE OF A DRAMATHERAPY GROUP WITHIN A MENTALISATION BASED THERAPY PROGRAMME IN AN NHS WAA SETTING

This presentation discusses how Dramatherapy has been supporting an 18 month Mentalisation Treatment Programme, working with clients who have a diagnosis of Borderline Personality Disorder. It will give a brief explanation of Mentalisation and BPD, and how a pioneering and novel slant on Dramatherapy is being used within a wider NHS Psychotherapy Programme. We will discuss how working with Psychotherapists and Art Therapists has informed our practice, and how we hope we have informed theirs!

The second half of the session will be an Experiential Workshop where we aim

to demonstrate how familiar dramatherapy structures are applied to a specific treatment method, giving participants some idea of how clients may actually experience mentalisation. We'd like to share this innovative work, hopefully illuminating some of the risks we have taken, and the successes/ challenges we have faced in trying to maintain 'good practice'.

***Jo Noble** – Senior Dramatherapist in an NHS Trust. In the 16 years I have been employed there, I have worked in in-patient and community Adult Mental Health and L.D services.*

***Beth Coram** – Originally from a teaching background, I graduated from Roehampton in 2014. Dramatherapy experience includes working with Adults with PMLD, Children with experience of Abuse, and In-Patient & Community Adult Mental Health.*

OPTION 13
AN URBAN KIND OF LOVE

The lyrics of The Streets (British rapper and musician Mike Skinner) will be used as stimulus to absorb us into the urban environment, and take us through an exploration of the trials and tribulations of an urban young love, affected by poverty, drugs, insecurity and Chinese takeaways.

We will work with the poetry offered by Mike Skinner, through embodied exploration, characterisation and dramatic enactment.

Reflection time will support participants to consider their own personal process in relation to the material, and to the ideas and issues for using it with young people in inner cities.

This innovative workshop has been developed to share a passion and awareness of the effects of poverty and the urban environment on young people. It will consider how we, as dramatherapists, can take risks and make use of the lyrics in popular culture to inform our work with young people, especially those labelled 'hard to reach', and to help soften hardened hearts, to love.

Hold it down boy, your head's getting blurred
I know you can't stop thinking of her
By all means you can vibe with this girl
But just don't mug yourself, that's all, don't mug yourself
Mike Skinner, The Streets

***Susan Lawrence** is a Trainer, Group Facilitator and Dramatherapist. She has worked with inner city young people and their communities for over 20 years. Her dramatherapy work is influenced by her community work.*

OPTION 14
TILLING THE SOIL WORKING WITHIN HIGH TURNOVER ENVIRONMENTS

This workshop will encourage participants to consider the role of the Dramatherapist within an adult mental health inpatient setting where the turn-over of clientele and staff is high. A clinician may be the only consistent presence over time and their role may include that of supervisor, educator, providing incident debriefs, manager alongside that of working directly with clients. How is it we can keep growing and flourishing year upon year?

Using the development of Jethro Tull's seed drill, which moved cultivation from just ad hoc broadcasting to strategic delivery and improved growth as a metaphor, participants will be encouraged to dramatise their experience, desire of working or considering different perspectives to working within inpatient environments.

David Pratt *– Dramatherapist, with 27 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 15
THE RISK OF BEING ONESELF AS A THERAPIST: CONTAMINATION OR ENRICHMENT?

As therapists, we are often good at being present with our clients as a listener, as a director/facilitator/guide. Can we be present and facilitate, in part, as an expressive witness and co-performer?

We may encourage our clients to use their imagination, to channel their thoughts, feelings and impulses into creative embodied performances? What would happen if we noticed our own response to their actions, how we feel, the thoughts and images evoked in us, and then in turn we used our own imagination to perform an embodied image or character? And then a scene develops, either in a group, or 1:1. Might our clients feel really seen, heard, and connected with, by us?

But we are imperfect people, with our own failings, fears, and blind spots. There is a risk that if we respond so directly, we may contaminate the therapeutic space, and even harm the client. Might we be acting out our own preoccupations, and gratifying our own needs at the expense of the client?

There is a way of managing that risk, while allowing the therapist to respond authentically through embodied play and performance. The Developmental Transformations (DvT) model offers a tried and tested safe framework for

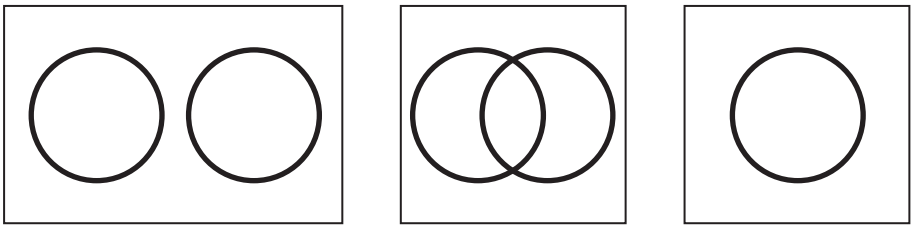
enabling this way of working. This approach is being used now in the UK in a variety of settings. This workshop will be an introduction to or a refresher in DvT practice.

Dolmen Domikles *has worked as a NHS Dramatherapist for 14 years, in Adult Mental Health and CAMHS. He is a graduate of the Institute for Developmental Transformations, USA, and is a lead trainer for DvT Training UK. He has a special interest in promoting attachment between carer and child through Dramatherapy.*

Eleanor Zeal*, MA, Dramatherapist, is one of the co-ordinators for DVTuk. She has extensive experience with adolescents and various other client groups. She is a supervisor and Visiting Lecturer at Roehampton University.*

OPTION 16
'OH, WHAT ON EARTH WOULD STANI SAY?!' – SCALING THE WALLS THAT DIVIDE US

I invite you to contemplate the following three distinct relationships between two circles:



Imagine that one circle contains 'Self' and one circle contains 'Other'.

Now, for just a moment, place yourself inside one of the circles of the 'Self', peering out 'as if' from behind an imaginary 'Fourth Wall'.

Depending on the 'given circumstances' of this exact moment, you will find yourself more or less comfortable within that relationship with 'Other'. Within this comfort lies the nub of 'aesthetic distance'.

You can step out again now to consider the following:

How do we, as dramatherapists, negotiate distance and relationship with our peers and with our clients from where we can both empathise and act?

One hundred years of performance research and practice have brought us treasures gathered from forays into fields which sometimes seem far flung from

the theatres found in our cities. Within this workshop we will explore some of the techniques developed by the 'Greats' to develop actor awareness and performer/audience relationship. These will allow us to experience the movement of 'Self', at will, between one relationship and another, with full regard to, yet not dependent on, where the 'Other' is placed.

This workshop is a continuation of research undertaken for my MA Dramatherapy dissertation – From Picture to Performance: Understanding how the dynamics of enactment and embodiment can influence a client's experience of their story. (SouthWest School of Dramatherapy, Exeter, completed 2013) I look forward to sharing my learning with you.

Amerie Rose *is a dramatherapist, performance artist and co-founder of Encounter Theatre & Therapy. She facilitates active listening, empowered involvement and unconditional positive regard to enhance encounters between group members.*

16.00 TEA BREAK

16.30 to 18.00 WORKSHOPS AND PAPERS: OPTIONS 17–23

OPTION 17
PAPER: ATTACHMENT BASED DRAMATHERAPY: INTERVENTION FOR MOTHERS OF CHILDREN AT RISK

Maternal insightfulness, hence, the capacity to see things from the child's point of view, is considered as a crucial step for therapeutic change. In this study we aimed to implement the knowledge from attachment studies on maternal insightfulness into clinical practice, by creating an intervention program for mothers of children at risk due to inadequate parental care. We used dramatherapy to "practise" maternal insightfulness in a more "experiential" way because we believe the use of creative expressive means may be accessible and effective for the target population of the study and enhance improvement in maternal care. We created a manualized ten-week dramatherapy group intervention focusing on the core concepts of maternal insightfulness: Insightfulness, separateness, complexity and acceptance, and we used dramatic means to explore and experience these components of maternal insightfulness. We used the Insightfulness Assessment (IA) interview and the emotional availability scales (EAS) pre-and-post intervention to evaluate the changes that occurred. We will describe the intervention ad case examples and present the study outcome.

***Dr. Rinat Feniger-Schaal**, MSc in Psychoanalytic Developmental Psychology, PgDip in Drama therapy, established the MA program in Dramatherapy in Haifa University. Lecturer and researcher at the Emili Sagol Creative Arts Therapies Research Center, University of Haifa, Israel and the Theatre Lab, Weizmann Institute of Science, Rehovot, Israel.*

OPTION 18
RE-PRESENTATION IN THE SUPERVISORY SPACE

The supervisory relationship provides a space in which the Dramatherapist can imagine and learn – to 'cultivate the field', enriching one's practice.

The Dramatherapist meets the patient. The supervisor 'meets' the patient through the therapist's re-presentation of the clinical scene. This could be re-described as the therapist making use of the supervisory setting to dream up the patient. The patient who is recreated in the supervisory space is not the literal person with whom the therapist works but a fiction. In the act of presenting the patient in supervision the therapist turns facts into fictions in order to make them real. The process of dreaming up the patient in the supervisory setting involves the creative collaboration of therapist and supervisor to bring to life the different levels of experience and potential meaning in the clinical scene.

The presentation will be delivered through performance and direct address in which we think about how the work of a Dramatherapist working in forensic mental health at a high-secure hospital gets recreated in the supervisory space. The forensic setting means the therapist must always be conscious of risk, yet must remain undaunted in his motivation to explore and innovate in the midst of destructiveness. For the forensic patient, who wants/doesn't want to tell his story, the urge to reveal is countered by a need to conceal. The balance is always delicate and one which, in the supervisory space/relationship, demands an analysis of the dynamics that bear upon issues of TRUST.

***Mario Guarnieri** is a Dramatherapist and a Psychoanalytic Psychotherapist. His work includes Broadmoor Hospital, Ealing Forensic Services and Personality Disorder Services. He is currently in full-time freelance and private practice.*

***Richard Wainwright** is a Jungian Analyst, Psychoanalytic Psychotherapist and supervisor working in London and Kiev where he is principal supervisor to the Jungian Developing Group.*

OPTION 19
BEBOP PLAYBACK THEATRE – RISKING 'SAME' AND 'DIFFERENT'

Many dramatherapists are familiar with – or indeed are practitioners of – Playback Theatre (PT) – a spontaneous but ritualised non-scripted drama form in which group or audience members are invited to become 'Tellers', sharing a story from their life and witnessing it 'played back' by members of their community in role as actors. The pressure or desire to make performances accurate and authentic will be familiar to anyone who has attempted to embody someone else's personal testimony. Familiar too will be the risk for any client who has told their story too many times of 'getting stuck' with their story and history.

The theory and practices of Developmental Transformations (DvT) and the Theatre of the Oppressed both call attention to ways in which PT may be unnecessarily constrained. This workshop will provide a taster of the ways in which DvT in particular may influence the practice of Playback including 'Bebop Playback' in which the Teller's story is first played 'straight' then replayed starting with the original but diverging into spontaneous improvisation along the lines of DvT before returning. What are the risks and benefits of performing the 'same' and the 'divergent' for Tellers, actors and audiences? The content of the workshop will be informed by a DvT and Performance Laboratory held at University of Lincoln in January 2015 bringing together participants of a therapeutic theatre group from a Community Mental Health Service context with students on the MA/MFA Choreographing Live Art programme and experienced PT practitioners.

John Bowtell *is a Lincoln-based dramatherapist, theatre director, DvT practitioner/ trainer and Vice Chair of the British Association of Dramatherapists.*

OPTION 20
RHINOCEROSES AND OTHER ANIMALS

A workshop inspired, enriched and initially based on *Rhinoceros* by Eugene Ionesco.

In this workshop, we shall refer to the play and its characters to explore and develop change in ourselves and as Dramatherapists through Embodiment, Projection and Role.

'I am not capitulating'

Eugene Ionesco is thought of as one of the founding fathers of The Theatre of The Absurd. Over the course of the play the citizens of a small French town turn into Rhinoceroses.

Berenger is the only person who manages to resist this metamorphosis.

The play was written at the end of the fifties and is commonly thought to be a metaphor of the rise of fascism in Europe, but what would be different if the play had been written at a different time? Would its name change?

Would Berenger still not capitulate?

This workshop explores issues of change for us personally and as Dramatherapists.

It asks the questions:

When are we our true selves?
When do we change?
What closes our ears and eyes to change?
What will be improved through change?
What will be spoilt or lost?
Do we seek change?
As Dramatherapists, do we have the roles we want? Are our roles forced upon us?
Do we have to be separate to be our authentic selves?

This workshop is an opportunity to listen to our own core Dramatherapeutic selves and to trust the creative process to come up with some answers. For example:

'Well I don't want to accept the situation'

Diane Ball *is a Dramatherapist based in Lancashire, with over twenty years experience. She has her own practice and works with adults and children with or without learning difficulties. She is also a supervisor and trainer.*

OPTION 21
INVESTIGATING THE DRAMATHERAPEUTIC ART OF MEMORY: PLACES, IMAGES AND IDENTITIES

This will be a performance laboratory enabling us to experience and reflect upon a distinctive type of theatre practice, how it might be translated into and hold implications for dramatherapeutic ways of working. We will explore the sensory and relational qualities of memory, performatively meditating upon self-identity, image and place.

This work has been inspired by Yates's *The Art of Memory* (1966) and the ancient system of mnemonics, in combination with consideration of Postdramatic Theatre (Lehman 2006) aesthetics.

You will be invited to step inside the skin of a once familiar environment, now projected into the working room, and to repopulate it with imaginary objects which act as anchors for a short piece of personal text. Once this ground work has been established, we will continue to layer the experience by moving our attention to the improvisation and development of personal scores arising from your communion with this new imaginal performance arena. There will be opportunity to step in and out of this personal memory-theatre, and to act as your own compass as you journey through the creation and simultaneous discovery of sense-meaning.

Much of the work will involve individual exploration of impulses and associations, with some opportunity to be witnessed in performance by others. Please treat this description as an invitation to your own sensory and autoethnographic investigation into the nature of memory and the self. The session will end with a facilitated discussion about the risks taken in self-immersive memory practices and the potentialities emerging from our deliberations.

Samantha Wraith *is Co-Artistic Director of Encounter Theatre & Therapy (ETT): MA Dramatherapy, European Theatre Arts BA (Hons). Research pursuits – Sensory anthropology, contemporary theatre practices, trauma. Memberships – HCPC, ITC, BADth, DSW.*

OPTION 22
A PARADISE OF SHADOWS – ENTERING THE FAULT LINE CRACK BETWEEN ARTIST AND CLINICIAN

If, as the BADth website states, dramatherapists are both artists and a clinicians, what happens if they don't get on? Artistic processes involve self-revelation, creative freedom and making oneself vulnerable to an audience. Working as a dramatherapist means keeping clear boundaries within a professional code, and being alongside another's vulnerability. During my training as a dramatherapist, I sometimes worried about losing the freedom of expression of my artistic self. At other times I felt I might harm my therapeutic identity by allowing myself total creative freedom. How could the 'wild release' of performing original rock music synthesise with the reflective and responsible elements of working as a therapist?

Whilst working as a dramatherapist I record and perform music as Lupine Collides, recently releasing *A Paradise of Shadows*
https://lupinecollides.bandcamp.com/album/a-paradise-of-shadows

Releasing the album allowed me to re-think my idea of what my self as a therapist might be. I felt my clinical experience altered my view of what an audience was and how to approach them.

So, I would like to perform *A Paradise of Shadows* and to talk about my experience of falling into the fault line crack between artist and clinician. Jung says that within the psyche, opposing archetypes come together to create a new symbol. He suggests that this is how psychological change occurs.

Synthesizing performance with reflective thought, I want to examine how the roles 'rockstar' and 'clinician' come into conflict within my psyche, and how performing A Paradise of Shadows brings them together within a theatrical act.

Toby Chown *formed his first band "Nasal Penetration" in 1992 aged 13. They split up after 2 practices. After leading various bands for over ten years, he released his first solo album, A Paradise of Shadows in Nov 2014. He works as a dramatherapist in Brighton and has written about dramatherapy and the daimonic for Cambridge Scholars Press.*

OPTION 23
FINDING OUR VOICE: AN EXPLORATION OF THERAPIST AND SERVICE-USER EXPERIENCE IN NHS CHILD AND ADOLESCENT MENTAL HEALTH SERVICES

A performance piece based on research and case studies from CAMHS in London and the surrounding areas. Using autoethnography to share my personal experience of being a black Dramatherapist in the field. Ethnography will also be used to understand other black therapists and service user experience.

The need for this piece has arisen from a recent trust-wide CAMHS transformation in which the majority of creative arts psychotherapies have been cut and those that do remain are required to work under generic names e.g. Clinical specialist, mental health worker and allied health professional. These often include a request to 'water down' the therapeutic model to include other elements of service requirement.

This piece comes at a time when I believe that CBT is given precedence over many other forms of therapy. We are also at a time when the government recognises that the black community finds it incredibly difficult to access mental health services before they reach crisis point.

The performance will highlight the need for Dramatherapy as a therapeutic and expressive tool within our CAMHS teams and enable young people aged 18–25 with experience of being a CAMHS service user to have their say through a Q&A session after the performance.

Janeen Wilson*. Following qualification as a Dramatherapist in 2012, Janeen worked briefly as a freelance practitioner in schools and youth groups. She now*

works as a Dramatherapist and CBT Therapist based in a Tier 3 CAMH Service under the title 'clinical specialist'. She is also founder of a charitable incorporated organisation Carib2UK which aims to use dramatherapy to support children and young people in the UK and the CARICOM. One of Carib2UK's main aims is to support the black community gain access to mental health support through Dramatherapy. ***www.carib2uk.org***

Judy Harrison *holds an MA in Dramatherapy and a BSc with Hons in Psychology and Counselling, both obtained from Roehampton University. She currently delivers Dramatherapy in her private practice, is a Trainee Clinical Supervisor with Terapia and works as a Multi-Family Therapist with The School and Family Works in primary and secondary school settings. Her career in working with children, adolescents and their families spans over 17 years. Judy is currently performing as part of a community theatre company in Croydon; Know My Mind – So You Think I'm Crazy, which explores one man's story of his own mental health crisis. Judy has also set up a charitable organisation, Five Loaves, Ltd. that provides holistic care to vulnerable children in Jamaica.*
(www.fiveloaves.org.uk)

SUNDAY EVENING – THIS IS THE NIGHT!

18.30 CHOIR REHEARSAL

19.00 CHOIR PERFORMANCE

For the second year running we present an evening of celebration with the BADth Conference Choir Performance before our Gala Dinner.

19.30 GALA DINNER

A specially selected 4-course dinner using locally sourced fresh produce.

21.30 AUCTION IN THE TITHE BARN

We will raise funds in two separate parts this year for both the BADth Trust Funds and The BADth Charity.

and

DJ AND BAR UNTIL 1.00AM

8.00–9.30 BREAKFAST

10.00 to 12.00 WORKSHOPS AND PAPERS: OPTIONS 24–30

OPTION 24
OTHERWORLD: A MULTIDISCIPLINARY COLLABORATION

The Otherworld immersive theatre project was developed over several years and is a partnership between Same Sky, a community arts charity, and Different Planet Arts, a dramatherapist-led organisation providing facilitation services. The three-year project is largely supported by a £300,000 Lottery grant. In 2014, six week-long installations were delivered in schools in Brighton and Sussex. Six more are planned for 2015 and another six in 2016. The project seeks to provide brief dramatherapy-based interventions for disabled children, young people and their families and/or regular carers and to develop a reverse-inclusive space to foster play interactions between disabled and able siblings. The installation consists of a custom-designed built reactive multisensory environment created by Same Sky incorporating lighting, sound and interactive technology. The session structure was devised by Different Planet Arts Sessions and facilitated in the space by their multidisciplinary team including dramatherapists, musicians and a dance and movement specialist.

Data gathered during the first year of the project suggests that the use of a multidisciplinary team, session structure and technology provided a heightened sense of liminal space for participants. Further, the specific and concrete nature of the built environment served as a highly effective and safe therapeutic container. This allowed for a deeper experience for participants than might be expected within a brief intervention. It is hoped that this unusual collaboration between companies and disciplines and use of novel built environment proves to be effective in delivering therapeutic aims over the rest of the project period. It may also suggest the value of the creative/dramatic use of multisensory environments for a wide range of service users.

Ariane Hadjilias *completed her MA in Dramatherapy in 2007. As well as working as a dramatherapist she has worked within cross-arts initiatives as a storyteller, performer, workshop facilitator, producer and project manager in areas of theatre participation, engagement and diversity.*

Lucy Wasp *is a dramatherapist, creative arts supervisor and theatre practitioner. Since qualifying as a therapist in 2001 she has specialised in working with people with a learning disability.*

Gavin Taylor *has nearly two decades of experience developing theatre projects, primarily working in stagecraft, technical theatre and puppetry. He qualified as a dramatherapist in 2008.*

OPTION 25
THE GIFT OF YOUR PRESENCE – SOUL CONNECTION WITH COMPLEX CARE AND PALLIATIVE DEMENTIA CLIENTS

This hands-on workshop will address the need for the dramatherapist to become fully present with those clients who are dealing with the soul loss which frequently accompanies the acute dementia journey. What does presence with these clients look like? What are the components necessary to enter that place?

Above all dramatherapy is relational and loving. We cannot but be affected by our clients especially those in the complex care and palliative levels of dementia. How do we maintain our professional ethics and personal boundaries when connecting from a soulful, empathetic place? This level of deep work by its very nature demands innovation and risk-taking. The autoethnographic nature of this work resides in the fact that whilst we cannot know intellectually what our clients are feeling we must attempt to experience their state of being through a deeply loving and instinctive connection. Throughout my years of working with this client group my clients and I have aged together. They are in essence, teaching me how to die well.

Through its roots in Theatre, Process Oriented Psychology, Shamanism and Dramatherapy, this workshop will offer practical ways to become relationally present with those often deemed to be unreachable and lost in their own worlds. Here is an opportunity to play in the sandbox of the dementia journey, to risk looking at your own aging and dying process. There is frequently much joy and acceptance to be found in such risk-taking for both dramatherapist and client alike.

Kayte Summers *has been working for over thirty years with complex care and palliative dementia clients. Since officially graduating as a Dramatherapist in 2011 she has been training dramatherapy students, medical staff, carers and family members in ways of becoming empathetically present with elders with dementia.*

OPTION 26
BURYING THE STAFF AND DROWNING THE BOOK: A THERAPEUTIC PUPPETRY WORKSHOP

… this thing of darkness I acknowledge mine ...
(*The Tempest*, Act V, Sc. i.)

As dramatherapists, we privilege the creative imagination as a mechanism for effecting positive change for our clients. However, we sometimes overlook the fact that creativity underlies Thanatos as well as Eros, and that the imagination can also function as a morally indifferent and, ultimately, a damaging or distorting force.

Referencing Prospero's ownership of Caliban in *The Tempest* as a metaphor that seeks to integrate the dualistic nature of the imagination, this therapeutic puppetry workshop aims to address the conference's central concerns of how we, as dramatherapists, access and use our creative resources to enrich and sustain our practice. Through the construction and manipulation of simple giant paper puppets, workshop participants will explore the confluence of oppositional aspects of the imagination and reflect on how this dynamic is translated into therapeutic terms and how it can be engaged in dramatherapy group work. Participants will explore the interplay between the aesthetics of puppet-craft (materials, textures, scale, object manipulation, etc.) and the therapeutic transaction conveyed through the metaphoric, symbolic, mimetic and performative properties of the puppet-object, and will be encouraged to reflect on how this modality can be adapted in their practice.

No previous experience of puppetry is required to participate in this workshop, though some background knowledge of *The Tempest* is useful.

Please wear loose and comfortable clothing.

Daniel Stolfi *is a dramatherapist, medical anthropologist, founder of The Awesome Puppet Company, and committed to developing puppetry as a therapeutic medium for adult populations.*

Laura Bassingthwaighte *is a trainee dramatherapist at Anglia Ruskin University, and a qualified drama and music teacher. She specialised in puppetry at Middlesex University and founded her own puppet company, 'Elemental'.*

Frederick Harlow *is a trainee dramatherapist on the MA course at Anglia Ruskin University. His background is in theatre and design as well as in the field of learning disability.*

OPTION 27
ATTACHMENT AND THE MIRROR GAME

Developing assessment tools and evaluating them using quantitative research is an important task for the field of dramatherapy. In the proposed workshop we share the knowledge we gained during our project of developing the mirror game as an assessment tool.

The mirror game is a commonly used technique from theatre practice that is used also in dramatherapy practice. It is considered by practitioners to enhance emotional understanding and empathy. Recently, a group of scientists from the Weizmann institute of science used the mirror game as a paradigm to study joint improvisation, or "togetherness" (Noy, Dekel & Alon, 2011 Hart et al., 2014). The facilitator of the current workshop joined the Theatre lab at the Weizmann Institute and contributed her clinical experience as a dramatherapists to conduct a study about the mirror game and adult's attachment classification. Resulting from this study, we developed a rating scale for the mirror game which we find to be connected to attachment classification. Hence, the non-verbal motion interaction during the mirror game carries information about attachment behavior classification in adulthood. During the proposed workshop we will share the knowledge we gained using exercises and practice.

***Dr. Rinat Feniger-Schaal**, MSc in Psychoanalytic Developmental Psychology, PgDip in Dramatherapy, established the MA program in Dramatherapy in Haifa University. Researcher at the Emili Sagol Creative Arts Therapies Research Center, University of Haifa, Israel and the Theatre Lab, Weizmann Institute of Science, Rehovot, Israel.*

OPTION 28
TALKING HATS: PROJECTION AS A CONTAINER FOR AUTOETHNOGRAPHY

"Whenever I met [someone] I tried the experiment of showing him my drawing […] which I have always kept. I would try to find out, so, if this was a person of true understanding. But, whoever it was, he, or she, would always say: "That is a hat." Then I would never talk to that person about boa constrictors, or primeval forests, or stars. […] I would talk to him about bridge, and golf, and politics, and neckties. And the grown-up would be greatly pleased to have met such a sensible man."

'The Little Prince', Saint-Exupery (1943)

In different cultures hats and head-coverings often play an important part and may contain much that is precious to the wearer about history, identity and

personal story. What do the hats or head coverings we choose to wear mean to us? Are there hats, real or metaphoric, that are imposed on us and that may not be so precious?

Dramatherapy often makes use of fictional stories to approach personal stories at a safe distance. In this experiential workshop we will look at how the Dramatherapy process of Projection can create a synthesis with Autoethnography.

We will invite you to create a personal hat or head-covering that contains aspects of your personal story that you may wish to explore. What strands of cultural influence are woven into them? What meaning do they hold? Do our stories link together? Keeping the hat as container we will go on to investigate elements of Self-Performance.

Alicia Humphreys *trained in Dramatherapy at Hertfordshire University. She works for the NHS in Dorset in Child and Adolescent Mental Health using a Creative Arts Therapies approach, which is particularly meaningful with young people who find it difficult to express themselves verbally.*

Bea Scott *trained at Roehampton and has worked as a Dramatherapist for thirteen years in adult mental health, with prisoners on remand, and with the elderly; now in private practice in Somerset.*

OPTION 29
THE POWER OF STORY TO HEAL: A THERAPEUTIC THEATER MODEL HELPING VETERANS RECOVER FROM HOMELESSNESS IN THE UNITED STATES

For a variety of reasons veterans struggle to find their voice. Sometimes it's the burdens of service they carry and dare not share, an inability to trust others (especially civilians), substance abuse that intentionally inhibits them from feeling or thinking, and more. When a veteran becomes homeless making a connection is further challenged because they feel shame, anger, fear, as well as feel invisible. Dramatherapy, and more specifically therapeutic theater, provides veterans who are homeless with an opportunity to develop healthy problem-solving skills, work with others to accomplish common goals (a mission), where no one is left behind, where acceptance is key, and other elements similar to the warrior's ethos. It creates an avenue of free expression in an accepting and non-judgmental environment – essential elements to the healing process. This workshop will give participants an opportunity to experience this therapeutic theatre storytelling process as it is currently used in several programs with veterans in the United States. It will include details about the therapeutic community model where dramatherapy, other expressive arts therapies, and

Native American healing rituals are used. Ongoing research work and findings will also be discussed.

Lisa Peacock *MA, RDT, is the resident drama therapist for seven projects working with more than 140 veterans recovering from homelessness in Northeast Ohio, USA. She is the founder, director, and recipient of numerous awards and grants for the Vet Art Project and the Women Warriors Project. She's exploring the idea of doing a PhD in therapeutic theatre with a cross-cultural comparison between UK and USA veterans. Member, NADTA; International Member, BADth.*

OPTION 30
INTERSUBJECTIVITY AND METAXIS IN PERFORMANCE IN DRAMATHERAPY

This experiential workshop will explore performance in dramatherapy by considering more precisely the performance space as an intersubjective and relational space characterized by the proximity of the performer to the spectator and the immediacy of their encounter. I intend to explore the implications of that proximity and encounter on the production of the performance object and of its meaning. I therefore intend to focus attention on the role and function of the audience in performance and in dramatherapy.

This workshop will be based on a creative exploration of the play 'Six Characters In Search of An Author' by Luigi Pirandello. It will provide an opportunity and platform to explore the notion of authorship and agency in performance in the context of the performer-audience relationship and the way in which, following ideas developed by Salvo Pitruzzella and Bruce Wilshire, the audience becomes an agent of authorization. It will therefore consider quite distinctively the authoring role of the audience in the context of the dynamic space of performance.

This workshop will look at performance as the spatial expression of a specific, unique and proximal relationship between performer and audience based on dialogical exchanges, interdependence and mutuality. It will suggest that performance offers renewed capacities to envisage oneself in dialogue with and relation to others. It envisages performance as a metaxis (Boal) or liminal space of interplay and tension between the private and the public, self and other, constraint and freedom, pain and healing. A space that in the words of Winnicott becomes an integral part of the maturational process at an individual and collective level.

This workshop is based on a PhD research currently undertaken at Anglia Ruskin University in Cambridge.

Jean-Francois Jacques *MA, SRAsT (D) is a dramatherapist and clinical supervisor in private practice and in adult mental health at Hertfordshire Partnership University NHS Foundation Trust. He is also artistic director of a community theatre company where he lives in Bedford. He is currently undertaking PhD research at Anglia Ruskin University.*

12.00 COFFEE

12.30 CLOSING WORKSHOP

They went to sea in a Sieve, they did,
In a Sieve they went to sea:
In spite of all their friends could say,
On a winter's morn, on a stormy day,
In a Sieve they went to sea!

Dramatherapy stands on a creative assumption, that drama can change life. Yet we passionately sustain and defend it, although we know it will never be demonstrated according to the common scientific parameters.

The willingness to take some risks is inherent to the creative attitude. The creative act often challenges commonsense, and sometimes can be perceived as 'weird' or ‘subversive’. Nonetheless, perilous paths lead to refreshed wisdom. What risks are we willing to take? And how can we feel safe while we are struggling with new challenges?

The closure workshop will explore imaginatively this conflict, finding and sharing symbolic places and their meanings, and reflecting on what we learnt from the risks and challenges we encountered in these intense days.

And in twenty years they all came back,
In twenty years or more,
And everyone said, ‘How tall they’ve grown!
For they’ve been to the Lakes, and the Torrible Zone,
And the hills of Chankly Bore’.

(Edward Lear, The Jumblies)

Salvo Pitruzzella *is Dramatherapy Course Leader at the Centro ArtiTerapie, Lecco. He has been working for seventeen years in a day centre for young people with personality disorders.*

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 2015**;

Cancellations made between **1st June** and **1st AUGUST 2015** 30% of full fee **and** the deposit will be retained;

Full fee will be retained for cancellations made after **1st AUGUST 2015**.

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.

Friday Night Accommodation: A small number of bedrooms are available for Friday night prior to the conference on a Dinner, Bed and Breakfast basis at a cost of £65.00. This must be booked and paid for at the same time as booking/paying for your conference place.

Bookings/payments received on and before 1st June 2015:

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/payments received after 1st June 2015:

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 2015. Bookings made on or after 1st June 2015 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 2015 / 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:.....

Email address (invoices will be sent by email):.....

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

.....

PLEASE DO NOT USE THIS FORM TO BOOK FOR AGM ONLY

CHEQUES PAYABLE TO BADth

Please send booking form to: Heidi Jockelson, The British Association of Dramatherapists, Waverley, Battledown Approach, Cheltenham, Gloucestershire GL52 6RE, United Kingdom
Tel: 01242 235515 / From outside UK: +44 1242 235515
Or send by Email to: 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 p2). 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. ☐

FRIDAY 4th September

Dinner, Bed and Breakfast (Additional cost – £65) ☐

SATURDAY 5th September

15.45 to 18.00

BADth ANNUAL GENERAL MEETING AND GENERAL MEETING ☐

OR

Alternative to AGM Workshop:
BURYING THE STAFF AND DROWNING THE BOOK:
A THERAPEUTIC PUPPETRY WORKSHOP ☐
Daniel Stolfi, Laura Bassingthwaighte, Frederick Harlow

SUNDAY 6th September

9.15 to 11.15 Workshops/Papers Options 1–7

Option 1 **THE THEATRE OF WAR, THE DRAMA OF LIFE:** ☐
A MIXED METHODS PHD STUDY – THE JOURNEY SO FAR...
Linda Winn

Option 2 **BREAD AND ROSES**
Alida Gersie

Option 3 **TENDING THE ROOTS, NURTURING GROWTH**
Roulla Demetriou

Option 4 **A JOURNEY TO HEAVEN AND HELL**
Jeanette Glasser

Option 5 **INTRODUCTION TO THE 'THEATRE THERAPY MODEL' – RESEARCH AND DEVELOPMENT OF THIS NEW IMAGE-BASED DRAMATHERAPY MODEL**
Nancy Secchi

Option 6 **OTHER STAGES, OTHER DRAMAS, OTHER DIMENSIONS: TWO PRESENTATIONS ON SOUL, DEATH, SPIRITUALITY & DRAMATHERAPY**
Bruce Howard Bayley & Mary Smail

Option 7 **THE DRAMA OF BEING A THERAPIST – EXPLORING OUR STORIES WITH THE GOLDEN THREAD**
PLAYBACK PERFORMANCE FROM THE GOLDEN THREAD
PLAYBACK THEATRE COMPANY: Rose Thorn, Richard Stevens, Gillian Downie, Seren Grime, Melanie Beer and Robin Wiltshire

14.30 to 16.00 Workshops/Papers Options 8–16

Option 8 **GROWING DRAMATHERAPY: A SAPLING TAKES ROOT IN AUSTRALIAN SOIL**
Dr Joanna Jaaniste

Option 9 **THE WAY OF IMAGINATION. USING IMAGINATIVE TOOLS IN SUPERVISION**
Salvo Pitruzzella

Option 10 **INNOVATION, PERFORMANCE & RISK IN CARYL CHURCHILL'S 'THE SKRIKER'**
Brenda Meldrum

Option 11 **A JOURNEY OF DRAMATHERAPY IN SCHOOLS: 'I CAN'T CONTROL THE WIND BUT I CAN ADJUST THE SAIL.'**
Katie Ulett, Amanda Strevett-Smith & Sally Unsworth

Option 12 **THE USE OF A DRAMATHERAPY GROUP WITHIN A MENTALISATION BASED THERAPY PROGRAMME IN AN NHS WAA SETTING**
Jo Noble & Beth Coram

Option 13 **AN URBAN KIND OF LOVE**
Susan Lawrence

Option 14 **TILLING THE SOIL, WORKING WITHIN HIGH TURNOVER ENVIRONMENTS**
David Pratt

Option 15 **THE RISK OF BEING ONESELF AS A THERAPIST: CONTAMINATION OR ENRICHMENT?**
Dolmen Domikles & Eleanor Zeal

Option 16 **'OH, WHAT ON EARTH WOULD STANI SAY?!' – SCALING THE WALLS THAT DIVIDE US**
Amerie Rose

16.30–18.00 Workshops/Papers Options 17–23

Option 17 **PAPER: ATTACHMENT BASED DRAMATHERAPY: INTERVENTION FOR MOTHERS OF CHILDREN AT RISK**
Dr Rinat Feniger-Schaal

Option 18 **RE-PRESENTATION IN THE SUPERVISORY SPACE**
Mario Guarnieri & Richard Wainwright

Option 19 **BEBOP PLAYBACK THEATRE – RISKING 'SAME' AND 'DIFFERENT'**
John Bowtell

Option 20 **RHINOCEROSES AND OTHER ANIMALS**
Diane Ball

Option 21 **INVESTIGATING THE DRAMATHERAPEUTIC ART OF MEMORY: PLACES, IMAGES AND IDENTITIES**
Samantha Wraith

Option 22 **A PARADISE OF SHADOWS – ENTERING THE FAULT LINE CRACK BETWEEN ARTIST AND CLINICIAN**
Toby Chown

Option 23 **FINDING OUR VOICE: AN EXPLORATION OF THERAPIST AND SERVICE-USER EXPERIENCE IN NHS CHILD AND ADOLESCENT MENTAL HEALTH SERVICES**
Janeen Wilson & Judy Harrison

MONDAY 7th September

10.00–12.00 Workshops/Papers Options 24–30

Option 24 **OTHERWORLD: A MULTIDISCIPLINARY COLLABORATION**
Ariane Hadjilias, Lucy Wasp & Gavin Taylor

Option 25 **THE GIFT OF YOUR PRESENCE – SOUL CONNECTION WITH COMPLEX CARE AND PALLIATIVE DEMENTIA CLIENTS**
Kayte Summers

Option 26 **BURYING THE STAFF AND DROWNING THE BOOK: A THERAPEUTIC PUPPETRY WORKSHOP**
Daniel Stolfi, Laura Bassingthwaighte, Frederick Harlow

Option 27 **ATTACHMENT AND THE MIRROR GAME**
Dr Rinat Feniger-Schaal

Option 28 **TALKING HATS: PROJECTION AS A CONTAINER FOR AUTOETHNOGRAPHY**
Alicia Humphreys & Bea Scott

Option 29 **THE POWER OF STORY TO HEAL: A THERAPEUTIC THEATER MODEL HELPING VETERANS RECOVER FROM HOMELESSNESS IN THE UNITED STATES**
Lisa Peacock

Option 30 **INTERSUBJECTIVITY AND METAXIS IN PERFORMANCE IN DRAMATHERAPY**
Jean-Francois Jacques

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