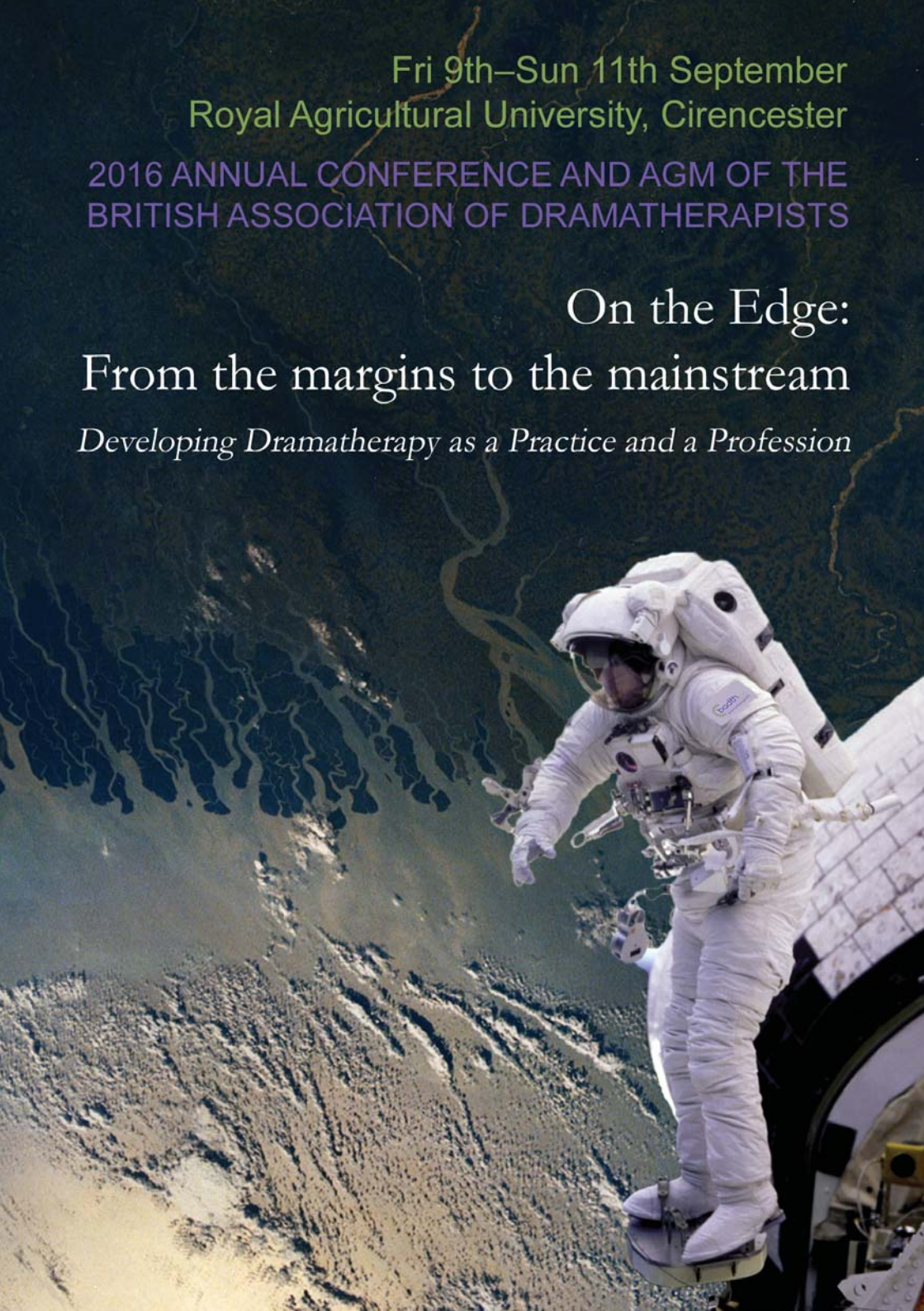
Fri 9th–Sun 11th September
Royal Agricultural University, Cirencester

2016 ANNUAL CONFERENCE AND AGM OF THE BRITISH ASSOCIATION OF DRAMATHERAPISTS

On the Edge:
From the margins to the mainstream

Developing Dramatherapy as a Practice and a Profession



On the Edge:

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2016 ANNUAL CONFERENCE AND AGM OF
THE BRITISH ASSOCIATION OF DRAMATHERAPISTS

9th, 10th and 11th September 2016

at the Royal Agricultural University, Cirencester, Gloucestershire

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How can Dramatherapy develop a broader and more accurate representation of the society in which we live? How can we shift from a being a predominantly white female profession to becoming more diverse in terms of class, race, gender and sexual orientation? How do we explore and develop an understanding of our prejudices, assumptions and racism in our own culture and what is the likely impact upon our clients?

As Allied Health Professionals we are always looking to ensure Dramatherapy practice is seen and acknowledged as a useful and effective psychodynamic intervention in a range of settings. How do we develop this? Clearly, we have to inform stakeholders, such as commissioners, health, education and social care providers with a robust evidence base, but how can this be achieved?

Dramatherapy has its own theoretical and philosophical discourse. Does this conflict with the evidence-based medical model some of us work with? Is it useful to operate on the margins of the mainstream as a critique of the frames of knowledge occupied by the medical and mental health establishment?

What are the models of success and excellent practice within our field, especially with marginalised client groups, and how can we learn from them? The 2016 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 2016 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 College has excellent road links to the M4 and M5,

as well as good rail connections with London, Gloucester, Cheltenham, Swindon, and beyond. Accommodation is in single en-suite rooms. Free parking is available for the duration of the conference. For air travel, the nearest airports are Bristol and Cardiff (approx 1 hour away by road) or London Heathrow (approx 90 minutes away by road). Information about the College can be found at http://rac.ac.uk/

The conference is open to anyone interested in Dramatherapy and related work: therapists, theatre makers, artists, musicians, movement specialists, healthcare professionals, researchers, psychologists and people involved in social care and education. Please note that whilst the workshops are experiential in nature, they will not provide therapy. Attendance at the conference will not qualify anyone to practise Dramatherapy or work as a Dramatherapist.

BADth reserves the right to make necessary changes to the advertised programme.

The conference is organised by John Hazlett Dickinson, Kim Diment, Heidi Jockelson and Laura Knight on behalf of the BADth Executive Committee.

Throughout the conference there will be opportunities for delegates to browse the **Market Place** for news of the BADth Subcommittees; buy Dramatherapy goods in the **Trade Centre**, debate and discuss in the **Open Space** as well as to engage with **Poster Presentations** and our conference-themed **Art Installation**.

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

THURSDAY NIGHT ACCOMMODATION

For those of you travelling long distances, we are pleased to be able to offer accommodation, dinner and breakfast on the Thursday 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.

TRADE CENTRE

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 held entirely with the stallholder. BADth accepts no liability for the quality and efficacy of the materials. If you would like to book a stall, please contact Heidi at info@badth.org.uk. **Advance booking is essential**.

OPEN SPACE

This year the Open Space will comprise a workshop, led by John Bowtell, on Saturday morning (see p. 17 of the programme for further details), which will then be available as a space 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 available throughout the conference to take care of the space overall and interact with the proposers and other participants where possible.

POSTER PRESENTATIONS

This year we have added a poster presentation area to encourage sharing and learning of research work being undertaken by Dramatherapists in the UK and internationally. Posters have been welcomed from therapists sharing their work, either completed/work in-progress or lessons learnt. Please check complementary information on the exact requirements for submission.

We understand this will be new to many but hope this area will grow over the coming years.

Poster presentations will initially be displayed in the Market place then moved to the Open Space area of the Conference.

INSTALLATION: The Ship of Fools: Navigating with the Mad

This interactive installation is inspired by Michael Foucault's 1961 book *Madness & Civilization: A History of Insanity in the Age of Reason*, which looks at the history of madness in society.

I have used the symbolism of the ship, madness and the sea to create the basis for the installation. My imagination was captured by the metaphor of the medieval ship of fools, set adrift from mainstream society and destined to navigate unknown waters, lost in the margins forever.

The metaphorical image of the ship triggered feelings of being lost, alienation, seclusion and isolation. I had the urge to represent this image somehow, asking myself where exactly does it belong – on the sea or the shore? What should I do with all its passengers? Different feelings of uncertainty and duality made me think of the ship as an inverted image. My intention was to empty that vessel and release its contents on the space without breaking its original structure.

What has evolved is my installation of the ship turned upside-down which allows a space for people to consider and reflect on the role of madness and the marginal in our own world. Where do we position ourselves as professionals when working with people from the margins? How do we engage with them? Are we ready to receive what they bring and what do we do with that? What do we do with our own madness and is it safe to accept it?

Flor Ferraco *is an artist, actor and Dramatherapist with a background in performing arts. She holds an MA in Art (Curtin University of Technology, Australia) and in Drama and Movement Therapy (Royal Central School of Speech and Drama, London). Her work explores the relationship between people, theatre and art and how these can be mutually nurturing.*

CONFERENCE TIMETABLE

Friday 9th September

9.30 to 11.30	Registration
11.30 to 12.30	Welcome and Conference Keynote 1 – Roundabout
12.30 to 13.00	CAHPR (Council for Allied Health Professions Research) Presentation
13.15	Lunch
14.30 to 15.45	Subcommittee and Pre-AGM/GM Market Place and Trade Centre
15.30 to 16.00	Tea/Registration for the AGM
16.00 to 18.30	AGM and GM / Workshop
19.00	Dinner
20.30	Performances – Lucy de Newtown and Karen Hickman – Encounter Theatre & Therapy (ETT) Socialising, networking, catching up, spontaneous events.

Saturday 10th September

7.30 to 9.00	Breakfast
8.00 to 9.00	Optional Early Morning Activity
9.15 to 10.00	Keynote 2 – Steve Mitchell
10.00 to 10.30	Coffee
10.30 to 13.00	Workshops/Papers – Options 1–7
13.15	Lunch
14.30 to 16.00	Equality & Diversity workshop (all conference)
16.15 to 18.30	Workshops and papers – Options 8–14
19.30	Gala Dinner
21.30	Entertainment, DJ and Bar

Sunday 11th September

7.45 to 9.15	Breakfast
8.15 to 9.15	Optional Early Morning Activity
9.30 to 12.00	Workshops/papers – Options 15–20
12.00	Coffee
12.30	Closure
13.30	Lunch

When opting for specific conference events named in the programme at the time of advance booking, participants should 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.

FRIDAY

11.30 WELCOME AND INTRODUCTION TO THE CONFERENCE

John Hazlett Dickinson – Chair of BADth

CONFERENCE KEYNOTE 1

ROUNDABOUT – AN INSPIRATIONAL STORY

'And suddenly you know: It's time to start something new and trust the magic of beginnings.' Meister Eckhart

This year Roundabout, the UK's largest Dramatherapy charity, celebrates its 30th birthday. Our story has been one of 'Developing Dramatherapy as a Practice and a Profession', the conference theme. We have grown during three decades of social, political and economic change to become a model of success and excellent practice. When we started, Deb and Lynn, our founders, were on the margins, trying to bring Dramatherapy to those who really needed it, fighting to persuade others to fund it, and developing the organisation to create job opportunities for Dramatherapists. Roundabout now employs over 25 Dramatherapists and works with over 200 clients a week from diverse backgrounds. In this Keynote we hope to inspire and encourage the Dramatherapy community by sharing some of our story. Roundabout would like to celebrate its 30th birthday with the conference through an ensemble presentation sharing aspects of the charity's work, the passion, the hope, the love and the thrilling journey.

Roundabout Team: *Deb Haythorne, Lynn Cedar, Susan Crockford and the rest of the team are all qualified and experienced Dramatherapists. Roundabout's team members are drawn from a number of different training backgrounds and have experience of working with a diverse range of clients. They have written about their work, taught on training courses, and are supervisors.*

12.30–13.00 CAHPR (COUNCIL FOR ALLIED HEALTH PROFESSIONS RESEARCH) PRESENTATION

13.15 LUNCH

14.30–15.45 SUBCOMMITTEE AND PRE-AGM/GM MARKET PLACE & TRADE CENTRE

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 enable the Subcommittee reports at the meeting to 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.

Please take this opportunity to meet and find out more about the Subcommittees and executive, as they do so much work behind the scenes over the year!

Please also take the opportunity to make yourself fully aware of the motions put forward in the forthcoming AGM. As a creative profession we encourage full debate but this can often feel limited within the confines of an official meeting structure. We welcome pre-debate/information sharing in this space prior to the Motions to enable clear, succinct debate at the AGM. There will also be opportunity to bid on items in the Silent Auction, announced before the conference, raising money for the BADth Charity and BADth Trust Funds.

15.30–16.00 TEA/COFFEE AND REGISTRATION FOR AGM/GM

16.00–18.30 BADTH ANNUAL GENERAL MEETING AND GENERAL MEETING

or

ALTERNATIVE TO AGM WORKSHOP EXPERIENCING DRAMATHERAPY WITH RINAT FENIGER-SCHAAL

Dr Rinat Feniger-Schaal: *MSc in Psychoanalytic Developmental Psychology, PgDip in Dramatherapy. For the last 13 years worked as a Dramatherapist, integrating knowledge from developmental psychology and 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.

19.00 DINNER

20.30–21.00 PERFORMANCE
REFLECTIONS: WHAT DO YOU SEE WHEN YOU SEE ME?

A frank, fun, insightful and thought-provoking exploration into understanding two Dramatherapists' prejudices, assumptions and racism and the likely impact it has on their clients. Seen from two different perspectives through the eyes of a black Dramatherapist working predominately with white clients and a white Dramatherapist working predominantly with black clients. Are white therapists dismissive of the impact of racism on their minority clients? Does the colour-blind approach work with people who are culturally different or does it provide an excuse for therapists to remain ignorant of the cultures and customs of their non-white clients. Why does research show that black clients are more satisfied with black therapists than with therapists from other racial groups, while white clients are about equally satisfied with white or non-white therapists? How can Dramatherapy training courses attract students from more diverse backgrounds and encourage students to work sensitively with each individual client and respect their background?

Our intention is challenge the audience to think about their own assumptions and prejudices. Inspired by their own experiences and the experiences of fellow students through their training and as newly qualified Dramatherapists; Reflections uses music, puppetry, humour, dance, and movement to examine identity, prejudices, assumptions, and challenging cultural stereotypes.

Karen Hickman *is a newly qualified Dramatherapist (Roehampton 2015) specialising in therapeutic puppetry theatre workshops for adolescents with profound and multiple learning disabilities (PMLD). She is also establishing Dramatherapy for people with dementia.*

Lucy de Newtown *is a newly qualified Dramatherapist (Roehampton 2015) working in schools and alternative provision colleges. She co-facilitates therapeutic drama groups with young adults who have learning disabilities and with adolescents with (PMLD).*

21.15–22.30 PERFORMANCE
#SeeMe #HearMe

Did you notice when the rugby came to town? We did. It was big news for Exeter as one of the host cities. So, what has that got to do with Dramatherapy? Exeter City Council gave funding to community radio station Phonic FM to run a project aimed at broadening the reach of the Rugby World Cup 2015. They asked local artists to create work to tell stories which might not otherwise be told about people who might not otherwise be heard.

Dramatherapy, or more specifically Primary Colour Play & Expression (PCPE) Dramatherapy, was our way in to working with a group of people for whom the Rugby World Cup 2015 might have passed by without much significance. PCPE is a model developed by Encounter Theatre & Therapy for adults with learning disabilities. It provides a focus and aesthetic for our exploration into diverse and accessible ways to enable our clients and participants to engage with cultural events, to make creative discoveries and to self-advocate.

Come, listen deeply to our audio portrait and allow questions to arise about prejudices towards and assumptions about people with learning disabilities. After the performance, we will be available to discuss the process, in particular the pros and cons of working through Dramatherapy practice towards a specific artistic outcome.

Encounter Theatre & Therapy (ETT) *are a leading-edge arts and health social enterprise, founded by co-artistic directors Amerie Rose and Samantha Wraith in 2014. Amerie is a Dramatherapist, facilitator and performance artist who is particularly skilled at using creativity and dialogue tools to engage and empower community groups and individuals. Samantha is a Dramatherapist who's specialisms include performance research and arts practice, arts led community engagement and Postdramatic Sensory Autoethnography (PSA). Together, they have a growing reputation as innovators in social and cultural development and participatory / immersive theatre experiences.*

SATURDAY

7.30–9.00 BREAKFAST

8.00–9.00 OPTIONAL EARLY MORNING ACTIVITY

9.15–10.00 CONFERENCE KEYNOTE 2 – STEVE MITCHELL

The theme of this year's conference is On the Edge: From the margins to the mainstream. Subtitle: 'Developing Dramatherapy as a Practice and a Profession'. In this address I will ask what do we mean by 'margin' and the term 'mainstream'. Margin comes from the Latin 'margo' meaning "edge" suggesting the fringes, beyond borders, narrow, of minor importance whereas the 'mainstream' suggests being part of the establishment, incorporated into the traditions and current conventions of our time.

In the National Health Service (NHS) to be 'Mainstream' is synonymous with corporate objectives and such words as prevalence, targets and privatisation. Do we want to be part of this culture, where economics have more influence than healing, or is being in the Margins more advantageous to the profession at this time? I am not a Politician so will address these important questions by concentrating on my clinical experience as a Dramatherapist in adult psychiatry and focus on how these issues impact with clients undergoing Dramatherapy in the NHS. In so doing, suggest a 'third position' between the polarised, corporate and therapeutic values, which may offer a constructive direction towards 'Developing Dramatherapy as a Practice and a Profession'.

I am very proud to be a full-time Dramatherapist, having the opportunity to collaborate with many wonderful human souls, who due to the lottery of their birth have found themselves facing psychological obstacles, on the Margins and in need of therapy in the NHS, grappling with interior difficulties as they search to become part of the exterior Mainstream. I am going to pay tribute to some, to illustrate how through Dramatherapy, they have been able to shift from beings 'victims' in the Margins to becoming 'survivors' in the Mainstream.

Steve Mitchell *has worked for twenty-eight years as a full-time Dramatherapist in adult psychiatry where to this day he works on a daily basis with inpatients and outpatients. He has evolved his own distinct ritual theatre form of Dramatherapy: The Theatre of Self Expression. In 1988 Sue Jennings invited him to become a tutor at the newly founded Institute of Dramatherapy, training Dramatherapists in an innovative theatre model of Dramatherapy. He later became Deputy Director and when it moved to the Roehampton became Course Director for nine years (1993–2002), where he narrowed the theatre model to a coherent ritual theatre perspective of Dramatherapy.*

He began his career on stage management in the professional theatre (1965) before setting-up his own company 'The Off-fringe Theatre' in London (1973) directing numerous plays including 'The Archangel Michael' by Georgi Marhkov that was awarded a Fringe First at the 1974 Edinburgh Festival. To pursue his study of the actors' psychology he took his BA (Hons) degree in Theatre at Dartington College of Arts and trained to be a Dramatherapist in Torquay (1982).

He founded Pathfinder Studio in 1980 to study self cultivation with the general public through theatre-making. This engaged him in an 'artistic inquiry' into the work and contact with Brook, Grotowski, Halprin, Roth, Fox and Rebillot amongst others and facilitating workshops developing his research from these inspirations. In 2005 Pathfinder synthesised these studies in a number of productions culminating in Daphne de Maurier's 'Rebecca' in 2014. He is widely published and has given workshops throughout Europe, in the USA and in Israel sharing his ritual theatre form or mounting Pathfinder Theatre Projects. He is delighted and honoured to be invited by BADth to give this keynote address.

10.30–13.00 WORKSHOPS, PRESENTATIONS AND PAPERS OPTIONS 1–7

OPTION 1 – WORKSHOP
COME IN FROM THE COLD

This will be an experiential workshop, based on Roundabout's work with older people including those with dementia. Over the many years that Roundabout has worked with this client group, we have developed a model of working which aims to engage even the most isolated. This work has connection at its core and as its main aim. Many older people, for all sorts of reasons can feel marginalised and those with dementia are often additionally dealing with a sense of fragmentation as their illness progresses. Having the opportunity to find connection through engaging with Dramatherapy has supported group members with dementia to feel heard and valued.

Through practical exercises and sharing, this workshop will take the participants through what we have found really works in the Dramatherapy sessions, and benefits this client group. We will present the Roundabout model we use in our work and the different methods of evaluation which we have piloted. We are more than aware how important evaluation is to our work, its future development and for gaining funding.

We will share how inspiring and enjoyable we have found this work to be over the years.

Lynn Cedar, *Co-Founder of Roundabout, has worked with a diverse number of groups and ages for over thirty years as a Dramatherapist. Lynn was one of the first tutors of C.A.S.T. Creative arts supervision training and is employed by Roundabout as a Dramatherapist and Co-Project Director.*

Susan Crockford *has worked with different client groups and has a particular interest in working with older adults including those with dementia. She worked for many years in the NHS in acute psychiatry, has been with Roundabout since 1985 and heads up the North London office where she is clinical lead.*

Judy Elias *is a freelance Dramatherapist, primarily with Roundabout and has worked in a wide variety of settings including learning disability day centres, mental health services and schools. In recent years she has specialised in working with older adults (often with dementia) in residential care.*

Jane Jackson *specialises in working with older people including those with dementia, adults with all levels of learning disability, and adults with autism, in a variety of settings. Jane is a freelance practitioner, who also works with Roundabout, and worked for many years within the NHS.*

OPTION 2 – PRESENTATIONS
DRAMAS OF LOVE AND DEATH

The Death Edge and Soul Midwifery

'Operating on the margins' is the challenge which must be met by all who use traditional skills as agents of healing in a world which cannot measure their value. The Dramatherapist often finds herself rejecting imaginary and embodied practice because it is not understood. When spiritual realities present phenomenologically around the Death edge, the authority of evidence based practice lessens. Mary Smail presents research into the work of the Soul Midwives, started by Felicity Warner 20 years ago. Soul Midwives provide holistic and spiritual companionship to anyone at the end of life and are at service to lovingly ease the passage of the dying and what lies beyond. Their tools are very similar to those used in Dramatherapy.

The Redemptive Centre of the Loving Heart

Dramatherapy's creative, expressive heritage enables us to work with clients as unique individualities with inner, soulful, spiritual experiences as well as external, physical realities. Often therapy involves working through tensions between polarities; the often tyrannical dynamics of Duality – The Head (thoughts, delusions, fantasies, aggrandisement) versus The Gut (emotions, fears, cravings, disempowerment). Opening the Heart Centre (love, compassion, redemption, self-hood consciousness) guides us and our clients to experience the Triad of Head, Gut and Heart and redemptive healing via Dramatherapy.
For this presentation Bruce Howard Bayley will draw from Rudolf Steiner's Anthroposophy, the work of Jungian and Sacred Psychologist, Dr Jean Houston and his own "Tribhuvan: Threefold Dramatherapy". It will include some experiential elements.

Mary Smail *is a Dramatherapist/psychotherapist working with spiritual values in healing work. She convenes Psyche and Soma, a p/t course for professionals using the Sesame approach. She co-authored Dramatherapy with Myth and Fairytale.*

Dr Bruce Howard Bayley *is a Dramatherapist working with addictions, self-harm, early sexual abuse, sexuality and suicide. His "Tribhuvan: Threefold Dramatherapy" workshops focus on soulful and spiritual values within multi-cultural healing practices.*

OPTION 3 – WORKSHOP
HERO'S JOURNEY: STAYING IN METAPHOR GUARDS AGAINST SHAME

This workshop will explore how within the Hero's Journey structure, first developed by Paul Rebillot (the renowned Gestalt Therapist and Educator) at The Esalen Institute, California in 1973 and based on the work of Mythologist/ Philosopher/Writer/Teacher Joseph Campbell, there is the opportunity to create a personal mythology. By creating our personal mythological Hero & Demon and facilitating a confrontation and ultimate integration of these two dualities; this process-based structure allows us to dive deep inside ourselves without exposing autobiographical experiences, thus avoiding the kind of vulnerability that can lead to shame. This workshop will be using creative exploration with the use of music, movement and art to demonstrate how using metaphor protects us from shame.

This workshop fits in with the conference theme because Esalen, where this work originated, is part of the Human Potental Movement (which is a term used for humanistic psychotherapies that arose out of the counterculture milieu of the 1960s and formed around the concept of cultivating extraordinary potential that its advocates believe to lie largely untapped in all people) and as such is can be defined as 'On the Edge', yet much of the therapeutic work developed there has become mainstream like 5Rhythms, Gestalt therapy, mindfulness practices and so on.

Evelijn Forrest *is a Dramatherapist (Roehampton), mother, wife, former Birth-Doula and teacher with a background in theatre. Joseph Campbell, Peter Brook and Alan Watts's work have informed her life. In facilitating The Hero's Journey® workshops she developed her professional practice geared to Mental Healthcare Professionals, Educators, Artists and Seekers (people interested in developing their human potential).*

(The mark Hero's Journey® and any copyrighted material authored by Joseph Campbell are used under license from the Joseph Campbell Foundation (www.jcf.org).)

OPTION 4 – WORKSHOP
WHAT IF WE ARE NOT ALL SNOW WHITE?

Walt Disney gave personality traits to the seven dwarfs … Pseudonyms have been used in order to protect their anonymity …

Has anyone explored what is behind "Grumbly's" emotions, or helped "PhD" with his muddling of words? Would "Shy" like support with his confidence, and does "Silly" get frustrated with his communication? How does "Achoo" feel when people run from him, and is "Jolly" always expected to be upbeat? Why is "Drowsy" so tired, and can he effectively work with his low energy levels? Have any of the seven dwarfs ever wanted to break out of their labels? Do they mind others laughing at their difficulties? Is "Snow Blanche" caring or patronising?

Stigma can often be attached to disabilities and illnesses, yet as Dramatherapists and individuals we have many experiences of visible and non-visible disabilities – whether they be personal or someone close to us. Nothing is set in stone; our bodies and minds may change over time. How do we, as Dramatherapists, negotiate these sometimes challenging and misunderstood human conditions in our practice when institutions and colleagues may hold taboo perceptions? What do disabilities and illnesses evoke in people? Are Dramatherapists with disabilities and illnesses labelled and expected to rub along like the seven dwarfs?

This workshop will encourage participants to explore their personal experiences of visible and non-visible disabilities and illnesses through Snow White & The Seven Dwarfs. There are no answers, only questions, so grab your pickaxe and shovel as we dig to uncover them through experiential explorations!

Hayley Southern *is a Dramatherapist with a disability who has experience of working with adults with drug addictions, adult offenders, and people with moderate to profound and multiple learning disabilities.*

OPTION 5 – WORKSHOP
PRACTICE MAKES PERFECT: HOW TO DO RESEARCH IN A DRAMATHERAPY CONTEXT

Have you ever wondered how to evaluate your practice or needed to do some Dramatherapy research – then this workshop is for you!

We will take you through the whole process from formulating your research question and choosing the right methodology to writing up and disseminating your results. The workshop will be interactive and include presentations and working in small groups to develop and discuss ideas. The presenters will share their experience of applying for funding and conducting successful research studies. You will have the opportunity to share and explore ideas, best practice and solutions to barriers with peers.

Providing evidence that Dramatherapy is effective is becoming increasingly important as commissioners want to fund evidence based practice. Whether you are a complete novice or have already done some research, this workshop will provide you with some key tips and insights into the research process and help you to take your ideas forward.

This will be a joint workshop with the Council for AHP Research.

Dr Emma Godfrey *is jointly registered with the HCPC as a Dramatherapist and Psychologist. She is a Lecturer at King's College London and is on the BADth Exec in charge of the research task force and promoting the evidence base for Dramatherapy.*

Ann Moore *is Professor Emerita of Physiotherapy and Director of the Council for AHP Research. She has worked as an academic/researcher at the University of Brighton since 1990 and became Head of the Centre for Health Research in the School of Health Sciences.*

OPTION 6 – PAPERS
TO A DIFFERENT HEARTBEAT: DEVELOPING DRAMATHERAPY AS A PRACTISE AND A PROFESSION WITHIN MAINSTREAM AND EBD EDUCATION WITH CHILD AND ADOLESCENT SURVIVORS OF PRE-BIRTH TRAUMA AND ABUSE

This paper explores the impact on the developing child in the womb when the mother experiences severe emotional trauma and abuse at conception or during pregnancy. How do her feelings of anxiety, fear, anger, shame, or powerlessness affect the child within? What are the longer-term effects on the child's emotional development, and how can Dramatherapy help such children and young people?

It describes development of Dramatherapy practice as commissioned by Mainstream and EBD Education for children and adolescents displaying severe emotional or behavioural disturbances which disrupted their ability to socialise or engage in learning. Although provision was for pupils with a wide range of problems resulting from DV and abuse, this research focuses on those whose initial trauma appeared to occur before birth. It became evident that these pupils are generally more damaged, less empathetic, have a more fragile sense of self and fewer coping mechanisms than those traumatised after birth.

Dramatherapy had not been used before in Education in the County. This was breaking new ground. Considerable work was needed to inform County Funders, Head Teachers, SENCOS, Teachers and Care Staff of the application and effectiveness of this arts-based psychological therapy. There were prejudices

and assumptions to overcome in a setting that favours the cognitive, and especially where the approach was behavioural. How can we provide robust enough evidence of the efficacy of our work to meet the changing needs in Education, without compromising the integrity of the profession? Do we need to adopt their language to be understood?

*(The name of the County has been omitted for reasons of confidentiality due to the sensitiveness of the topic.)

Gillian Stott *– Dramatherapist, Supervisor, and Consultant who has practised in schools throughout the County with survivors of domestic violence, trauma and abuse. She has run international workshops on working with abuse issues.*

and

EDUCATE. DEVELOP. ENRICH. NUTURE. HOW THE ARTS THERAPY SERVICE AT THE EDEN ACADEMY OF SPECIAL SCHOOLS PLAY AN ESSENTIAL ROLE IN THE ACADEMY MEETING ITS AIMS AND ETHOS

The Dramatherapists who work at the Eden Academy are part of a wide Multi-professional team. Part of the therapy service development plan has been to 'Embed Therapy into the curriculum'. As an Arts Therapy team we are always striving to find a way to link in with the class teams; ensuring that we are not working in isolation from a fantastic team of educational staff. We are privileged to work in a setting that does acknowledge psychodynamic interventions as useful and effective but as our team has expanded we have identified a need to evidence this work. We are still very much at the beginning of this journey but this paper aims to explore how we have begun to pilot a framework and evaluation tool , which can create a shared language between us and education staff and how we have begun to address the following questions: How do we evidence our work so that the likes of OFSTED can see our value within the education system?; How do we document progress of pupils and do so in a way that is accessible for teachers and families?; How do we link with education and curriculum whilst holding true to the oblique nature of the Dramatherapy space? The therapists at the Eden Academy are viewed as an important part if the institution and our input and views regarding pupils are highly valued. We therefore strive to explore and develop what we can offer and provide a highly specialist service.

Helen Milward *is a Sesame trained Dramatherapist and Therapy Service Manager at the Eden Academy, an academy of special schools, where she has worked for 6 years.*

OPTION 7 – WORKSHOP
(BRINGING OUR EDGES TO) OPEN SPACE

Open Space is a structured improvisation in which each participant may propose a topic for investigation, or otherwise participate in explorations emerging from the themes of the conference at the time. Whether you are more 'actor' or 'director' on the day, this provides a level playing field to make your own enquiry or join with those of colleagues as we consider the edges and the centre of our professional practice. As a workshop choice, Open Space suits those who prefer to leave room for the spontaneous and move from idea into action.

John Bowtell *is a Dramatherapist, theatre director and practitioner of Developmental Transformations (DvT) based in Lincoln. He has facilitated several BADth Open Space Roadshows and conference events.* http://jbow.tel/

13.15 LUNCH

14.30–16.00 EQUALITY & DIVERSITY WORKSHOP (All conference)

BADth Intercultural Good Practice Guidelines Come to Life

How do we ensure that BADth members are included in developing intercultural good practice guidelines?

How do we harness our collective experience and curiosity to explore a subject that may sound dry?

Can we as a community, bring these guidelines to life?

Last year Ditty Dokter and Mandy Carr worked with the North American Dramatherapy Association's (NADTA) Diversity Committee, inviting delegates to a community conversation exploring draft guidelines, responding to them so that they could be formally adopted by the association. It was an exciting event, with over 150 people interacting playfully with the text.

You are invited to participate in a creative consultation, part of the process led by the BADth Equality and Diversity Subcommittee and Executive Committees which has included strategic orientation and other CPD days, consultations via social media and discussion around the BADth membership survey. This workshop will give the opportunity for a larger number of members to engage with the guidelines, through movement and creative activities as well as discussion.

It will be facilitated by a team including ***Mandy Carr****,* ***Ditty Dokter*** *and members of the* ***BADth Equality and Diversity Subcommittee*** *and* ***Executive Committee****.*

16.15–18.30 WORKSHOPS/PAPERS OPTIONS 8–14

OPTION 8 – WORKSHOP
WHAT'S THE POINT OF THIS?

Dramatherapists, in the main, tend to work with people who, to varying degrees and for various reasons, get associated with being on the margins of society. Forensic patients, who have acted in ways that have brought them to the attention of the Criminal Justice System and judged to have gotten themselves 'on the wrong side of the law', fit easily into this marginalised grouping.

When working therapeutically within a forensic setting, the patient implicitly or explicitly demands to be engaged with before any attempt is made to participate within certain therapy structures.

In this workshop the presenter will show and discuss the particular ways in which the Dramatherapist can approach and make contact with 'difficult to reach' patients. The dynamic of mistrust can be so dominant in forensic work that, in many cases, the process will take a long time. However, it can at times be achieved relatively quickly if the Dramatherapist is willing to be direct. And, once achieved, intensive, compelling, and meaningful Dramatherapy work can occur.

Dramatherapy is itself viewed by many as belonging on the margins of therapeutic care, in a position of marginal importance, leading to Dramatherapists complaining of not being understood. However, I suggest, Dramatherapists can sometimes contribute to this marginalised position by being … rather vague.

The presenter will also discuss direct ways in which the Dramatherapist engages with staff, many of whom have little or no knowledge of Dramatherapy and even, like the patients, be suspicious, and, understandably, might ask: "what's the point?"

Mario Guarnieri *is a Dramatherapist and a Psychoanalytic Psychotherapist in full-time freelance and private practice. Since 1992 his work settings have included prisons, high- and medium-security hospitals, and personality disorder services.*

OPTION 9 – WORKSHOP
MARGINAL CHANGE MINIMAL IMPACT

What can Dramatherapy learn from diversity in the arts and the professional arts sector?

If we never see ourselves represented how does this affect our ability to inhabit new roles?

Could rehearsal for these new roles help? Perhaps trying out or creating different roles is helpful and can be made possible through Dramatherapy. Can Dramatherapy support the process of cultural change in the arts and usefully ingest these practices into our own profession?

Becky Chapman, Executive Producer of Diverse City and Jeannie Lewis, Dramatherapist are offering a workshop that is a practical discussion and exploration of the practical steps that are being taken in the mainstream theatre and arts sector around diversification on and off stage. Taking the work of Diverse City as a starting point, the session unpicks how and why the mainstream is working with the margins to increase diversity, inclusion and visibility so that the cultural sector reflects more accurately the world in which we live in its creative output and in its employment practice.

Diverse City is a leader in integrated artistic practice and winner of 2015 European Diversity Award for Community Project of the year. The company also won the Clore anniversary Prize in 2014 to develop a unique programme of training in diverse leadership and is currently an 'Agent for Change' for Arts Council England. Together with Cirque Bijou, Diverse City runs an integrated, national touring professional circus company – Extraordinary Bodies – that pushes the boundaries of artists, art form and the audience.

Becky Chapman *is a theatre practitioner and producer with over 30 years' experience of working in the arts and extensive professional experience in UK and overseas in the field of diversifying the arts.*

Jeannie Lewis *is a Dramatherapist and Creative Arts Supervisor. She currently works as a freelance Dramatherapist with Roundabout Dramatherapy and as an employed Dramatherapist in schools. She has a particular interest in working imaginatively with young people on the Autistic Spectrum.*

OPTION 10 – WORKSHOP
STEVIE AND THE LITTLE DINOSAUR … A STORY OF ASSESSMENT IN DRAMATHERAPY

It is widely accepted that attachment difficulties and experiences of trauma are woven into the psychological and physiological fabric of being. This workshop/ paper will offer an examination of an eight week Dramatherapy assessment process. Through a consideration of the explicit and implicit nature of trauma, this seeks to make sense of children and young people's complex presentations both for the client and their supporting team. Through examination of case material, discussion, creative exchange and reflection we hope to make sense of the client's story and our therapeutic response.

Sarah Mann Shaw *works as an independent practitioner offering group and individual Dramatherapy, Child and Adolescent Psychotherapy and Integrative Psychotherapy with children, young people and adults in the East Midlands. She has over twenty five years of experience of working creatively with the impact of trauma and supporting recovery from its impact. She also works as a clinical supervisor supporting professionals who also work with trauma and offers training on a national basis.*

Publications include: Jennings S., Holmewood C.(ED) 2016 – Stevie and The little Dinosaur – Assessment in Dramatherapy in The International Handbook of Dramatherapy. Routledge April 2016.

OPTION 11 – WORKSHOP/PERFORMANCE
WRITTEN ON THE SKIN

We are all that we have ever been; a product of our time, our community and our heritage.

It is an exploration of the cultural influences we absorb from the world around us. The things that inform who we are, the things that are written on our skin.

This is a performance workshop based on my experience of being a gay man. It is my exploration of what's written on my skin, the cultural burden that is with me as a man and as a therapist.

Inspired by my Masters Dissertation and my final performance at Roehampton University, my performance will set the scene for an experiential workshop where participants are invited to play with the question:
What's written on your skin?

Justin Ranger *is a Dramatherapist working with people living with HIV as well as work in schools and with young carers.*

OPTION 12 – WORKSHOP
EMBODYING OUR STORY: WORKING SOMATICALLY WITH THE INTERNAL FAMILY SYSTEMS MODEL

In this workshop, Shane will demonstrate an embodied way of working with the Internal Family Systems (IFS) therapeutic model. The workshop will provide an opportunity for those taking part to witness, and potentially participate in, a demo session that combines aspects of IFS, Dramatherapy and Sacred Fooling.

Working within context of a personal narrative, a volunteer client will be guided by the facilitator to use commentary, explore internal dialogue, and play their subpersonalities (internal parts) as they arise. The client will have an opportunity

to identify and explore polarities, negotiate with parts that protect, and engage with parts that are protected. The therapeutic aim is to strengthen the relationship between the individual and their internal parts.

Internal Family Systems is a therapeutic model that is steadily moving from the margins to the mainstream. In 2015, IFS was posted on the US National Registry for Evidence-based Programs and Practices for the first time. Such interventions are subject to rigorous independent scrutiny and are deemed to show significant impact on outcomes relating to mental health. IFS has been rated 'effective' as a clinical treatment for improving general functioning and well-being. It has also been rated 'promising' for improving phobia, panic and generalized anxiety disorders; physical health conditions and symptoms; personal resilience/self-concept; and depression and depressive symptoms. Established in the mid-1980s in Chicago by Dr Richard Schwartz, in recent years the IFS model has started to make an impact outside the US, with trainings in Europe, including the UK and Ireland.

Shane Scott *is a Dramatherapist and Certified Internal Family Systems therapist who has been working primarily in private practice since 1999. He has assisted on IFS trainings in the UK and Ireland.*

OPTION 13 – PAPER
BETWEENNESS AND THE ROOTS OF EMPATHY: AN INTERSUBJECTIVE APPROACH TO DRAMATHERAPY

In my latest book, Drama, Creativity and Intersubjectivity, I maintained that the dramatic process in itself, whatever its narrative contents might be, has the power of reawakening our intersubjective matrix, which, according to the new paradigm of human nature emerging from the recent interdisciplinary researches on the subject, is the deepest root of our being. It manifest itself in early infancy, fostering the baby's abilities of emotional attunement and cross-modal communication, and persists as the life-long foundation of any development of people's interpersonal relationships. Although such a process can be blocked or hindered by life's events, and covered under layers of fear, suspicion and destructiveness, it remains in each person as a potentiality that can be restored and fulfilled. In Dramatherapy, this task is accomplished in a gentle and respectful way. Imagination provides a medium through which people can calibrate their reciprocal distance, balancing Buber's 'fundamental words' I-Thou and I-It, and eventually discovering what my beloved mentor Roger Grainger called Betweenness, the space between people that simultaneously divides and connects.

In this paper I will consider some of Roger's brilliant intuitions on Dramatherapy's profound humanness, comparing them with the intersubjective perspective.

Roger's ideas are rooted in his visions of ritual and theatre as places where betweenness can unfold itself, and concern not only Dramatherapy's methods and theories, but also its message at an ethical and spiritual level. From this comparison, a novel, powerful and overarching notion of empathy emerges, to be considered both as a purpose and a healing tool.

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.*

OPTION 14 – PERFORMANCE/WORKSHOP MIGRATION AND HOME

> 'Home is one of the most fundamental notions of humanity. Regardless of the shape or style of home (if not an actual experience of, at least, one home) which often evokes powerful experiences, be they positive or negative.'
>
> (Papadopoulos, 2002, p.10)

The UN Refugee Agency reports that 'the number of people forcibly displaced at the end of 2014 had risen to a staggering 59.5 million' and goes on to point out, 'globally, one in every 122 humans is now either a refugee, internally displaced, or seeking asylum. If this were the population of a country, it would be the world's 24th biggest'.

With the global situation in mind, this theatre piece explores personal experience of the notions of home and migration, internalised as well as external.

Based on individual autobiographical performance work of staff, MA and PhD students at Anglia Ruskin University, this piece, co-directed by Mandy Carr and Ditty Dokter, interweaves individual stories of migration and finding home into a group performance, specifically focussing on inclusivity, connections and disconnections between the actors and the current global situation.

We are hoping to take the performance to different venues to raise funds for arts therapy work with refugee organisations.

The performance process integrates Ditty Dokter's ongoing arts based research into autobiographical performance work, Mandy Carr's teaching of Autobiographical Theatre at Anglia Ruskin and background in therapeutic autobiographical writing.

References

Papadopoulos, R.K., (2002) *Therapeutic Care for Refugees; No place like Home*, Karnac, New York. http://www.unhcr.org/558193896.html, accessed 30/11/15.

Ditty Dokter PhD, *current course leader MA Dramatherapy Anglia Ruskin University, after holding NHS and community based Dramatherapy posts. Her Research focus on intercultural practice has resulted in various publications; the latest in 2016 is the co-edited Intercultural Research in Arts Therapies volume, Routledge.*

Mandy Carr, MA, *senior lecturer, MA Dramatherapy training at Anglia Ruskin University and Dramatherapist in education. Currently convenor of BADth's Equality and Diversity Subcommittee, her publications include: Carr, M. and Andersen-Warren, M., 2012. Clinical Comment – A Research Interview: Dramatherapy and cross-cultural awareness. Journal of the British Association of Dramatherapists, 34(2).*

SATURDAY EVENING – THIS IS THE NIGHT!

19.30 GALA DINNER

A specially selected 4-course dinner using locally sourced fresh produce.
The BADth Executive will also announce a new exciting addition to the conference in this slot!

21.30 DJ AND BAR UNTIL 1.00AM

SUNDAY

7.45–9.15 BREAKFAST

8.15–9.15 OPTIONAL EARLY MORNING ACTIVITY

9.30–12.00 WORKSHOPS/PAPERS OPTIONS 15–20

OPTION 15 – PAPER
THE GEARS OF PHYSIS: ORTHODOXY VERSUS THE NON-ORTHODOXY

I will speak to an essay that describes a new paradigm of change that is in accord with recent scientific developments (delegates attending will receive a copy). This is not an academic presentation but reflections of a practitioner-based 'artistic inquiry' into healing and change. For many years we have

accepted the historical notions that have come down to us through the various traditions of psychotherapy, psychology and philosophy about how people change in therapy. But now neuro-psychology's 'decade of the brain' has challenged the 'orthodoxy' and therapists may need to question the status quo of their theoretical assumptions of how change takes place and how this impacts on Dramatherapy. Yet this risks a 'non-orthodox' approach to our current understanding and theoretical leanings, even though it validates the efficacy of Dramatherapy.

In my clinical practice, employing the ritual theatre form 'The Theatre of Self Expression' in both group and individual work, I have witnessed clients evolving a robust 'psychological spine'. This is not due to any one piece of work but comes about through an accumulative process that goes beyond nurturing creativity. It requires further work, in a search for what I call 'The Gears of Physis', if the clients are to have a biological impact upon brain function. It involves working towards a form of Numinosity that evokes the state of Physis and the attendant Poiesis that takes place. When these three agents are activated biological and enduring psychological change occurs.

Steve Mitchell *a full-time Dramatherapist in the NHS for twenty-eight years, director of Pathfinder Studio, previously course director of Dramatherapy at Roehampton. He is widely published and given numerous workshops nationally/internationally.* *For full biography see page 10.*

OPTION 16 – WORKSHOP
THEATRE AS THERAPY: THE ORESTEIA

Therapy and Theatre are linked since the 6th Century BC when Asclepius, the great healer god, son of Apollo, lived and worked at Epidavros, the most celebrated healing centre in the world. Sanctuary and Theatre were inextricably linked.

Aeschylus (458 B.C.) adapted the poet Homer's story of Agamemnon and Klytemnestra for the Theatre of Dionysus at the Acropolis. Thus, from the beginning of theatre, stories from the past are retold and adapted so that each generation can learn from them. Robert Icke retells the tragedy to fit the modern world; his sensational production was presented this year at the Almeida Theatre.

In Icke's adaptation, Agamamemnon returns home from the unfinished Trojan War to his family. He interprets a divine prophecy to mean that if he were to sacrifice his youngest daughter, Iphegenia and kill her by his own hand, then as Commander in Chief he would win the war and Troy would be utterly destroyed. Klytemnestra hears of the prophecy.

What does this terrible knowledge do to the relationships of wife and husband? In this workshop we shall be working on scenes that illuminate Agamemnon's decision to kill his daughter and its consequence.

These mythical dramas tell us stories of the terrible consequences that arise from the evil acts of men and women and the ways in which they justify their deeds. They help us to understand.

Thus we shall be linking our work to the origins of Drama and Therapy.

Brenda Meldrum *is a Dramatherapist and Play Therapist and I work with young people whose parents have subjected them to physical and sexual abuse. I see the damage and confusion and the anger this can bring. I also teach students in Britain and in Greece.*

OPTION 17 – PRESENTATION/WORKSHOP
THE GET GOING GROUP

The Get Going Group is a group for adults with Learning Disabilities and mental health problems which aims to support community living and prevent re-admissions. After running the group for 7 blocks of 12 sessions, our data collection from pre and post group assessments suggests that the group appears to be helping to keep people out of hospital and maintaining their well-being.

Within Northumberland Tyne & Wear NHS Foundation Trust the Get Going Group has been recognised as making a difference, and at the beginning of 2015, we won a Service User Involvement Award. We are in the process of manualising the group structure and format due to its success and starting a sister group in a different location. We would like to share the Get Going Group with other dramatherapists and facilitators and describe what we have learnt and what works well, especially in-line with the current national bed closures and the need to keep people supported in the community rather than in hospital. The Get Going Group is adaptive and uses the dramatherapy model, the six-part-story method (6PSM) for people to share their individual life events.

In addition to our findings which show the effectiveness of this group and how it continues to keep people well and out of hospital, we would also like to be playful and interact towards the end of the presentation and use a workshop structure to demonstrate the running of the group and the process of the manual.

We have previously had a critical comment in the BADth Journal, an article published in Learning Disability Today (Hackett and Bourne 2014) and are currently writing another paper about the group.

Jane Bourne *is a Dramatherapist working for Northumberland Tyne & Wear NHS Learning disability and mental health, in-patient services.*

Dr Simon Hackett *is an Art therapist working into Forensics and Learning Disabilities. He is Head of Arts Therapies in Northumberland Tyne & Wear NHS and has a part-time secondment into the research department at Newcastle University.*

OPTION 18 – WORKSHOP/PERFORMANCE
FROM THE PERSONAL TO THE POLITICAL* – EXPLORING THE SOCIAL DIMENSION OF OUR STORIES WITH THE GOLDEN THREAD

(*from an essay of the same title by feminist Carol Hanisch in 1969)

Playback theatre is a form of improvisational theatre in which the audience tell their stories and then watch them immediately enacted using drama and music. This workshop and performance will explore what arises from these three questions:

- What differences do we hold that are visible or invisible to others?
- What is difficult to name, or give voice to when we come together?
- What radical changes have we made in ourselves to change our practice?

The session will start with a quick-moving experiential workshop; we will invite you to take to the stage. You will learn the basic short forms and then 'play-back' your moments of being on the margins or part of the mainstream.

Then we, The Golden Thread will return to the stage and perform for you. Using the longer ritual forms of playback we will deepen the process exploring the social dimension of the stories that you share and notice the stories that aren't shared.

The Golden Thread is a unique playback theatre company made of five Dramatherapists: Gillian Downie, Melanie Beer, Seren Grime, Rose Thorn, Richard Stephens and a music therapist: Robin Wiltshire. *We all live and work in Wales. We have extensive experience of using the arts as a dynamic and interactive form of communication. Collectively we have worked with diverse client groups in a variety of settings. As a playback theatre company we have been proactive in raising the profile of the Arts Therapies in Wales, performing at numerous conferences. We have continually received positive feedback including at last year's BADth Conference: "Thank you for crafting such wonder before our eyes".*

OPTION 19 – PAPER
CAN CHILDREN WITH SEVERE LEARNING DISABILITIES HAVE FUN? A RESEARCH STUDY OF THERAPEUTIC CLOWNING IN KINDERGARTENS WITH CHILDREN WITH INTELLECTUAL DISABILITY

The paper will describe our current study that is about playfulness and children with severe learning disabilities (known as "Intellectual disabilities"). What is the therapeutic value of playfulness? Fun? Humour? Laughter? In this extensive study we used therapeutic clowning to work in 12 kindergartens of children with intellectual disabilities and examined the efficacy of such intervention on children's emotional and intellectual development. This study addresses some central questions to Dramatherapy: is playfulness therapeutic enough? Can we have therapy with very little words? Is "insight" necessary for effective therapy? Can people with intellectual disability benefit from therapy?

Dr Rinat Feniger-Schaal.: *MSc in Psychoanalytic Developmental Psychology, PgDip in Dramatherapy. For the last 13 years worked as a Dramatherapist, integrating knowledge from developmental psychology and 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.*

Professor Atay Citron *is an associate professor of theatre at the University of Haifa, Israel. As chair of the Theatre Department (2004–09), he founded the first full-time academic training program for medical clowns. He is the co-editor of Performance Studies in Motion (Bloomsbury, 2014.). He leads the Ebisu Sign Language Theatre Laboratory, which, as part of the GRAMBY (Grammar of the Body) Interdisciplinary Research, aspires to develop a new visual theatre language that is based on sign language. Citron is also a participating investigator in an interdisciplinary research team that studies the use of performance tools to improve outcome of medical treatment.*

OPTION 20 – PRESENTATIONS
MOVEMENT FROM THE MAINSTREAM TO THE MARGINS – OR IS IT?

Through an interactive presentation we will explore ideas around "success" and the "mainstream" and the ways in which these concepts are connected to status and power. Underpinning the exploration will be the sharing of an autobiographical journey. Learning acquired by moving from the NHS (the mainstream), yet constantly marginalised within this system, working in an arts therapies team to actively choosing to leave and move to private practice (the margins?).

I will consider how the current political climate leads us to be able to interact with organisations, not on the margins but with the capacity for super-vision. They have needs that are not being met through the mainstream systems due to decentralisation. From being able to meet the needs of marginalised groups we are absorbed into the mainstream and are central to a person's network.

The work exists where people are falling through gaps, not meeting thresholds. Wherever there is a threshold of whatever kind, that is where the arts therapies work best. When involved in the mainstream we are marginalised, when we work outside we become centralised, potentially. How we hold internally the sense of mainstream, success and marginalisation is vitally important.

We will touch on the role of social media. How FaceBook/Twitter allow an interaction with the public that 'meets' a need in an 'audience'. This reaches a diverse public who react to posts in ways not entirely predictable.

Lisa Lea-Weston *– Freelance work – primary schools with children who have experienced trauma. Associate Therapist, The Consultancy Adoption 360. I see children who are transitioning and children/adults in private practice. Previously Deputy Manager NHS Creative Therapies Service, Devon.*

and

EXPLORING THE MARGINS – A PRESENTATION ON INTIMACY, INTEGRATION, AND THE CHOICE OF VISIBILITY.

I completed my training by pioneering a Dramatherapy project providing support to HIV+ gay men. Due to lack of published research in this clinical context, I relied heavily on my instincts and empathetic resonances.

I was asked to support HIV+ gay men in their experiences of stigma, with an underlying emphasis of moving them from the margins to the mainstream, of integrating them into society. But what about their personal, inner integration?

What was going on at, and in, the margins, in the first place? They were riddled with concerns and expressions of longing, shame, doubt, and hope around intimacy, connection, and self-esteem. Perhaps common sense, perhaps not, but intimacy, integration, and visibility were not just about how others saw and sensed them, but how they saw and sensed themselves. And this posed a poignant question: could they allow themselves to be seen? Many clients decided yes, many decided no.

This presentation will include demonstrations of the experiential work used in this project, share its findings, and touch upon the process of creating a Dramatherapy approach focused on intimacy, integration, and the choice of

visibility. These themes were explored from the perspective of three different dynamics: the internal process of each client; the relational process between a gay Dramatherapist and gay clients; and, ultimately, the process of each client with their own external worlds.

This presentation is open to all and might be of particular interest to Dramatherapists working with minority groups at the margins, and/or who are part of a minority group themselves.

Ryan Valadas *qualified as a Dramatherapist in 2015 and has since created pioneering posts within different settings, including adult mental health within substance misuse services, and intimate relationships between HIV+ gay men.*

12.00 COFFEE

12.30 CLOSING WORKSHOP – ROUNDABOUT

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 2016**;

Cancellations made between **1st June** and **1st AUGUST 2016** 30% of full fee and the deposit will be retained;

Full fee will be retained for cancellations made after **1st AUGUST 2016**.

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.

Thursday Night Accommodation: A small number of bedrooms are available for Thursday 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 places.

Bookings/payments received on and before 1st June 2016:

BADth members Residential – self-funding	£340
BADth members Residential – invoiced, funded by organisation	£385
BADth members Non-Residential – self-funding	£285
BADth members Non-Residential – invoiced, funded by organisation	£330
BADth student members Residential – self-funding	£300
BADth student members Non-Residential – self-funding	£255
Non BADth members Residential – self-funding	£470
Non BADth members Residential – invoiced, funded by organisation	£510
Non BADth members Non-Residential – self-funding	£400
Non BADth members Non-Residential – invoiced, funded by organisation	£440

Bookings/payments received after 1st June 2016:

BADth members Residential – self-funding	£420
BADth members Residential – invoiced, funded by organisation	£465
BADth members Non-Residential – self-funding	£370
BADth members Non-Residential – invoiced, funded by organisation	£415
BADth student members Residential – self-funding	£355
BADth student members Non-Residential – self-funding	£310
Non BADth members Residential – self-funding	£525
Non BADth members Residential – invoiced, funded by organisation	£565
Non BADth members Non-Residential – self-funding	£450
Non BADth members Non-Residential – invoiced, funded by organisation	£490

Where places are reserved with a deposit (see booking form for details), the balance must be paid before 1st June 2016. Bookings made on or after 1st June 2016 must be paid in full.

BOOKING FORM

PLEASE FILL IN 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 2016 ◯ invoice an organisation

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, PO Box 1257, Cheltenham GL50 9YX, 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 – IMPORTANT:

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.

THURSDAY 8th September

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

FRIDAY 9th September

16.30 to 19.00

BADth ANNUAL GENERAL MEETING AND GENERAL MEETING ☐

OR

ALTERNATIVE TO AGM WORKSHOP
Dr Rinat Feniger-Schaal ☐

SATURDAY 10th September

10.30 to 13.00 Workshops/Papers Options 1–7

Option 1 **COME IN FROM THE COLD** ☐
Roundabout: Lynn Cedar, Susan Crockford, Judy Elias, Jane Jackson

Option 2 **DRAMAS OF LOVE AND DEATH** ☐
Bruce Howard Bayley and Mary Smail

Option 3 **HERO'S JOURNEY: STAYING IN METAPHOR GUARDS AGAINST SHAME** ☐
Evelijn Forrest

Option 4 **WHAT IF WE ARE NOT ALL SNOW WHITE?**
Hayley Southern

Option 5 **PRACTICE MAKES PERFECT: HOW TO DO RESEARCH IN A DRAMATHERAPY CONTEXT**
Emma Godfrey and Ann Moore (CAHPR)

Option 6 **PAPERS:**
TO A DIFFERENT HEARTBEAT: DEVELOPING DRAMATHERAPY AS A PRACTISE AND A PROFESSION WITHIN MAINSTREAM AND EBD EDUCATION WITH CHILD AND ADOLESCENT SURVIVORS OF PRE-BIRTH TRAUMA AND ABUSE
Gillian Stott

and

EDUCATE. DEVELOP. ENRICH. NUTURE. HOW THE ARTS THERAPY SERVICE AT THE EDEN ACADEMY OF SPECIAL SCHOOLS PLAY AN ESSENTIAL ROLE IN THE ACADEMY MEETING ITS AIMS AND ETHOS
Helen Milward

Option 7 **(BRINGING OUR EDGES TO) OPEN SPACE**
John Bowtell

16.15 to 18.30 Workshops/papers – Options 8–14

Option 8 **WHAT'S THE POINT OF THIS?**
Mario Guarnieri

Option 9 **MARGINAL CHANGE MINIMAL IMPACT**
Becky Chapman and Jeannie Lewis

Option 10 **STEVIE AND THE LITTLE DINOSAUR …**
A STORY OF ASSESSMENT IN DRAMATHERAPY
Sarah Mann Shaw

Option 11 **WRITTEN ON THE SKIN**
Justin Ranger

Option 12 **EMBODYING OUR STORY: WORKING SOMATICALLY WITH THE INTERNAL FAMILY SYSTEMS MODEL**
Shane Scott

Option 13 **BETWEENNESS AND THE ROOTS OF EMPATHY: AN INTERSUBJECTIVE APPROACH TO DRAMATHERAPY**
Salvo Pitruzzella

Option 14 **MIGRATION AND HOME**
Mandy Carr & Ditty Dokter

SUNDAY 11th September

9.30 to 12.00 Workshops/papers – Options 15–20

Option 15 **THE GEARS OF PHYSIS: ORTHODOXY VERSUS THE NON-ORTHODOXY**
Steve Mitchell

Option 16 **THEATRE AS THERAPY: THE ORESTEIA**
Brenda Meldrum

Option 17 **THE GET GOING GROUP**
Jane Bourne and Dr Simon Hackett

Option 18 **FROM THE PERSONAL TO THE POLITICAL* – EXPLORING THE SOCIAL DIMENSION OF OUR STORIES WITH THE GOLDEN THREAD**
The Golden Thread Playback Theatre Company

Option 19

CAN CHILDREN WITH SEVERE LEARNING DISABILITIES HAVE FUN? A RESEARCH OF THERAPEUTIC CLOWNING IN KINDERGARTENS WITH CHILDREN WITH INTELLECTUAL DISABILITY

Dr Rinat Feniger-Schaal and Professor Atay Citron

Option 20

PAPERS:

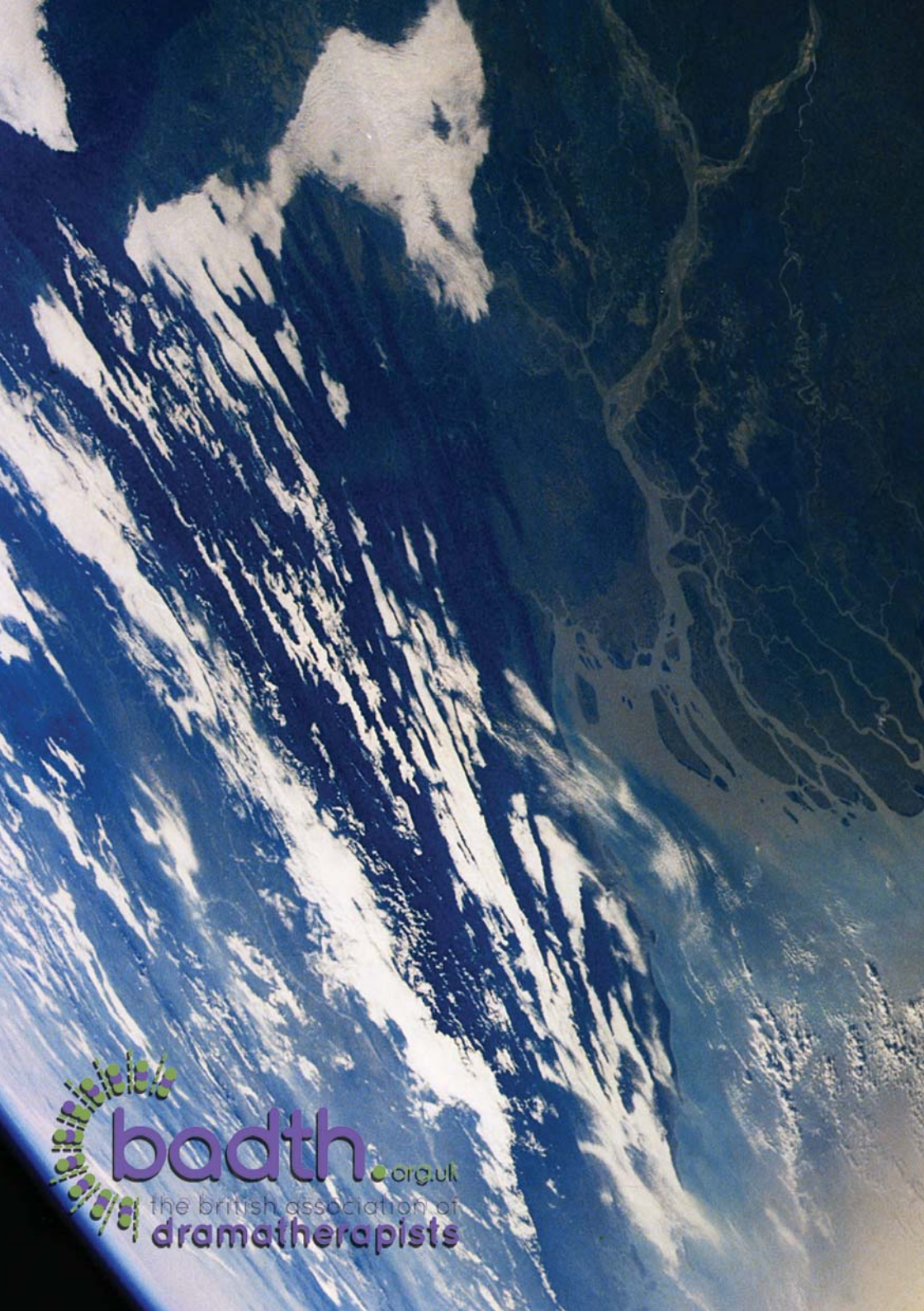
MOVEMENT FROM THE MAINSTREAM TO THE MARGINS – OR IS IT?

Lisa Lea-Weston

and

EXPLORING THE MARGINS – A PRESENTATION ON INTIMACY, INTEGRATION, AND THE CHOICE OF VISIBILITY

Ryan Valadas


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the british association of
dramatherapists