2017 Annual Conference and AGM of the British Association of Dramatherapists

Giving Voice

LISTENING TO WHAT MATTERS



SPOTLIGHT ON DRAMATHERAPISTS IN A CONTEMPORARY CONTEXT

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2017 Annual Conference and AGM of
the British Association of Dramatherapists

8th, 9th and 10th September 2017

at the Royal Agricultural University, Cirencester, Gloucestershire

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The Sankofa is a mythical bird whose body faces forward whilst its head looks backwards, an egg resting in its open beak representing the potential of the future. The symbol of the Sankofa is the expression of a collective 'voice'. Whilst moving forward the bird revisits, observes and re-searches the past in order to illuminate the present, and strive for a better future (Quan-Baffour, 2012).

The concept of 'voice', and 'giving voice', refers to the internal self-direction and empowerment of the individual through self-expression, as well as to collective ideas located outside the politic of individuality (Baker, 1999). Voice becomes a means of expressing that which affects and troubles us as humans, and of acknowledging changes towards increased well-being. Implicit within the concept of voice is the need to be heard through self-expression.

What are the current voices within dramatherapy? How, where, when and, equally importantly, can we as dramatherapists find meaningful ways to achieve self-expression? How can we as dramatherapists express our voices whilst attending to the internal and external needs of clients, ourselves, our employers, commissioners and funders of services, and the global needs of a changing world?

Rigorous research, evaluation and evidence-based practice enable what matters to us – hearing the voice of the client and enabling our profession to move forward.

Like the Sankofa, we draw upon our collective experience to look to the future.

What are we voicing; who is listening?

The venue for the 2017 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 Alyson Coleman, Kim Diment, Heidi Jockelson and Laura Knight on behalf of the BADth Executive Committee.

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 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.

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

Open Space will be available over the whole weekend 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 try to be on hand to take care of the space overall and interact with the proposers and other participants, but this is not guaranteed.

In order to facilitate more active open space participation the Open Space timetable will be in a communal area with clear directions to which space the event will be in; check the timetable regularly over the weekend as new events will be added by delegates.

EXHIBITION

The Many Voices of BADth from Formation to the Present

Christian Dixon and Madeline Andersen-Warren undertook the task of completing the work started by Roger Grainger to chronicle the major achievements of the association.

The exhibition will focus on the ongoing BADth history project to acknowledge and celebrate the various and multi-faceted strands of work that have been undertaken by those who have so freely given their time and energy to achieve validation and recognition for dramatherapy as a profession.

Madeline Andersen-Warren *is a dramatherapist, supervisor and researcher. She is the author (and co-author) of a range of books and articles about a range of dramatherapy practices. She has held a variety positions within BADth and was the Chairperson from 2004 to 2010.*

Christian Dixon FRSA *is also a dramatherapist, chief executive of The AoC/ The Arts of Change in The West Midlands, Fellow of The Royal Society of Arts and professional actor with major theatre, television and film companies' credits including most recently – Walt Disney, Warner Bros, Channel 4 and The Royal Shakespeare Company.*

Friday 8th September

9.30 to 11.15	Registration, Trade Centre, Subcommittees and Networking
11.30 to 13.00	Welcome and Keynote
13.00 to 14.00	Lunch
14.00 to 16.00	Golden Thread Playback Theatre Company
16.00 to 16.45	Registration for AGM/GM and tea/coffee
16.45 to 19.00	AGM/GM
20.00	Dinner
21.15 to 21.47	Performance
21.15 onwards	Socialising, networking, catching up, spontaneous events.

Saturday 9th September

7.30 to 9.30	Breakfast
8.00 to 9.00	Yoga
9.45 to 12.30	Workshop/Papers (Options 1–7)
10.45 to 11.15	Coffee
12.45 to 14.00	Lunch
14.00 to 16.00	Workshops and papers (Options 8–14)
16.00 to 16.30	Tea/coffee break
16.30 to 18.15	Workshops and papers (Options 15–20)
19.30	Gala Dinner
21.30	Entertainment

Sunday 10th September

7.45 to 9.45	Breakfast
8.15 to 9.15	Yoga
10.00 to 12.00	Workshops/papers (Options 21–27)
12.00	Coffee
12.30	Closure
13.30	Lunch

FRIDAY 8th September

9.30–11.15 TRADE CENTRE, SUBCOMMITTEES AND NETWORKING

We will again be holding a 'networking space' 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.

As well as browsing the Trade Centre stalls, do take this opportunity to see what your hard-working BADth subcommittees have been doing behind the scenes throughout the year.

11.30 WELCOME AND INTRODUCTION TO THE CONFERENCE

Dr Alyson Coleman – Chair of BADth

CONFERENCE KEYNOTE: The Members' Keynote: The Voice of the Membership at Work – Who Are We? Implications for Practice, Research and Policy

Dr Emma Ramsden

This year's keynote address will draw on the main findings of the project commissioned by the BADth executive committee, consisting of i) the membership survey conducted during Spring 2017, which focuses on the working practices of dramatherapists; and ii) 'a day in the life of a dramatherapist' journal-writing exercise, conducted on **12 May 2017** (in line with the 'Mass Observation' national journal-writing day (**www.massobs.org.uk**)).

The project arose in response to the individual and collective voices of dramatherapists past, present and future debating future developments and the impact of practice on clients, funding and policy. The project aims to further enable this development through collaboration and dialogue that generates work and research opportunities.

The survey is gathering a range of data from you about where and how you're working and within which client groups, as well as gathering information about the funding and longevity of your work, your thoughts about your career, and of the literature that influences your practice, along with your definition of dramatherapy. Views on your research knowledge, challenges in the workplace and career aspirations are also being sought. The 'day in the life of a dramatherapist' journal-writing exercise will provide insights into both the diversity and commonality within the membership about their day at work.

Like the image of the Sankofa bird that guides this year's conference, the aim of the survey is to enable the membership to move into the future with new potential, and do so by looking back at where we've come from, whilst being gathered in the present at the conference – where you are invited to participate in an interactive keynote address. An accompanying exhibition will be available to view throughout the conference that will present findings and materials from the body of work created via the 'day in the life of a dramatherapist' journal-writing exercise.

Please complete the membership survey by 30 April 2017, and please put 12 May 2017 in your diary to complete your 'a day in the life of a dramatherapist' journal entry. See recent *e-bulletins* for information and guidance about completion and submission of the survey and journal; this will enable as full a picture as possible of the voice of the membership at work to be gained.

*Academic and research consultants supporting this project are **Professor Phil Jones**, FRSA, University College London's Institute of Education, Chair of Children's Rights and Wellbeing, and **Dr Emma Godfrey**, jointly registered with the HCPC as a dramatherapist and psychologist, senior lecturer at King's College London and member of the BADth executive research taskforce.*

*This project is delivered and presented by dramatherapist and researcher **Dr Emma Ramsden** who trained as a dramatherapist in 1997, and gained her PhD in 2014. Emma's research interests centre around the ethics of consent, enabling choice, voice and agency for clients in dramatherapy. Her clinical career has focused on working in community and educational settings and in high-secure forensic services. Emma is also a CAST-qualified supervisor, and has worked as a part-time tutor at a small number of universities including the IOE/UCL, the University of Leeds and Leeds Beckett University.*

13.00–14.00 LUNCH

14.00–16.00 THE MEMBERS VOICE:
facilitated by the Golden Thread Playback Theatre Company

"I've got two jobs, how did that happen? You got to concentrate ain't ya, with two jobs. Kaw! I can do it, long as I don't get confused. But I get confused easily. I don't get confused that easily. Yes I do. I'm my own worst enemy. Stop being negative. I'm not being negative. I'm being realistic. I'll screw it up. I always do."

Francis Henshall's monologue in 'One Man, Two Guvnors'
Richard Bean

Maybe you are tired of juggling different part-time jobs, being misunderstood at work, taking on extra roles to be validated in your team or feeling isolated in your dramatherapy role. What happens when your voice is pushed, hidden, belittled or silenced? Or what if you've got a great piece of work to shout about and are wondering how to do it?

"He never spoke up to you because you'd never listen. I never spoke up to you because I could never get a word in!"

'The Rise and Fall of Little Voice'
Jim Cartwright

"There's a voice inside you that tells you what you should do."

Alan Rickman

"Life's not fair, is it? Some of us drink champagne in the fast lane, and some of us eat our sandwiches by the loose chippings on the A597."

Victoria Wood

As a way of supporting members' voices to be heard, BADth has invited The Golden Thread to offer a safe space to share your story with others. There will be time to share different perspectives and feelings, as well as an opportunity to reflect on themes of the conference so far. Maybe you have other ideas of how BADth members' voices can be heard in the wider context?

Utilising the containing rituals of playback theatre they will honour your story, by instantly playing it back through improvised drama, movement, sound and music. The Golden Thread is a unique playback theatre company made of five dramatherapists; Melanie Beer, Gillian Downie, Seren Haf Grime, Richard Stephens and Rose Thorn and a music therapist; Robin Wiltshire.

16.45–19.00 BADth ANNUAL GENERAL MEETING

or

ALTERNATIVE TO AGM WORKSHOP
DIALOGUES ACROSS BORDERS: A TRAVELLING EXHIBITION

*facilitated by **Elena Boukouvala** (see pages 26/27 for full details)*

20.00 DINNER

21.15–21.47 PERFORMANCE – WHAT'S A VOICE FOR?

What's a voice for? In a parallel universe, a dramatherapist called Joel Ian Copper never trained to become a dramatherapist, but through a series of coincidences became an international pop star. This led to a series of successful albums, a failed marriage and a haunting sense of inadequacy. Realising he has sold his soul to the Devil, he looks for a loophole in the contract. Meeting the Devil at the bottom of a Jack Daniels bottle, he is given the chance to redeem himself by a visit to an alternative reality in which he can conduct a piece of qualitative research into the question of voice and discrimination in dramatherapy, and use this as the raw material for a gig at the 2017 BADth Conference.

Toby Chown** graduated from the Roehampton Dramatherapy MA course in 2011. He has written articles for the Journal, The Prompt, and Unpsychology magazine. He is a founder member of Sussex Area Network for Dramatherapy. He works as a dramatherapist for the Brighton Oasis Project, and is currently completing a Masters degree at Brighton University about the Healing Poetics of Symbolic Action. He writes songs and poetry, and his last album "A Paradise of Shadows" can be found at **lupinecollides.bandcamp.com**. His last poetry collection "Broken Glass and the Sea" can be found at **lupinecollides.wordpress.com

SATURDAY 9th September

7.30–9.30 BREAKFAST

8.00–9.00 YOGA

with **Angie Cottrell** – a British Wheel of Yoga trained teacher of 15 years, running classes in the Cheltenham area. She has a deep love of yoga and for its many benefits for mind and body. Her yoga sessions will include yoga stretches

and postures to awaken mind and body for the day ahead. Breathing techniques to awaken the senses and a short relaxation to quieten and balance the mind. Please wear loose comfortable clothing and bring a yoga mat if at all possible and a blanket or jacket for a short relaxation at the end of the session.

9.45–12.30 WORKSHOPS, PRESENTATIONS AND PAPERS OPTIONS 1–7 (10.45–11.15 COFFEE/TEA BREAK)

OPTION 1 – PAPER
'RE-SEARCH THE PAST IN ORDER TO ILLUMINATE THE PRESENT, AND STRIVE FOR A BETTER FUTURE' (QUAN-BAFFOUR, 2012). PATHFINDER STUDIO'S ACTION RESEARCH OUTCOMES THAT HAVE PARTICULAR RELEVANCE TO THE FACILITATION OF IN-DEPTH DRAMATHERAPY

An important consideration when nurturing the 'voice' of a client's 'self-expression' is the craft that lies underneath, in facilitating a group by the dramatherapist, to realise this aim.

Drawing on thirty years 'artistic inquiry' with Pathfinder Studio and twenty-eight years as a full-time dramatherapist in adult psychiatry, I will speak to a paper – delegates attending will receive a copy – identifying fifteen factors which we have found crucial if, when facilitating in-depth dramatherapy, a client's deepest voice dare emerge and be emboldened.

Pathfinder Studio, founded in 1981, actively researched what was later termed self-cultivation through theatre-making. However, the origins concerned questioning theatre techniques and how complementary containment skills in dramatherapy could create a safe alliance for people using theatre to avoid damaging themselves as could often happen to actors'.

We investigated various theatrical pioneers: Ingmar Bergman, Michael Blakemore, Peter Brook, Victor Garcia, Peter Hall, Joan Littlewood, and Andrzej Wajda amongst others. Additionally, we included the contributions of Jerzy Grotowski's Poor Theatre and Para-theatrics; we examined Anna Halprin's public rituals combing art with therapy; Jonathan Fox's Playback Theatre; American Indian ceremonies later modernized by Gabrielle Roth's in her 'Urban Shaman' workshops, and Paul Rebillot's integrated 'Theatre of Healing' structures; finally methods of drama school training.

This presentation elucidates from this investigation and Pathfinder's synthesis of this work, alongside clinical application, what has been learnt, giving rise to a form of dramatherapy where the voice of the client enables them through 'Self' expression to discern and take the next step towards their goal.

Steve Mitchell *– Dramatherapist in NHS (retired). Director of Pathfinder Studio. Past course director at Roehampton. Widely published and given numerous presentations on The Theatre of Self Expression and The Gears of Physis.*

OPTION 2 – WORKSHOP
THE ORESTEIA: THE CHILD IS THE PRICE

The great voice coach Cicely Berry said:

"If we do not/cannot express our inner selves, how do we know what we think or what we feel? How can we have any philosophy or viewpoint? For it is in the expressing of our thoughts and intuitions that we can recognise them and deal with them – and take action. But if we cannot express these ideas and thoughts the result can only be silent anger."

(Berry. C, (2001), *Text in Action*. London: Virgin Publishing p. 2)

I am extremely interested in the way that the powerful reach decisions which affect us all; sometimes it seems that they ***"give voice first"*** before ***"listening to what matters"***.

Prime Minister Cameron made the reckless gamble of holding a referendum because he believed that the majority of British people would vote to REMAIN in Europe. He told European leaders not to worry because he was a "winner." And all the powerful people – both those for and against BREXIT – lied to themselves and to us about the consequences.

First performed over 2,500 years ago, the link with Aeschylus's ORESTEIA is this: Agamemnon, the King, is waging war against Troy and there is stalemate. His fleet of warships is becalmed. Then he is persuaded by a soothsayer to listen to a prophecy: ***"By his hand alone. The child is the price. Fair winds"***. Agamemnon interprets the text thus: if he – the leader – were to kill his own child, his younger daughter Iphigenia, the winds would change. He would conquer Troy. Agamemnon fulfils the prophecy, wins the war, with terrible consequences for himself and for his family.

We all make decisions that have personal and social consequences. Our beliefs lead to actions; actions have repercussions. Powerful adults make decisions and all too often a child is the victim.

In this 2½ hour workshop we shall act out this drama.

Brenda Meldrum *is a dramatherapist and play therapist and works with young people whose parents have subjected them to physical and sexual abuse. She sees the damage and confusion and the anger this can bring. She also teaches students in Britain and in Greece.*

OPTION 3 – WORKSHOP/PERFORMANCE
SHAPESHIFTERS COLLECTIVE PRESENTS:
FOLLOWING MY (SOMATIC) INTUITION

'There is a voice that doesn't use words. Listen.' Rumi

Shapeshifters Collective will present a performance double bill and workshop exploring the wisdom each of us holds in our bodies, and the potential for creative expression this gives us as dramatherapists outside of our clinical work.

The Collective was formed around a need to tune into the body's silenced voices, and give them expression. Sophia and Belinda have been experimenting with different performance techniques to find their own means of doing this.

In the first half they'll offer extracts from their solo performance projects; these draw on their dramatherapy work with traumatized clients, and their personal journeys towards a more embodied reality:

Faerie Blues by Belinda Sherlock: a clowning tale of unlocking what lies beneath the skin. Through physical storytelling, puppetry and live music, *Faerie Blues* captures some of the pain and magic of the soma story.

iFrankenstein by Sophia Hutchings: *What if Mary Shelley had the Internet? Would she have become her own monster? Can you watch The Kardashians and still be deeply connected to the wisdom held in your body?* A darkly comic delve into the unhealthy separation of psyche and soma, and the potential power of intuition.

The second half will draw on some of the performance themes and techniques to explore participants' own creative expression, and support their own journey towards:

- tuning in, listening and expressing the stories of their body
- sensing the possibility to act on what they've heard.

Sophia Hutchings *is a dramatherapist working in schools for young people with social, emotional and mental health needs and autism.*

Belinda Sherlock *is a dramatherapist working in adult/adolescent forensic mental health and in primary schools. She dabbles in tai chi, somatic mediation, clowning and music-making.*

As the ***Shapeshifters Collective****, they create theatre and run workshops exploring body wisdom.*

OPTION 4 – PAPER and WORKSHOP
LGBT MENTAL HEALTH: GIVING VOICE TO GAY SHAME (PAPER)

Regardless of our varied clinical practice, we share one thing in common; at some point in our careers, knowingly or unknowingly, we have clients who identify as LGBT+ (Lesbian, Gay, Bisexual, Transsexual or other). How can we better understand them?

Based on my final year placement report and dissertation, together with more recent clinical work – part-funded by the BADth Peter Slade Fund, this presentation explores the unspoken crisis within LGBT mental health.

Despite recent legal equality, research points to disproportionately high numbers of LGBT children and adults experiencing depression, low self-esteem, anxiety, poorer sexual health, addiction, suicide ideation and sometimes, early death.

The reasons are being linked directly to the experiences that many (not all) LGBT children share growing up in a heteronormative society. Bullying, internalized homophobia and hypersensitivity can contribute to a core sense of shame, leading to a split psyche and poor attachment in relationship to themselves and others. Until recently, we have had no voice.

During my heuristic research, I journeyed further into my own unconscious, where I met my Gay Shame head on. How did this impact my work? With case studies from group work and individual clients, I'll outline how I believe dramatherapy can help support LGBT people to heal and recover their authentic selves.

Todd, Matthew (2016) *Straight Jacket: How to be Gay and Happy*. UK. Bantam Press.

Nodin, N., Peel, E., Tyler, A., & Rivers, I. (2015). *The RaRE research report: LGB&T mental health – risk and resilience explored*. London: PACE National Institute of Mental Health in England (2007).

Simon Marks *graduated from Roehampton in 2016, and specialised as a dramatherapist working within addiction and LGBT mental health. He also runs the gay men's discussion group, A Change Of Scene.* ***www.facebook.com/achangeofscene***

and

THE VOICES BEHIND ADDICTION (WORKSHOP)

My clinical explorations of addiction and substance misuse began during my dramatherapy training, motivated by a desire to understand the experiences of close friends and family. Before these explorations began, I came across two

voices: a very loud stigma based on preconceived stereotypes, and an extremely quiet one, in the form of non-existent published research on dramatherapy and Addiction. This latter voice continues to be extremely quiet.

Clinically, my first observation more than 3 years ago, was the heaviness and loudness of the labels ADDICTION and ADDICT. They permeated everything, everyone, everywhere. I couldn't hear the people behind those labels. What did they want to say? Who were they? How did they experience these labels? Did they believe in the labels? Did they want them?

Clearing the noise of labels and expectations to hear the answers to these questions, became my first and most important mission and focus. This still remains the focus of every session, after almost 400 group and 80 individual clinical sessions.

Through this mission and focus, my clinical work and professional role have followed a parallel process with my clients: finding voice, giving voice, using voice. From the various techniques and tools I have experimented with, the use and exploration of Light and Shadow in archetypes has been the most effective, profound, and thought/feeling-provoking one.

This workshop will include experiential work through the means of an Archetypal Journey, as well as information, on the evolution of my dramatherapy work with Addiction, addressing the relationship with clients, other professionals, and the organisation.

Ryan Campinho Valadas *works as a freelance dramatherapist in private practice and with third sector organisations, specialising on substance misuse and addiction, living with HIV, and gay men's mental health.*

OPTION 5 – WORKSHOP
WORKING WITH RESISTANCE: WHEN DRAMATHERAPY REACHES THOSE THAT OTHERS CANNOT REACH

As dramatherapists we are well placed to work with vulnerable clients who cannot express themselves verbally. Meeting the needs of clients who are not able to access talking therapies because of complex presentations and behaviours is vital. These clients often have the greatest needs and can exhaust existing services with their resistance to engage, or persistent 'stuckness'. Nurturing engagement increases the value of dramatherapy within public sector mental health and specialist education services that are expected to contain these vulnerable people.

At times it can be easy to take it personally when clients do not attend, or don't engage much in sessions. We may think it is something we did or did not do right.

At times like these we can put pressure on ourselves, which can lead to us feeling hopeless. But what happens if we listen, observe and apply meaning to both their behaviour and our own response as an expression of what really matters? Considering this 'useful communication' rather than negative or deviant behaviour removes judgement, and enables a constructive intimate discourse between therapist and client.

In this workshop we will explore what techniques are open to us when clients are stuck or refuse to engage with services. We will consider how to utilise our own resistance when working with the most vulnerable clients triggers unhelpful feelings of hopelessness. The workshop will include effective techniques to do this and is an opportunity for us to share ideas about the process for these clients and for ourselves.

Louise and Jane are working together as graduates of the NHS Allied Health Professional research scheme.

Louise Combes *provides dramatherapy for under 30s in NHS Early intervention in psychosis services in Leeds and York. She is also a systemic practitioner, supervisor and researcher and hopes to share her learning from aiding the most socially isolated clients on a journey to participation in dramatherapy groups.*

Jane Bourne *is a dramatherapist working with adults who have a learning disability, for NTW NHS Trust. Jane finds ways to engage with this client group when they can't access talking therapies.*

OPTION 6 – WORKSHOP

THE 'NECESSITY OF VIOLENCE' AS A POLITICAL MYTH: READING 'SAVED' BY EDWARD BOND

The title of this year's Conference puts me in mind of Edward Bond's play 'Saved': a baby cries desperately and no-one responds; there is "giving voice" but no "listening". Later the baby is subjected to mindless and appalling violence.

In the same way that a therapist might see destructiveness as 'attachment gone wrong'[1], Bond holds that its seeds are relational and not instinctual. For him violence has political roots which dehumanise people engendering deep feelings of injustice and hopelessness which, in turn, find expression in aggression or a pervasive sense of alienation[2]. This play, written in 1968, has resounding contemporary relevance.

It brings us to the point where we can turn away in horror or listen to the voices behind the violence. Many dramatherapists work with people who are victims or perpetrators of violence, or both, who give their voices to us in the hope that we

can listen. I use play-reading as one means of giving people a voice through their direct engagement with the playwright's voice and to inspire a personal exploration. I am offering 'Saved' as a group play-reading for people to connect with as they wish.

Bond describes 'Saved' as 'almost irresponsibly optimistic'[3]. Despite the tragic events, the humanity of the leading protagonist may resonate for us with the image of the Sankofa's egg.

In this 2½ hour workshop, there will be time for process and de-roleing following the reading. I will supply scripts but ask participants to read the play beforehand.

1 de Zulueta, F. (1993) *From Pain to Violence: the traumatic roots of destructiveness* Whurr Publishers, London
2 Bond, E. (1977) Plays: One, 'Authors note on Violence' Methuen, London Ltd
3 Ibid 'Appendix'

Bea Scott *trained at Roehampton and has worked as a dramatherapist and supervisor for 14 years in adult mental health, with prisoners, older people, teachers of looked-after children and dramatherapy trainees.*

OPTION 7 – WORKSHOP
VOICING THE SILENT PSYCHE THROUGH SOMA, MYTH AND ETYMOLOGY

This is an experiential workshop and explores a new 'voice' within the field of dramatherapy. Influenced by Carl Jung, Michael Meade and Russell Lockhart I have developed the method of Somatic Etymythology, where mythology, body and etymology integrate and offer a new therapeutic perspective, a view enhanced by the language and wisdom of old civilizations.

Lockhart in his book 'Words as Eggs, Psyche in Language and Clinic' imagined that words are eggs and described beautifully how they carry life and give birth. He writes that etymology 'is one way to reawaken the psychic life slumbering in our words, still echoing from those magical moments when man first experienced that meaning could be carried in soul'. On reflection, I imagine the Sankofa story as a symbolic narrative of returning to the origins of language where silent voices can be heard and offer new meaning through the medium of imagination. I hope that this workshop will open a window and allow participants to visit a place and a time pure back to the history of words and images; a place that Kerenyi pictures as 'the scene of events that are enacted not in the dimensions of space, but in a dimension of their own, an amplification of man, in which divine epiphanies are expected and striven for'.

Unfortunately, nowadays those divine voices have been overpowered by screams from Trump, Brexit, Economic Crises and Wars. Let's look together at etymology and the story of the 'Silent Princess' and explore the responding dramatherapy voices.

Kerenyi Carl, 1976, Dionysos, *Archetypal Image of Indestructible Life*, Princeton University Press, New Jersey.

Lockhart A. Russell, 2012, *Words as Eggs, Psyche in Language and Clinic*, The Lockhart Press, Washington

George Theodoropoulos *currently works as a Senior Creative Arts Therapist for the NHS service. He has a particular interest in the use of mythology both inside and outside the therapy room.*

12.45–14.00 Lunch

14.00–16.00 WORKSHOPS/PAPERS OPTIONS 8–14

OPTION 8 – PAPERS
GIVING VOICE: RESEARCH INTO DRAMATHERAPY ASSISTING VETERANS IN TRANSITION

Transitioning from military service to the civilian culture can be fraught with challenges especially for those with post-traumatic stress. This paper presents preliminary mixed-methods research to assess the impact of group dramatherapy with veterans as a tool for transition, and to expand the evidence-base of dramatherapy and its impact in different countries and cultures. This study begins this process in the US and UK.

A recent study of sense of belonging and its impact on depression and suicide ideation among veterans called for group psychotherapeutic treatment as a way to promote identification and social interaction that is positive and affirming. dramatherapy is one form of psychotherapy that has shown potential benefit for veterans.

This research explores the potential influence of dramatherapy in veterans' lives in terms of finding or strengthening their voices through the identity transformation that may occur in a group dramatherapy setting, where abilities are realized or strengthened, social interaction and communication is increased, and individual contributions can become more apparent. Changing one's personal narrative from a place of strength, rather than a place of illness, may

have broader implications on health and well-being. Similarly, evidence-based research may do the same for dramatherapy.

Lisa Peacock, MA, RDT *is a post-graduate research student at Anglia Ruskin University. She has worked with veterans since 2007 and also works with traumatized children. Member NADTA and BADth International Member.*

and

THE THEATRE OF WAR – THE DRAMA OF LIFE

The paper will present some results from my mixed methods PhD study, 'The Theatre of War – the Drama of Life.' The main research question being: Does dramatherapy assist combat veterans to recover from the effects of Post-Traumatic Stress?

It will focus on the veterans' perceptions of the useful and hindering aspects of dramatherapy, these were captured using Interpretative Phenomenological Analysis (IPA). I will refer to the use of the Communiwell, 6PSM, Turner's Model of Crisis (TMOC), Embodiment, Projection, Role (EPR), and the Odyssey text reading as they sought to explore their experiences, in ways that transcended words; yet paradoxically helped them find voice. I will share some of the materials they produced in the therapy sessions.

I will then turn to my research journey, exploring it through the application of TMOC. This will consider the role of practitioner/researcher; the importance of support; supervision. Finally I will assert that research is what dramatherapists do in practice and how we may find the voice to share that aspect.

Linda Winn M.Phil, *dramatherapist, R.N, Reg. psychotherapy supervisor. She undertook the research whilst a PhD student at Anglia Ruskin University. Publications include: Winn, L. 'Post Traumatic Stress Disorder and Dramatherapy.'*

OPTION 9 – WORKSHOP
MIXED MODAL ARTS THERAPIES' CO-PRODUCTION IN A MENTAL HEALTH RECOVERY COLLEGE

This workshop focuses on supporting and enhancing the creative "voice" of service users in the service development of arts therapies in the NHS. In 2016/2017 East London NHS Foundation Trust (ELFT) is piloting a co-production service development partnership between service users and arts therapists in a new NHS mental health Recovery College in collaboration with Anglia Ruskin University Arts Therapies Team.

The arts therapies team are co-producing with service users a range of psycho-educational recovery courses as part of the Recovery College prospectus. These aim to support service users' recovery journeys and promote their creative potential.

The conference workshop will involve thematic material linked to the process, opportunities and challenges of developing more collaborative and equal partnership working between identities e.g. "professionals" and "services users." We aim to position "the voice of the service user" as central to empowering the development of arts therapies within contemporary mental health services in the NHS today.

This workshop will be delivered by therapists from the Bedford and Luton arts therapies team including Andy Critchley – dramatherapist, Stephen Sandford – music therapist, along with service user experts by experience.

Dr Ditty Dokter (dramatherapist) and Professor Helen Odell-Miller (music therapist) from Anglia Ruskin University Arts Therapies team are working in partnership with ELFT arts therapies to support effective evaluation of this project – considering the impact of innovative arts therapies approaches in a Recovery College.

Andy Critchley *is a Roehampton-trained dramatherpist currently working in the NHS in adult mental health and learning disability services. Andy is also a musician, singer and producer.*

Stephen Sandford *is a music therapist and Strategic Lead and Professional Head of Arts Therapies at ELFT.*

OPTION 10 – WORKSHOP
DRAMATHERAPY AND PALLIATIVE CARE

It may still be challenging to find our own voices when looking at death and dying, how then can we support our clients in so doing? This workshop will explore how dramatherapy can capture and give voice to the feelings and intentions of those at the end of life. Through the presentation of a case study, participants will have the opportunity to reflect on their own attitudes to death and dying, the specific emotional needs of people at the end of life, and the ways in which dramatherapy can provide "awakening experiences" described by Irving Yalom in 'Staring at the Sun'. Partially experiential, the workshop will draw on Existential Psychotherapy and the re-working of Kubler-Ross's Stage Theory by Buckman and Copp, which recognises how individuals oscillate in their emotional responses to the knowledge that they are dying.

Rebecca Redhouse *trained at Anglia Ruskin and is a dramatherapist and Children's Counsellor currently working in schools and care homes. She has also had experience of hospice work which formed the basis of her article in the Dramatherapy Journal, 'Life-story; meaning making through dramatherapy in a palliative care context', Volume 36, 2014 – Issue 2–3.*

OPTION 11 – WORKSHOP
'ACTION IS ELOQUENCE': FINDING THE POWER OF A VOICE WITHOUT WORDS

As dramatherapists we may find ourselves working with people without a voice; people who are marginalised, disempowered and disenfranchised in and by society.

How is it to be without a voice in a culture where verbal language commands authority and power?

How would you make yourself heard?

Who would you want to hear you?

Drawing on diverse influences from theatre, such as Commedia dell'Arte and socio-political Agit-Prop, this workshop will explore the range and effect of non-verbal communication available to us through an action-based expressive language.

After working as an actor, ***Clare Powis*** *trained as a dramatherapist. She has been working in the NHS, in freelance and private practice in North Essex and Suffolk since 1992.*

OPTION 12 – WORKSHOP
GIVING VOICE TO THE DAMAGED CHILD; MAKING THE INTERNAL EXTERNAL

This workshop focuses on the notion of giving voice to the 'damaged child' within an NHS forensic low secure hospital, for adult clients with a medical diagnosis of personality disorder.

In the workshop we will explore the processes of making the internal external; by developing an understanding of the 'damaged child' communicated between client – therapist, and multi-disciplinary team. Considerations around maladaptive behaviour, roots into trauma, risk, consent, offences and treatment needs will be illuminated within the workshop.

In addition the workshop gives voice to the parallel process, listens to the counter transference within the therapeutic relationship, and allows for questions to arise

when working in an environment that often comes from a place of defence and distrust.

As dramatherapists, whose voice are we listening to, how is it expressed through the creative art form, and how does the process support meaningful ways for the clients to develop well-being?

Becky Hasnip *is a Sesame trained dramatherapist/CAST supervisor with over 17 years' experience with a wide variety of client groups and Roundabout dramatherapy. Currently employed by an NHS Forensic Healthcare Service and trainer in the Knowledge & Understanding Framework (KUF Personality Disorder).*

OPTION 13 – WORKSHOP
VOICES FROM THE WILDERNESS – ECHOES FROM NATURE

This experiential workshop will focus on vocal expression and listening. We welcome and invite you to explore reflexively your unique self-expression in improvised movement, sound-making and singing. We will provide a permissive play space where it will be possible to connect and relate to different voices. The aim is to encourage spontaneous individual and collective playfulness in voice work and other expressive media.

Compassion and coexistence is threatened in our times. It matters more than ever before that we listen carefully to nature. The voices from the wilderness are diverse and can be ambiguous. These voices are being stifled, even silenced. We will work with lyrics and other texts to initiate transformational processes and examine the concepts of wilderness and echo. With the mountain nymph Echo as a dramatic character we will explore how imitation, identification and mirroring relates to intersubjective resonance and empathy.

Can we hear the callings from nature? Being open and receptive in mind and body requires that we develop our sensitivity to the voices from within and from without. These are maybe the echoes of something deep inside us – something that connects us to each other as human beings and to other beings in the world.

Ellen Foyn Bruun *is Associate Professor at The Norwegian University of Science and Technology, dramatherapist and Associate teacher Fitzmaurice® voice work. She pioneers dramatherapy in Norway and seeks to develop holistic drama practices for educational and therapeutic purposes.*

David Keir Wright *is an Independent drama practitioner-researcher. Associate member the Roy Hart International Arts Association. Research interest: The Alfred Wolfsohn/Roy Hart voice work and the integration of voice in drama practices.*

OPTION 14 – WORKSHOP
SHOUT, WHISPER, WAVE

In group dramatherapy, clients are offered a choice of self-expression through games or role play. In groups, how we relate is often influenced by the combination of personalities present. This experience has its own potential benefits. In 1–1 dramatherapy, one benefit in particular can be that a client can explore more fully their personal range of self-expression.

I would like to offer a workshop on exploring the skill of attuning to the range of a client's self-expression in a 1–1 context from internal, to relational, to external self-expression. Like the Sankofa, the dramatherapist will maintain simultaneous attention on three levels, then relate back to the client their experience.

Learning to steer through these different levels of expression with the client, knowing when to stay with them, following them in their process and when to point a way to another mode of self-expression can, I believe, help to put form to what might be yet unformed.

Combining my background in clowning, street theatre, drama and movement therapy and interest in psychoanalytic ideas of free association and transitional space I will offer an experiential and reflective session on this style of therapeutic work.

I will also give examples of how I have applied these methods in my practice, working with young clients with trauma, family difficulties and in suicide prevention. I will invite a discussion with participants around their reflections to this approach and consider the importance of giving voice to the practice of 1–1 dramatherapy for young clients and dramatherapists.

Meabh Ivers *is a drama and movement therapist and clinical supervisor based in Northern Ireland. Meabh has a background in street performance. She has worked as a therapist in school and community settings since 2004. She is currently studying a PG Dip Working with Children and Families with The Tavistock & Portman and University of Essex.*

16.00–16.30 COFFEE/TEA BREAK

16.30–18.15 WORKSHOPS/PAPERS OPTIONS 15–20

OPTION 15 – PAPERS
DRAMATHERAPY WITH PARENTS AND CHILDREN IN PARALLEL GROUPS: DEVELOPING AN APPROACH FOR HEALTHIER FAMILY DYNAMICS

This paper will be based on my inquiry into the use of dramatherapy in parallel groups (parent and child) to explore difficult family dynamics within a child and family psychiatric setting. The aim of this work is to develop a new approach, which synthesizes ideas from attachment theory (Bowlby's 1988 secure base; Winnicott's 1965 holding environment) and systemic oriented approaches; together with dramatherapeutic core processes (Jones 1996) and the use of embodiment, projection and role (Jennings 1990; 1996) as a way for clients to identify, explore and express difficult internal material and processes, past and present, in order to work towards greater self-awareness and healthier family dynamics. Just as the symbol of the Sankofa suggests, "…Whilst moving forward the bird revisits, observes and re-searches the past in order to illuminate the present, and strive for a better future" (Quan-Baffour, 2012).

Jessie Hobeck *is an Australian-based dramatherapist, whose diverse background spans educational, clinical and performance settings. Specialising in family work, she is currently working with children who have experienced trauma.*

and

ACKNOWLEDGING EQUALITY THROUGH PLAY

On the way towards inclusive society and education there exists an underlying paradigm of creating partnership between clients and staff of social care services. The claim of equality performs in action when opportunities for self-expression and sharing are present. Acceptance and the feeling of belonging are established. However, the verbal expression and communication modes preferred in the everyday reality and functioning of society may prevent people from participating in their communities and perpetuate marginalization. This research study focused on the analysis of a dramatherapy programme conducted in an institution of social care services for people with intellectual disabilities. The programme was video-recorded and qualitatively analysed. Factors supporting self-expression of the clients, their interaction with each other and with the staff were identified, described and interpreted in relation to selected theoretical concepts of dramatherapy.

Ivana Lištiaková *works at the Faculty of Education, Comenius University in Bratislava, Slovakia. She supports people in difficult life situations, intellectual and learning disabilities through multisensory approaches and expressive therapies.*

OPTION 16 – WORKSHOP
STAFF SHARING: A COLLABORATIVE APPROACH BETWEEN DRAMATHERAPY AND EDUCATIONAL PSYCHOLOGY – GIVING VOICE TO TEACHERS AND YOUNG PEOPLE

Staff Sharing is a collaborative approach designed to support teachers within primary and secondary schools. It was devised by an educational psychologist and dramatherapist to meet the needs of school staff who do not receive supervision and combines ideas from Educational Psychology and Dramatherapy to allow the child's voice to be heard. The approach follows a set format which creates a forum for staff to think about students in a systemic and psychodynamic way. This allows for insights to emerge as staff gain a greater understanding of the child and at times themselves.

The staff are then able to take what they have gleaned back into the classroom to support their students effectively. The approach is twofold, firstly, to give a space to school staff to voice their concerns and secondly to give voice to the child, who is often seen but sometimes not heard.

The workshop will explain the ideas and rationale for working in this strategic way, then, using a case study, we shall venture into using the approach. The workshop will allow participants to experiment with using this format and help them think about how to continue to support school staff to consider different ways of thinking.

Talya Bruck *is a dramatherapist, supervisor and systemic practitioner. She currently works in a CAMHS Schools Project, she also supervises privately. Talya co-wrote a chapter in 'Dramatherapy with Children, Young People and Schools: Enabling Creativity, Sociability, Communication and Learning' (2012)* Eds. Leigh, L; Gersch, I; Dix, A; Haythorne, D. Hove: Routledge.

OPTION 17 – WORKSHOP
VOICES ON THE INSIDE

What happens to the voices of individuals within a Forensic Mental Health System? Under the restrictions of the Ministry of Justice, how do service users express their own voices in their rehabilitation, when the system requires adherence to set rules? Where can they find their own voice and do we, as health professionals, have the confidence to share ours?

In this experiential workshop we will explore the different 'dialects' spoken within the forensic mental health system, from the 'Collective Voice' of the System to the dialects of professionals and service users within it. We will consider whether

we, as dramatherapists, can be part of the collective voice, whilst retaining our own dialect and how we might attune and understand the dialects spoken by the service users we are working with. We will explore these elements through improvisation and performance using text and voice, followed by structure reflection to voice what we have discovered.

Melanie Beer and Cathy Goodwin *are dramatherapists working in an Arts Psychotherapies team in the NHS.*

Melanie also works with adults with learning disabilities and within a child and family bereavement service.

OPTION 18 – WORKSHOP
IN THE DEEP CAVE OF THE HEART, FAR DOWN: THREEFOLDING VOICE OF BODY AND SOUL

"In the Deep Cave of the Heart, far down…. Running under the outward shows of the world and of people…. Running under geographies, continents…. Deep, far down…. I see and hear wondrous things…. Voices and faces are there…. Words float, and fragrance of \Time ascends, and Life encircles."

Edward Carpenter (Towards Democracy)

How shall we say what we have to say? How shall we speak the word which sums up all the words that are spoken/left unspoken? How may we voice the Lusty body?... the Secret Soul?... the Knowing Spirit? How does Soul speak? To Us? To Others?

With elements drawn from bibliodrama and anthroposophy this experiential workshop presentation will use choral speech, poetry and kinesthetic work to explore our several voices – sounded and silent.

The Threefoldness of the approach refers to the exploration within dramatherapy of three areas: Being; Consciousness-Soul-Development; Renewal of the ego and persona in the Dramas of Everyday Life.

The workshop could lead to a short shared performance (if the participants of the workshop so choose).

Dr Bruce Howard Bayley *is an Anglo-Indian dramatherapist, supervisor, trainer and lecturer. He was Chair of The British Association of Dramatherapists (2010–2013). He also presents his own* Tribhuvan: Threefold Dramatherapy Workshops *throughout the year.*

OPTION 19 – WORKSHOP
THE VOICES IN THE ROOM

Whose are the many voices that are present in any given session? We are used to listening to the varied voices of our clients and we attend to them. But what of all the different voices that the therapist brings into the room? What of the voices that lurk in the shadows and do not express themselves in supervision? The voices maybe numerous with different attitudes, perspectives, biases and opinions. What of the voice that remains silent but whose presence is deeply felt?

This workshop addresses a level of supervision which focuses on giving a non-judgemental space to explore these different voices through enactment, movement and sound. We return (look back) to the artform for our own self care and to support reflective practice in the here and now. Giving voice to all things without censure – light and shadow – brings greater consciousness and integration; makes our practice richer, healthier and with a greater degree of integrity which benefits our clients whom ultimately we serve. In this we way we look forward to the development and deepening of our work with a clarity that may open new avenues in research, specialisation, teaching etc.

The voices in the room will be invited in to be seen and heard. We will honour them by holding and giving space for the process to unfold through the artform. To safeguard confidentiality, any personal or client material may be expressed and contained solely through symbolic material.

Roulla Demetriou *– a dramatherapist for more than 20 years, with experience with a wide range of client groups. She spent 16 years pioneering dramatherapy in Cyprus and running workshops in Greece before returning to the UK.*

OPTION 20 – WORKSHOP
DIALOGUES ACROSS BORDERS: A TRAVELLING EXHIBITION

'Dialogues Across Borders' is a travelling, interactive exhibition and performance event which uses photography, poetry, music and art produced by and with refugees, volunteers and members of the public as a catalyst to transcultural exchange.

Conference participants will be invited to enter into a conversation with the creators and make their own art in response, which will then travel onward to the next exhibitions. The group will be supported to engage with the theme through a series of embodiment, imaginative activities before we start creating the exhibition, working with a range of different media.

‘Dialogues Across Borders’ was inspired by the collaborations among refugees and volunteers taking place in Pikpa refugee camp and Mosaic Centre in the Greek island of Lesbos during Summer 2016. The first poetry expo was organized with a young student from Pakistan who gave voice to his journey with smugglers from his home country to Greece. Through his poetry he entered into a dialogue with Europe: ‘Easy to say deportation. Could you ask: Who was deported?’ The exhibitions became international when his asylum application was rejected. Through the interactive exhibitions many others have joined this dialogue, co-creating a different representation of the refugee crisis than that which we usually see and building an evolving, living web of human interconnections.

The series of interactive grassroots performance events started in Berlin and travelled to Belgrade, New York and Thessaloniki. In 2017 it will continue travelling across Europe being organised, performed and developed in refugee camps, universities, conferences, galleries, local venues and neighbourhoods. We are excited to invite BADth Conference delegates to contribute to the ‘Dialogue Across Borders’ 2017 journey.

Elena Boukouvala *is a drama and movement therapist, developmental psychologist and performance activist. She is creating ‘Play is Hope’ collaborating with refugee, migrant and local communities across Europe & co-creating opportunities for dialogue through performance.*

SATURDAY EVENING

19.30 GALA DINNER

A specially selected 3-course dinner using locally sourced fresh produce.

21.30 DJ AND BAR UNTIL 1.00AM

SUNDAY

7.45–9.45 Breakfast

8.15–9.15 Yoga

Angie Cottrell will lead the Sunday morning yoga class.

Rise and Shine.

A slower, more breath lead yoga class. Giving you time to recover from the night before and revitalise you for your journey home.

Some pranayama (breath work) for balancing and then some gentle flowing moves to wake up your body and mind, followed by a short relaxation.

10.00–12.00 WORKSHOPS/PAPERS OPTIONS 21–27:

OPTION 21 – PAPERS
CHILDREN IN THERAPY: PROBLEMATISING 'VOICE' AND CHALLENGING 'OTHERING' IN DRAMATHERAPY RESEARCH

Recent years have seen developments in research challenging traditional approaches to engaging with children. Child psychotherapy literature, for example, notes the paucity of research on children's perspectives of treatment (Henriksen, 2014; Dittmann & Jensen, 2014) and critiques the tendency to treat children as objects rather than participants in research (Polvere, 2014). Health research and provision have been rooted in adult preoccupations and perspectives, 'othering' children. New approaches position children and adults in different research relationships: exploring child agency, concepts of consent, empowerment and rights. Three presentations will build bridges between such ideas and dramatherapy.

RETHINKING CHILDHOOD AND RESEARCH

This presentation will explore how recent developments in fields such as the 'new sociology of childhood' and children's rights have been responded to in research. It will examine concepts and practices concerning child agency, participation, 'voice' and empowerment. It will also draw on recent national research which Phil has led, funded by the Office of the Children's Commissioner for England into children's rights and by the LankellyChase Foundation into children as researchers into experiences of disadvantage.

Phil Jones *is Professor at UCL's Institute of Education. Publications include 'Rethinking Childhood: Attitudes in Contemporary Society' (Continuum); 'Rethinking Children's Rights' (Bloomsbury); 'The Arts Therapies' (Routledge) and 'Drama As Therapy' (Routledge).*

NOT ONLY WORDS

This presentation will explore how creative means of data collection were used within 'Views of Psychotherapies': a research project which seeks to evoke, represent and understand children's perspectives of their engagement in psychotherapy interventions in residential out of home care in Malta. This presentation seeks to move beyond the notion that creative, participatory tools of data collection are essentially better, by presenting and problematising benefits when using such tools.

Daniel Mercieca *works as an HCPC (UK) registered dramatherapist and supervisor in the context of out-of-home care and in private practice. Daniel lectures at the University of Malta and is undertaking PhD research on children's views of psychotherapy at University College London.*

VOICE, CHOICE, AGENCY – CHILDREN AS CO-RESEARCHERS IN DRAMATHERAPY

This presentation will explore voice, choice and agency in dramatherapy by drawing on a selection of empirical findings from Emma's doctoral research where children engaged as co-researchers of their dramatherapy experiences. Drawing also on the process of assent/consent the presentation will discuss the extent to which children in dramatherapy can be insightful about themselves and their reflections on their experiences of the impact of dramatherapy.

Emma Ramsden *was awarded a PhD from Leeds Metropolitan University (now Leeds Beckett) in 2014. Since then she has continued to develop her research profile and has contributed to publications including 'Dramatherapy and Autism' (Routledge).*

OPTION 22 – PAPER
VOICES UNCHAINED

In this paper we shall present the research project 'The Role of the Voice – the Voices of the Role' initiated at The Norwegian University of Science and Technology, Trondheim in 2009. Our work assumes that there is an intimate relationship between voice and identity. The practice as research has investigated, created and developed methods that enhances unique identity construction and wellbeing. The paper will be of interest to dramatherapists and students who are interested in the integration of voice work in drama and theatre practice for educational and therapeutic purposes.

The Jungian inspired voice work of Alfred Wolfsohn and Roy Hart has proved a fruitful complement to the Sesame Approach to Drama and Movement Therapy with its focus on archetypal thinking and oblique metaphorical practice. The integrative praxis developed investigates each individual's relationship to the inner voice, soul-making and what Wolfsohn termed the 'unchained voice', a voice liberated from fears and inhibitions.

Our intention has been to give each individual the opportunity to explore and experience his or her whole voice through self-expression. Authentic artistic expression helps the individual to find the inner voice. The whole voice stems from voices from within and from without. Voices that come from being in the world which individuals strive to express, hear and learn to know by continually behaving reflexively and imaginatively to both inner and outer realities.

Ellen Foyn Bruun *is Associate Professor at The Norwegian University of Science and Technology, dramatherapist and Associate teacher Fitzmaurice® voice work. She pioneers dramatherapy in Norway and seeks to develop holistic drama practices for educational and therapeutic purposes.*

David Keir Wright *is an Independent drama practitioner-researcher. Associate member the Roy Hart International Arts Association. Research interest: The Alfred Wolfsohn/Roy Hart voice work and the integration of voice in drama practices.*

OPTION 23 – WORKSHOP
REFLECTIVE PRACTICE GROUPS FOR STAFF AND CARERS

Within the field of learning disabilities we have noticed that staff and carers feel that they don't have a voice, and that they are not listened to. As health and social care practitioners we can often encounter difficulties and uncertainties in our practice and ourselves.

We have offered a series of Reflective Practice groups where staff have had the opportunity to reflect on their work and the impact of their work environment upon them. Group membership was open to health and social care professionals working across an Adult Community Learning Disability Service.

We offered a creative psychodynamic reflective group drawing on the Shohet and Hawkins aims of supervision and the utilising of the Balint model.

Our aim was to have health and social team members in order to promote difference within the group; to bring a richness to the thinking process. We also aimed to create a safe and non-judgmental space which was supportive but challenging, in which the arts modalities were utilised.

To evaluate the group we used the Maslach Burnout Inventory alongside a thematic analysis of topics raised and a staff feedback questionnaire.

In this workshop we will share our experience of conscious and unconscious processes encountered whilst setting up and facilitating the groups. We will then create space for discussion and peer support. We would be interested in discussing and sharing with others who have experience of facilitating reflective practice groups, as well as participants who are thinking of starting a group.

Balint, E. 1992. *The Doctor, the Patient and the Group*.

Hawkins, P., and Shohet, R. Second Edition 2007. *Supervision in the Helping Professions*, Buckingham: OU Press.

Seren Haf Grime *is a dramatherapist and* ***Robin Wiltshire*** *is a music therapist and supervisor. They work together in the Arts Therapies Team in Aneurin Bevan University Health Board, are co-founders of Creative Therapies Collective and members of The Golden Thread Playback Theatre Company. Seren is a group experiential lecturer on the Art Psychotherapy MA at the University of South Wales, and Robin is currently working towards a Diploma in Group work with Group Analysis South West (Bristol).*

OPTION 24 – WORKSHOP
TABLE TALK (LONG TABLE)

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, offer statements, write or draw on the (paper) tablecloth, make sculpts with the napkins or simply sit, listen and watch.

John Bowtell *is a dramatherapist, theatre director and practitioner of developmental transformations (DvT). Hosts great dinner parties but only at conferences as toddler at home refuses to go to bed.*

OPTION 25 – WORKSHOP
'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 up 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 26 – WORKSHOP
OCEANS' SONG AND SEAS' TALE:
EMPOWERMENT THROUGH VOICING THE UNKNOWN

Far below the sky, where the earth meets the silken waves, the ocean calls out her misty whispers. She tells of deep secrets, of sea monsters and mermaids, hidden treasure and ship wrecks, treacherous storms, of tears and sorrow, struggle and hope, stillness, rebirth and life.

Huddled in the orange glow of a sea-battered Inn, fishermen, sailors and folk gather, singing shanties of epic battles of the ocean, daring to mutter the names of mysterious creatures, and utter magical tales of the deep. They sit and share, they sit and listen, they sit and they are heard. The mysteries of the deep becoming clearer.

Tales of the sea and sea shanties have long brought people together to tell of their experiences, relay their fears and process deeper feelings in the safety of metaphor. The sea symbolically acts as a bridge between the conscious and unconscious worlds. Echoing human experience through changing tides, tempestuous waves and periods of calm.

This experiential workshop will explore the sea as a metaphor for the uncertain and unchartered times we live in, held within the creative and empowering containers of story and song. Together we will play with the fish, sing with the mermaids, and tell of old marine tales. Through our collective voice we will see what themes resonate for us as dramatherapists in a turbulent changing world. How does this link to our clients and how do we support them to express and feel empowered?

Each participant is asked to bring a short story, poem or sea shanty that speaks to them which might be explored with the group.

Katie Still *is a dramatherapist with over 10 years' experience working with children and adults with learning disabilities. She is a visiting lecturer at the University of Roehampton where she teaches on the Dramatherapy MA.*

OPTION 27 – WORKSHOP
GIVING VOICE TO BIBLICAL CHARACTERS. AN INTRODUCTORY WORKSHOP TO BIBLIOLOG-STYLE BIBLIODRAMA

Bibliolog-style bibliodrama is a form of role playing or improvisational theatre using Bible stories and their often archetypal characters and themes.

Drawing on Psychodrama techniques and interactive storytelling devises, Peter Pitzele (psychodramatist) and his wife Susan Pitzele (psychotherapist) developed this method of working creatively with scriptural texts in the 1980s.

Participants are invited to voice thoughts and feelings by speaking from a roles perspective. P. Pitzele writes: “Deriving from the Jewish tradition of midrash, Bibliodrama explores the unspoken in the lives of the characters, the “back story” or “subtext” in the written narrative, even the spaces between the words, to bring the Bible alive. Bibliodrama honours the written text and never contradicts the biblical account, though it deeply explores and challenges biblical meaning. It becomes a window into the Bible and at the same time becomes a mirror in which participants can recognize parts of themselves.”
(**http://www.bibliodrama.com/what-is-bibliodrama**)

Given the minimal ask for physical acting engagement of this method, Bibliolog-Bibliodrama is considered a low-threshold offer into role-taking using sound, voice and words. It can be offered to groups of any size and has been applied in a range of contexts and settings, from clinical and educational to supervision and team building. Where there is limited space or when participants present with mobility issues, Bibliolog has been successfully employed to engage safely in dramatic ways.

In this workshop we’ll experience the method and reflect on its advantages and possible benefits as well as on its pitfalls when using it in clinical and professional group settings.

Markus A. Lange, M.A. *Markus graduated from the Royal Central School of Speech and Drama in 2016. Prior to becoming a dramatherapist, Markus trained as a rabbi in New York and London and has studied various bibliodramatic methods in Germany and Switzerland.*

12.00 COFFEE/TEA BREAK

12.30 CLOSING WORKSHOP
GIVING VOICE, LISTENING TO OURSELVES AND EACH OTHER

This closing workshop will offer an opportunity to reflect on the themes of the weekend and come together with individual and collective Voice.

Jo McAndrews *– Natural Voice Practitioner and Singing Leader based in Gloucestershire.*

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 2017**;

Cancellations made between **1st June** and **1st AUGUST 2017** 30% of full fee and the deposit will be retained;

Full fee will be retained for cancellations made after **1st AUGUST 2017**.

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 2017:

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 2017:

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 2017. Bookings made on or after 1st June 2017 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 2017 / 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, 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.

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.

THURSDAY 7th September

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

FRIDAY 8th September

16.45 to 19.00

BADth ANNUAL GENERAL MEETING AND GENERAL MEETING ☐

OR

ALTERNATIVE TO AGM WORKSHOP ☐

SATURDAY 9th September

8.00 to 9.00 Yoga ☐

9.45 to 12.30 Workshops/Papers Options 1–7

Option 1 PAPER: **'RE-SEARCH THE PAST IN ORDER TO ILLUMINATE THE PRESENT, AND STRIVE FOR A BETTER FUTURE' (QUAN-BAFFOUR, 2012). PATHFINDER STUDIO'S ACTION RESEARCH OUTCOMES THAT HAVE PARTICULAR RELEVANCE TO THE FACILITATION OF IN-DEPTH DRAMATHERAPY** ☐
Steve Mitchell

Option 2 WORKSHOP: **THE ORESTEIA: THE CHILD IS THE PRICE**
Brenda Meldrum



Option 3 WORKSHOP/PERFORMANCE: **SHAPESHIFTERS COLLECTIVE PRESENTS: FOLLOWING MY (SOMATIC) INTUITION**
Sophia Hutchings & Belinda Sherlock



Option 4 PAPER: **LGBT MENTAL HEALTH: GIVING VOICE TO GAY SHAME**
Simon Marks

and

WORKSHOP: **THE VOICES BEHIND ADDICTION**
Ryan Campinho Valadas



Option 5 WORKSHOP: **WORKING WITH RESISTANCE: WHEN DRAMATHERAPY REACHES THOSE THAT OTHERS CANNOT REACH**
Louise Combes & Jane Bourne



Option 6 WORKSHOP: **THE 'NECESSITY OF VIOLENCE' AS A POLITICAL MYTH: READING 'SAVED' BY EDWARD BOND**
Bea Scott



Option 7 WORKSHOP: **VOICING THE SILENT PSYCHE THROUGH SOMA, MYTH AND ETYMOLOGY**
George Theodoropoulos



14.00 to 16.00 Workshops/papers – Options 8–14

Option 8 PAPERS: **GIVING VOICE: RESEARCH INTO DRAMATHERAPY ASSISTING VETERANS IN TRANSITION**
Lisa Peacock



and

THE THEATRE OF WAR – THE DRAMA OF LIFE
Linda Winn

Option 9 WORKSHOP: **MIXED MODAL ARTS THERAPIES' CO-PRODUCTION IN A MENTAL HEALTH RECOVERY COLLEGE**
Andy Critchley & Stephen Sandford



Option 10 WORKSHOP: **DRAMATHERAPY AND PALLIATIVE CARE**
Rebecca Redhouse



Option 11 WORKSHOP: **'ACTION IS ELOQUENCE': FINDING THE POWER OF A VOICE WITHOUT WORDS**
Clare Powis



Option 12 WORKSHOP: **GIVING VOICE TO THE DAMAGED CHILD; MAKING THE INTERNAL EXTERNAL**
Becky Hasnip



Option 13 WORKSHOP: **VOICES FROM THE WILDERNESS – ECHOES FROM NATURE**
Ellen Foyn Bruun & David Keir Wright



Option 14 WORKSHOP: **SHOUT, WHISPER, WAVE**
Meabh Ivers



16.30 to 18.15 Workshops/papers – Options 15–20

Option 15 PAPERS: **DRAMATHERAPY WITH PARENTS AND CHILDREN IN PARALLEL GROUPS: DEVELOPING AN APPROACH FOR HEALTHIER FAMILY DYNAMICS**
Jessie Hobeck



and

ACKNOWLEDGING EQUALITY THROUGH PLAY
Ivana Lištiaková

Option 16 WORKSHOP: **STAFF SHARING: A COLLABORATIVE APPROACH BETWEEN DRAMATHERAPY AND EDUCATIONAL PSYCHOLOGY – GIVING VOICE TO TEACHERS AND YOUNG PEOPLE**
Talya Bruck



Option 17 WORKSHOP: **VOICES ON THE INSIDE**
Melanie Beer & Cathy Goodwin



Option 18 WORKSHOP: **IN THE DEEP CAVE OF THE HEART, FAR DOWN: THREEFOLDING VOICE OF BODY AND SOUL**
Dr Bruce Howard Bayley



Option 19 WORKSHOP: **THE VOICES IN THE ROOM**
Roulla Demetriou



Option 20 WORKSHOP: **DIALOGUES ACROSS BORDERS: A TRAVELLING EXHIBITION**
Elena Boukouvala



SUNDAY 10th September

8.30 to 9.30 Yoga



10.00 to 12.00 Workshops/papers – Options 21–27

Option 21 PAPERS: **CHILDREN IN THERAPY: PROBLEMATISING 'VOICE' AND CHALLENGING 'OTHERING' IN DRAMATHERAPY RESEARCH**
Phil Jones, Daniel Mercieca and Emma Ramsden



Option 22 PAPER: **VOICES UNCHAINED**
Ellen Foyn Bruun & David Keir Wright



Option 23 WORKSHOP: **REFLECTIVE PRACTICE GROUPS FOR STAFF AND CARERS**
Seren Haf Grime & Robin Wiltshire



Option 24 WORKSHOP: **TABLE TALK (LONG TABLE)**
John Bowtell

Option 25 **FROM THE PERSONAL TO THE POLITICAL* EXPLORING THE SOCIAL DIMENSION OF OUR STORIES WITH THE GOLDEN THREAD**
The Golden Thread Playback Theatre Company

Option 26 WORKSHOP: **OCEANS' SONG AND SEAS' TALE: EMPOWERMENT THROUGH VOICING THE UNKNOWN**
Katie Still

Option 27 WORKSHOP: **GIVING VOICE TO BIBLICAL CHARACTERS. AN INTRODUCTORY WORKSHOP TO BIBLIOLOG-STYLE BIBLIODRAMA**
Markus A. Lange

NOTES

NOTES



The British Association of Dramatherapists
P.O.Box 1257
Cheltenham
Gloucestershire GL50 9YX
United Kingdom
Tel: 01242 235515
From outside UK: +44 1242 235515
E: administrator@badth.org.uk W: www.badth.org.uk