Identity:

MOVING, PROGRESSING AND COMING BACK TO SELF



2018
Annual Conference
and AGM of
the British Association
of Dramatherapists

badth.org.uk
the british association of
dramatherapists

Identity:
MOVING, PROGRESSING AND COMING BACK TO SELF

2018 Annual Conference and AGM of
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7th, 8th and 9th September 2018

The University of Chester, Parkgate Road, Chester, Cheshire CH1 4BJ

The Ouroboros, the ancient Egyptian symbol, depicts a serpent or a dragon eating its own tail. The circular nature of the image often represents self-reflexivity in relation to the other, constantly recreating itself and nature's endless cycle of creation and destruction.

The findings from the BADth 2017 Work Survey revealed some of the ways in which Dramatherapists, as a diverse field of skilled professionals, experience and engage with their personal, professional and cultural identity in the contexts within which they work. Dramatherapists experience many challenges as they adapt to and survive in diverse work settings. For example, 89% of respondents incorporated other skills or roles into their job title in order to reflect their practice. This range of identification raises the question of how to represent, support and respond to this diversity so that individual voice and identity of the practitioner is heard as an equal part of the whole. In hearing and holding both commonality and diversity, the community can begin to see itself clearly, and continue to honour and hold the important work Dramatherapists do.

Chester is the only city in Britain that retains the full circuit of its ancient defensive walls, parts of which are almost 2000 years old. As we meet in Chester's walled city for BADth's 2018 conference, we invite you to explore and challenge how we approach the Ouroboros in our professional and personal cycle of growth and identity.

The university is a short distance from Chester Station and the nearest airports are Manchester and Liverpool. Parking will be available for participants but is subject to availability.

Information about 'hop-on-hop-off' bus tours of Chester, guided walks, evening ghost tours and local attractions, including the zoo, can be found at: https://www.visitchester.com

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.

Please note: The terms Dramatherapy, Dramatherapist, Drama Therapy and Drama Therapist have been used throughout the programme in accordance with the title the presenters have used in their submitted texts.

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. Please note that dinner will be served at 19.00. There are a small number of bedrooms available and these are offered on a first come first served basis. Please see booking form for details.

CONFERENCE ORGANISERS:

Organising Committee	**Academic Committee**
Madeline Andersen-Warren	Alyson Coleman
Elisabeth Burgoyne	Kim Diment
Heidi Jockelson	Laura Knight

The Structure of BADth:

OFFICERS:

CHAIR:	Alyson Coleman	VICE-CHAIR:	Laura Knight
TREASURER:	Tony Melhuish	COMPANY SECRETARY:	Tony Melhuish
ADMINISTRATOR:	Heidi Jockelson		

EXECUTIVE COMMITTEE FULL MEMBERS:

Sam Adams, Elisabeth Burgoyne, Kim Diment, Amy Edwards, Emma Godfrey, Sophie Lasek, David Pratt

SUBCOMMITTEE CONVENORS:

SUPERVISION	Jessica Ellinor/Deborah Haythorne/ Alison Kelly/Judie Taylor
TRAINING	Henri Seebohm
EQUALITY AND DIVERSITY	Mandy Carr
DRAMATHERAPY IN EDUCATION	Becky Wilburn/Jamie-Leigh Agent/ Karen Eastwood
DRAMATHERAPY IN FORENSICS	Lorna Downing
NHS	Clare Hubbard
INTERNATIONAL	Nyree Robinson/Roulla Demetriou
ARTS AND HEALTH	John Bowtell
CONTINUING PROFESSIONAL DEVELOPMENT	Madeline Andersen-Warren/ Alice Liddell Allen
EMPLOYMENT	Roya Dooman/Adrian Benbow
RESEARCH	Daniel Stolfi
STANDING ORDERS	Deborah Haythorne
BADth TRUST FUNDS Coordinators	Bruce Howard Bayley/Sarah Mann Shaw

EDITORIAL:

THE JOURNAL	Roulla Demetriou
THE PROMPT	Jane Jackson

LINK MEMBERS:

SCOTLAND	Anastasia Anapolytanou
WALES	Beca Lewis Jones
NORTHERN IRELAND	Meabh Ivers

BADth CHARITY Trustees:	Madeline Andersen-Warren/ Jonathan Hirst/Kate Lewis

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.

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 BADth history project in progress 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 of 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. Recent credits include – Walt Disney, Warner Bros, Channel 4 and The Royal Shakespeare Company.*

The Creative Space

- This space, for you to use and enjoy, will be open to all during the conference.
- *Make, paint, build.*
- Reflect on the conference theme or anything else stirred within.
- *Meet colleagues and friends for discussion in a creative environment.*
- Drop in and create your own mask for the Gala Dinner or have your face painted on the night!

CONFERENCE TIMETABLE

Friday 7th September

10.30 to 12.00	Registration, Trade Centre, Subcommittees and Networking
12.00 to 13.00	Lunch
13.15 to 14.45	Welcome and Keynote
14.45 to 16.15	Bedroom check-in, Registration for AGM/GM and tea/coffee. Trade Centre, Subcommittees and Networking.
16.15 to 16.30	Looking Outwards – Special BADth Event
16.30 to 18.30	AGM/GM
19.30	Dinner
21.00	Performances and socialising, networking, catching up, spontaneous events.

Saturday 8th September

7.30 to 8.30	Choice of: • Yoga • Circus Workshop • Soul Husbandry: A Morning Sensorium Ritual
7.45 to 9.00	Breakfast
9.30 to 12.45	Workshop/Papers (Options 1–13)
11.00 to 11.30	Coffee
13.00 to 14.00	Lunch
14.30 to 18.00	Workshops and papers (Options 14–29)
16.00 to 16.30	Tea/coffee break
19.30	Gala Dinner
21.30 to late	Masked Ball with live band
21.30 to 23.00	Alternative to Masked Ball – A quiz and some charades based on conference themes of symbols, legends and myths.

An auction to raise funds for the Trust Funds and BADth Charity will take place during the evening.

Sunday 9th September

7.30 to 8.30	Choice of: • Yoga • Circus Workshop • Soul Husbandry: A Morning Sensorium Ritual
7.45 to 9.00	Breakfast
10.00 to 12.00	Workshops/papers (Options 30–38)
12.00	Coffee
12.15	Closure
13.15	Lunch

FRIDAY 7th September

10.30–12.00 REGISTRATION, SUBCOMMITTEES, TRADE CENTRE 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. The subcommittees have worked hard throughout the year, representing BADth members in a wide range of activities. This is your opportunity to meet with them informally, ask questions, make suggestions or offer to join the important work they do. Interested in research? Wondering how BADth contributes to supporting employment opportunities? Like to know more about the Supervisors' Register? Come along and catch up with familiar faces and meet some new ones…

12.00–13.00 LUNCH

13.15 WELCOME AND INTRODUCTION TO THE CONFERENCE

Chair – Dr Alyson Coleman

'This is always the hour of noon.' Based on an original idea by Daniel Stolfi with a nod in the direction of Frederich Nietzsche's concept of eternal recurrence, the BADth Executive will present a short and playful piece using the giant puppet characters Uros and Phanatos by way of introducing this year's conference theme and opening the floor to the keynote speech.

Daniel Stolfi, PhD. *Daniel is a Dramatherapist, Medical Anthropologist, and artistic director of The Awesome Puppet Company. He has a specialist interest in the therapeutic uses of puppetry and is active in research and education. He currently convenes BADth's Research Subcommittee.*

CONFERENCE KEYNOTE: Snakes, Circles and Selves: Toward an Alchemy of Dramatherapy

Dr Robert Landy

In his 1993 book, *Persona and Performance*, Robert Landy described a life-altering journey to Mt. Athos in Greece, an ancient monastic community on an isolated isthmus jutting out into the Aegean Sea. The story was intended to

provoke the reader as well as to illustrate archetypal aspects of role theory, the basic goal of the book. Confronting large questions of God, sex and death, Landy realized that journeys into frightening, risky places require a heroic and improvisational spirit. The risk is a loss of identity. The reward is a transformed conception of the same.

25 years and 25 journeys later, Landy still addresses the same questions, often by traveling into the world, and more often within the psyche. In recent years, the internal search has yielded a powerful image in the circle, a universal symbol of wholeness and integration. In his keynote address, Landy will share some of his research into the mysteries and meaning of the circle. In doing so, he will incorporate the ubiquitous image of the Ouroboros, in Greek, the tail devourer in the shape of a snake, who exists within the frame of a circle and embodies the paradoxical relationship between creation and obliteration, nurturance and starvation.

The talk will be framed by the philosophical meaning of alchemy, an ancient esoteric art of transformation not only of metals, but of mind, from a state of singularity to that of multiplicity. Inspired by Carl Jung's immersion into the imagery of alchemy, Landy will invite the Dramatherapy community to suspend its disbeliefs and journey together into a land of mysterious circles and hidden meanings, in a search not only for a better understanding of the metaphorical art of Dramatherapy, but also the mercurial substance of self.

Robert J. Landy *is Professor of Educational Theatre and Applied Psychology and the Founding Director of the Drama Therapy Program at NYU. A pioneer of Drama Therapy, Landy is a therapist, artist and writer whose work includes books, articles, songs, plays, films and a blog in 'Psychology Today'. In addition, Landy is a fine-arts photographer who has exhibited his work in journals, books and New York City galleries.*

14.45–16.15 BEDROOM CHECK-IN, TEA BREAK, REGISTRATION FOR BADth AGM/GM. TRADE CENTRE, SUBCOMMITTEES AND NETWORKING

16.15–16.30 LOOKING OUTWARDS – SPECIAL BADth EVENT

16.30–18.30 BADth ANNUAL GENERAL MEETING AND GENERAL MEETING

or

ALTERNATIVE TO AGM
THE SHIP OF FOOLS: WORKSHOP/INSTALLATION

This experiential workshop and open interactive installation will explore diversity, individuality and re-integration through the use of objects, movement, music and creative exercises. After the workshop, I would like to invite delegates to interact with the installation and document its changes. At BADth's 2016 conference, I introduced my 'Ship of Fools' project, inspired by Foucault's 1961 book *Madness and Civilisation* and I was instantly attracted to this year's conference theme, finding many similarities with the Ship of Fools project and how we can work with the principles of division and union, creation and destruction.

The three main elements of my project are: the sea, the ship and the mad. I found the image of the Ouroboros contained these in a symbolic way. The sea and the circle, reflect the constant movement, flexibility and unknown space, an infinite fluid medium. The birth of a new snake comes from a place of security, projections, creation and the ship works as a vessel, a structure, carrying all these complexities. The mad could be represented by the destructive side of the snake, the unknown or dark space, by what is out of the ordinary. How do we accommodate, connect and reintegrate all these elements to create a different relationship with ourselves? Each time a new reunion occurs between these, it's a rebirth from the waters of the unconscious giving space for a dynamic equilibrium. We have the capacity to simultaneously create and destroy and renewal comes from this clash of opposites.

Flor Ferraco *is an artist, actor and Dramatherapist, holding MAs in Art and Drama and Movement Therapy. Her work explores the relationship between people, theatre and art and how these can be mutually nurturing. She is particularly interested in how the creative process can affect or influence people, their relationships and their lives.*

19.30 DINNER

21.00–21.45 PERFORMANCE 1 – WHEN ANGELS SPEAK

A performance written and performed by Jessica Williams Ciemnyjewski, produced by 'The Theatre of Reflection'.

'Beauty looked at the gate standing ajar, like an invitation, and slowly stepped over its threshold, calling the underworld in'.
(When Angels Speak)

During my Dramatherapy training (1988), a shadow narrative to the autobiographical piece I was working on started to emerge. Sometime later, this narrative found expression through 'When Angels Speak', first performed as a work in progress in 2011. This became a vessel for an experience encoded up until this point, in body memory rather than in conscious thought. According to Jung, the Ouroboros is a dramatic symbol for the assimilation of the shadow (Collected Works, Vol. 14). Integrating 'dissociated self-states' resulting from trauma can be hazardous work, a process Kalsched, in his book *'Trauma and the Soul'* (2013), likens to Dante's descent into the inferno. The intense process involved in creating this autobiographical piece, contained me as I descended deeper into the shadow of my childhood, revealing how intrinsically my identity has been shaped by my experience of trauma. I have woven dreams and memories stirred during this enquiry into the dramatic narrative, bringing me closer to the wound, which lies at the heart of this story. This exploration has moved and progressed me towards a more embodied self, allowing the unbearable truth of betrayal and loss to be called up from the underworld. The assimilation of this, through the art form, has led me to trust – 'the beast … and his appetite need not be my extinction'. (Angela Carter 2006). The trauma is threaded into the weft and weave of my identity but it no longer defines who I am. This performance is dedicated to my two dear sisters.

***Jessica Williams Ciemnyjewski**, artistic director of 'The Theatre of Reflection', founded the company in 1989 with a fellow Dramatherapist, both of whom had had previous careers in professional theatre. The intention was to explore the interface between theatre and Dramatherapy, and to devise new work exploring the human condition. The thought-provoking productions have been acclaimed for their innovative and powerful depictions of the protagonist's stories.*

21.00–21.45 PERFORMANCE 2 – THE SEARCH FOR SELF

Join a group of recent dramatherapy graduates (2015–18) from the part-time Roehampton MA on a journey of self-discovery. Based on their solo final year theatre pieces, the group has collaborated to create an immersive promenade performance which allows the audience an intimate glimpse into each individual's three-year process. Reflecting the conference theme of Moving,

Progressing and Coming back to the Self, the Roehampton course is a voyage of discovery through which each graduate has journeyed into the centre of their being, searching for and finding their own authentic Self.

You are encouraged to move freely between performers, pausing to watch and engage with whichever pieces you feel drawn to, allowing yourself to reflect on the resonances you find as you contemplate your own unique Self.

Roehampton Dramatherapy Graduates

SATURDAY – 8th September

7.30–8.30 EARLY MORNING ACTIVITIES

Sunrise Flow Yoga

Start your day with a gentle flow yoga class to wake yourself up.
Follow your breath and your body's rhythm through the ancient patterns of asana.
Connect to the earth's support, gently open, and explore the dance of warmth and movement within.
The class will be open-level, suitable for those new to yoga as well as more experienced practitioners.
Please bring a yoga mat if you have one, and comfortable clothing you can move around in.

Laura Francis *– Dramatherapist and yoga teacher – works with young people with learning and physical disabilities, and those experiencing mental and emotional health issues. She draws on her background in human rights campaigning, storytelling and body based meditation. Laura graduated from the Royal Central School of Speech and Drama (2016) and is currently studying Environmental Arts Therapy.*

Circus Workshop

Get your mind and body ready to face the day with new challenges that think outside the conventional exercise box. These morning circus workshops will wake up brain and body, promote hand eye co-ordination and give your day a balanced start.

Cathie Sprague*, community artist and Dramatherapist, has initiated and developed many drama and circus projects in the UK, practising as a professional circus performer and teacher for over 30 years. She works in primary education and private practice in North East England, where she runs regular trapeze classes.*

Soul Husbandry – A Morning Sensorium Ritual

Husbandry = being in the acts of giving of care and nurture towards a 'household', as in farmer and tiller. Not gender specific.

Soul = Soul or psyche: Greek: 'psychē', of 'psychein', 'to breathe' all aspects of living including reason, character, feeling, consciousness, memory, perception, thinking.

Soul = 'Seola (Old Saxon) from Seo' (sea) coming from or belonging to the sea/lake'. From an ancient Germanic belief in souls being born out of and returning to a sacred lake'.

> *'We live between this body and some other body, … you're not really in your body. You imagine you are in your body, but in fact your experiences have to do with your body, my body, her body, this body, that body, objects all around.'*
>
> Extract from 'An interview with Robert Kelly', *Conjunctions 13* (spring 1989)

Ouroboros depicts a serpent or dragon eating its own tail. The circular nature of the image often represents self-reflexivity in relation to the other, constantly recreating itself and nature's endless cycle of creation and destruction.

A Sensorium Ritual:

Stretching, reaching out and reaching in, working through the body, mapping and locating, evoking and sitting 'with'.

Coming from full days and evenings, each morning's ritual, seated in and around the body invites you to begin the conference day, being with and gathering, body based wisdom.

'Muesli for the Soul'.

Please expect gentle movement – focusing, reflection, witnessing, breath, curiosity, warmth, depth and humour.

The Sensorium ritual draws from running Soul Husbandry seasonal retreats, retreats centred on creative reflective embodied experiences.

Matthew Trustman *is a practising Dramatherapist and a trustee at 'the Bleddfa Centre for the Creative Spirit' in Wales. His clinical experience has been primarily with young people, parents and teachers in inner city secondary schools. For ten years he was a Senior Lecturer at Roehampton University, teaching on its Dramatherapy Masters Programme.*

7.45–9.00 BREAKFAST

9.30–12.45 WORKSHOPS, PRESENTATIONS AND PAPERS
OPTIONS 1–5 (9.30–12.45)
OPTIONS 6–9 (9.30–10.45)
OPTIONS 10–13 (11.15–12.45)

OPTION 1 – WORKSHOP
EMBODYING THE DIS-EMBODIED: DRAMATHERAPY INTERVENTIONS FOR EVERY STAGE OF EATING DISORDER TREATMENT

An eating disorder often initially develops as a protective function for clients. Like the Ouroboros, the eating disorder is ever-shifting in creating, destroying, and re-creating itself in service of protecting the client, and at times becoming a primary identity for a person. The fear of losing that identity and the eating disorder as a protective function is often terrifying. Furthermore, clients with an eating disorder often cognitively understand their struggles, but connecting to affect and making embodied and meaningful action and change can prove challenging. Drama Therapy offers an essential approach to helping clients with eating disorders better understand the ever-shifting nature of their disorder and supports clients in finding meaningful embodied change to help break the maladaptive cycle and reimagine their lives in new roles at every stage of recovery. This didactic and experiential workshop will explore Drama Therapy interventions for every stage of care for clients with an eating disorder, from residential to outpatient services. Interventions include the use of role-taking, mask work, improvisation, story-telling and therapeutic theatre. This workshop is based on this Drama Therapist's nine years of work in the field of eating disorders and her relevant research and provides participants with a strong toolkit that they can apply to their clients with eating disorders or adapt for clients with addictions.

Dr Laura Wood *is the current President for the North American Drama Therapy Association. She is an Assistant Professor at Molloy College. Her focus and research areas include the treatment of trauma and dissociation, eating disorders, attachment and grief and loss. In 2015–16 she was awarded the Drama Therapy Fund Research grant and the Molloy College Student Faculty Recognition Award.*

OPTION 2 – WORKSHOP
LEELAH WORKSHOP – OUROBOROS SPIRAL

Rationale: Mona, a Druze Arab woman from Northern Israel, and Dov, a Jewish man from Central Israel, are both Drama Therapists. Living together in what is essentially a bi-national state, surrounded by a tense, combative atmosphere, they are learning to coexist. They work as Drama Therapists at the Ministry of Education, using the Ouroboros approach to research their personal, professional and cultural identity in the contexts of education and their Jewish-Arab cultural issues. Helped by the cycles of growth and identity, drama succeeds in connecting them.

Research: A doctoral student, Dov is making a unique attempt to define a self-structure which supports the field of Drama Therapy. Part of a developing theory called *The Play Paradigm*, the suggested structure, named the *Triple Spiral* (an ancient Celtic symbol), enables the individual to move, progress, and return to his or her same self – but changed.

Method: Application of the Play Paradigm called *Leelah – play for itself*. Each participant, including the facilitator, takes on a role and plays simultaneously with the others. This model investigates self-reflexivity in relation to the other.

Workshop: The participants will be divided into Guilds and embody different professional roles: doctor, farmer, artist etc. Alongside its unique identity, each Guild must search for the mutual identity of the entire multicultural community. Leelah, like the Ouroboros, breaks up longstanding social conventions and dissolves the leftovers into an intuitive sense of new understanding; destroys the professional identity and rebuilds it.

Mona Jabbar *holds a Master's degree in Drama Therapy and is experienced in educational therapeutic work. She teaches on the training programme for Drama Therapists at Tel Hai College as well as providing advanced training courses for kindergarten teachers in the field of drama. She lectures on external courses and is a Laughter Yoga Instructor.*

Dov Blum-Yazdi: *Drama Therapist and Clinical Criminologist, doctoral student in Psychoanalysis and Hermeneutics. Works at 'Place to be', a drama and arts therapy studio; providing supervision and teaching in Arts Therapies university training programmes. Developer of 'Leelah – A Non-directive Play Model' and 'The Play Paradigm: theoretical concepts of power, identity and liberty in the therapeutic playing field'. A peace activist.*

OPTION 3 – WORKSHOP
DISTANT VOICES – CALLS FROM WITHIN

The trenches have vanished long under the plow; No gas and no barbed wire, no guns firing now

Eric Bogle

One hundred years after the Armistice on 11th November 1918 at the end of 'the war to end all wars' this experiential workshop will relate to the conference theme 'Identity: moving, progressing, coming back to self' through movement and vocal expression.

The Great War changed families' identities forever. Young men went to war in 1914 with one identity and families stayed at home with another. These moved, progressing towards a different trajectory. The souls of the men who came back were broken by their experiences. There was perhaps an unconscious expectation to be cared for, nursed and healed. The identities of those who stayed at home also moved on through work on farms, munitions factories and other occupations that served the war effort in different ways.

Inspired by the legacy of the German voice pioneer Alfred Wolfsohn (1896–1962) who himself served in the trenches during World War 1, which left him traumatized after he survived the horrors of war. Wolfsohn discovered his voice was a vehicle for healing his trauma and carried out practical research work on the Human Voice from the 1920s until his death.

The workshop will present texts, songs and visual images as points of departure to evoke and explore the shapes and sounds of changes in identity, the expectation of coming back to a self that wasn't expected on both sides.

Terence Clay *is a Dramatherapist and EMDR practitioner based in Southwark CAMHS at the Maudsley Hospital. He currently works in the Specialist Adolescent Team and has 13 years forensic experience working in Youth Offending. He also has a private clinical supervision practice. He has a keen interest in First World War history.*

David Keir Wright *is an independent drama practitioner-researcher. He is an Associate Member of the International Drama and Theatre in Education Association (IDEA), the 'Roy Hart International Arts Association' and BADth. Current research interest: the integration of Alfred Wolfsohn/Roy Hart voicework in drama and theatre for educational and therapeutic purposes.*

OPTION 4 – WORKSHOP
ECHOING SHADOWS

In this workshop we attempt to incorporate two art-forms which are usually seen as separate from Dramatherapy practice: namely, Greek traditional shadow theatre and opera singing. Practically, participants will have the opportunity to create their own shadow puppets, explore frontiers of their voice and engage with story-making and role-playing.

Both shadow puppetry and opera-oriented voice-work can be considered as heightened representations of reality; their forms cannot be found in the natural world and are an exaggeration of everyday experience. The potential emotional engagement which they can engender seems to be one of depth. However, the boundaries of the art-forms themselves are firm and clear – providing distance from, and containment of, the emotion. Projective and dramatic explorations can be deep and safe simultaneously.

We see this process as a dive into the depths of that 'other' reality, with the aim to return to our everyday selves with renewed insight and perspective. The journey starts with oneself, progresses through the shadows/voice and returns to the self in a transformed state. Like the Ouroboros shows, this circle is not a repetition; that is rather a circle of change.

Employing our professional skills and experience as facilitators, which form our identities beyond Dramatherapy, we offer this workshop as an open invitation for participants to come and experiment with us; bringing their own personal, professional and cultural backgrounds and valuable experience to the mix.

Antigone Ikkos-Serrano *is a student Dramatherapist (Royal Central School of School and Drama, London) and has a background in opera singing and stage management.*

Theodoros Kostidakis *is a performer of traditional Greek shadow theatre, a drama facilitator and a student Dramatherapist (Royal Central School of Speech and Drama, London).*

Antigone and Theodoros had their Dramatherapy placement together, co-facilitating a group of adolescent asylum seekers in Greece.

By the time of the conference, we will be registered Dramatherapists.

OPTION 5 – WORKSHOP
NEURODIVERSITY: OUR UNIQUE BRAINS. WHO ARE WE?

We use labels and shortcuts to ease and help us understand people and the world. How does this hinder and help our clients? We are aware of our complex personalities and all that we are but less able to see that in others. What are the advantages of having or not having a diagnosis of a particular condition and how does this shape how people are thought of and referenced? To remove diagnosis could cause people to minimise problems, to use them could lead to stereotyping or assumptions.

This workshop will explore how we can understand all that we are and our identity and recognise that in others. How can we appreciate the person and see the nuances while providing helpful descriptions and support? There will be practical and creative exercises to explore the themes of identity alongside discussion and reflection on the wider implications, with particular reference to the autistic spectrum and those on and off it. Louise will be referencing neurology, Jung and current Dramatherapy practice.

Louise Croombs *is a Sesame trained Dramatherapist and clinical supervisor with a professional specialism in ASD. She is an award-winning presenter and journalist. Louise has worked with a range of clients, both adults and children. She is currently working with 'Chroma' with children who have been adopted and their families.*

OPTIONS 6–9 (9.30–10.45)

OPTION 6 – WORKSHOP
'NEW PATHWAYS' RETURNING TO SELF: A PRACTICAL INTRODUCTION TO MICHAEL CHEKHOV (1891–1955) ACTING TECHNIQUES AND THEIR APPLICATION IN THERAPEUTIC THEATRE AND DRAMATHERAPY

In my work on a university-based research project called *New Pathways*, which explores the contemporary relevance of Michael Chekhov (nephew of Anton Chekhov) and his techniques for actor training, theatre production and beyond, my role has been to share my experiences of using the techniques in my therapeutic theatre and Dramatherapy work.

When traumatic experience has taken us away from ourselves, sometimes it's hard to return, to see ourselves or others clearly, or to feel present in the space around us.

I believe that Chekhov's techniques are really accessible, providing a powerful and contained pathway back to self. In my experience they help people (myself

included) who have been numbed by trauma to feel themselves physically and emotionally present in space in relation to others and the world around them.

Michael Chekhov refers to them as the 'simplest technical means for rekindling your feelings should they become obsolete or refuse to function when you need them'. The techniques use sensory imagination to create sensations, atmospheres and qualities through movement which in turn generate feelings, presence and direction. The workshop will be a practical exploration of the techniques I find useful in my practice with a short time to reflect on experiences and application in practice.

Zoe Brook *is a Dramatherapist, theatre practitioner and director of 'Bazooka Arts', a therapeutic arts charity based in the west of Scotland. The organisation works with people disadvantaged by inequality; living in poverty and deprivation, people affected by disability, caring for others, age related illness and mental ill health.*

OPTION 7 – WORKSHOP
THE JOURNEY

Ouroboros represents perpetual change; the snake is consuming its tail and shedding off old skin to renew itself. It is often depicted as a figure of eight, the symbol for infinity, and constant recreation. Dramatherapists need to renew and recreate themselves by finding their individual voice and identity, shedding the old skins, and letting go of what is no longer useful, whilst maintaining their unique sense of who they are.

This workshop will use *The Journey* by Mary Oliver to explore our own journeys, and the paths we create for ourselves, pausing to consider the voices which hold us back; the expectations put on us by colleagues, friends, families and clients, and our own 'fallen branches and stones' before we find our own, new, familiar voice.

'…and there was a new voice, which you slowly recognised as your own, that kept you company as you strode into the world, determined to do the only thing you could do…' (Mary Oliver)

Ann Dix *is a Dramatherapist, supervisor and trainer, who has worked with children and families for over 30 years. She is the author of a picture book for children who have lived with domestic abuse and has created a group work programme for Key Stage 2 children (7–11 years) around this theme.*

OPTION 8 – WORKSHOP/INSTALLATION
THE IDENTITY OF MR H: A LIFE IN A SUITCASE (1923–2017)

The Ouroboros is a symbol that resonates with the story of 'Mr H', and the project funded to honour him – life coming out of death, keeping a story alive. Witness Mr H's story and be a part of his legacy.

Judy worked with Mr H in his care home for over a year as part of her work with Roundabout. Work which began with hearing snippets of memories and engaging with his extensive and eclectic music collection, developed into a desire on his part to go through his belongings and 'get things in order', accessing his memories by exploring his documents.

Mr H had thrown little away over his lifetime; there were radios, CDs, manuals – and an old suitcase. The very suitcase which it transpired accompanied him on the 'Kindertransport' from Vienna to London in the 1930's, was now filled with photos, letters and assorted memorabilia of the tragedies and triumphs of his life. After Mr H died in September 2017, Judy looked for a way to share his history as he had no family to take the stories forward.

Centred on an exhibition of Mr H's memorabilia, in this workshop Judy will elaborate on the project and therapeutic process. Q&A and sharing of others' experiences will be encouraged.

The installation will be available to view and engage with throughout the conference. Delegates are invited to explore any part of Mr H's story that speaks to them, to browse the exhibition and offer responses on paper. These responses will form part of his legacy.

Judy Elias *is an experienced freelance Dramatherapist and qualified supervisor, working primarily with 'Roundabout'. She has a particular interest in working with older people in the Jewish community and has undertaken a series of projects with Holocaust survivors and refugees. Judy is a firm believer that everyone should have the opportunity to tell their story and have it heard.*

OPTION 9 – PAPERS
WHAT THE BODY UNDERSTANDS BEFORE THE HEAD: AN INTRODUCTION TO THE NOTION OF PHYSICAL COUNTER-TRANSFERENCE

In our practice as Dramatherapists, we speak often of the 'other', the patient or client. However there exists another bias: to lean upon our own feelings and experiences, sensations, what we experience, to hear and understand better that which the other is experiencing and is unable to verbalise. I hypothesise that there can be a 'physical echo' and a 'sensorial echo' in the therapist's body which

develops in us as Dramatherapists and constitutes a key in understanding clinical work. Psychometrician, Catherine Potel calls this 'physical counter-transference'.

The notion of counter-transference is borrowed from psychoanalytical theory. Physical counter-transference associates empathetic experiences, emotional empathy and sensorial experiences, which are felt and transmitted sometimes unconsciously into the body of the therapist, who is then able to give his or her attention to these experiences and transform them into representations, firstly for him or herself and then for their patient. This presentation will detail the definition of physical counter-transference and its difference from empathy. It will also present a clinical case and professional reflection on physical counter-transference and how it differs from mental counter-transference.

This paper will also look at the theory of physical counter-transference in Dramatherapy. Finally, our relationship to our bodies and body relations is and can be defined depending on the culture we live in or were born into and this will change the way in which our physical counter-transference is used and analysed.

Eliza Sweeney *is an Australian Dramatherapist, performance artist and drama educator working and living in Paris since 2009. She specialises and works in child and adult psychiatry, Dramatherapy in education and teaches languages and literacy through drama. She is the French representative for the European Federation of Dramatherapy.*

and

LEARNING FROM EACH OTHER: A JOINT DRAMATHERAPY AND FORENSIC PSYCHOLOGY APPROACH TO WORKING WITH SUBSTANCE USE AND OFFENDING

This paper reflects on the year-long substance misuse programme that we ran in a medium/low secure forensic hospital. We will reflect on the structure of the programme and the models of working that we used in delivering the group, specifically looking at the foundation module we adapted/built upon. We will look at areas we felt were important in the work such as schema therapy, creativity, community sessions and family support sessions. The paper will reflect on our roles in the group and how we envisaged the joint approach working. There will be some thinking around the challenges that arose for us as facilitators with expertise in different models and what we learnt from the process of running this group. There will be a broader discussion about why it is useful to work from a multi-disciplinary perspective and what it offers our clients as well as what it offers our own professional development.

Kate Smith *is a qualified Dramatherapist and registered supervisor. She has been working in forensic healthcare for the past nine years in medium and low*

secure settings. She currently lectures on the Dramatherapy Master's Degree Programme, University of Derby. Kate's special interests are working with offenders with BPD and reflective practice in forensic environments.

***Amy Horstead** has been working in forensic healthcare for over 13 years and has an MSc in Forensic Psychology. She is currently in the final stages of finishing her professional qualification to become a Chartered Forensic Psychologist. Amy's special interests lie in service user involvement in risk assessment, working with individuals with personality disorder and group work.*

OPTIONS 10–13 (11.15–12.45)

OPTION 10 – WORKSHOP
THE HERO'S JOURNEY – ADVENTURE, REVELATION AND RETURN

A creative invitation to join me for an experiential workshop, in which we will each explore our own professional journeys, whilst also holding in mind the many therapeutic journeys that we have navigated for our clients. Together we will be making new stories, as well as reflecting on some poignant Hero's Journey type stories that have been useful in our Dramatherapy work throughout our wealth of experience as a group of creative therapists.

Moving, progressing and coming back to self are all vital components within Joseph Campbell's cyclical model of the Hero's Journey, and this really spoke to me around my own professional circumstances and inspired the theme for this workshop. I am also delighted to see BADth returning to the North West for this year's conference and hope you all feel the warmth and creativity that this part of the UK has to offer. Having grown up in the North West myself, I set out on my own ***'adventure'*** to London to become an actress in 2002, where I had a ***'revelation'*** around the work I really wanted to be doing with my creative skills, then started the MA training in the Sesame approach of Dramatherapy in 2008, and began my Dramatherapy career in London and Surrey where I had been working until 2016 when I ***'returned'*** to the North West and where I now work fulltime as a Dramatherapist and Supervisor.

***Emma Dawes** has been working as a Dramatherapist with children and young people for the last eight years in educational and clinical settings such as CAMHS partnership agencies, eating disorder clinics, mainstream and specialist schools. She also has her own private practice in Cheshire and provides staff training for schools.*

OPTION 11 – WORKSHOP
CREATIVE THERAPIES: BRINGING RECOVERY TO LIFE

This workshop will explore the complex nature of addiction in terms of identity, roles and change both for the client and therapist in a drug and alcohol treatment setting. The first half of the workshop will focus on the client's journey; we will explore common issues surrounding the concept of identity, mindfulness and meditation as relapse prevention, and useful tools to use with this client group. The second half of the workshop will focus on the Dramatherapist's role in drug and alcohol treatment centres; we will discuss struggles regarding the role and approach of the therapist, the application of creative psychotherapies, transference and counter-transference, and professional boundaries in the recovery community. Finally, we will reflect on our understanding of working with clients in addiction, the effectiveness of creative therapies in addiction recovery, and how we can continue to grow professionally and bring recovery to life.

Tanya Newman *is a Dramatherapist working in a drug and alcohol treatment centre. She has recently published the article, 'Creating the role: How Dramatherapy can assist in re/creating identity with recovering addicts', Dramatherapy, Volume 38 (2–3), 2017, which focuses on the client's journey back to self.*

OPTION 12 – WORKSHOP
DEVELOPMENT AND IMPLEMENTATION OF A SANFORD MEISNER BASED DRAMA INTERVENTION 'COLONIZED OTHER' COMMUNITIES

The arts in their many forms have existed in a myriad of ways in every culture and community on this planet. The utilisation of the arts (Art Therapy, Dance Movement Psychotherapy, Dramatherapy and Music Therapy) as an alternative or in addition to the talking therapy for symptom relief has long been established as a credible set of modalities in which those who can access the Arts Therapies find relief from mental health issues, particularly for youth. Much is written on what to consider when utilising these modalities within 'colonized Other' communities, as well as the intersection of youth in Arts Therapies, but research on the effectiveness of Arts Therapies approaches within these communities is scarce. Within Dramatherapy, it is non-existent. In an age where 'colonized Other' communities are being increasingly maligned, marginalized and systematically oppressed, where are the Arts Therapies? This seminar outlines the paucity of the literature in this area through a systematic review of the literature. This is the first systematic review assessing the effectiveness of Arts Therapies on youth in 'colonized Other' communities. To redress this scarcity, a culturally relevant, mixed-methods pilot intervention and research protocol that is a new approach

within Dramatherapy will be outlined and demonstrated. This work centres on communities defined as 'colonized Other' and is researched through a 'screaming silences' framework.

Mikel D.C. Moss *is a PhD candidate in Global and Cultural Mental Health, University of Melbourne. His focus is on the development and research of culturally relevant drama therapeutic approaches. He holds a Masters in Clinical Psychology (Global Mental Health and Trauma, Community Psychology, Research Methods), Columbia University, and is a former Drama Therapy student.*

OPTION 13 – PAPERS
MAINTAINING IDENTITY WHEN YOU CAN'T BELIEVE YOUR OWN MIND

For some, a psychotic experience is a one off. For some it can be well controlled by medication. For others they are battling with symptoms such as voices and hallucinations every day, and life has changed significantly.

In this paper I will think about the effects on a person's identity and sense of self when they have been coping with psychotic experiences over a long time. Drawing on the experiences of participants in Dramatherapy groups in an NHS adult community mental health service I hope to share their experiences with you. I hope to illustrate how Dramatherapy can help rebuild confidence and self-worth, and reduce feelings of isolation by offering a space (if wanted) to reflect and share what having a psychotic experience has meant for them.

Clare Hubbard *is Head of Dramatherapy in adult community services in HPFT, and a BADth registered supervisor. She has worked with adults who experience mental illness for 20 years. In the last 3 years Clare has led the Dramatherapy service in HPFT to deliver specific interventions for those who experience psychosis, in accordance with NICE guidelines.*

and

DRAMATHERAPY FOR DRAMA SCHOOL: IMPLEMENTING DRAMA AND MOVEMENT THERAPY INTO CURRENT VOCATIONAL ACTOR TRAINING

The mental wellbeing of the actor is at risk. The intense psychological demands of the art, compounded by the pressures of a cut-throat industry, point to a need for a therapeutic intervention to support actors.

This paper locates difficulties in the pedagogy and environment of current vocational actor training and makes a case for the implementation of

Dramatherapy as a means of supporting young artists at a particularly vulnerable time.

Like the circular nature of the Ouroboros, here Dramatherapy could return to support the art form from which it derived. Dramatherapy, as it employs the language and techniques of the actor, is not only ideally suited to support the mental wellbeing of actors, but provides a framework which can enhance the artistry itself.

In considering the application of Dramatherapy to actor training, this paper pays particular attention to the therapeutic relationship and critically reflects on the significance of play in this context.

This paper will present findings from recent research projects conducted within two leading London drama schools, where Dramatherapeutic interventions took multiple forms; one-to-one therapy sessions, explorative mental wellbeing awareness workshops and group therapy sessions running alongside the rehearsal process of a final year production.

Annemarie Gaillard *graduated from Royal Central School of Speech and Drama in 2017 and currently works as a Dramatherapist on a CAMHS inpatient ward and within schools as part of a charitable organisation. Having trained and worked as a professional actor and drama tutor for many years, Annemarie's developing area of specialism is actor mental health.*

13.00 Lunch

14.30–18.00 WORKSHOPS, PRESENTATIONS AND PAPERS
OPTIONS 14–21 (14.30–18.00)
OPTIONS 22–25 (14.30–16.00)
OPTIONS 26–29 (16.30–18.00)

14.30–18.00 WORKSHOPS/PAPERS OPTIONS 14–21

OPTION 14 – MASTERCLASS
THE SERPENT'S TALE: EXPLORING THE IMPACT OF ADAM AND EVE'S STORY ON DRAMATHERAPY PRACTICE

Alida Gersie and Robert Landy will convene an experiential and reflective Masterclass exploring the therapeutic and ecological implications of the story of creation as written in Genesis and as interpreted from a multitude of spiritual, moral, cultural, political, ecological and aesthetic perspectives. In relation to the conference theme, the self-eating snake will figure prominently as an image of

circularity, individuation and wholeness. The conference themes of moving away from and returning to self/identity will be explored through embodying and reflecting upon such prominent roles as Garden, Wall, God, Serpent, Eve, Adam and Cherubim.

Robert J. Landy *is Professor of Educational Theatre and Applied Psychology and the Founding Director of the Drama Therapy Program at NYU. A pioneer of Drama Therapy, Landy is a therapist, artist and writer whose work includes books, articles, songs, plays, films and a blog in 'Psychology Today'. In addition, Landy is a fine-arts photographer who has exhibited his work in journals, books and New York City galleries.*

Dr Alida Gersie *pioneered postgraduate Arts Therapies training in the UK and Europe. Her therapeutic work in storymaking, loss and deprivation is internationally renowned. She weaves, writes, and is the author of acclaimed, translated books. She offers consultancy to staff in the arts, health and education.*

OPTION 15 – WORKSHOP
THE GROWTH CYCLE OF THE ARTIST WITHIN THE DRAMATHERAPIST

'An artist is someone who is continually transforming'. (Patti Smith)

At nine years old I decided I wanted to be an actor and after training, went on to work in the professional theatre. I have come to realise how vital it is for me to continually engage with theatre making and my own artistic life, alongside my life as a Dramatherapist.

Like many Dramatherapists, once practising, I went on to do further training in another model of psychotherapy. Requirements for CPD have become an integral part of a Dramatherapist's practice and a condition, in the UK, for registration. Among the CPD events available, most seem to focus on a field of therapeutic practice and workshops that support the Dramatherapist in developing their clinical efficacy. Whilst recognising the importance of honing the therapist's clinical skills, I have found myself asking – What about the continuing professional development of the Artist within the Dramatherapist? How much is a Dramatherapist's identity defined by their therapeutic expertise and how much by their own artistry? Are we as a profession and as Dramatherapists, in danger of devouring our own tail i.e. artistic potency, in the service of proving our clinical/scientific rigour?

The intention of this workshop is to enquire how as Dramatherapists we feed, nourish, grow and continue to evolve our artistic life and identity. We will consider

how much credence we give to the aesthetic in the development of our therapeutic competence.

Space will be given for each person to explore the Artist Archetype and to reflect on this in relation to their own personal and professional Ouroboros.

Jessica Williams Ciemnyjewski, *P.G. Dip Dth, P.G. Dip Forensic Psychotherapy, is a freelance Dramatherapist, a trainer on the Dramatherapy training course from the DGfT (Germany), an actor and a painter. Specialising in forensic Dramatherapy, she was a founder of the FATAG conferences and was instrumental in establishing the European Federation of Dramatherapy. She lives in Germany and is the Artistic Director of 'The Theatre of Reflection'.*

OPTION 16 – WORKSHOP
MEETING AT MIMIR'S WELL

Mimir, the Norse god, is the guardian of the sacred well of wisdom. Our work as Dramatherapists can challenge our emotional, creative, physical and psychological resources and well-being. The symbol of the Ouroboros suggests renewal and continuous return to self. This workshop will be an invitation to visit Mimir's well and find ways of building intimacy with the '…innermost nucleus of the psyche' (Jung in Man and his Symbols 1972: 196) as a way of replenishing, sustaining and renewing ourselves. Using Wisdom tales, participants will have the opportunity to play with wise gods, goddesses, sages and mortals.

Sophia Condaris *is the Course Leader for the Dramatherapy MA at Anglia Ruskin University. She has worked in the NHS and, more recently, with traumatised children and their families. She has also worked in South Africa where she undertook therapeutic performance projects with vulnerable communities affected by poverty and violence.*

OPTION 17 – WORKSHOP
IN MY END IS MY BEGINNING – HARMONISING THE OPPOSITES

The symbol of the Ouroborus with its cyclical, regenerative nature, resonating with the primal forces of creation and destruction, invites us towards a harmonising of the opposites and a transcendence of duality. Following this thread we pick up the theme of opposites, self-regeneration, dying to oneself to be reborn from Plato, through various spiritual traditions, to alchemy, mythology and Jung. Commonality/diversity, theory/practice, experience/inexperience, community/isolation, feeling/thinking are some of the dualities we may experience and struggle with as well as potential conflicting labels around how we identify ourselves professionally.

Reflection practised through the art form, which is emblematic of our difference from other professionals, yields a clarity and lived experience which can then be articulated more formerly and variously, on the professional stage. Trusting and drawing on our innate inner wisdom makes us self-sufficient, like the acorn knowing how to become an oak (Hillman) and simultaneously drawing knowledge from outer resources to enrich our practice are both called for to harmonise the opposites.

In this workshop we will consciously attune with the resonances of this symbol to bring these opposites into balance, shedding our skin, growing at another level, another cycle with greater clarity of our professional identity and a stronger inner foundation and voice from which to move forward. Going inwards, assimilating and grounding this exploration in body and feeling; looking outwards, emerging to advocate for both what makes us a diverse profession and what aligns us with commonality on the wider professional stage.

Roulla Demetriou *is a Sesame trained Dramatherapist and supervisor with clinical experience across three countries. She divides her time between supervising, teaching, collaborating with various organisations, private practice and developing personal development workshops. She is the Editor of the Dramatherapy Journal.*

OPTION 18 – WORKSHOP
PERFORMING … DEFORMING … REFORMING: TRANSFORMATION THROUGH AUTHENTIC MOVEMENT, VOICE WORK & DVT-INFORMED PLAYBACK THEATRE PROCESSES

Take a moment in the space to be the self you have brought with you, the one you are most in contact with – even if they are not really 'there' with your body right now. Place something from that self into an envelope – a drawing, a gesture, some words, a story. Let's play.

Kristina and John offer an experiential workshop inviting participants to make use of any aspect of their performed personal or professional selves as a starting point. A Dance Movement Psychotherapist and Dramatherapist in encounter with each other facilitate a series of processes drawing on Authentic Movement, vocal explorations and non-verbal sounding to uncover experiences of being and performing our selves. We will use elements of DvT-informed Playback Theatre practice to develop these explorations and voice those experiences through the wise, supportive and disruptive engagement with the other in our imaginations and in the room.

John Bowtell *is a Dramatherapist, theatre director and practitioner of Developmental Transformations (DvT) working in arts and health, therapy and*

training. Over twenty years his work has encompassed both NHS and independent arts sectors. He is Artistic Director of 'Converse Theatre' and Training Coordinator for DvT UK.

Kristina Takashina *(RDMP) works as Dance Movement Psychotherapist and vocal coach in Wiltshire with adolescents with autism, anxiety/depression, neglect, self-harm, sexual abuse etc. Kristina is interested in performance in therapy, especially bodily attitudes of being with oneself or others, and group/community selves. Kristina trained in opera singing and provided voices for 'Nintendo'.*

OPTION 19 – WORKSHOP/PAPER
CLOWN THERAPY: THE PARADOXICAL ROLE OF THE CLOWN IN DRAMATHERAPY

The Clown on stage and screen has always triggered cathartic laughter and in recent years has been recognised in a therapeutic context, in hospitals and elderly homes. The interactions between the 'medical Clown' and the patients have been observed through the prism of Dramatherapy and the resemblance clearly drawn. In all these situations the Clown is seen as a highly trained individual using their artistic skills to evoke the necessary responses. Looking at the nature of the role more closely, it has become apparent that there are clear psychotherapeutic benefits for every individual to connect to and invoke the role of the Clown for themselves. The Clown is a paradoxical figure, able to hold oppositional roles together and in doing so release the individual from role conflict. The release of both inner and outer tension allows for more playfulness and spontaneity and supports the individual to approach their psychological issues with a lighter and more humorous perspective. The process of getting individuals enrolled in Clown for psychotherapy goals, demands a completely different approach to the one it takes to train someone in the artistic discipline. Dramatherapy models, embodiment and projective exercises, have proved invaluable in this new approach. It is important that the Dramatherapists themselves are aware and connected to their Clown role and engaging with it throughout the therapy as a role model for the client, while guiding them towards an understanding of their dominant role and counter role plays that will become embodied and expressed in their emerging Clown.

Jeff Gordon, *a Community theatre practitioner, Clown and Dramatherapist, has been training people in social/therapeutic clowning and in recent years together with Yoram Shenar a theatre practitioner, actor and Dramatherapist, has developed Clown Therapy, a Dramatherapy model that they have used extensively in the field of addictions.*

Yoram Shenar *is a trained actor in the Lee Strasberg method and has worked on a number of productions, both in the UK and Israel. He is a secondary school Drama/Theatre studies teacher and a Dramatherapist in private practice. He has worked extensively with recovering addicts, using a Clown Therapy programme that he co-developed with Jeff Gordon.*

OPTION 20 – WORKSHOP/PERFORMANCE COMING/GOING HOME

Linked presentations incorporating workshop and performance elements exploring ways of working creatively and Dramatherapeutically with Life and Death – Coming and Going Home. How may we experience an expanded and soulful understanding and appreciation of the very different and seemingly opposite processes of creation and destruction; of living and dying; of growth and decay, of losing and surviving?

The presentation/s will use movement, sound, ritual process, story, personal/anecdotal sharing, expressive dramatic exercises and include time for reflection.

Mary Smail *is a Dramatherapist/Psychotherapist working with spiritual values in healing work, particularly around areas of diagnosis, death and bereavement. She convenes Psyche and Soma, a part-time course for professionals using the Sesame approach and co-authored Dramatherapy with 'Myth and Fairytale – the Golden Stories of Sesame'.*

Bruce Howard Bayley *is an Anglo-Indian Dramatherapist, who has been working in the voluntary sector with addictions, sexuality, sexual abuse, suicide and spirituality. He has special interest in multi-cultural clinical practice, Anthroposophical Spiritual Science and presents 'Tribhuvan Threefold' Dramatherapy Workshops.*

OPTION 21 – WORKSHOP DISCOVERING 'WHO ELSE I CAN BE' TO EFFECT CLINICAL CHANGE

The process of psychotherapy may be undertaken as an exploration of a client's identity wherein the central question is not 'Who am I?' but becomes 'Who Else I Can Be?'

A Proxy Scene (PS) is an improvised, fictional dramatic enactment which may help therapy clients explore alternative responses, vary expressed affect, and permit unexpected outcomes. The common characteristic of PSs is that they are inductions into embodied, dramatic action that depart to a moderate degree from the familiar experience of being oneself in ordinary circumstances. An effective

PS typically offers a slight displacement – one which 'stretches' a client to enact desirable changes that are slightly outside that client's current repertoire. In Scheff's (1981) terminology, PSs are used to attain aesthetic distance.

Following the enactment of a PS 'on-stage,' clients are de-roled and process their experiences from the physical and psychological space of their familiar social selves. Clients thus learn about their identity not only from their enactment but also from moving, progressing and coming back to their habitual selves.

In this highly experiential workshop, participants will be offered opportunities to stage a variety of PSs that can be adapted to clinical cases, attending to: (1) state of readiness; (2) dimensions of displacement; (3) calibration of displacement from the client's familiar reality; (4) sequencing of steps leading into and out of the PS; and, (5) preparation of the therapist to initiate PSs. Video examples of PSs from the Presenter's work with a couple will also be shown.

References

Scheff, T. (1981). 'The distancing of Emotion in Psychotherapy'. In *Psychotherapy: Theory, Research and Practice,* 18: 46–53.
Wiener, D.J. (2011). *Action Methods in Couple Therapy* (DVD). Mill Valley, CA: Psychotherapy.net.

Daniel J. Wiener, *Ph.D.,LMFT, RDT/BCT Professor, Central CT State U; licensed psychologist and LMFT; Diplomate in Family Psychology; AAMFT Approved Supervisor. Founder, Rehearsals! for GrowthTM . Author/Editor (5 books); recipient of: Zerka T. Moreno Award (American Society for Group Psychotherapy and Psychodrama); Research Award and Gertrude Schattner Award (National Association for Drama Therapy).*

14.30–16.00 WORKSHOPS/PAPERS OPTIONS 22–25

OPTION 22 – WORKSHOP
THE CIRCULAR JOURNEY OF ODYSSEUS

The Snake Ouroboros is a symbol met in Ancient Greece and Egyptian Mythology and it represents the continuity of circular time, the renewal and rebirth. The spiral movement is eternal and represents the evolution of life through the cycles of time. In our field drama started as a kind of therapy (catharsis) in Ancient Greece and returns in the 20th century in the discipline of therapy as Dramatherapy.

During this workshop we will take Odysseus' journey from his home and his return to Ithaka, through his adventures, his enemies and the obstacles he faced.

Through Robert Landy's 'Hero's Journey', we will seek our own destination, self and identity.

It seems that we wish to return to ourselves and to the lost paradise of our childhood, to remove our old skin and be reborn inside the infinite circle of the universe, where everything comes from and to which everything returns.

In Ancient Greek the phrase that is written on the Snake Ouroboros is 'en to pan kai di autou to pan kai eis auto pan' (all is one, and through this all, towards this all).

We will look into this phrase vocally and kinetically with our senses and our mind. We will try to remove the useless skin of nostalgia and we will learn to close cycles before we open new ones.

A restorative procedure based on the elasticity of our brains and our dramatic structure that is excellently depicted with the Snake Ouroboros.

Stelios Krasanakis MD *is a Psychiatrist, Dramatherapist and theatre director. Founder of the 'Institute of Dramatherapy AEON', (1994). He lectures in Dramatherapy in the National University of Athens. Member of the board of directors of EFD. International Member of BADth. He has published many articles about Dramatherapy and drug abuse in books and in scientific journals.*

OPTION 23 – PAPERS
THE AMBIGUITY OF THE DRAMATHERAPIST: WHAT IS SOLID? WHAT IS FLUID?

In this paper the ambiguity of the professional and personal identity of the Dramatherapist will be explored. We live in changing and challenging times – individually, culturally, politically and globally. Unlike the defensive walls that surround the city of Chester, the Dramatherapist must be open and undefended for we cannot be whole without being relational and cutting ourselves off is not an option. We are interdependent beings as people and in our roles as Dramatherapists. Yet in order to be undefended, we need to have the ground of support beneath us otherwise we risk being overwhelmed. How can we nurture this within ourselves our clients? What is it about Dramatherapy that offers us this phenomenal gift of resource, interconnection and enquiry? We are richly blessed and need only tap into that primordial seam of play that allows us to open and enter. As professionals, we can act as travelling companions, guides and witnesses to those who knock upon our doors and ask, 'Who am I and where am I going?'. We are changed by every encounter and interaction so we must stay open to the enquiry and continually ask – what is solid and what is fluid?

Di Gammage *is a Dramatherapist, Play Therapist, Buddhist Psychotherapist, Child Psychotherapist, clinical supervisor and resilience trainer. She works with*

looked-after children in a private fostercare agency and has a private therapy practice in Devon. She is co-founder of a therapeutic horsemanship project and director of 'Potential Space Theatre Company'.

and

ESSE ES PERCIPI – TO BE IS TO BE PERCEIVED

In this paper, I shall present a research project conducted in collaboration with a social entrepreneurship company in Stavanger, Norway. Their service includes drama and theatre as vehicle for personal growth, resilience and empowerment. The clients are young adults challenged by mental health issues and substance abuse. They are referred from social services and have usually been exposed to several kinds of interventions before they are offered this creative option. The aim of the service is to support the clients in the process towards work or education.

The performance June 2017 marked the end of the one-year intervention. It was meticulously prepared step by step in phases devised from the clients' autobiographical material and aesthetical preferences. The process was supervised by the professional artists-facilitators and therapists. The interactive encounter with the audience was framed in such a way that the clients learned skills and gained self-value benefitting their individual identity search.

The paper will focus on the role of audience. I shall argue that the experience of being witnessed as performer by an audience can enable transformation and healing. However, certain conditions must be present for the aesthetic relationship to be transformative. There are several dilemmas involved when we decide to expose clients to an audience, other than the group and the participants themselves, as witnesses. I want to present some of these and discuss the pros and cons of sharing work with public audiences, how and when.

Ellen Foyn Bruun *is Associate Professor in Drama and Theatre, Norwegian University of Science and Technology, NTNU, Trondheim. Dramatherapist (Sesame) and Associate teacher of Fitzmaurice® voicework. Her work explores drama and theatre practice in education and therapy that offers learning and personal insight. A main research interest is the role of voice in Dramatherapy.*

OPTION 24 – PAPERS
A JOURNEY ACROSS THE GLOBE: HOW MOVING INTO NEW CONTEXTS, CULTURES AND CRISIS OVER THE PAST 2 YEARS HAS IMPACTED MY PROFESSIONAL AND PERSONAL IDENTITY. I HAVE MOVED, PROGRESSED AND I AM SLOWLY COMING BACK TO SELF

We are living in a time where humanitarian crises from war, natural disasters and forced displacement are increasing. My husband is a humanitarian worker seeking to bring lifesaving water and hygiene to some of the most vulnerable people across the world. I have been working and volunteering alongside him adapting my practice as a therapist to every new context we have been in. From the swamps of South Sudan to disused warehouses in Greece to the coast line of the Philippines. I have physically, emotionally, spiritually and professionally grown. It has been a time of recreating myself and my practice in relation to the cultures and clients I have been with.

As the populations I worked with have been forced to move because of war, poverty or natural disaster I reflect on their ability to progress and create despite the pain and destruction they face. Will they ever be able to come back to self? This correlates with my own journey of being forced to move, my own ability to progress and create despite the pain and destruction I feel and witness. What does coming back to self look like in this context?

Joanne Elsworth *graduated from the University of Derby in 2014. She is transitioning into working as a therapist within the humanitarian context. Within the last 18 months she has lived in Africa, Greece and the Philippines working with a range of clients from Syria, South Sudan, Afghanistan and the Philippines.*

and

CREATING THE ROLE: HOW DRAMATHERAPY CAN ASSIST IN RE/CREATING IDENTITY WITH RECOVERING ADDICTS

This paper focuses on the use of role with two individuals in group Dramatherapy treatment after active addiction. With current studies evidencing the success of the 12-step programme, this case study looks at psychodynamic Dramatherapy after 12-step based primary treatment for alcohol and drug addiction. Once the role of the addict is removed, the symptom roles of ‘liar’, ‘failure’ and ‘the depressed’ are often left. Once a member of Narcotics Anonymous/Alcoholics Anonymous the role of ‘recovering addict’ is inserted and the individual is accepted into the recovery community. The multiple case study research focuses on methodology that enables improving resilience and self worth. The study uses the application of role in Dramatherapy to identify, express and begin to

reconfigure roles and sub-roles. It gives an honest account of personal challenges in relation to the (im)possibilities of brief therapy. Through two qualitative multiple case studies, the research focuses on two individuals in a group setting who differ in identity-related circumstances into addiction, the therapeutic process and how a psychodynamic Dramatherapy role method can assist in the (re)creation of identity post addiction.

Tanya Newman *is a Dramatherapist working in a drug and alcohol treatment centre. She has recently published the article, 'Creating the role: How Dramatherapy can assist in re/creating identity with recovering addicts', which focuses on the clients' journey back to self – Dramatherapy, Volume 38 (2-3), 2017.*

OPTION 25 – PERFORMANCE
BEING WITH BLACK

'Being with Black' emerged as the title of my dissertation, and as a short theatre response to personal process whilst completing training at Roehampton in 2016. It seeks to articulate something of my then insecure attachment to the colour black in childhood in relation to my British Caribbean identity, and that of being a minority trainee Black Dramatherapist working on an acute mental health ward where the majority of Service users were Black women like myself. Mental ill health connected to issues of cultural identity, as well as the colour black as an artistic medium of choice by patients, were ever present. This interactive piece is intended to serve as stimulus to a conversation with an audience about the recurring nature of those inner and outer dialogues, and the location of self. By way of reflecting the movement of self it is not a 'set' piece of theatre. It is an experimental work in progress, evolving, and responsive to what emerges in the moment, though contained within a framework of theatre practice such as costume, extracts of script, and live interaction. It aims to make a space to speak of the past and to imagine a future that is not wholly defined by cultural identity, and to encourage a sense of entitlement in those who are unheard, and within the Dramatherapy community. As articulated in the theme of the conference this piece represents for me personally the cyclical journey of moving and coming back to myself.

Sam Adams *has twenty-five years' experience as a performer, practitioner, and storyteller. Also: Learning Associate at the National Theatre, and a Visiting Lecturer at the Royal Central School of Speech and Drama and Roehampton University. Dramatherapy includes: SEBD (Social, emotional and Behavioural difficulties) primary school, 'St Mungo's Homeless Charity', 'Clean Break Theatre', and a year's NHS honorary contract on a male forensic ward.*

16.30–18.00 WORKSHOPS/PAPERS OPTIONS 26–29

OPTION 26 – WORKSHOP
INTERNALLY DISPLACED

As a newly qualified Dramatherapist working in Afghanistan leading a charity's mental health programme, I felt I had found the perfect way to combine my passion for humanitarian work and my passion for Dramatherapy. But practising Dramatherapy in a war zone, where I don't speak the language and the culture is complex seemed out of the question. So how then, as a Dramatherapist, could I respond to the overwhelming trauma when the only way I knew how was through Dramatherapy? How could I stay true to my Dramatherapist self in this context?

Using my Dramatherapy training as a base allowed me to design a psychosocial support programme that provided space for creative expression through storytelling, movement, breath, performance and role play in a contained and safe way. Although the work is not therapy, witnessing the therapeutic power of drama and ritual brought me back to my Dramatherapist self and reminded me again of the possibilities within the arts for power and transformation.

The workshop explores how we can draw from the powerful elements of Dramatherapy such as storytelling, role play and ritual in a complex context such as Afghanistan. Inspired by the work of Ditty Dokter, Bessel Van der Kolk and Heidi Landis, the workshop will demonstrate that it is possible to come back to Dramatherapy by allowing space for stories, performance, ritual and connection to the body and breath even in the context of war.

Bethan McEvoy *is a Dramatherapist who trained at the University of Roehampton where she worked with refugees and asylum seekers and in Forensic mental health. Bethan now works in Afghanistan leading a creative expressive programme to support internally displaced children and their families who have fled the conflict.*

OPTION 27 – PAPERS
ROLE PLAY AS A POSSIBLE SOLUTION OF CONFLICTS BETWEEN IDENTITY, SELF AND CULTURE – THE STORY OF *YENTL* BY I.B. SINGER AS A CASE STUDY

The theatre metaphor 'Theatrum Mundi' observes the world as a stage and people as actors. At first sight this metaphor presents a perception according to which a subject's self is determined by the outer environment and rules, and his/her identity (role) effected by the instructions of the great stage director and God, destiny or culture. In this paper I intend to explore how concepts such as

‘self’, ‘identity’ and ‘culture’ appear or derive from this famous metaphor through the story of *Yentl* by I.B. Singer, the 1983 film which Barbara Streisand directed and starred in.

Yentl, a young Jewish girl, wants to be a scholar and disguises herself as a young man in order to do so. The story deals with the ways in which social life produces rules and ‘roles’ which dictate the behaviour of a private person. Yentl is required to build her identity according to the cultural norms and she experiences a gap between the ‘inside’ and ‘outside’ – between her real will and the surrounding world.

Yentl’s action of disguise demonstrates a ‘no-choice’ action in a cultural reality which doesn't enable the ‘self’ to develop. Simultaneously, the disguise is also a brave acting device to illustrate free will, choice and denial.

Using the study of Yentl, I will illustrate the various significances of the terms ‘self’, ‘identity’ and ‘culture’ and how those terms could influence the performing of a man-actor on the world stage.

Varda Blonder *is a Dramatherapist and supervisor working with children and young people in Israel in mental health clinics. Currently a PhD student at Bar Ilan University, her research deals with metaphors in psychoanalysis and the influences of cultural infrastructure on them. The main examination will be dramatic metaphors and methods.*

and

THE CONTRIBUTION OF DRAMATHERAPY TO THE RECONNECTION OF ABUSED PALESTINIAN FEMALES WITH THEIR BODIES AND FEELINGS

One society two generations – Dramatherapy as a way of healing traumas of abused Palestinian females from two generations. Presenting two case studies, I will investigate two generations of the abused Arab Palestinian female in Israel: adolescents and grown up women, many of whom, through Dramatherapy sessions, learnt for the first time to express themselves. I will show how Dramatherapy helps the abused women and adolescent females with and by movements: movement of the body, imagination, soul and how it led the way to change.

I will talk about how every generation reacts to this expressive therapy tool, which is considered relatively new in the Arab society, and how they develop and grow up with it. I will consider how they use the benefits of Dramatherapy and whether the sessions contribute to the quality of their lives. These women usually live with

limited choices and ability to change. Dramatherapy gives them the chance to explore and develop new ways of dealing with abuses and connect it to their strengths.

Natalie Hayek Damouni *– Dramatherapist and a social worker. Works with abused adolescent females and sexually abused children at schools, from the Palestinian Arab society in Israel.*

OPTION 28 – PAPERS
COMMUNITIES-IN-THE-MAKING: HOW A THERAPEUTIC THEATRE SERIES OFFERS DRAMA THERAPISTS AN OPPORTUNITY TO RE/MAKE PROFESSIONAL IDENTITIES

This paper presentation will present the results of a survey into the experiences of professional Drama Therapists who have participated in the As Performance series at New York University's Program in Drama Therapy, a unique lab for therapeutic theatre. These results will be couched within a discussion of the series and highlight questions about the conditions needed to foster what critical race scholar, Anh Hua has referred to as 'identities-in-process' and 'communities-in-the-making.' Play-making has long been regarded and understood as a way to foster community, this paper will examine how Drama Therapists submitting themselves to the 'community-in-the-making' of therapeutic theatre benefit ethically and clinically when the roles of provider, subject and object of care are brought into question reformed and re/made along with social-political and professional identities. What are the challenges and benefits of re/locating the self through theatre making for Drama Therapists? What are the potentials for Drama Therapists living with metastatic cancer, queer and racialized identities, disabilities, HIV, mental illness, when these experiences are explored in and as performance?

Nisha Sajnani, *RDT-BCT is the Director of the NYU Programme in Drama Therapy and Editor of the Drama Therapy Review, the journal of the North American Drama Therapy Association. She is a research affiliate of the Harvard Program in Refugee Trauma.*

Maria Hodermarska, *RDT-BCT is a Clinical Assistant Professor of Drama Therapy at New York University. She is coordinator of creative Arts Therapies for Project Common Bond, an international symposium for young people who have lost a direct family member to acts of terror, armed or inter-religious conflict.*

and

DRAMATHERAPY INVOLVEMENT IN OVERCOMING STIGMATISATION AND COPING WITH SELF AND OTHERS: CASE STUDY OF PRISONERS OF FEDERAL PRISONS, AFAO, EKITI STATE, NIGERIA

Nobody is born a criminal. Some people end up in prison due to anti-social behaviours which, in most cases, are injurious to other members of society. Prison is supposed to be a correctional/reformational home for offenders who, after release, are assumed to be better and changed individuals. Recent research reveals that the reverse seems to be the case. Prisoners are often stigmatized, by society, upon release. The ex-prisoners feel outcast and this can create a hatred of society because of low self-esteem which, if care is not taken, could lead to recidivism as they may be a danger to themselves and a threat to society.

Anchored in Mezirow's theory of Transformative Learning as a theoretical springboard and using both qualitative and quantitative research, this paper discovers that several prisoners had suffered simply because they do not have access to Dramatherapists or artists who can work with them through drama serving as a therapy. This paper submits that for a country like Nigeria, with a population of over 170 million, government and non-governmental organisations as well as individuals need to give Dramatherapists more recognition so their concerted efforts, towards proper rehabilitation and re-integration of prisoners, yield positive dividends and their incarceration will not be injurious to society upon release.

Dr Nasir, Taofiq Olaide, *the first African to hold a doctorate in this field is a seasoned artist and currently a senior lecturer in the Department of Theatre and Media Arts, Federal University, Oye-Ekiti, Nigeria. He has practised in prisons, psychiatric and general hospitals using drama as therapy.*

OPTION 29 – PERFORMANCE
THE TAIL TALE

A story-telling performance (interspersed with song) devised, written and presented by Jonathan Hirst. This is a not-altogether-serious look at life, death, living and learning.

Our hero, frankly, is not at all sure about the time-honoured convention of swallowing one's own tail as a general way of being, and is wondering if there's another way. Headstrong, you might call him? Foolish? Maybe … Let's see what happens!

Jonathan Hirst *is a Dramatherapist and musician. People seemed to quite like his last BADth Conference performance, 'Measure Me, Remember Me'. So …*

SATURDAY EVENING

19.30 GALA DINNER

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

21.30 MASKED BALL WITH LIVE BAND AND BAR UNTIL 1.00AM

Live music will be provided by *Straw Dogs*, a four-piece pop and rock band.

Requests for particular songs or backing for songs that any singers amongst us would like to sing are welcome. ***Requests must be received at least four weeks before the start of the conference.***

21.30–23.00 ALTERNATIVE TO MASKED BALL

A quiz and some charades based on conference themes of symbols, legends and myths.

An auction to raise funds for the Trust Funds and BADth Charity will take place during the evening.

SUNDAY – 9th September

7.30–8.30 EARLY MORNING ACTIVITIES (Same as Saturday's programme)

Sunrise Flow Yoga with Laura Francis

See details on page 10.

Circus Workshop with Cathie Sprague

See details on page 10.

Soul Husbandry – A Morning Sensorium Ritual with Matthew Trustman

See details on page 11.

7.45–9.00 BREAKFAST

10.00–12.00 WORKSHOPS/PAPERS OPTIONS 30–38:

OPTION 30 – WORKSHOP
RE-MEMBERING WHO WE ARE: UNTANGLING THE MESS, RE-FLESHING THE BONES AND COMING BACK TO THE SELF

As therapists we often come to our profession by ways of our own wounds, and the insight and understanding of our own trauma and recovery, guides us in our guiding of others. As our bumpy life journeys continue, sometimes simultaneously mirroring our patient's stories, we need to take time to recognise and recover, whilst simultaneously maintaining our professional persona. We may feel we have lost parts of ourselves along the way and be seeking out how to reclaim them and feel whole again.

This experiential workshop explores the Life/Death/Life cyclical nature of individuation through the transformation, loss and reanimation of the psyche. Lorna Downing and Sophia Condaris invite you to explore the story of 'The Skeleton Woman' using movement and song to breathe life into the bones and journey towards a place of rejuvenation and self-knowledge through our shared group experience.

Lorna Downing *is a Sesame trained Dramatherapist/CAST supervisor and filmmaker with over 20 years' qualified experience of working in Forensic Mental Health. She has experience of providing individual and group Dramatherapy sessions across a range of services, including acute mental health, learning disabilities, trauma and substance misuse, and is particularly fond of group work with stories. She is also a convener for the Forensic Arts Therapies Advisory Group (FATAG).*

Sophia Condaris *is the Course Leader for the Dramatherapy MA at Anglia Ruskin University. She has worked in the NHS and, more recently, with traumatised children and their families. She has also worked in South Africa where she undertook therapeutic performance projects with vulnerable communities affected by poverty and violence.*

OPTION 31 – WORKSHOP
CREATIVE WAYS TO MANAGE MY LIFE

We plan to explore the conflict, tension and creativity that can come from being part of the 89% of Dramatherapists having to incorporate other skills and roles into their practice (BADth Keynote 2017). How do we retain our identity when we are being reshaped, redesigned, finding ourselves out of shape, trying to find

ways to fit in or blend in, not seeming too threatening but at the same time able find our professional voice to better serve our clients? How do we communicate our capabilities and what we can bring as Dramatherapists in a way that is tangible, heard and valued? How do we take our place on centre stage?

It is in this climate that two Dramatherapists created a group, 'Creative Ways to Manage My Life,' to address the needs of young people on a CAMHS waiting list. The group was devised as a holding group, to skill up young people while they waited for treatment. The service then embarked in a redesign process and group work became a central part of this; to proactively meet the needs of an increasing and at times unsurmountable demand on our service. A call to be part of this development or risk professional side-lining; a time when watching and waiting was no longer an option; action was needed. We would like to present our findings and experience of our Ouroboros process within a CAMHS service and hope that our ideas maybe relevant and support you on your professional journey as Dramatherapists.

Naomi Phelan *started off working in the field of community dance and movement. After completing her Dramatherapy training in 2001, she has held various Dramatherapy roles in different mental health fields including nine years within forensic inpatient settings and as a Dramatherapist within a Tier 3 CAMHS team since 2012. Naomi is certified in both Sensorimotor Psychotherapy and EMDR and has an interest in trauma and the body.*

Mo Townsend *qualified as Drama and Movement Therapist (Sesame) 2001 and completed CAST training 2005. Since qualifying she has practised as a Dramatherapist in a variety of settings and organisations. She began working in schools as a Dramatherapist in mainstream and specialist EBD settings. She has also worked as a course tutor and supervisor on MA Dramatherapy training at The Royal Central School of Speech and Drama.*

OPTION 32 – WORKSHOP
'BEING ON THE THRESHOLD: THE JOURNEY OF TRANSITIONING FROM TRAINEE TO PROFESSIONAL: DO WE BECOME OUR VERY OWN HERO?'

During the training phase, life for the Dramatherapy student can be difficult, challenging, uncertain yet remarkably life changing. In this workshop we will follow the works of Arnold Van Gennep and Paul Rebillot, focusing on the idea of transition and the three stages of separation, liminality and transformation to map out and share the battles, victories and the perceived defeats of our journeys thus far, whatever stage we find ourselves at. Some will be at the start of their training and some will be near the end. Some will have recently crossed

the borders of trainee to professional and actively looking for/creating work. Some may also be crossing boundaries into new and unfamiliar territories, or moving from the familiar to the unfamiliar of a new sociocultural environment. This workshop will offer the opportunity to explore our own threshold or liminal phase present in every change of age, state or place and explore the importance of rites of passage or rituals, often seen as fundamental in identity formation and development. Finally we will offer the opportunity to reflect on the parallel between our experience of the liminal space and the one of therapeutic space, in a separate reality from the rest of a client's life, and where transitions and transformation can appear. As we share our individual journeys and our findings along the way, we invite you to join in and explore what may await one's return after such an intense 'Call to Adventure'.

Kayle Mc Coy *and* ***Estelle Sidot-Khodabux*** *are newly qualified Dramatherapists who studied at and graduated from the University of Derby in 2017. As newly qualified therapists they both face the next challenge of creating work for themselves: Kayle in the North and Estelle in the East Midlands of England.*

OPTION 33 – WORKSHOP/PAPER
THE SELF IN LIMBO: MOVING BUT NOT PROGRESSING. DRAMATHERAPY WITH MIGRANT COMMUNITIES

During this time of migration crisis people are desperately moving to escape violence, poverty, restrictions of their freedoms or simply in a search for a better life. What can Dramatherapists offer to people living in limbo?

In this city of ancient walls, can we welcome the voice of asylum seekers and migrants?

This paper presents my final year heuristic research exploring my self as a child of migrants whilst facilitating groups for women and young people who had been trafficked to the UK and who were seeking asylum. The paper focuses on the closing four sessions of a year-long group, where the participants were invited to make kites as a closing exercise. The kites were decorated by each individual, representing their journey through the group, they identified a symbol, metaphor or word that described different times of their lives- past, present and future. They were also invited to represent their self and their relationship with the group. In the penultimate session we went to Epping Forest to fly the kites. In the final session, the women chose to display and curate a small exhibition of their kites in the reception area of the migrant centre, later taking them home.

The Workshop will offer the chance to make and fly kites, exploring our own cultural identities as Dramatherapists and how we work with diversity. In the

process we will discuss our work with people from different cultural backgrounds and use archetypes, symbols and words to transform blank kites.

Sara Alsaraf *is a Dramatherapist and Psychiatrist in the NHS. She is currently researching a PhD in resilience and mental health of migrants who have suffered Gender and Sexual Based Violence. She is interested in the power of creative arts therapies in engaging people from immigrant communities and marginalised backgrounds.*

OPTION 34 – WORKSHOP
MAN TO MONKEY OR (R)EVOLVING AND DEVOLVING SELVES

This workshop is based on the idea of progression and returning, informed by Dance Movement Psychotherapy, forming cycles of repetition, and exploring what is and what is not repeated. We will explore the boundaries of the self and the other, as we use personal narrative threads to lead us into working with a bodily moving sense of self, then reverse the process, to revisit, reprocess and reflect. Furthermore we will explore our own movement patterns in the room and consider the effect of mirror neurons as we reflect upon group processes occurring alongside individual communications of selfhood.

Hannah Creighton *is a Dance Movement Psychotherapist and choreographer based in Wiltshire working with older populations, trauma and attachment disorders. Hannah's interest in the well-being of the practitioner as well as clients encouraged her to train as a Creative Clinical Supervisor. Hannah addresses her own needs through project work, relaxation and running.*

Kristina Takashina *works as Dance Movement Psychotherapist and vocal coach in Wiltshire with adolescents with autism, anxiety/depression, neglect, self-harm, sexual abuse etc. Kristina is interested in performance in therapy, especially bodily attitudes of being with oneself or others, and group/community selves. Kristina trained in opera singing and provided voices for 'Nintendo'.*

OPTION 35 – WORKSHOP/PAPER
FROM RAG DOLL TO ARTIST

'We cannot recover from shame through our own work. It requires the empathic understanding of an other.'

(Seminar on 'Shame' by Dr Phil Mollon, 2011)

I will present a piece of Dramatherapy and Psychotherapy work with a female patient exposed to a history of prolonged abuse and neglect. I will discuss the therapeutic interventions that took place in our work and the therapeutic relationship that developed.

Persistent experiences of adverse childhood events can have a severe negative impact on the sufferer's capacity for emotional and psychological growth. As a result of the damage caused by the traumas, the generative cycle, of which Ouroboros is a symbol, of creation-destruction-recreation will have limited potential to develop, progress and to move freely. Instead, a stymied cycle of survival-destruction-survival endlessly and maddeningly repeats itself. Reflexivity seems impossible under these circumstances, only re-experiencing of the traumatic events.

The corollary of such sufferance can be the belief of a life that has no value. Shame is an overpowering emotional reaction to a self that has been invalidated. Shame forces one to build a defensive wall around oneself. Trapped.

In the work with the patient I will present, the courage to hope, nurtured by the therapeutic relationship, helped move the patient from the stymied cycle toward the generative cycle, and identify herself as artist. The material example of this was the making of a short animation film, which will be screened in this workshop.

Mario Guarnieri *is a Dramatherapist, Psychoanalytic Psychotherapist, supervisor and staff reflective practice group facilitator. He is in full-time freelance and private practice. His work settings include forensic, personality disorder and eating disorder services.*

OPTION 36 – WORKSHOP
WITHIN THYSELF: FROM THE IMAGE TO THE CORE OF BEING A DRAMATHERAPIST

In the centre of the serpent's ring
lies a dwelling place
the old-aged sun sleeps within
the earth's mysterious embrace.
There!
He is awake again to a new life
rising up its bright light as a solar child.

Our identity as Dramatherapists is coloured by numerous 'I's' generating and sustaining the roles in our professional life. I'm my knowledge, my therapeutic skills, my creative tools, my clinical experience, my papers, my reflective practice, my professional titles etc. All these 'I's' form our skin, all the outer images which change during time, like a snake taking its old skin off for a new one.

Beneath the skin, there's a body of being. It is the core that fertilises the internal seed of the growing presence within, the inner body of being a therapist. The

body which passes through our personal sphere connecting us with the deep psyche. Am I aware of it? Am I aware of its moving process? Am I allowing the creation of a true and steadfast inner life as a therapist no matter the shifting professional environment?

In this workshop following the sun's transformative journey, space will be offered for a reflective experience to come closer to our core-self as therapists. The core from which inner presence guides us to be attentive in the moment, be rooted in human nature and nature itself, being supported by its rich insight and healing qualities offering an authentic service to clients and community.

Maria Polykarpou *is a Dramatherapist (Sesame Approach) with a background in psychology. Her experience covers a range of client groups in Cyprus and UK, working with mental disorders, domestic violence, multiple learning difficulties, life-threatening illnesses and personal development. She's a co-founder member of the group 'Thymele' Arts Therapies Cyprus.*

OPTION 37 – WORKSHOP
AN APPROACH TO DRAMA THERAPY COMBINING THE THEATRICAL MODEL OF UTA HAGEN WITH GESTALT THERAPY AS THE PSYCHOLOGICAL MODEL

This workshop will combine theatre exercises and Gestalt therapy. The theatre component is based on exercises developed by Uta Hagen and on the chapter, 'The Object Exercises', in her book, *Respect for Acting*. The Gestalt therapy methodology of psychological principles and practices are based on Joseph Zinker's book, *Creative Process in Gestalt Therapy*, highlighting the chapter, 'The Cycle of Experience.' The workshop will present an approach intended to enhance Drama Therapists' clinical work by drawing on the diversity of their voices and the distinct identity of each practitioner.

Following the theoretical introduction, a structured warmup and a structured writing exercise will lead into a Drama Therapy session demonstration. How to implement this approach in the clinic will be discussed. We will conclude the workshop with a reflective group process. The two integrated processes will highlight the conference theme of moving, progressing and coming back to self. Their integration allows therapists to develop a new tool related to their work in the clinic.

Avi Hadari, *M.A., after graduating from, and teaching at Cleveland Gestalt Therapy Institute, co-founded its Israel branch. Professor, Kibbutzim College and senior lecturer at Lesley University (Massachusetts based) he headed its Israel Drama Therapy program. He has a private clinic and incorporates his improvisational music and storytelling expertise in his work.*

OPTION 38 – PAPERS
SHINE A LIGHT ON AUTISM: PROGRESSING RESEARCH IN DRAMATHERAPY

At the BADth conference in September 2017 Roundabout was awarded a £20k research grant to conduct a two year feasibility study in Dramatherapy for children with Autism focusing on whether attending a Dramatherapy intervention of 20 sessions can help reduce anxiety. It is hoped the study will lead to a successful funding bid for a full randomised control trial (RCT across a large number of schools. The development and preparatory work for the feasibility study started in January 2018.

This paper will provide an overview of the project's design and current status. There will be a focus on the client's voice in Dramatherapy research with primary aged children with autism.

This paper will also explore aspects of identity in the field of Dramatherapy reflecting on the experience of the Dramatherapist as practitioner-researcher and consider how engaging in research can raise the profile of Dramatherapy and make a substantial contribution to the evidence base for Dramatherapy to support inclusion of the intervention in places where it currently is not regularly recognised, such as national guidelines.

Lynn Cedar *is Co-Founder and co-CEO of Roundabout the largest Dramatherapy charity in the UK. She is a Dramatherapist and Supervisor. Co-managing the running of Roundabout, its projects and Dramatherapists. Lynn has enjoyed working with a wide range of client groups over the years and she is a Playback Theatre enthusiast.*

Emma Godfrey *(PhD) is a HCPC registered Dramatherapist and Psychologist and Senior Lecturer at King's College London. She qualified as a Dramatherapist in 1994 and began a research career, completing a PhD in Psychology in 2004. Emma is an experienced researcher and practitioner who is particularly interested in building the research base for Dramatherapy.*

Deborah Haythorne *is a Dramatherapist, supervisor and trainer. She is co-founder and co-director of Roundabout, the largest Dramatherapy charity in the UK where she co-manages a team of 25 Dramatherapists. Deborah has a special interest in working with people with autism and writing about Dramatherapy research and clinical practice.*

Emma Ramsden *(PhD) is an experienced Dramatherapist, clinical supervisor and researcher, whose research interests focus on the voice of the client in therapy and the ethics of consent for clients in vulnerable communities. Emma has published various chapters on her work with children and adults and is currently the lead researcher for 'Shine a Light on Autism' a feasibility study in Dramatherapy in conjunction with Roundabout.*

and

AUTISM, NEURODIVERSITY AND IDENTITY

The idea that there is one 'normal' or 'healthy' type of brain or mind or one 'right' style of neurocognitive functioning, is no more valid than the idea that there is one 'normal' or 'right' gender, race or culture – Nick Walker, September 2014.

Forty years ago Autism was thought to affect just 4–5 per 10,000 people, in 2009 Baron Cohen et al estimated that the child prevalence rate of autistic spectrum disorder could be as high as 157 per 10,000.

There have only been two concepts in child psychology that have been granted their own Acts of Parliament, the 1913 Mental Deficiency Act and the 2009 Autism Act. The first legislated social exclusion and the second the recognition of individuality, autonomy, and the rights of children to inclusion and acceptance in society.

In this paper I will reflect on how the concept of Autism has changed over time. We will look at how Autistic people identify themselves and how Neurodiversity, as a paradigm and as a social movement has provided challenge to the dominant orthodoxy.

This paper links to the conference theme of Identity by paying attention to how difference does not of itself disable or pathologise and how variance may be central to an individual's identity and self-worth.

The session will include extracts from films made by self-described neurodiverse film makers from the Different Voices project in Bristol and make reference to clinical work in Dramatherapy, drawing together thinking about how the concept of neurodiversity might influence our relationships and our practice with our autistic clients.

Jeannie Lewis *trained in Dramatherapy at Roehampton University, drama at Manchester University, and teaching at the Institute of Education. She works as a Dramatherapist for Roundabout and a supervisor in private practice and as an employed Dramatherapist in schools. She specialises in working imaginatively with children and young adults with Autistic Spectrum conditions.*

12.00 COFFEE/TEA BREAK

12.15 CLOSING WORKSHOP

RETURNING TO THE BEGINNING: CIRCLE OR HELIX?

Under the watchful gaze of our old friends, Uros and Phanatos, conference delegates come together in a final session and are invited to reflect on, voice and celebrate important takeaways from the conference.

Daniel Stolfi, *PhD is a Dramatherapist, Medical Anthropologist, and artistic director of The Awesome Puppet Company. He has a specialist interest in the therapeutic uses of puppetry and is active in research and education. He currently convenes BADth's Research Subcommittee.*

Jeni Treves *has been a creative natural voice practitioner since 1986 and uses it in her therapy and teaching to this day. She is passionate about inclusivity and voice and loves to see confidence grow in people who believe they do not have a voice.*

13.15 LUNCH

BOOKING INFORMATION

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

CANCELLATIONS

In the event that you have to cancel your place:

Deposit only will be retained if cancelled before **15th MAY 2018**;

Cancellations made between **15th MAY and 1st AUGUST 2018** 30% of full fee and the deposit will be retained;

Full fee will be retained for cancellations made after 1st AUGUST 2018.

METHODS OF PAYMENT:

1) 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

2) 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.

3) Cheque: Payable to 'BADth'

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 **£70.00**. 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 2018:

BADth members Residential – self-funding	£350
BADth members Residential – invoiced, funded by organisation	£395
BADth members Non-Residential – self-funding	£295
BADth members Non-Residential – invoiced, funded by organisation	£340
BADth student members Residential – self-funding	£310
BADth student members Non-Residential – self-funding	£265
Non BADth members Residential – self-funding	£480
Non BADth members Residential – invoiced, funded by organisation	£520
Non BADth members Non-Residential – self-funding	£410
Non BADth members Non-Residential – invoiced, funded by organisation	£450

Bookings/payments received after 1st June 2018:

BADth members Residential – self-funding	£430
BADth members Residential – invoiced, funded by organisation	£475
BADth members Non-Residential – self-funding	£380
BADth members Non-Residential – invoiced, funded by organisation	£425
BADth student members Residential – self-funding	£365
BADth student members Non-Residential – self-funding	£320
Non BADth members Residential – self-funding	£535
Non BADth members Residential – invoiced, funded by organisation	£575
Non BADth members Non-Residential – self-funding	£460
Non BADth members Non-Residential – invoiced, funded by organisation	£500

Where places are reserved with a deposit (see booking form for details), the balance must be paid before 1st June 2018. Bookings made on or after 1st June 2018 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** .....

◯ **I enclose a £100 non refundable deposit and will pay balance by 1st June 2018**

◯ **Please invoice an organisation (complete details below)**

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

Please send booking form to: info@badth.org.uk or by post 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
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 6th September

Dinner, Bed and Breakfast (Additional cost – £70) ☐

FRIDAY 7th September

16.30 to 18.30

BADth ANNUAL GENERAL MEETING AND GENERAL MEETING ☐

OR

ALTERNATIVE TO AGM WORKSHOP ☐

21.00 to 21.45

PERFORMANCE 1 – *Jessica Williams Ciemneyjewski* ☐

PERFORMANCE 2 – *Roehampton Dramatherapy Graduates* ☐

SATURDAY 8th September

7.30 to 8.30 Early morning workshops

Yoga – *Laura Francis*

Circus Workshop – *Cathie Sprague*

Soul Husbandry: A Morning Sensorium Ritual
Matthew Trustman

9.30 to 12.45 Workshops, Presentations and Papers – Options 1–5

Options 1–5 (9.30–12.45)
OR
Options 6–9 (9.30–10.45) AND
Options 10–13 (11.15–12.45)

Option 1 WORKSHOP: **EMBODYING THE DIS-EMBODIED: DRAMATHERAPY INTERVENTIONS FOR EVERY STAGE OF EATING DISORDER TREATMENT**
Dr Laura Wood

Option 2 WORKSHOP: **LEELAH WORKSHOP – OUROBOROS SPIRAL**
Mona Jabbar & Dov Blum-Yazdi

Option 3 WORKSHOP: **DISTANT VOICES – CALLS FROM WITHIN**
Terence Clay & David Keir Wright

Option 4 WORKSHOP: **ECHOING SHADOWS**
Antigone Ikkos-Serrano & Theodoros Kostidakis

Option 5 WORKSHOP: **NEURODIVERSITY: OUR UNIQUE BRAINS. WHO ARE WE?**
Louise Croombs

9.30 to 10.45 Workshops/Papers – Options 6–9

Option 6 WORKSHOP: **'NEW PATHWAYS' RETURNING TO SELF: A practical introduction to Michael Chekhov (1891–1955) acting techniques and their application in therapeutic theatre and Dramatherapy**
Zoe Brook

Option 7 WORKSHOP: **THE JOURNEY**
Ann Dix

Option 8 WORKSHOP/INSTALLATION: **THE IDENTITY OF MR H: A LIFE IN A SUITCASE (1923–2017)**
Judy Elias

Option 9 PAPERS:
WHAT THE BODY UNDERSTANDS BEFORE THE HEAD. AN INTRODUCTION TO THE NOTION OF PHYSICAL COUNTER-TRANSFERENCE
Eliza Sweeney

and

LEARNING FROM EACH OTHER: A JOINT DRAMATHERAPY AND FORENSIC PSYCHOLOGY APPROACH TO WORKING WITH SUBSTANCE USE AND OFFENDING
Kate Smith & Amy Horstead

11.15 to 12.45 Workshops/papers – Options 10–13

Option 10 WORKSHOP: **THE HERO'S JOURNEY – ADVENTURE, REVELATION AND RETURN**
Emma Dawes

Option 11 WORKSHOP: **CREATIVE THERAPIES: BRINGING RECOVERY TO LIFE**
Tanya Newman

Option 12 WORKSHOP: **DEVELOPMENT AND IMPLEMENTATION OF A SANFORD MEISNER BASED DRAMA INTERVENTION 'COLONIZED OTHER' COMMUNITIES**
Mikel D.C. Moss

Option 13 PAPERS: **MAINTAINING IDENTITY WHEN YOU CAN'T BELIEVE YOUR OWN MIND**
Clare Hubbard

and

DRAMATHERAPY FOR DRAMA SCHOOL: IMPLEMENTING DRAMA AND MOVEMENT THERAPY INTO CURRENT VOCATIONAL ACTOR TRAINING
Annemarie Gaillard

14.30 to 18.00 Workshops, Presentations and Papers

Options 14–21 (14.30–18.00)
OR
Options 22–25 (14.30–16.00) AND
Options 26–29 (16.30–18.00)

Option 14 MASTERCLASS: **THE SERPENT'S TALE: EXPLORING THE IMPACT OF ADAM AND EVE'S STORY ON DRAMATHERAPY PRACTICE**
Robert J. Landy & Dr Alida Gersie

Option 15 WORKSHOP: **THE GROWTH CYCLE OF THE ARTIST WITHIN THE DRAMATHERAPIST**
Jessica Williams Ciemnyjewski

Option 16 WORKSHOP: **MEETING AT MIMIR'S WELL**
Sophia Condaris

Option 17 WORKSHOP: **IN MY END IS MY BEGINNING – HARMONISING THE OPPOSITES**
Roulla Demetriou

Option 18 WORKSHOP: **PERFORMING… DEFORMING … REFORMING: TRANSFORMATION THROUGH AUTHENTIC MOVEMENT, VOICE WORK & DVT-INFORMED PLAYBACK THEATRE PROCESSES**
John Bowtell & Kristina Takashina

Option 19 WORKSHOP/PAPER: **CLOWN THERAPY: THE PARADOXICAL ROLE OF THE CLOWN IN DRAMATHERAPY**
Jeff Gordon & Yoram Shenar

Option 20 WORKSHOP/PERFORMANCE: **COMING/GOING HOME**
Bruce Howard Bayley & Mary Smail

Option 21 WORKSHOP: **DISCOVERING 'WHO ELSE I CAN BE' TO EFFECT CLINICAL CHANGE**
Daniel J. Wiener

14.30 to 16.00 Workshops/papers – Options 22–25

Option 22 WORKSHOP: **THE CIRCULAR JOURNEY OF ODYSSEUS**
Stelios Krasanakis

Option 23 PAPERS:
THE AMBIGUITY OF THE DRAMATHERAPIST: WHAT IS SOLID? WHAT IS FLUID?
Di Gammage

and

ESSE ES PERCIPI – TO BE IS TO BE PERCEIVED
Ellen Foyn Bruun

Option 24 PAPERS:
A JOURNEY ACROSS THE GLOBE – HOW MOVING INTO NEW CONTEXTS, CULTURES AND CRISIS OVER THE PAST 2 YEARS HAS IMPACTED MY PROFESSIONAL AND PERSONAL IDENTITY. I HAVE MOVED, PROGRESSED AND I AM SLOWLY COMING BACK TO SELF
Joanne Elsworth

and

CREATING THE ROLE: HOW DRAMATHERAPY CAN ASSIST IN RE/CREATING IDENTITY WITH RECOVERING ADDICTS
Tanya Newman

Option 25 **PERFORMANCE: BEING WITH BLACK**
Sam Adams

16.30 to 18.00 Workshops/papers – Options 26–29

Option 26 WORKSHOP: **INTERNALLY DISPLACED**
Bethan McEvoy

Option 27 PAPERS:
ROLE PLAY AS A POSSIBLE SOLUTION OF CONFLICTS BETWEEN IDENTITY, SELF AND CULTURE – THE STORY OF *YENTL* BY I.B. SINGER AS A CASE STUDY
Varda Blonder

and

THE CONTRIBUTION OF DRAMATHERAPY TO THE RECONNECTION OF ABUSED PALESTINIAN FEMALES WITH THEIR BODIES AND FEELINGS
Natalie Hayek Damouni

Option 28 **COMMUNITIES-IN-THE-MAKING: HOW A THERAPEUTIC THEATRE SERIES OFFERS DRAMA THERAPISTS AN OPPORTUNITY TO RE/MAKE PROFESSIONAL IDENTITIES**
Nisha Sajnani & Maria Hodermarska

and

DRAMATHERAPY INVOLVEMENT IN OVERCOMING STIGMATISATION AND COPING WITH SELF AND OTHERS: CASE STUDY OF PRISONERS OF FEDERAL PRISONS, AFAO, EKITI STATE, NIGERIA
Dr Nasir, Taofiq Olaide

Option 29 PERFORMANCE: **THE TAIL TALE**
Jonathan Hirst

SUNDAY 9th September

7.30 to 8.30 Early morning workshops

Yoga – *Laura Francis*

Circus Workshop – *Cathie Sprague*

Soul Husbandry: A Morning Sensorium Ritual
Matthew Trustman

10.00 to 12.00 Workshops/papers – Options 30–38

Option 30 **RE-MEMBERING WHO WE ARE: UNTANGLING THE MESS, RE-FLESHING THE BONES AND COMING BACK TO THE SELF**
Lorna Downing & Sophia Condaris

Option 31 WORKSHOP: **CREATIVE WAYS TO MANAGE MY LIFE**
Naomi Phelan & Mo Townsend

Option 32 WORKSHOP: **BEING ON THE THRESHOLD: THE JOURNEY OF TRANSITIONING FROM TRAINEE TO PROFESSIONAL: DO WE BECOME OUR VERY OWN HERO?**
Kayle McCoy & Estelle Sidot-Khodabux

Option 33 WORKSHOP/PAPER: **THE SELF IN LIMBO: MOVING BUT NOT PROGRESSING. DRAMATHERAPY WITH MIGRANT COMMUNITIES**
Sara Alsaraf

Option 34 WORKSHOP: **MAN TO MONKEY OR (R)EVOLVING AND DEVOLVING SELVES**
Hannah Creighton & Kristina Takashina

Option 35 WORKSHOP/PAPER: **FROM RAG DOLL TO ARTIST**
Mario Guarnieri

Option 36 WORKSHOP: **WITHIN THYSELF: FROM THE IMAGE TO THE CORE OF BEING A DRAMATHERAPIST**
Maria Polykarpou

Option 37 WORKSHOP: **AN APPROACH TO DRAMA THERAPY COMBINING THE THEATRICAL MODEL OF UTA HAGEN WITH GESTALT THERAPY AS THE PSYCHOLOGICAL MODEL**
Avi Hadari

Option 38 PAPERS:
SHINE A LIGHT ON AUTISM: PROGRESSING RESEARCH IN DRAMATHERAPY
Roundabout: *Lynn Cedar, Emma Godfrey, Deborah Haythorne & Emma Ramsden*

and

AUTISM, NEURODIVERSITY AND IDENTITY
Jeannie Lewis

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We will be filming and photographing the conference to share our story on BADth social media, website, email and print publications.

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- All data files retained by BADth will be kept under secure conditions.
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Date .....

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