The British Association of Dramatherapists

BADth Annual Conference 2021: Carnival of Canboulay

Masquerades and Dialogues about 'Race & Power' at play in Dramatherapy

CONTENT AND PRESENTER BIOGRAPHIES

(listed in order of appearance – download PROGRAME HERE for timings.
Please note that the programme is subject to change)

Theatre performance of play text: 'The Killing in the Yard'

'The Killing in the Yard' will be followed by an informal Q & A. In 'The Killing in the Yard', three brothers find themselves having to deal with bird mess, mad men and the outcome of a terrible curse. This is a short ensemble play which links with the conference themes in terms how power imbalances and threats create divisions and segregations within a family group. Conversely the play also addresses how the power of empathy and shared communication serve to restore balance and trust in relationships. 'The Killing in the Yard' is part of a cycle of plays by Richard Oberg set in his home city of Hull. The play is co-produced and performed by Tim Fagan, James Cameron and Richard Oberg.

Richard Oberg is a Dramatherapist, who has worked for the Child and Adolescent Mental Health Service (CAMHS) in Hull since 2002. He had worked with children, young people and families in both inpatient and community settings and is a founding member of Developmental Transformations (DvT) North. Richard has written plays, which have been produced at London's Royal Court Theatre and Hull Truck Theatre. This is his first time presenting at the BADth annual conference.

Jim Cameron is a Dramatherapist and Systemic Practitioner working in a specialist residential SEBMH school in Yorkshire. Jim believes that as humans we have an innate drive to play and be playful. Play brought Jim to the world of Developmental Transformations in 2009. Jim is also a founding member of DvT North. Jim is looking forward to working from a script...it's been a while.

Tim Fagan originally trained as an actor and worked in professional theatre for over 30 years. He is a practicing Dramatherapist working in several settings including CAMHS, community and cultural settings. He designed and established 'Space for Me, a dramatherapy programme based in a professional working theatre, which has run continuously and successfully for the past six years. He is passionate about Developmental Transformations and established and facilitates DvT North (Developmental Transformations North) a programme which has grown and blossomed over the last five years, and which he hopes to expand in the coming months. Tim co-convenes the BADth Theatre/Arts and Health sub-committee, is actively involved in the strategic design and delivery of programmes in this area.

KEYNOTE: One Love, One Heart, One Destiny: Healing Our Cultural Trauma

The traumatization of the African Diaspora has spanned centuries, from slavery through post-colonization. It is the African Holocaust that continues to haunt our dreams and hurt our hearts. In this 21st

century, we seek of ourselves more compassionate understanding regarding how we have suffered, also the ways to deeper healing. Our destinies are bound together because of our collective trauma. The burning fire of racism continues as does our fight for justice. We remain enheartened by our collective passion to transform this life, honor the spirit of our ancestors, and protect the destiny of our descendants.



Dr. Fanny Brewster is a Jungian analyst and Professor of Depth Psychology at Pacifica Graduate Institute. She is a writer of non-fiction including *African Americans and Jungian Psychology: Leaving the Shadows* (Routledge, 2017), *Archetypal Grief: Slavery's Legacy of Intergenerational Child Loss* (Routledge, 2018) and *The Racial Complex: A Jungian Perspective on Culture and Race*. (Routledge, 2019). Dr. Brewster is a lecturer and workshop presenter on Jungian related topics that address Dreamwork, African American Culture, and Creativity. She is a faculty member at the New York C.G. Jung Foundation and an analyst member with the Philadelphia Association of Jungian Analysts.

Tallawah Terrain

"Being demonised before your own existence into a world of hate, misguided awe & abject resistance, is a daily burden to bear. Suddenly we are visible & our voices sought, but is it too late to truly hear?" Tallawah is a Jamaican term meaning 'do not underestimate us, we are small but we are strong & fearless'

Tallawah Terrain will be delivered in three equal parts to maximise on the impact of content that seeks to immerse the audiences into lived historical experiences and facts. It will be delivered in a TED talk style, with references, stories, anecdotes that explore, delve & express contextual factors relating to Masquerades & Dialogues about Race & Power at play in Dramatherapy.



Carol Aleatha Cumberbatch is an artist & Dramatherapist born London and raised in Stevenage; second generation to Jamaican & Bajan parents who ventured to Britain to respond to Britain's request to rebuild after WW2. A passionate community educator, Carol created 'Artjam' to encourage and support students' exploration of self, culture, education & aspirations and facilitated it within nursery to secondary & pupil referral units in Bedford and London.

An exhibited artist in Mount Vernon New York, Bedford and London, Carol's innate creativity is reflected in several collaborative projects; Bedfordshire police to develop a regeneration project Edvic Valley, Holloway Road Health Centre Rainbow Mural, RAIZE Fabric of Women, Me, Myself & I Collage, and Dance Workshops to name a few. Carol is also an award-winning writer for her first short film OTHER, which won a Race in The Media Award 2005. Carol is currently working as a Dramatherapist/CAMHS Clinical Specialist for the NHS.

The Shame of Slavery: Sophistry, Silence and Solidarity – some reflections on systemic racism, privilege, and class

As undeniably white, and committedly ANTI-racist practitioners and trainers, Henri and Peter have been exploring their own cultural assumptions, ambiguities and unconscious biases in relation to the Black Lives Matter campaign, the global protests and the resulting right-wing 'culture war' that this has unleashed. Fueled by both a sense of profound shame at the history of colonialism, imperialism and institutional racism that 'British' history engenders, and by the striking examples of anti-racist struggle and solidarity that has erupted at various points in history, they have been talking about what they have internalised given their own relationship to class, opportunity, the concept of 'white privilege' and the casual racism that arises from that. They present some images and ideas as a prelude to developing a genuine participatory open dialogue around the themes that they have tried to encapsulate in the title of this paper.

Henri Seebohm is Convenor of the MA Dramatherapy programme at Roehampton University. She has worked extensively in adult forensic psychiatry, reconciliation in former war zones and international non-governmental interventions. She has a particular interest in exploring projections and introjections of shared experiences of fear, control and shame through play, movement and role-play.

Pete Holloway has been a Lecturer on the MA Dramatherapy programme at Roehampton University since its inception in 1993 and is also currently employed as a Consultant Dramatherapist and Clinical Lead for a specialist psychological therapies team within community mental health service in the UK NHS.

Shut out, shut up and shut in - *exploring systemic racism and transgenerational trauma in the transitional space using dramatherapy facilitated by two female therapists of different heritage in a men's secure unit*

"A child who is not embraced by the village will burn it down to feel its warmth"

Historic and on-going news stories remind us of what Black people have known and experienced for centuries: people of African ancestry are disadvantaged and discriminated against for a multitude of interrelated reasons. From birth, assigned 'race' determines your prospects; your housing, your education, the remuneration you receive, the health risks you face and the likelihood of entering the criminal justice system. (Lammy Review 2016). The invisibility of whiteness as a racial position impresses on us that white is normal and everything else is other. 'Communities that are racially othered internalise adverse experiences in such a way that it supports, encourages and endorses criminality and violent acting-out.' (p.34) Maxine Dennis.

Violent offending, often as a defense response against intolerable, internalised, racial shame, means that the victims of oppression become the perpetrators that society *expected* them to become. Having already been excluded, they are subsequently ejected from the 'normal' society that rejected them and locked up in prisons or secure hospitals with lots of other 'othered' people. In secure psychiatric hospitals and prisons, projections of roles assumed by race, sexuality, status and gender are further amplified in the paranoid-schizoid (Klein, 1946) functioning. Key holding staff may unconsciously become 'potential actors who have

been assigned roles in the individual offender's own re-enactment of their internal world drama' (p133) Davies 1996. Lorna and Koya were able to reflect on and process their racialized experiences of power dynamics within the dramatherapy sessions and supervision. Despite obvious differences and an uncertain start, they discovered surprising shared intersects and their openness to address 'the elephant in the room' and explore bias and privilege, precipitated trust and modelled honest dialogues within the therapy session.

Lorna Downing is a dramatherapist and service lead for East London NHS Foundation Trust Forensic Art Psychotherapies. She is a clinical supervisor, FATAG convenor and published author working in forensic mental health since 1998. She is also a mother, an actor a feminist and a survivor with a passionate belief in fighting institutional racism.

Koya Conteh has worked in the helping field for over 10 years as a Therapeutic Wellbeing Practitioner and now as a Dramatherapist. She is also a mother, a womanist and activist a survivor and a political activist by necessity.

Your Silence is Violence (performative talk)

A contemporary poem written and performed by Taylor Mitchell. 'Your silence violates us with violence' illustrates the amalgamation of British, American African and Caribbean culture in relation to race and systemically ingrained racism that has been woven into the fabric of our western entertainment and media. The poem utilises the metaphor of heroes and villains to address the collective moral compass western society chooses to follow, where that dial points depending on the percentage of melanin within an individual's skin and why

The poem follows Taylor Mitchell's personal account of blackness in England and Taylor's experience of other's stories to create this raw experience.

Taylor Ronnie George Mitchell is a trainee dramatherapist from Anglia Ruskin. Taylor studied his undergraduate in Drama and English literature and continues to express art through the medium of poetry, music, art and of course through drama.

Liming with my Whiteness (performative talk)

I invite the audience to journey with me through a dialogue with myself. An exploration of my experiences of race, power and privilege at play in and out of the dramatherapy space, and the fundamental role that carnival and its community has played in my life and healing.

A childhood of secret dancing in my room; my coping mechanism.
A friendship group; poster children of multiculturalism. My white fragility, guilt and shame.
An 18-year-old living in St Vincent and the Grenadines spreading my wings playing mas;
the bacchanal, the freedom and the sweet, sweet soca.
A university immersion into British Caribbean theatre and Caribbean history.

A 26-year-old trainee gaining the costume of a dramatherapist; working with black and brown children.
Losing the language of race and power in place of collective colourblindness.
Losing carnival. Losing mas. Losing some of self.
A 34-year-old dramatherapist and carnivalist: re-connecting, unlearning and reflecting.

Liming with my Whiteness is an ongoing journey. Of healing, of joy, of anguish, of recognising my complicity in upholding white supremacy and of unlearning systems of oppression. A performative and personal work-in-progress.

Holly Samson is a dramatherapist working with children in primary schools, and with adults and with women and children impacted by domestic abuse for The Whale Therapy Project.

Unconscious Bias

"I suspect unconscious bias has been far more of a factor for President Obama than overt racism" *Nicolas Kristoff (journalist)*

"People have a basic desire to feel good about themselves, and we therefore have a tendency to be unconsciously biased in favor of traits similar to our own, even such seemingly meaningless traits as our names." *Leonard Mlodinow, theoretical physicist*

As dramatherapists we understand Freud's concept of the unconscious mind, where all our past experiences are stored, hidden from our conscious awareness, yet influencing our judgements, motives and actions. But how much attention do we pay to our unconscious biases, not just with our clients, but with our colleagues, and in all our interactions?

Unconscious bias happens outside our conscious awareness, a learned stereotype from our past experiences, and messages fed to us, that's automatic and mostly unintentional. It's not easy to change, but if we bring the unconscious to our conscious awareness, as was Freud's intention of psychoanalysis, then we can look out for it, notice when it happens and mitigate against it. First though, we have to admit to it.

This session will begin with an interactive presentation on unconscious bias, including theory, types of bias and influences. We will then move into a creative forum for us to openly explore and discuss the impact of our own, and society's, unconscious biases. We will aim to take some actions away for ourselves.
Participants will be encouraged to complete some online unconscious bias tests before the conference, the results of which will be for you only (Clare will not see them) but you will be invited to share your experience in the session. Participants are asked to come with intent to be open and non-judgmental.

Clare Hubbard is Dramatherapy Lead in Adult Mental Health Services in Hertfordshire Partnership University Foundation Trust. She has taught the Trust's unconscious bias training for 3 years, after being trained by an external organisation. Clare's interest stemmed from her psychodynamic background, but also as a woman, as a member of a small and poorly understood profession in a big organisation, and as someone with a mild facial "defect". She is white, brought up in very non diverse areas of the UK, which she admits will have influenced her own unconscious biases.

Playback Performance: London Playback Theatre

An opportunity to listen and reflect together, and to witness those reflections being 'played back' in the main space, for all.

Playback theatre is a unique form of improvisational theatre in which audience members volunteer stories from their lives and see them played back on the spot. In involves a team of actors, a musicisan and a conductor who guide you through the process of sharing, watching and reflecting on stories that resonate with you in that particular moment.

Originally founded in 1991, London Playback Theatre holds a rich history of collective experience and is now home to a team of multi-cultural, professional theatre practitioners, consultants, educators and therapists.



The team includes **Lillie Stoute, Andrea Haase, Jon Blend, Alexus Burke, Belinda Sherlock, Aga Rolkiwicz and Ferran Luengo.**

Healing in Harmony

'Trauma is a wordless story our body tells itself about what is safe and what is a threat' – *Resmaa Menakem in My Grandmother's Hands*

From person to person and from generation to generation, racialised trauma resides in and travels through bodies. It is a cycle but one which can be stopped through healing. This session is intended to be simply a healing space for non-white participants. It will be a space where participants are invited to begin to metabolise their own and their ancestors' trauma through the act of communal healing. Seated on the ground in a large circle, the group will engage in forty minutes of chanting a Sanskrit mantra, which is a formula central to Eastern yogic practices that alters the brain chemistry and the energetic patterns of the body. The sound vibration created by group chanting is powerful in its healing potential. The method in this session is proposed as an act of resilience through its simplicity – creating space for our bodies to be with one another, experiencing the healing technology of an ancient practice.

We survive because of our resilience.



Kimaya de Silva is a researcher, yoga teacher, and trainee dramatherapist at the RCSSD from Sri Lanka.

With a background in anthropology & gender, her work in feminist advocacy in Sri Lanka informed her interest in working on the intersections of trauma, race and gender.

Cross Cultural Storytelling within Dramatherapy – What happens when a White storyteller tells a story of African descent?



As part of their performing research module, Nina, Ellen, Nikita and George's research team was interested in the impact of White storytellers/therapists telling stories of African descent to Black participants/clients. The results showed a preference for the Black storyteller across all criteria. In relation to dramatherapy, their study informed them that white dramatherapists should reconsider the use of stories of African descent in the therapeutic space, as black clients may be unable to benefit psychologically and therapeutically as a result of hyper consciousness due to colonial associations and with respects to cultural appropriation.

This session comprises relaxation and breathing, South African song, the myth of The Star Woman (by the Khosian) and an explanation of why the presenters were interested in Cross-Cultural Storytelling. The presentation will take the audience through the research that was conducted as part of their Performing Research module, MA Drama and Movement Therapy, with time for Q&A and discussion.

Nina Mdwaba is a South African born performance and spoken-word artist who graduated from Glasgow University with a joint honours in Psychology and Theatre studies. Nina Recently graduated from the Royal Central School of Speech and Drama. Their experience includes work with refugee youths and racial trauma.

Ellen Maslin is a British writer and actor who graduated from the University of Leeds with a BSc Psychology honours degree. Ellen recently graduated from the Royal Central School of Speech and Drama, her interests include therapeutic touch and ADHD.

Nikita Constant is a Black British, Caribbean, newly qualified dramatherapist of Royal Central School of Speech and Drama. She has a vast amount of experience working with clients with attachment needs and ASD. She holds a level three in British Sign Language and has an interest in researching intergenerational trauma.

George Fanzio (he, they) is an Italian actor, storyteller and humanitarian clown, recently graduated as a Sesame drama and movement therapist from the Royal Central School of Speech and Drama. Their experience includes work with migrant and refugee children and LGBTQ+ youth.

Coming to England: an exploration into Prejudice and Racism in Education and Industry

A new writing theatre performance about a young man's struggle to fit in after he moves to Britain from the Caribbean as a teenager with his parents in the 1960's "to start a better life". The journey does not end when he gets off the boat and enters the classroom as he is met with prejudice from the people around. Told

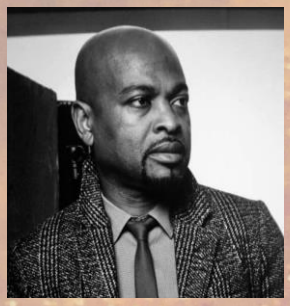
through ensemble action and first-person narrative from the protagonist, the play shows this central character at school and try to progress into higher education and enter the world of full-time work.

The performance will be followed by a discussion and workshop lead by the writers and actors to look at how racism affected the life of the central character and what changes could have been made by the institutions he became a part of which would have allowed him to feel safe. It will also look at the attitudes towards racism over the last seventy years and ask what has changed over time. The overall aim is to ask how racism could have been stamped out in these situations in the story and how equality could have been achieved.



← **Jacob Turner** works as a dramatherapist in Cambridge working with primary and secondary school children.

Adrian Murrell is a youth worker and founding member and director of Windrush Initiatives, an organisation which delivers diversity training in the North of England →



<u>Two white British, female Dramatherapists with dual heritage Caribbean/Nigerian families, ask themselves: 'How do we speak about our truth connected to racism?'</u>

"How do you like your truth?
Gently spoken on breakfast TV
By a man and a woman who sit comfortably
Saying riots, and murder, when will it end?
As they struggle to act as if they are good friends.

How do you like your truth?
Bite-sized in sound bites cut easy to chew,
With a talking head saying the victim's like you
And when you've digested the horrors you've seen
You find good, you find evil, and no in-between.

How do you like your truth?
Fantastic, sensational, printed in bold,
Today it's exclusive, tomorrow it's old,
All on the surface with nothin too deep
With a story about animals to help you to sleep"
(Benjamin Zephaniah, 'Now the Headlines' in Teacher's Dead: Nelson Thornes Page Turners)

Two white British, female dramatherapists with dual heritage Caribbean /Nigerian families, ask themselves: 'How do we speak about our truth connected to racism?' Is it brave, ambitious and/or foolish to question where their place is in the racism debate? Working, as they do, in very multi-cultural environments and

raising their own dual heritage children. Becky and Helen often question what they think they know, what they have learnt, growing up in predominately white environments, what their perceptions are and how they are affected by other people's perceptions.

This workshop aims to offer a space to explore these questions and more and begin to dip a toe into the murky depths of how we as 'white therapists' help society/our children and our clients move forward towards a world where: "This planet is for everyone; borders are for no one. It's all about freedom." *(Benjamin Zephaniah, Refugee Boy)*

Helen Milward is a Sesame trained Drama and Movement therapist and is Arts Therapy Service Manager at the Eden Academy Trust of special schools. Helen has presented at previous BADth conference and run a number of workshops within the Sesame Approach. Helen is currently editing a book on Dramatherapy and Learning Disabilities.

Rebecca Blake is a qualified dramatherapist and Senior Lecturer on the Dramatherapy MA at Roehampton University. She is currently a Specialist Arts Therapist in a large Arts Therapy team within an academy of SEN schools. Her previous clinical experience includes mainstream education (primary and secondary), Child and Adolescent Mental Health – CAMHS Practitioner, adult and older adult acute mental health, adult alcohol and drug services, prisons, home office and domestic violence charities. Rebecca trained as an actress at the Webber Douglas Academy of Dramatic Art resulting in a 15 year career in both Television and Theatre.

The Identity in Between

Bauman (2000) argues, "identity is an emergent construction." In this performance, Yuhe Tian and Yu-Hsuan Lin are going to explore the complexity of the idea of identity with you.

They are two trainee dramatherapists from Taiwan and China. Taiwan and China share some similar cultural norms but different political ideologies. The continual and unresolved tension from the history continues to emerge and influence our lives today. The intergenerational trauma present within us by virtue of the tensions between our countries impact how we shape who we are and our self-identities. When exploring our self-identities, they discovered the significance of acknowledging similarities and differences between every human being.

This performance will offer the opportunity to explore their diverse understanding and interpretation of self-identity and how it impacts dramatherapy practice. The performance will also explore the difficulties they face in the UK being an ethnic minority here. The stage can become a space for the construction and negotiation of identity. Using the reflexive nature of performance, we would like to invite audience to explore the ideas of self and identity with us.

Bauman, R., (2000) LANGUAGE, IDENTITY, PERFORMANCE, Pragmatics 10:1.1-5, International Pragmatics Association

Yuhe Tian, Chinese, a writer and a day-dreamer, second year Dramatherapy trainee at the University of Roehampton.

Yu-Hsuan Lin, Taiwanese, a playbacker and a clown, second year Dramatherapy trainee at the University of Roehampton.

Performativity of My Blackness

The **Performativity of my Blackness** is a performance installation that is a representation of the black therapists experience in training and practicing space. The performance incites dialogue through interactive participation with the audience. **Performativity of my Blackness** is a re-enactment of Nonkululeko's experience through the complexity of presenting as a black body in not just a white racialized space (UK) but within a field of practice that is predominantly white populated in her country of origin, South Africa.

The overarching theme of the work will be the **Performativity of Blackness** in the role of a becoming Dramatherapist and the attempt at finding the middle ground between over-performing and under-performing blackness to negotiate presence (acceptance)? The negotiation is Nonkululeko's constant exploration of a *participatory mode of consciousness* as a black Dramatherapist that involves a somatic, nonverbal quality of attention that necessitates letting go of the focus on self [Is this even possible?] These are all essential concepts concerning power and what that means for Race.

Supported by Avery Rabbitt, the pair will explore how repetition of the same phrases, questions, and associations are experienced disparately because of the difference in how they racially present. **Performativity of my Blackness** investigates the geographical and racially representational psychology of space concerning power and presence while exploring physical appearance as a racialized space within the role of a training Dramatherapist. Nonkululeko and Avery enroll themselves as the black-white dichotomy in the hope of inciting dialogues around race and power and how space facilitates these concepts as a continued reflection for the duration of the conference and beyond.

Nonkululeko Vilakazi is a South African black female Dramatherapist-in-training at the Royal Central School of Speech and Drama. Nonkululeko aim's to establish drama and movement therapy programmes across primary and high schools in socially marginalized South African communities to advocate for therapy access with the hope of addressing and curbing mental health issues at an early developmental stage. She is a creative and recipient of the FirstRand FNB Fund Education Scholarship and the Oppenheimer Memorial Trust awards for international postgraduate studies.





Avery Rabbitt (she/her or any pronouns) is a multi-medium artist originally from both Olympia, Washington and Atlanta, Georgia. With a background in theatre, performance studies, and classical voice, Avery is now pursuing her MA in Drama & Movement Therapy at the Central School of Speech and Drama. She's created and co-created various theatre, visual arts, and music projects with communities in the US, Morocco, Germany, Scotland, China, India, and now England. Interested in the abolitionist perspectives of Marquis Bey and many others, she hopes to develop her fields by honestly and compassionately considering the political, historical, socio-cultural, and scientific contexts in which we live, hurt, and hopefully heal.

DISSOSOCIATIONS/SNOITAICOSSID

An insightful, interactive and thought provoking 'In Yer Face' performance exploring racialised trauma, systemic oppression and privilege. This performance is autobiographical, as seen through the eyes of a black female Dramatherapist and juxtaposed with a female white Dramatherapist and her experiential journey through personal and professional life.

Dissociations explores trauma, what it feels like to be disconnected from oneself and the world around us whilst also experiencing and witnessing those who have the power and advantages of being able to distance themselves, step away and switch off from things happening around them. Exploring the juxtaposition of the other side – a willingness to bridge, connect and integrate the void of distance- is this possible? How can integration take place?

Our intention is to challenge the audience to think and be curious about their own advantages (privileges), relationships to power and to explore questions like; Are white therapists dismissive of the impact of racism on their clients of colour? And how can Dramatherapy training courses encourage students to work sensitively with each individual client and respect their backgrounds?

Inspired by Ali and Lucy's own personal stories and the stories that their clients have been happy to share. Ali, Lucy and Lucy's son are delighted to perform their lived experiences of being white, black and of mixed heritage and invite you to be curious about what you experience.

Dissociations uses play, music, spoken word, visual projections, humour, dance and movement to examine and discuss what is central to the way a therapist works and how in our practice we can all respect and honour all traditions and cultural experiences whilst supporting and celebrating meaningful change.

Lucy Joy works within Beacon House a creative therapeutic service working with children and young people and their families who have been impacted by developmental and complex trauma. Lucy also specialises is using Dyadic Developmental Psychotherapist (DDP) and has a special interest in working with children who have experienced trauma and loss been and works together with their parents offering a safe and creative ways to support them to rebuild their lives and have the best possible relationship with each other.

Ali MacDonald has spent the past six years working with children, young people, and adults in Mainstream and Alternative Education settings, CAMHS, charities and independent fostering Agencies. Her interest is working with trauma and as a Yoga Teacher – Ali finds benefit in integrating yoga into therapeutic work.

Lucy's son loves sweets and aspires to be a palaeontologist or a zombie assassinator.

Strong Black Womxn

SBW (2019) is a tribute to Mama Winnie Mandela. It challenges the dangerous narrative that Black womxn are inherently strong and makes space for the vulnerability that Black womxn have been denied through political rhetoric which ages back to the slave era.

This performance explores the archetypes placed upon the black womxn, the mammy, the jezebal, the welfare recipients or the Matriarch as argued by hooks (1990). It attempts to humanise the historically demonised Winnie Mandela who through Western media has been cast as the "Lady macBeth" during the fight against Apartheid and shines a light on the consistent distortion Western media shows of black womxn and historical figures alike. In addition, in its entirety this performance and it's accompanied written work attempts to shine a light on the obstacles the notion of the Strong Black Womxn has presented for Black womxn's mental health particularly when seeking support in our current society.

The session will consist of a performance, Q&A and discussions of black female identity, black mental health, (strong black womxn, jezebel, mammy, matriarch, welfare recipient) and themes of the work.

Nina Mdwaba (25) is a South African interdisciplinary spoken word artist, performer, and activist. She mainly creates solo performance work addressing an array of subject matter, including race, sexuality, and gender. Nina is a newly qualified Dramatherapist practicing in London.

Mask of the Oppressed (workshop)

Using dramatherapy and imagination, Ana and Patricia will invite you to look at yourself through the eyes of the oppressed, and to look into your own privilege and how it might play up in your therapy room. They will review the unconscious complicit role in the development and perpetuation of oppression

This is an experiential workshop to explore oppression, privilege and our relationship to them as professionals working with vulnerable population. Throughout image theatre, movement and improvisation, they will focus on what oppression looks like for each of us, how we react to our clients' feelings of oppression and how we may unconsciously reduplicate those systems in the therapeutic space. Following the carnival tradition, they will revert the roles of the oppressor and the oppressed. We will look into how our clients experience our therapy delivery, stepping into the uncomfortable realisation of our prejudice, privilege and fragility—inspired by Boal techniques and social theatre ideas.

Ana Molinero is a qualified Dramatherapist, Teacher, Linguist, Actor and Musician, with some dancing training. She has used her eclectic creative background to work with children and young people at risk in different capacities and countries for over 20 years. As an activist, she has fought for equality, equity, inclusion and visibility in different countries. She is a firm believer in public systems of healthcare and education, and has used theatre and music for social and political activism in different contexts.
She trained in Boal's Theatre of the Oppressed techniques at TOPLAB in New York, learning about Rainbow of Desire, Cops in the Head, Forum Theatre and Legal Theatre, and has been involved in different social theatre projects, including some with Universidad Autonoma de Madrid (Spain).

Patricia Ojehonmon is a Dramatherapist, Storyteller and Writer who works in CAMHS and has a private practice working with youth organisations to provide reflective practice for staff. She has over 20 years extensive experience of working with children, young people and marginalised adults within school, alternative educational settings, and community projects. She has created initiatives to develop pioneering new strategies that engages and challenges the relevant client group to achieve well-being. She is passionate about providing a creative space to empower clients to connect with their story.

White Fragility? (a workshop investigating whiteness for white therapists)

The Summer of 2020 marked a period of heightened awareness around racial identities, injustices, and histories. The conversations were countless, but one thing became very apparent within the Inclusion & Visibility Subcommittee: the elephant in the room wasn't just race or racism, but whiteness as a construct and reality.

What is whiteness? How does it show up in our worlds, lives, and therapy spaces? This is not just about our privilege or fragility, but also about the silence that allows whiteness to remain unchallenged and aggressive. This is an invitation for white therapists to come together and explore our various roles in systemic and structural white body supremacy (Menakem 2017) and reconsider our intentions and actions. It's an invitation to deconstruct whiteness and begin to reimagine a different future.
"Part of it is, 'yes, the victim. How terrible it's been for black people.' I'm not a victim. I refuse to be one... if you can only be tall because somebody is on their knees, then you have a serious problem. And my feeling is that white people have a very, very serious problem, and they should start thinking about what they can do about it. Take me out of it." Toni Morrison

BADth's Inclusion and Visibility Subcommittee work to highlight the intersection of social justice matters in the dramatherapy profession, believing that every dramatherapy practitioner, trainee and client should be validated in their lived experiences. They aim to ensure that inclusion and visibility are proactively embedded at the core of professional associations, training institutions and service providers.

Colours of Destruction

Colours of Destruction is an autobiographical piece biased on Madelaine Joy Cameron's journey as a Black woman. Revealing stimulating moments in her life. The piece speaks metaphorically on the battel of; colourism, sexualisation and being fetishized and isolated, impacting growth and understand of racial injustices and the influence still waying heavy on the world today. Madelaine continuously questions these events, leading her to realise the power she holds utilising her purpose in life as a dramatherapist.



Madelaine Joy Cameron is a trainee Dramatherapist at Anglia Ruskin University. Her interests are cultural trauma, racial injustice and attachment. Madelaine is passionate about improving the stigma around mental health in black communities, access to mental health services for Black and ethnic minority communities, and Black men at risk of the criminal justice system.

Maya - Reality of Resistance

Drawing from Dr. Lifton's concept of the protean self, this movement exploration looks at the emergence of resilience amidst adversities. It also explores the connection between resilience and redefining power for that self. This piece is inspired by Amruta's own journey with stuttering - how "stuttering" leads to othering by "fluency" that is highly coveted. And yet, amidst all the vulnerability and powerlessness – Maya's (my resilient self) voice flows through her movement.



Amruta Huddar is a student of MA Drama and Movement Therapy at Royal Central School of Speech and Drama. Amruta, hailing from India, has a background in Indian Classical dance, history and culture studies. She previously worked with the Tata Trusts on several mental health projects in India.

Welcome to the Masquerade

The Inclusion and Visibility Subcommittee share their experiences of meeting with racism in a combination of performance and workshop. An invitation to 'out' the 'White Elephant' in an all-inclusive space!

BADth's Inclusion and Visibility Subcommittee work to highlight the intersection of social justice matters in the dramatherapy profession, believing that every dramatherapy practitioner, trainee and client should be

validated in their lived experiences. They aim to ensure that inclusion and visibility are proactively embedded at the core of professional associations, training institutions and service providers.

Other *(experiential workshop)*

You enter a space.
You scan the room, searching for some familiarity. Are others the same as me?
Do I belong?
You spell your name. You read the options, and you tick the box.
Am I the only one?

'Other' is an experiential workshop which offers the opportunity to reflect on your own sense of belonging, and to interrogate the space between the known and the assumed, when considering the ethnic and cultural backgrounds of our clients and colleagues.

Moving through the 'in between' space as individuals and as a group, Karima and Vicky will explore terms such as 'race' and 'ethnicity' and investigate how these terms define and shape the experiences and relationships of clients and therapists. They will creatively explore and reflect on 'othering' and 'outgroup homogeneity' in relation to dramatherapy practice.

Karima and Vicky draw on their lived experiences as people and practitioners of mixed heritage who navigate their counter-transference and every day interactions through this lens, whilst containing client's and colleagues' projections. They look forward to offering a space for connection, debate and increased awareness on the issues raised, and perhaps the opportunity to experience some 'aha moments'!



Karima Setohy is an English and Egyptian Dramatherapist who grew up in SW London and now lives in rural Scotland, where she co-runs the Young Person's Dramatherapy Service at the Dundee Rep and Scottish Dance Theatre. Karima has a special interest in 'belonging' and how this relates to race and culture in the therapeutic space.



Vicky Inam Mohieddeen is a Scots-Lebanese creative facilitator, producer and curator with 15 years' experience working with communities around the world. Vicky is currently undertaking the University of Roehampton MA Dramatherapy training (graduating in 2022).

The Enactment of Historical Documents to Support the Resistance of Afro-Descendent Communities - An Experience from Colombia

The presentation focuses on a theatre workshop conducted with Afro-descendant youth in Colombia. In 2019, a research initiative of the National University in Bogota identified some historical letters dated 1755, written by a slave foreman working in a Colombian gold mine to the slave master.

The letters provided details on the living conditions of the enslaved people in the mine. The project invited a group of youth descending from the enslaved people mentioned in these letters to join a theatre workshop to explore how embodiment and dramatization of historical documents could foster collective memory and motivate community resistance to external aggressions.

In the first part, the youth enacted episodes of dignity and resilience described in the letters. In the second part, the facilitator asked them to stage if/how similar mechanisms of physical and symbolic violence were currently affecting their lives, as they did with their ancestors. The participants identified the on-going recruitment of youth by armed groups as a new process or enslavement and the assassination of afro-descendant leaders and displacement of the afro-descendant population as a new form of uprooting and deportation. They also embodied how their communities could prevent recruitment and displacement and staged such strategies as a continuation of their ancestors' struggle to defend their land and affirm their dignity and cultural belonging.

This experience is an example of how dramatisation based on historical documents could raise critical consciousness about collective memories of resistance and empower communities to take action to transform the oppressions they are facing.



Angelo Miramonti is Community Theatre Professor in Cali (Colombia) where he founded the "Arts for Reconciliation" Project, exploring the use of arts to accompany dialogue among former combatants and victims of the armed conflict. He is Testimonial Theatre lecturer in Wurzburg University (Germany) and registered drama therapist in Italy.

Let's Talk

The Inclusion & Visibility Subcommittee invite you to an informal space to talk and explore, learn and unlearn, come together and connect, as well as proactively address unconscious biases through discussing the themes of this conference.

They will explore questions such as what was your first contact with the idea of racial identity? How have we denied our roles in contributing to racism? What excuses do we make for ourselves? What makes us fight or collude with the system in different times of our lives? When did we first notice that we're a part of the problem?

BADth's Inclusion and Visibility Subcommittee work to highlight the intersection of social justice matters in the dramatherapy profession, believing that every dramatherapy practitioner, trainee and client should be validated in their lived experiences. They aim to ensure that inclusion and visibility are proactively embedded at the core of professional associations, training institutions and service providers.

The Influence of Race on The Experience of Dramatherapy

In this presentation, Nisha Sajnani and Ditty Dokter will share research on the influence of race in dramatherapy from their upcoming book entitled *Intercultural Dramatherapy: Imaginings at the Intersections of Otherness*. They will draw on findings from a recent survey of dramatherapists and clients on the influence of culture and identity in dramatherapy in which respondents identified race as having the greatest impact. They will give examples of practice from a range of dramatherapists worldwide, obtained through interviews and vignettes, as well as using some experiential training structures to illustrate ways of working.



Prof. Nisha Sajnani is the director of the Program in Drama Therapy and the Theatre & Health Lab at New York University. She is the Editor of Drama Therapy Review, founding member of the World Alliance of Drama Therapy, and President of the Foundation for the Arts & Trauma.



Dr. Ditty Dokter (co)developed various MA dramatherapy training programmes and worked clinically in adult and young people's mental health throughout her lifetime career as a drama, dance and groupanalytic psychotherapist. She is now semi-retired, working freelance as a clinician, supervisor, researcher, consultant and trainer.

Let's Talk About…Racism *(eavesdrop on conversation and join for discussion)*

In early 2020, at the start of pandemic, two Dramatherapists who trained together and remain friends, began a conversation. Later that year, as part of the NHS Subcommittee Conference, participants were invited to eavesdrop on the ongoing conversation, online. What came were visceral experiences of blackness and whiteness, and a need to pursue this rightly challenging conversation.

They have continued to meet at regular intervals, moving between sharing our individual everyday trials of meeting with racism, to inviting our often silenced and frightened aspects of self, to express themselves. Now, towards the end of pandemic, participants are warmly invited to hear about our experiences, and the key themes and questions that have emerged. How can we meet with the silencing that's often arrives within ourselves and the institutions within which we work? Can we find a shared language and landscape that honours the lived experience of those impacted by systemic structural racism and those that wish to understand and change it? How might the practice of Dramatherapy support the un-learning of systemic narratives?



Sam Adams is a member of BADth executive and a visiting lecturer at the University of Roehampton where she also trained. As a freelance Dramatherapist Sam works in the community with pupils who have been excluded from Education and with women at risk of the Criminal Justice System or with experiences of mental ill health. Academic research interests inc: ritual theatre, generational trauma and systemic structural racism connected to colonialism.



Sarah Glickman trained at the University of Roehampton and is a senior Dramatherapist within the NHS working across adult acute, PICU and complex rehabilitation settings in a north London Mental Health Trust. In addition, she is a member of the BADth NHS subcommittee and has a drive to improve the representation of dramatherapy in mental health services.

What is your Response to White Privilege? A workshop for people of all heritages

Preparation for this workshop:
Participants are invited to read *White Privilege: Unpacking the Invisible Knapsack by* Peggy McIntosh prior to attending. Please choose one privilege to reflect upon in the week leading up to the workshop either a privilege that you have experienced, or a privilege that has been denied you. Notice your responses, which might be imaginings, wonderings, feelings, sensations, memories and 'what ifs'. Be prepared to share some of your memories, stories and reflections in the session.

Workshop:

We will teach some playback forms in this session, and then invite participants to share their stories from the experiment above. Participants will take turns to playback the stories each person shares through movement, sound, metaphor and poetry. We will use the playback ritual as a container and the process and the group will be held throughout by Gillian and Dawn. There will be space for discussion in the latter part of the session, reflecting on the race conversation and bringing voice to how we impact on each other



Gillian Downie is a dramatherapist, playbacker, gestalt psychotherapist, supervisor and workshop facilitator: 'My undergraduate research was in the field of institutional racism and since then my understanding of colonialism, racism and my white privilege has been an ongoing journey. I am increasingly aware of the subtlety and sensitivity required to facilitate explorations that provide a safe space for this rigorous and essential work.'

Dawn Gwilt is a gestalt psychotherapist and supervisor: 'I care deeply about racism and inequality, and I'm actively seeking out ways to be part of the change. I want to challenge myself and other white therapists to increase awareness about our innate white privilege, and to find ways of doing this without driving our prejudiced thoughts underground. I am very interested in engaging myself and others in the race conversation, including the discomfort that arises.'



Of Breath and Fire:
A transatlantic roundtable on racial justice presented by NADTA and BADth Journals

"I can't breathe!" has become an indictment of longstanding cultural ruptures, racial faultlines and a clarion call. The unrest across the world today is the result of unaddressed and unresolved histories of racialized oppression manifest in the present.

In this conversation, the editors of Drama Therapy Review (US) and Dramatherapy Journal (UK) discuss the complex relationship between race, time and healing art practices. They wonder collectively how breath and breathing are contained, maintained and sustained by Black, Indigenous, and People of Color (BIPOC), amidst a global pandemic, Black Lives Matter, and systemic structural racism? How might our art therapy communities support processes of breathing and otherwise? In this first transnational collaboration of Drama Therapy Review and Dramatherapy Journal; the guest editors and editors engage in a panel discussion on what racial justice looks like in our field and in the contexts in which we live and work. How are we viewing racism as a global public health crisis that is lethal to Black, Indigenous, and People of Color (BIPOC)?

The dialogue will engage in ideas that are central to black precarity and existence. Global concerns will be explored in relation to debates in arts therapies and black agency, anti-blackness, decolonisation, and the processes for transformation. The four guest editors from; Britain, North America and South Africa will share what the special interest issues mean to them personally and the implications for practice. Attendees will also be invited to contribute with questions and creative responses in the discussion.



Sam Adams is a member of BADth executive and a visiting lecturer at the University of Roehampton where she also trained. As a freelance Dramatherapist Sam works in the community with pupils who have been excluded from Education and with women at risk of the Criminal Justice System or with experiences of mental ill health. Academic research interests inc: ritual theatre, generational trauma and systemic structural racism connected to colonialism.



Drew Bird, Ph.D., is a senior lecturer on the MA dramatherapy programme and lead for doctorate programmes in therapeutic arts at the University of Derby. He is editor of Dramatherapy, the journal of the British Association of Dramatherapists (BADth). His background is in working with children and young people who have experienced trauma and adult mental health. Recent research interests and publications have focused on heuristic inquiry, arts-based research, a/r/tography and dramatic improvisation and performance as research into therapy and teaching practice.



Clive Holmwood, PhD, is a Dramatherapist and Drama Practitioner with over 25 years of experience. His main area of work has been with adults and children with learning disabilities and mental health difficulties and children in foster care. He is an Associate Professor in the Department of Therapeutic Arts at the University of Derby and works in private practice.

Refiloe Lepere, PhD, is a black feminist playwright, theatre director, drama therapist, journalist and academic. Her areas of specialisation are participatory art, postcolonial trauma, feminist aesthetic practices, and artistic activism. She is a lecturer at the Tshwane University of Technology, South Africa. She is also a Ford Foundation and Think Fellow (Andrew Mellon Funded).



Prof. Nisha Sajnani is the director of the Program in Drama Therapy and the Theatre & Health Lab at New York University. She is the Editor of Drama Therapy Review, founding member of the World Alliance of Drama Therapy, and President of the Foundation for the Arts & Trauma.

Britton Williams is an adjunct professor in the Program in Drama Therapy at NYU and works in private practice. She is in the PhD Program in Social Welfare at the CUNY Graduate Center where she is a member of the inaugural Mellon Humanities Public Fellows cohort.

The Elephant in the Room: Meeting our White Shadow

Jung's studies of the Shadow were established in a time where Eurocentrism was the forefront of therapeutic practice, with White males defining the therapeutic frameworks we value today.

This workshop challenges Jung's theories of what makes up the Shadow and the Black identity it traditionally has. Jung's concepts were derived from the exploitative studies of native persons within their very territories (Jung, 1921) and reinforced racist ideals (Dalal, 1988), which we perhaps are not challenging enough in our conceptual frameworks. It is from these roots of our practice, we have become dissociated from the casual prejudice, cultural appropriation (Sajnani, 2012) and subjugation of people of colours' voices in our therapeutic community.

Eshmit invites you to this explorative workshop as a space to have courage and be open to the possibility of reworking a part of yourself that you may have met before. I will share with you how I initially met my White Shadow in June 2020. We will each go on our own journeys, using Role and Play to extend a part of our unconscious biases and bring them to the forefront. The apprehension and resistance I believe we all carry are welcome in this space.

After individual reflective practice, I hope to have a transparent conversation as a group about our White Shadow encounters and how we can transfer our learning into the therapy space. Moreover, may this be an invitation to all therapists, for us to dismantle Westernised concepts and dare to confront what has become comfortable.



Eshmit Kaur is a Sikh Dramatherapist who aspires to dismantle racism, power and privilege in therapeutic environments. She values a trauma-informed approach and intersectionality within therapeutic practice, with hopes to create anti-oppressive and empowering spaces for clients.

Tending our Sanctuaries: Self-care as Liberation Practice

This session will offer a space for us to rest and reset. Guided by Healing Justice principles that evolved from marginalised groups in the USA, we tend to our sanctuaries - the body, mind, heart, spirit. Participants will

be invited to practice breathwork, embodiment, simple stretches and creativity with the intention of cultivating conditions that allow us to feel more whole, connected and spacious.



Dr Sara Alsaraf (she/her) is a freelance dramatherapist and NHS psychiatrist.

Sara is a core practitioner at Healing Justice London (healingjusticeldn.org)

Thinking about Language Barrier

Why does language become a "barrier"? What stops us to communicate?
What stops people from expressing themselves? What are we afraid of and what can we do?

Yu-Hsuan Lin is a non-native English speaker who was trained to be a dramatherapist in a second language. She speaks Taiwanese and Mandarin. In this presentation/discussion, she would like to share her observations and reflections of her experiences in working with clients from different language and cultural backgrounds, and how dramatherapy brought a unique perspective of 'language'. She will also explore the idea of language barrier and institutional racism relates to language discrimination in the forensic adult mental health unit she worked.

She notices the power of language and how the power imbalance plays out in the institution/system and the therapy room, yet also witnesses the advantage and beauty of dramatherapy in working creatively with diversities. Through music and rhythms, songs from different homelands, body movements, eye contacts and facial expressions, and so on also brought her back to think about the basis of how humans connect, as well as how we build barriers and fear around us. Let's explore where our fears come from and what stop us from connecting? Are there really barriers between languages?

Yu-Hsuan Lin is a dramatherapist trained at Roehampton University. She is also a playbacker and enjoys clowning. She has worked in forensic, community, and school settings. She is interested in working with trauma and exploring the connections between therapy practice and social justice.

Britain Behind the Mask: Exploring narratives and amplifying voices through the creative arts

Join Britain Behind the Mask in an experiential workshop, learning more about using mask-making, story-telling and visual arts to offer a space for marginalised communities to explore personal and systemic narratives of Self. Participants will have the chance to experience a Britain Behind the Mask workshop and reflect on the importance of considering the interaction of both therapist and client identities within their social context and systemic narratives.

The experiential workshop will be followed by a lecture, looking in-depth at the processes and theory behind the workshops and how they provide a space for amplification of silenced voices. The lecture will also explain more about Britain Behind the Mask as an action research project. This action research currently focuses on the interplay between the facilitators' cultural identities and our work as a white Jewish dramatherapist and a Black British psychotherapist using the arts, highlighting the interplay of our identities within the facilitated space.

The lecture will also present how the interaction of the facilitators' identities transformed and inspired them to work within a social justice counselling framework and frame their approach to the project as a sociotherapeutic intervention.

This workshop and lecture aims to empower other therapeutic co-facilitators to:

- Consider cultural, ethnic and racial diversity.
- Understand the phenomenon of 'masking' as termed by Black, and autistic communities.
- Have a deeper understanding of the interplay between co-facilitators' cultural, ethnic and racial similarities and differences and its impact on the nature and success of similar projects.



Marissa Green HCPC, BADth, is a dramatherapist and mental health practitioner working across clinical and community settings. Marissa founded Open Words UK, a creative mental health education provider, in 2017. She then co-founded Britain Behind the Mask with Kyra Hall-Gelly in 2020, aiming to creatively amplify voices of silenced communities.

Kyra Hall-Gelly MBACP is a Black British Integrative Psychotherapist Using the Arts, Lecturer in Counselling, Group Process Group facilitator at Kingston College London, Diversity Lecturer at The Minster Centre for psychotherapy London, and Director of NeuroTribe UK- an empowerment organization for neurodiverse and culturally diverse communities and practitioners.She trained in the creative therapies at the Institute of Arts in Therapy and Education (IATE) and is a passionate fiction writer.



Exploring the Pandora's Box of BADth's Executive Committee

A practical and embodied workshop exploring power and projection in relation to our organisation. The story Pandora's Box explored human weakness, it was a gift and curse, yet Hope was the final thing to leave the box.

BADth executive committee is a living, breathing entity. In this session you are invited to enter the Pandora's Box of BADth and explore the multiple structures that help form the Exec, and to experience wandering in the thick of it.

Liz and Sarah will move through the articles and memorandum, what are those standing orders? What is involved in all those meetings? Where do we stand for the vista of possibilities? There are responsibilities in the role of the executive, and this leads to power – in this workshop they will shine a light onto the shadow side of power and the miasma of projection.



Sarah Bradley is based in Scotland and formerly held the link role for the country before joining the executive early in 2021. She trained at Roehampton and graduated in 2017, she works as a freelance dramatherapist for a number of charities in Glasgow. She is interested in the intersections between the arts therapies and how we use creative processes to learn and shed light and shade on things.



Liz Merrick is a Dramatherapist and Supervisor in private practice, West Yorkshire. She has more than 15 years' experience working as a Specialist Behaviour Teacher in three Counties. This position enabled her to champion Dramatherapy in schools and Pupil referral units. Presently she runs a Healing event space, Fell Edge that hosts retreats, dance movement and song. Refugees visit and are welcomed home. Liz is interested in the dynamics of organisations and believes passionately in clear communication to evolve healthy spaces. This is one of her aims in presenting this workshop and in joining the Exec in 2020.