The British Association of Dramatherapists

CONFERENCE 2024: CREATIVITY IN CONFICT

EMPOWERING CHANGE THROUGH DRAMATHERAPY



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14TH - 20TH OCTOBER 2024

sponsored by

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ONLINE CONFERENCE
14TH TO 20TH OCTOBER

IN PERSON GATHERING
SATURDAY 19TH OCTOBER

In these tumultuous times, where conflicts and challenges abound, we gather once again to explore the transformative power of dramatherapy. Our theme this year, "Creativity in Conflict," invites us to delve into the heart of human struggle, resilience, and empowerment.

Conflict is an inherent part of the human experience. Whether it arises from external circumstances, internal struggles, or interpersonal dynamics, conflict shapes our lives. Conflict is something we experience nationally, in society, in our profession, in our association and in our personal lives.

As dramatherapists, we recognise that conflict can be both a catalyst for growth and a barrier to well-being. Our task is to harness the creative potential within conflict, using it as a springboard for change. To welcome those angry parts of us who love us enough to speak up when the see injustice or feel hurt.

Conflict is fire energy. It can destroy and it can also sweep away the old to make space for the new to grow. How can we dance with this fire? Can we rewrite narratives, break cycles of violence, embody new roles, and find novel solutions. Creativity becomes a lifeline, guiding us through the chaos.

Our conference aims to bridge theory and practice. We invite you to share your research, case studies, and innovative approaches. Let us explore themes of interpersonal and intrapersonal dynamics, restoration, the drama triangle and conflict. How can dramatherapy empower individuals to navigate conflict zones—whether internal or external? How do we support clients returning to life after emotional upheaval?

IN PERSON GATHERING



SATURDAY 19TH OCTOBER
THE EMPTY SPACE, MANCHESTER

9.30 - 10.30: BREAKFAST SOCIAL

10.30 - 18.30: BADTH GATHERING INCLUDING...

OPENING
BADTH AGM
KEYNOTE BY SUE JENNINGS
LUNCH
INTERACTIVE WORKSHOP AND
PERFORMANCE BY MAY CONTAIN NUTS
CLOSING

18.30-19.30: DRINKS SOCIAL

TIMINGS TBC. AGM WILL BE AVAILABLE REMOTE.

FROM CHAOS TO CREATION

KEYNOTE BY DR SUE JENNINGS
19TH OCTOBER, MANCHESTER

Creativity and conflict can occur at an individual, familial, social, national and international level, and these can morph into one another creating further confusion! When there is conflict there is often surrounding chaos, especially about role and function. This presentation explores the chaotic origins of theatre, drama, play, ritual and Dramatherapy and how 'specialisms' have often created unnecessary conflicts. These conflicts have often been a confusion regarding terminology, definition and cultural context. The proposal is that creation can come out of chaos rather than conflict.



Dr Sue Jennings is currently exploring 'Neuro-Dramatic-Play' as a forerunner to performance and dramatherapy. She is a newly appointed Editor for Routledge for a series of books on NDP. She was the original founder of the BADTh, and established Dramatherapy training in several countries. She has published over 50 books on creative themes surrounding play and drama, sincluding her doctoral thesis 'Theatre, Ritual and Transformation: the Senoi Temiars'. This was based on anthropological field work with a tribal people in the Malaysian rainforest, where she lived for an extended time with her three children. Her new book 'Neuro-Dramatic-Play and Infant Mental Health' will be published by Routledge early next year. Visit suejennings.substack.com.

ONLINE CONFERENCE

14TH - 20TH OCTOBER

ALL THE SESSIONS* WILL BE RECORDED AND AVAILABLE TO WATCH LIVE OR ON DEMAND FOR TICKET HOLDERS

*Please note sessions with an asterisk either will not be recorded or have limited capacity

MONDAY 14TH OCTOBER

8.00-8.30 To be or not to be a clown: Conflict on and off the stage (Dr Drew Bird)

12.00-13.30 The Art of Non-Violent Resistance: A dramatherapists's guide (Amy Mackay)

15.00-16.30 What do clients think about dramatherapy: Discussing results from a qualitative meta-analysis of client experiences of dramatherapy (Tobias Constein, Akhila Khanna & Amélie Wiberg)

18.00-19.00 Wail, for the world's wrong (Alida Gersie PhD)

20.00-21.30 Brushes for change: Art as a Pathway to Creating Cultural Understanding (Dr Erika Powell)

TUESDAY 15TH OCTOBER

8.00-10.00 "I'm stuck in the middle": Supporting young people through conflict (Amy-Lou Owen)

12.00-13.30 Rupture and Repair: A South African Perspective on Culturally-Informed Arts-based Psychosocial Practices in Post-Conflict Communities (Marlize Swanepoel)

18.00-19.30 Rural Existence: How can creative therapies support survivors of sexual trauma within the boundaries of rural landscapes? (Kate Stevens & Emily Love)*

20.00-21.30 Fighting Fires in Family Transitions: How can we creatively explore family systems and patterns of conflict (Cath Maher & Naomi Bateren)

ONLINE CONFERENCE

14TH - 20TH OCTOBER

ALL THE SESSIONS* WILL BE RECORDED AND AVAILABLE TO WATCH LIVE OR ON DEMAND FOR TICKET HOLDERS

*Please note sessions with an asterisk either will not be recorded or have limited capacity

WEDNESDAY 16TH OCTOBER

8.00-9.00	Ambiguous Narratives: Storytelling in the digital age (Anastasia Joyce)
12.00-13.15	Using Creativity to understand Conflict: Including traumatised people normally excluded from research (Louise Combes)
18.00-19.30	Brain vs Heart: A conflict within (Danai Karvouni)
20.00-21.30	When existence is a conflict zone: Supporting trans children (Molly Holland and Francis Myerscough)*

THURSDAY 17TH OCTOBER

8.00-8.45	Being and Becoming: An exploration of the lived experiences of Black African and Caribbean Creative Arts Therapists in the UK (Andrea-May Oliver)
12.00-13.00	The invisible third: Dramatherapy in medium-secure forensic setting with women who have experienced sexual trauma (Kritija Saxen)
13.10-14.00	Personal Theatre of the Broken Hearts: Processing post-breakup trauma and masculinity through therapeutic performance (Praveen Jain)
18.00-19.30	Me and Not Me: Resilience, story, and play in solo role-playing games (Monique Hill)
20.15-21.00	Murmurs behind the walls (Nathalie Friel)*

ONLINE CONFERENCE

14TH - 20TH OCTOBER

ALL THE SESSIONS* WILL BE RECORDED AND AVAILABLE TO WATCH LIVE OR ON DEMAND FOR TICKET HOLDERS

*Please note sessions with an asterisk either will not be recorded or have limited capacity

FRIDAY 18TH OCTOBER

8.00-8.45 Play it out: Enhancing rehabilitation through dramatherapy (Dr Russya Conner)

12.00-13.00 Paper Boat on Gooey Waters: Dramatherapy with children affected by parental conflict and substance abuse (Amruta Huddar)

13.00-14.30 The Confidence Crisis: The life-changing properties of dramatherapy to resolve the growing issue of confidence in children and adults (Claire Schrader)

19.00-21.00 Exploring internal conflict through creative and embodied approaches to Internal Family Systems (Holly Stoppit)*

(SATURDAY 19TH OCTOBER: IN PERSON GATHERING)

SUNDAY 20TH OCTOBER

11.00-13.00 One way or another: Enhancing criminological imagination through drama (Özlem Turhal de Chiara)*

14.00-16.00 Examining Drama Therapists' Attitudes Toward Dis/ability in the United States: Leaning into conflict and change (Dr Angelle Cook et. al.)

17.00-18.00 It takes all kind of conflicts to build a hut and an assessment tool (Mathilde Tubban)

20.00-21.00 The Blue Light (Nina Mdwaba, Taylor Mitchell & Theodoros Kostidaki)

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CHROMA is the leading provider of dramatherapy to adopted children, brain injury survivors, schools and neurorehabilitation healthcare settings



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Dr David Quinn,
Consultant Neuropsychologist

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Working throughout the UK, CHROMA is rated "Outstanding" by Ofsted

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Monday 14th October, 8.00-8.30

To be or not to be a clown: Conflict on and off the stage

PRESENTATION

The presentation draws on clown performance practice and how this informs dramatherapy facilitation skills in working with conflict in a playful and creative way. The clown facilitates play in the audience and subverts social and cultural conventions, bringing the audience and the clown into conflict with their socialised selves.
Central to the paper is William Blake's famous proclamation, 'without contraries is no progression' and how crucial this is to personal and professional development.

The open and vulnerable stance of clowns can be in conflict to dominant cultural values about honesty but can also bring about change, transformation and openness in the practitioner, audience and clients alike.
Drawing on an autoethnographic research the paper will explore how clown-based performance work can inform dramatherapy. Whilst honesty and vulnerability are intrinsic in autoethnographic research and clown practice, translating this into dramatherapy practice can bring about personal and professional conflict. The author will explore how being in conflict with these tensions can bring about a playful relationship with the self in order to facilitate play in others.

The paper will consider how clown performances has deepened the authors humanistic informed stance, brought them into conflict with their own professional conditioning and transformed their practice.
The author will explore how clowning and drama therapy facilitation brings oneself into conflict with the self and other in order to transform. The presentation will consider how Cassidy et.al. core processes of change have the potential to be catalysts for conflict and bring about personal and professional transformation.



ABOUT THE PRESENTER

Dr Drew Bird is currently Associate Professor and Head of Creative Arts Therapies at the University of Melbourne, Australia. He was editor of the British Association of Dramatherapist's Journal from 2020 to 2023. He is the author of numerous publications on working with children and adults and arts-based research.

Monday 14th October, 12.00-13.30

The Art of Non-Violent Resistance: A Dramatherapist's guide

WORKSHOP

Join our interactive workshop as we explore non-violent resistance (NVR) from a creative perspective.

NVR is about Peaceful Change: Inspired by Mahatma Gandhi and Martin Luther King Jr., NVR is a parenting course which addresses child-to-parent violence and sibling violence—the hidden sides of domestic abuse. In this session, we'll explore NVR's core principles, emphasizing three key components: De-escalation, Increased presence and Reconciliation gestures.

By weaving creativity into NVR, we can support parents with not just the 'what to change' but also a whole toolkit of the 'how to facilitate the change'. Through experiential exercises, role-play, and collaboration, discover how NVR techniques empower families.

Let's embark on this journey together, using art, play, and imagination to create lasting positive change within families. Let's use creativity to de-escalate conflict and forge resilient, peaceful pathways toward positive transformation.



ABOUT THE FACILITATOR

Amy Mackay works as a freelance dramatherapist. She has previously worked for the Youth Offending Team and as a CAMHS specialist for neurodiversity. In both settings she supported families experiencing child-to-parent violence.

Monday 14th October, 15.00-16.30

What do clients think about dramatherapy Discussing results from a qualitative meta-analysis of client experiences of dramatherapy

PRESENTATION

There is growing momentum to identify the mechanisms of change or therapeutic factors in dramatherapy, shifting the focus of research from questioning if dramatherapy is effective to understanding how it is effective. However, these efforts have been limited in scope as they have generally failed to consider processes within the client but are rather more attentive to observations from the therapist. Yet, perception of the client and the therapist do not always converge. As such, there remains a need for a more comprehensive view and investigation into processes within drama therapy that centres the perspectives of clients.
This presentation will discuss the results of a qualitative meta-analysis that aggregated, synthesized, and presented reports from over 300 clients on their experiences of dramatherapy. Ultimately, we will engage attendees in a discussion about what works and doesn't work in dramatherapy and how client feedback can inform and shape our practice.

ABOUT THE PRESENTERS

Tobias Constien is a dramatherapy researcher at the Institute for Research and Development in the Arts Therapies (IKTn) at Nürtingen-Geislingen University and a PhD candidate at University College Dublin.

Akhila Khanna is a licensed creative arts therapist working with adults in acute inpatient psychiatry and with adolescents and families at a group private practice in New York City. She is also a researcher with the Foundation of Arts and Health India.

Amélie Wiberg is a clinical dramatherapist (B.A.) with a keen interest in stress-associated disorders and the body psychotherapeutic ways to cope with them. Current master thesis: "The embodiment of fictional imaginations and their influence on traumatic memories".







Monday 14th October, 18.00-19.00

Wail, for the world's wrong

WORKSHOP

Just imagine you realise that what is happening to you, your family, friends or clients is truly hurtful and plain wrong. That it crosses a line. Then what? In this participative talk I will outline how Storytelling and Story-work can be used in Dramatherapy Training and Practice to bring unacceptable occurrences to an end, and to set productive change in motion. This talk about 'the uses of story to right what's wrong' will be helped by the story-spirits of Hare and Li-chi. It also includes a personal tale about the enduring gifts of HARK, 1945.



Image provided by Ann Winn

ABOUT THE FACILITATOR



Alida Gersie PhD is a dramatherapist, widely published author and acclaimed authority in the arts-therapies, story-work, bereavement-counselling and popular education. Between 1982 and 2003 she designed and directed postgraduate arts therapies degrees at universities in the UK and Europe. She is an engaged environmentalist and has since the late 1970's offered consultancy to many organisations on how best to generate people's enduring commitment to pro-environmental behaviour. Her most recent book (co-edited) is Storytelling for Nature Connection: Environment, Community and Story-Bases Learning. Stroud: Hawthorn Press.

Monday 14th October, 20.00-21.30

Brushes for change: Art as a Pathway to Creating Cultural Understanding

WORKSHOP

This workshop supports dramatherapists and other clinical professionals in applying various low-cost and easy to use forms of creative arts practices to situations where there is high intercultural conflict or cultural differences. They will leave with actionable techniques to apply creative techniques to work with clients/patients, colleagues, friends and family, and even within themselves. These techniques get people talking and sharing in healthy ways foster cultural understanding, create meaningful dialogue & shared meaning, leverage empathy, and replace old narratives about "the other" with new, more empowering ones in situations of increased intercultural conflict.

By the end of this experiential workshop participants will learn how to use the creative arts to break through the silence, shame, strong emotions, and fear that fuels and characterizes the intercultural conflicts that we see manifesting all over the globe.

ABOUT THE FACILITATOR



Dr. Erika Powell is a seasoned executive facilitator, coach, and consultant dedicated to driving change and transformation in workplaces. With over 18 years of experience, she specializes in using the creative arts to build organizations where people thrive. She is a leading expert at teaching people how to lead, connect, and collaborate effectively across differences while creating meaningful change and impact for leaders, their teams, and organizations. Using the arts, she creates safe and supportive environments where participants can explore their cultural identities, address differences, express strong emotions in healthy ways, and navigate challenges and conflict productively while feeling supported in taking the creative & interpersonal risks needed to create new possibilities and ways of being with each other.

Tuesday 15th October, 8.00-10.00

"I'm stuck in the middle": Supporting young people through conflict

PRESENTATION

"We had a power cut and he asked me, is it world war three?". Our young people are growing up surrounded by all types of different conflict.

Using case studies and theory we will explore the ways conflict appear in the lives of young people focusing on five main areas:
Internal – conflicting feelings, beliefs and values
Peer – amongst friends and within friendship groups
Family – at home, extended family and historical
Professional – amongst the professionals around a young person
Political – Global conflict, conflict in their communities

How we as therapists can support young people through conflict using various creative tools including play, storytelling and ideas from the Internal Family Systems Model.

What healthy and unhealthy conflict looks like and how to empower young people with the tools they need to manage conflict, their feelings around it and put healthy boundaries in place.

We will also think how we as a therapist can practically contribute to managing the conflict taking place around a young person. As well as what happens when we become the target/scapegoat of conflict by the people and institutions around them

ABOUT THE PRESENTER

Amy-Lou Owen has been running her own practise since 2019 working in a variety of settings as well as privately. She specialises in working with children and young people and neurodiverse adults. She is also the CEO of a local charity supporting the LGBTQ+ community.



Tuesday 15th October, 12.00-13.30

Rupture and Repair: A South African Perspective on Culturally-Informed Arts-based Psychosocial Practices in Post-Conflict Communities

PRESENTATION

This presentation is based on the work of a South African non-profit organisation called sp(i)eel arts therapies collective which consists of a team of Arts Therapists, Applied Arts Practitioners and Arts Activists who develop and deliver culturally-informed, community-based mental health care that recognises the interconnectedness of physical, psychological, spiritual, and environmental health. The team predominantly works in hard to reach places with little to no access to institutionalised care and public resources.

Since 2015, its founders, two registered Dramatherapists, have embarked on a journey of unlearning and discovery which lead them to a model of practice that focuses on reconnecting with self, others, and the environment in order to repair societal ruptures, and resist ongoing systemic violence. The practice calls for a paradigm shift from the dominant Western biomedical model and highlights local, innate knowledge and the function of collectivism in health and wellbeing.

The presentation is framed by trauma-informed and healing-centred theories and will offer case vignettes to illustrate the work. The presenter will also share a practical tool, called a Glimmer Map, which developed from the work as a resource for wellbeing. The core message of this work is the ability of the arts to leverage the power of community, culture and the natural environment as key components of repairing ruptured relationships in post-conflict contexts.



ABOUT THE PRESENTER

Marlize Swanepoel is an HPCSA-registered Dramatherapist and the founding director of sp(i)eel arts therapies collective. She is a guest lecturer and examiner at the University of Cape Town and an enthusiastic advocate for the Arts for Health movement in South Africa that speaks to healthcare from a global South perspective.

Tuesday 15th October, 18.00-19.30

Rural Existence: How can creative therapies support survivors of sexual trauma within the boundaries of rural landscapes?

DISCUSSION

Survivors of sexual trauma who exist in rural settings experience unique cultural and relational factors which play a critical role in creating and maintaining boundaries in accessing therapy in these areas. This presentation and open discussion will explore the relational and intra-relational dynamics that survivors of sexual trauma encounter in rural settings. In this growing area of research, our aim for this session is to focus on our collective experiences as practitioners in rural landscapes, provide space for those not working in rural places to explore this type of practice, identify and ask questions







ABOUT THE FACILITATORS

Kate Stevens is a recent MSc graduate of Dramatherapy from Queen Margaret University, Edinburgh who is currently working as a freelance dramatherapist in various locations and as a support worker with Rape and Sexual Abuse Service Highland.

Emily Love is a support and advocacy practitioner at Argyll and Bute Rape Crisis. Here, she has created the PATCH Project, a primary school sexual violence prevention project; the first of its kind in Scotland. She is a trainee psychotherapist and a member of the Young Women's Movement advisory panel.

Tuesday 15th October, 20.00-21.30

Fighting Fires in Family Transitions: How can we creatively explore family systems and patterns of conflict

WORKSHOP

As Dramatherapists employed as Systemic Family Practitioners in a perinatal mental health service, we are used to facing and managing conflict. This primarily presents work between couples but is a wider issue that ripples out and similarly is affected by significant external forces.

In this session we will explore ideas around healthy conflict in relationships and understanding our own conflict styles, with an emphasis on patterns learnt from family of origin and how these differences in partnerships can cause conflict.

We will then explore how to be curious about systems (families, cultures, schools, workplaces) even if working with individuals. How can we use creative methods to explore entrenched narratives, break patterns and widen the lens to look at what is happening in their world? This will be an interactive workshop, sharing ideas, practical methods and time for reflection on self and practice.

ABOUT THE FACILITATORS





Cath Maher is a Dramatherapist employed as a Systemic Family Practitioner within an NHS perinatal mental health service, with 13 years of practice. She rides a tricycle, loves singing and lives with her 4 kids and partner in the Northwest.

Naomi Bateren is a Dramatherapist and EMDR therapist employed as a Systemic Family Practitioner within an NHS perinatal mental health service, with 6 years of practice. She loves lifting heavy stuff, makes a mean Guinness cake and lives with 2 kids and partner in the Northwest.

Wednesday 16th October, 8.00-9.00

Ambiguous Narratives: Storytelling in the digital age

PRESENTATION



Storytelling and theatre have permeated Anastasia's life from an early age, and she is deeply interested in theatre and literature as tools for change, community building and empowerment. The culmination of her Master's degree in Narrative Futures, was the writing of a play that responds to, and aims to draw attention to, the development of hostile environment tactics in a digital age. This was driven by research into the policy of the GPS tracking of persons seeking asylum in the UK by the Home Office, and an examination of the interplay between personhood, state violence and disappearance. The session will offer a discussion of the topics that led to the project as well as space for discussions of creative drama-based work that centres on conflicts that shape the present day.

ABOUT THE PRESENTER

Anastasia Joyce is a postgraduate student at the Edinburgh Futures Institute, with an undergraduate degree in English literature from the University of Cambridge. She currently works as a ghost and history tour guide in the city of Edinburgh and as a freelance editor on projects for the United Nations and its affiliates.



Wednesday 16th October, 2.00-13.15

Using Creativity to understand Conflict: Including traumatised people normally excluded from research

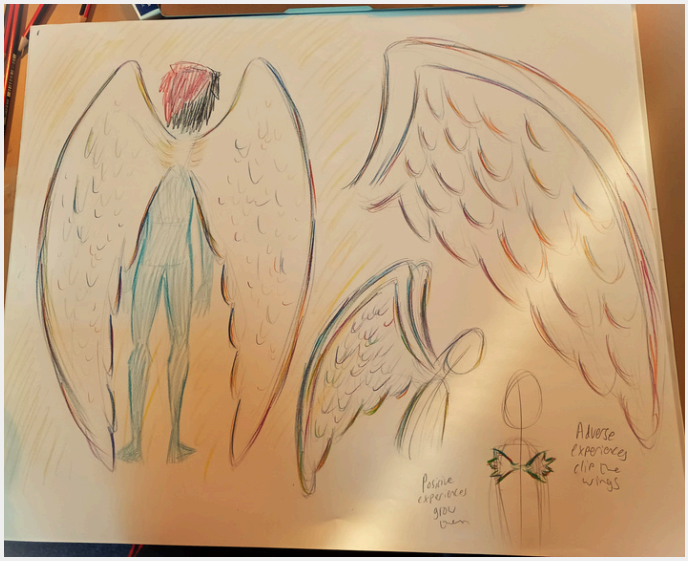
PRESENTATION

Exploring the clinical experience of contributing to this national study which aims to answer the question: What are the psychological and geo-social-economic contextual mechanisms by which ACEs unfold to affect or safeguard the mental health and lives of young people (aged 10-24)?

ATTUNE is a £3.9m Medical Research Council funded project. It is a collaboration between the Universities of Oxford, Falmouth, Kent, Leeds, QMUL, KCL, UCL and Greenwich. The first of six work packages explores the lived experience of young people exposed to ACEs through artistic expression.

Approximately 100 young people have used creative processes to explore what they want professionals to understand about ACEs and their mental health.

This workshop will present some of the early findings. More specifically, there will be a focus on the contributions of young people who have historically been excluded from research because of their complex emotional and interpersonal needs from Leeds. With their artwork central to facilitated conversations around specific questions recorded to support the research team learning.



PRESENTER

Louise Combes is a dramatherapist and supervisor with 20 years clinical experience of working with trauma amongst children and adults in Leeds. She has published data and research about Psychosis. She provides training to NHS Creative Arts therapy teams in research.



Wednesday 16th October, 18.00-19.30

Brain vs Heart: A conflict within

WORKSHOP



Imagine Inside Out ... but for organs! With Brain, Heart, Gut and Lungs as the main characters and one's soma the main hero, you are invited to a calm seeking quest through the storm of an embodied conflict. Inspired by John Roedel's poem, this workshop aims to offer an open space to explore themes of connection-disconnection, dilemmas, resolution and well ...anything that makes one turbulent and alive.



ABOUT THE FACILITATOR

Danai Karvouni is Dramatherapist, EMDR Therapist, NARM Practitioner and Clinical Supervisor. She has extensive work experience in the NHS within secure, community and forensic services practice. She also holds her private practice as Drasis Dramatherapy. Danai is particularly interested in trauma and embodiment. In 2024 her chapter on integrating Dramatherapy with NARM for healing developmental trauma was published in Trauma and Embodied Healing in Dramatherapy, Theatre and Performance edited by J.F. Jacques. Danai enjoys theatre, yoga and fun through clowning.

Wednesday 16th October, 20.00-21.30

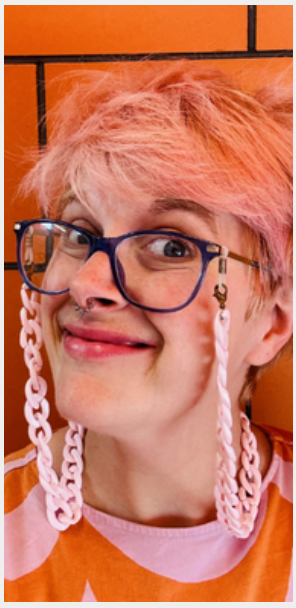
When existence is a conflict zone: Supporting trans children

GROUP SUPERVISION

The lives of trans and nonbinary people, especially those who are children or young people, are currently being used as a frontline in the so-called "culture wars". Government policies have attempted to suppress children from exploring their gender and have removed healthcare pathways previously available to these communities (Department for Education 2023; The Cass Report 2024; Pearce 2024; The Medicines (Gonadotrophin-Releasing Hormone Analogues) (Emergency Prohibition) (England, Wales and Scotland) Order 2024). The UK is internationally known as an intellectual centre for anti-trans activists, with Butler (2024) dedicating a chapter in their recent "Who's Afraid of Gender?" to the UK landscape. How do we support our clients and affirm their gender against this backdrop? How do we cope with the limits of our power, knowing that the client continues to live in this conflict zone? How do we feel safe enough to go on a gender journey with a client in this time of heightened anxiety? What are we afraid of?

We developed this session following a year of planning and delivering a pilot training for creative therapists about working with trans and nonbinary children and young people; one point of feedback from therapists who attended the training was about the value of exploring and reflecting as a group. We aim to hold space to one another in supporting these populations whose existence and rights have been placed in the centre of this conflict.





ABOUT THE FACILITATORS

Molly Holland is a Dramatherapist and Dramatherapy Supervisor, working with children and young people in schools in Bristol.

Francis Myerscough is a Music Therapist, Clinical Supervisor, and PhD student.

Molly and Francis met when they both worked in an adoption support agency. More recently, they designed and ran a training together for creative therapists about working with trans and nonbinary children and young people. They teamed up so they could cross between insider and outsider perspectives (Rosenberg and Tilley 2020), as well as doing a survey of trans and nonbinary people and therapists to inform the training.

Thursday 17th October, 8.00-8.45

Being and Becoming: An exploration of the lived experiences of Black African and Caribbean Creative Arts Therapists in the UK

PRESENTATION





In the context of persistent societal racism, the experiences of Black Caribbean and African creative arts therapists in the UK provide a unique lens to examine the intersection of race and mental health. This presentation explores preliminary findings from a qualitative study that delves into the lived experiences of these therapists during their training, professional practice, and career development. Through semi-structured interviews, thematic analysis, and arts-based research, the study uncovers the multifaceted challenges and opportunities faced by these professionals.

Participants report systemic barriers, including racial discrimination and underrepresentation, alongside instances of intergenerational trauma and cultural insensitivity within the therapeutic community. Despite these hurdles, they also highlight moments of resilience, community support, and the transformative power of culturally competent therapy.

By framing these experiences against the backdrop of societal racism, this presentation argues for significant changes in the creative arts therapy field. It calls for enhanced cultural fluency, increased representation, and systemic reforms to better support Black therapists and their clients.

ABOUT THE PRESENTER

Andrea-May Oliver is a highly experienced dramatherapist with nearly 10 years in the field. Specialising in culturally competent therapeutic interventions, emphasizing the importance of inclusivity and representation. Her current research explores the experiences of Black Caribbean and African creative arts therapists, aiming to foster systemic change and improve mental health outcomes for marginalized communities.

Thursday 17th October, 12.00-13.00

The invisible third: Dramatherapy in medium-secure forensic setting with women who have experienced sexual trauma

PRESENTATION

Working in a medium-secure forensic unit's women's ward (situated in London, UK) has highlighted jarring gendered inequalities in recovery processes, including discharge pathways and the prevalence of sexual abuse histories among female forensic patients. For these traumatized women, transference often involves a triad rather than a dyad - the perpetrator's terrorizing presence demanding secrecy haunts the therapeutic space. Through case vignettes of three women from the ward, I explore how dynamics of dominance, submission, power and control reenact within dramatherapy, potentially offering a reclaiming space. I also discuss the significance of cross-modal attunement and the seeming dangers of direct kinaesthetic empathy. The semi-permeability of the therapy room is also examined. Drawing from Melanie Klein, Judith Herman, and John Casson, I elaborate on transference/countertransference experiences. I also argue for the investigation of intrapsychic conflicts not just arising from personal unconscious but also collective unconscious and therefore, the relevance of intersectionality in the therapy room.

ABOUT THE PRESENTER



Kritija Saxena is a Dramatherapist trained in Drama and Movement Therapy (Sesame) from Royal Central School of Speech and Drama in London, UK. With over a decade of experience in the mental health field, she lent her expertise to the Forensic Women's Services at the East London Foundation Trust - NHS, worked in both the medium-secure unit and community settings. Kritija's background blends her training in Psychology from Tata Institute of Social Sciences in India with her knowledge in Dramatherapy. This powerful combination allows her to offer an innovative approach to creatively address emotional needs of the community, such as the co-production of Project Bhava and Wellbeing and Arts Hub.

Thursday 17th October, 13.10-14.00

Personal Theatre of the Broken Hearts: Processing post-breakup trauma and masculinity through therapeutic performance

PRESENTATION

Personal Theatre of the Broken Hearts is a study in progress. Male participants who are experiencing post breakup distress/trauma participated in a four months dramatherapy intervention and created a solo autobiographical therapeutic performance engaging with their personal material. Relationship breakup affected their mental health. They found themselves in multiple emotional conflicts. They ruminate and yearn for their ex-partner but want to come out of it at the same time. They are in distress and want to express and process it but their masculinity feels challenged and holds them back. Their desire for attachment appears to pose challenges and contribute to distress.

They engaged in creative exploration of their conflicts and underlying patterns and showed the world how they truly feel in their performance.





ABOUT THE PRESENTER

Praveen Jain is a practicing dramatherapist and a PhD scholar in London. He worked as a theatre actor, writer, director and theatre-in-education (TiE) practitioner for two decades before embarking on his journey to become a dramatherapist. He has worked with children, youth, teachers, and disadvantaged people in India and UK.

Thursday 17th October, 18.00-19.30

Me and Not Me: Resilience, story, and play in solo role-playing games

WORKSHOP

Role-Playing Games (RPGs) have grown in popularity in recent years, but many still only know games such as Dungeons & Dragons. The therapeutic value of group RPG play has been well established even in the drama therapy world, where we see RPGs as a "collaboratively constructed narrative experience rich with opportunities for playful improvisation, projection, and externalization" (Kilmer et al., 2023, p. 42). This workshop shifts the focus from group to individual by delving into the rich world of Solo RPGs. Solo RPGs, often called journalling games, essentially provide the bones of a story in which individual players make choices which impact the environment and story outcomes. Rather than focusing on group dynamics, Solo RPGs allow the participant full agency in their creative exploration, which can be an incredibly empowering experience.

By guiding the participants through a playful engagement with a Solo RPG, we will explore how having space to create our worlds, design our characters, and take them on fantastical adventures can help us access our inner wisdom. By freeing us from group dynamic, these individualised experiences can provide a space for reconnecting with the 'me' by playing the 'not me': gently re-establishing our sense of creativity, play, and resilience in times of turmoil.





ABOUT THE FACILITATOR

Monique Hill is a drama therapist from South Africa, currently in private practice in Germany. She is completing her PhD with the University of the Witwatersrand, where she lectures on the MA drama therapy program. Monique's research interests include Virtual Reality, online and text-based methods of drama therapy.

Thursday 17th October, 20.15-21.00

Murmurs behind the walls

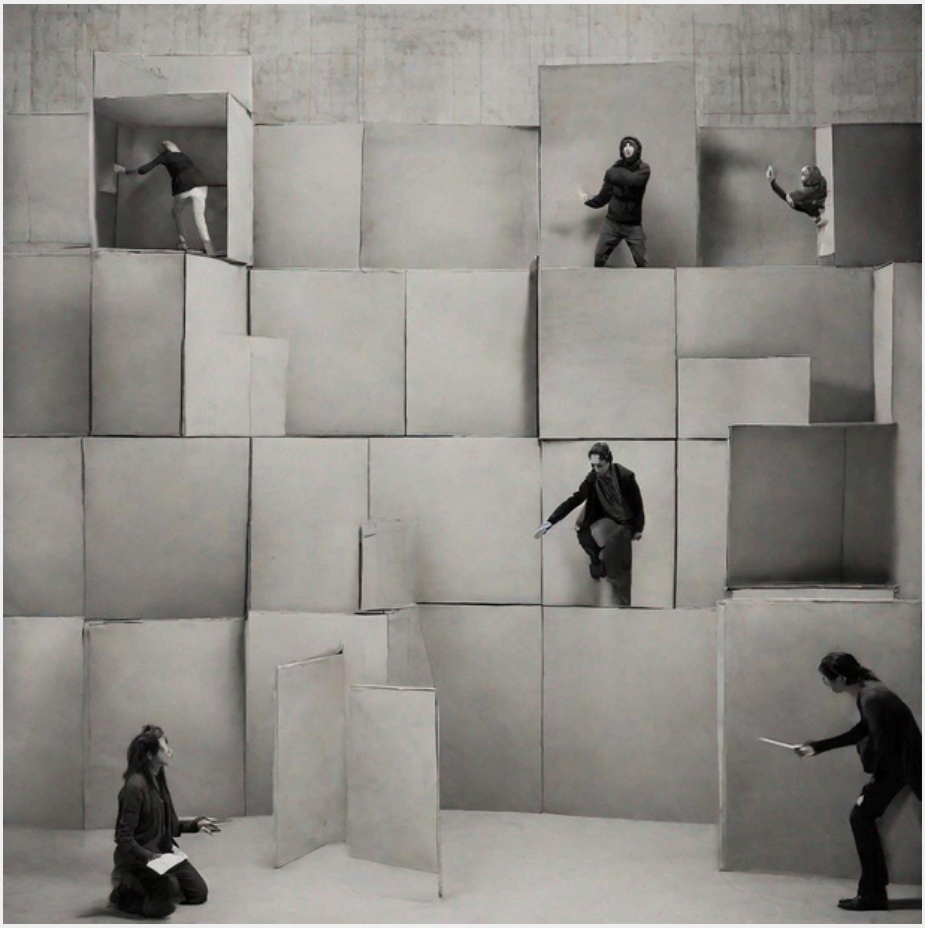
PERFORMANCE

Explore the intricate dance of personal and global conflicts with "Murmurs Behind the Walls". This evocative performance uses the lens of a real-life neighbourly dispute to transform a seemingly mundane conflict into a powerful metaphor for societal tensions. It offers insights into the interplay between individual struggles and the broader divisions that exist in society.

As a work in progress, it delves into the ambiguities that conflicts unveil, exploring the complexities of dealing with another person's/community's history alongside your own. This performance prepares you to brace for ongoing hostility while finding ways to resource yourself amidst the delicate reality of coexisting with people from different backgrounds in tense times—without a clear way forward.
It is a lamentation on the pain that exists in protracted circumstances and a hopeful exploration of untangling the roots of such conflict.

ABOUT THE PERFORMER

Nathalie Friel is a versatile dramatherapist who thrives in diverse clinical environments since graduating in 2017. As a clinician she specialises in trauma and abuse. She is deeply passionate about the expressive storytelling art form and its diverse applications and explorations.





Friday 18th October, 8.00-8.45

Play it out: Enhancing rehabilitation through dramatherapy

PRESENTATION



This paper will present case studies on how playing out conflict supports learning and personal development in correctional facilities. Research has shown a high correlation between a lack of play in childhood and criminal behavior in teen and adult years. Correctional facilities often emphasize punishment over therapeutic intervention, leaving little room for joy, laughter, and self-acceptance.

Taking a playful approach to finding new solutions can be a crucial part of personal development. Providing inmates with opportunities to express themselves imaginatively can offer a unique and powerful form of healing. By engaging creatively with conflict, individuals can safely experience a wide range of feelings, attitudes, and actions.



ABOUT THE PRESENTER

Dr. Russya Connor, a Dramatherapist, Clinical Supervisor, Trainer, and Guest Lecturer for Creative Arts Therapies, transitioned from an award-winning international performer to focus on the arts' transformative potential. Over 20 years, she has worked with Correctional Services, Indigenous communities, AOD services, and more. Her private practice emphasizes playfulness for self-mastery, creativity, and leadership. See her TED Talk, "Living a Creative Life Every Day," for more details.

Friday 18th October, 12.00-13.00

Paper Boat on Gooey Waters: Dramatherapy with children affected by parental conflict and substance abuse

PRESENTATION

In this presentation, I explore the transformative power of dramatherapy in nurturing the protean self among children impacted by parental conflict and substance misuse. Drawing from my clinical experiences, I delve into the symbolism and characterisation of resilience as expressed through children's creativity within the safety of dramatherapy.
Various creative interventions including enactment, storytelling, puppetry, slime-making, sand tray and movement are illustrated by vivid examples from my practice such as children travelling into the 'upside down' (akin to Stranger Things), buying 'Safety' and 'Protection' from a Magic Shop, and Medusa singing her story before being beheaded.
I discuss how these symbolic journeys and character embodiments allow children to externalize inner conflicts, experiment with multiple perspectives, and make sense of it all. The case vignettes demonstrate how creative techniques facilitate the emergence of resilience, enabling children to navigate the challenges posed by their home environments more effectively.



ABOUT THE PRESENTER



Amruta Huddar's (she/her) passion for dance, movement and theatre informs her work as a dramatherapist. She juggles her work with Project Bhava (an initiative of WeAReHUB), private practice and being a mental health consultant for different organisations. She has previously worked extensively with children and families affected by substance abuse, women affected by eating disorders and geriatric population.

Friday 18th October, 13.00-14.30

The Confidence Crisis: The life-changing properties of dramatherapy to resolve the growing issue of confidence in children and adults

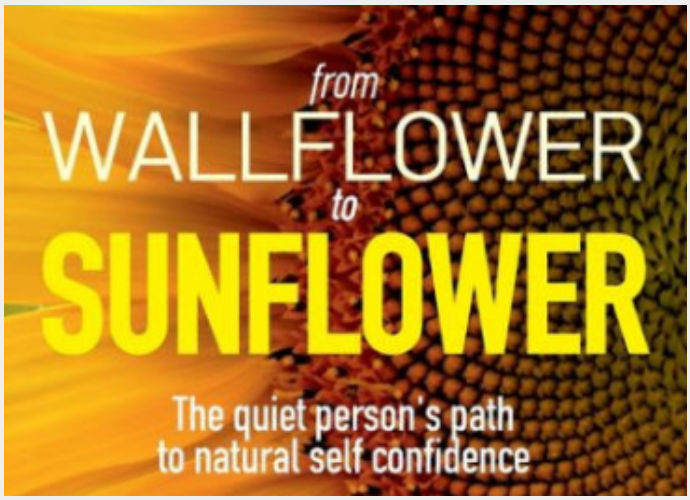
PRESENTATION

Shyness, self-consciousness, social anxiety and a lack of confidence are growing issues for many adults, teenagers and children in our society. A You Gov Poll established that a staggering 50% of British people defined themselves as shy.

In this presentation I will be exploring the complex inner conflicts that occur for those experiencing confidence issues – and how dramatherapy provides a magical bridge that enables them to build a natural and authentic self-confidence.

However, dramatherapy is the last thing that most quieter people seek to resolve their struggles. They are simply terrified by the idea of drama. This is how I came to develop the Sunflower Effect Confidence Building System running private confidence courses instead of dramatherapy groups and drawing on my extensive experience of leading-edge personal development work.

I will be sharing my discoveries in my 29-year history transforming the lives of quiet, shy and introverted adults. I hope to inspire you to join me in my quest to establish dramatherapy as the most effective way of building confidence in all sectors of our society.



ABOUT THE PRESENTER

Claire Schrader, former playwright and actor, dramatherapist and trainer, has been an innovator in dramatherapy since qualifying in 1995. She founded Making Moves in 1997 and developed the Sunflower Effect Confidence Building System based in dramatherapy and has been transforming the lives of quiet shy and introverted people in the private sector. She is editor of Ritual Theatre: the power of dramatic ritual in personal development groups and clinical practice (2011), author of From Wallflower to Sunflower, the quiet person's path to natural self-confidence (2017), contributed the chapter "Breaking Through the Walls of Shyness" to the International Handbook of Dramatherapy (2016)

Friday 18th October, 19.00-21.00

Exploring internal conflict through creative and embodied approaches to Internal Family Systems

WORKSHOP

Internal Family Systems (IFS) is based on the notion that we are all made up of many parts. These parts can appear as emotions, sensations, thoughts, impulses, memories, dreams and fantasies. Each one of these parts has their own needs and desires, which can lead to internal conflict as the parts pull us in different directions in an effort to try to keep us safe. IFS can help people to investigate their inner parts; finding out where they live in or around the body, discovering their qualities and the roles they play in the internal system, how the parts feel about their roles and how they feel about each other. Through this exploration, people can develop a more compassionate relationship with their inner voices, which in turn can enable parts to let go of their burdensome roles, freeing up bound-up energy in the system.

Dramatherapist and facilitator Holly Stoppit trained in IFS last October and has spent the last year exploring ways to integrate creativity, embodiment and play into IFS. This workshop draws on her research, offering practical and playful investigations of internal conflict. Skills and insights gained through this session could be useful for you, both as a therapist and a human. Developing familiarity with our own internal conflict can help us to develop more compassion for others, enabling us to reduce intrapersonal conflict.



ABOUT THE FACILITATOR

Holly Stoppit is a facilitator, educator, dramatherapist, IFS practitioner, supervisor and creative consultant who offers playful, creative and reflective approaches to exploring the human condition. Holly has been creating and delivering unique courses, combining clowning, fooling, movement, voicework, reflection, meditation and communication for the last 20 years.

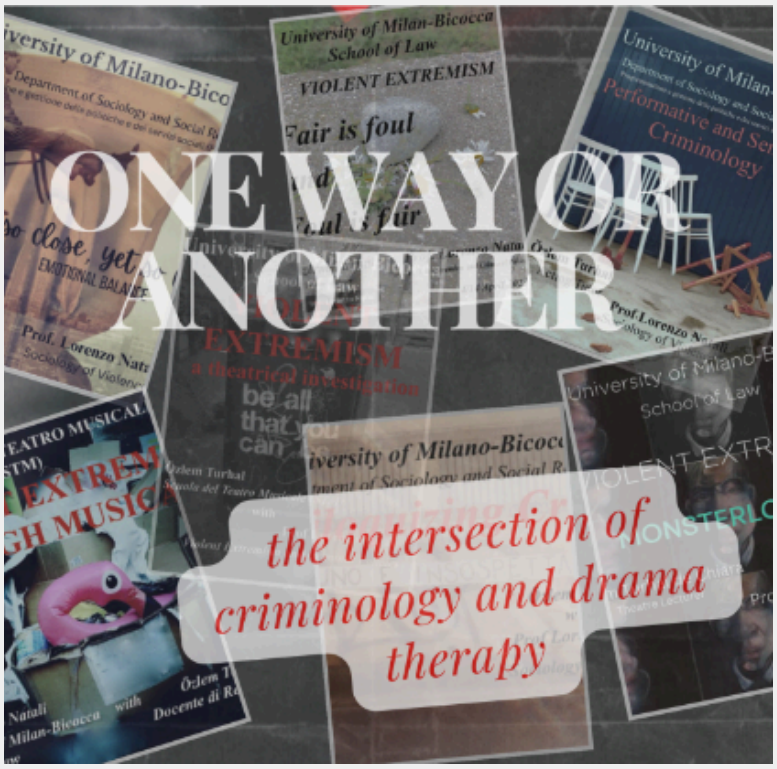
Sunday 20th October, 11.00-13.00

One way or another: Enhancing criminological imagination through drama

PRESENTATION

"One Way or Another" explores the intersection of criminology and theatre, leveraging
performance to enhance understanding of criminal behaviour. Through creative processes, we provide criminology students with tools to embody criminal characters, thereby expanding their criminological imagination. Since 2018, our workshops at the University of Milan-Bicocca have guided students in creating criminal personas through detailed questionnaires and oil paintings. The flexible nature of theatre, contrasting with the rigidity of real-life scenarios, allows students to rehearse and reverse actions, offering alternative insights into criminal motives.

The title "One Way or Another" reflects the broader application of art therapies in correctional settings aimed at rehabilitation pre- and post-crime. Our focus is on equipping criminologists with creative tools to enhance their professional practice and contribute to more effective criminal justice strategies. In addition to presenting our work, we will engage participants in an interactive game developed by Augusto Boal, addressing prejudice and preconception, illustrating the potential for creativity to resolve conflicts within criminal studies.



ABOUT THE PRESENTERS

Özlem Turhal de Chiara is a theatre lecturer, actress, and independent researcher with an MFA in Acting from The Actors Studio Drama School, New School University, NY. Her research explores the intersection of theatre, criminology, drama therapy, and the psychological/theatrical aspects of sense memory. She has contributed to the field through translations of theatrical techniques and her play, "The Immigrant Part," has been featured in Italy and the Netherlands.

Sunday 20th October, 14.00-16.00

Examining Drama Therapists' Attitudes Toward Dis/ability in the United States: Leaning into conflict and change

PRESENTATION

This workshop discusses the results of a survey conducted by the Dis/ability and Drama Therapy Lab at Lesley University. The community-wide survey aimed at better understanding drama therapists' attitudes toward dis/ability in the United States. A combination of a validated measure and researcher-designed questions were used to elicit information on attitudes, experiences, frameworks used, and confidence levels. Open ended questions were paired with quantitative measures to allow for respondent elaboration. Results indicated that while drama therapists hold overall positive attitudes toward dis/ability, there are significant gaps in knowledge that need to be addressed.This research allowed for an initial conversation about attitudes and perspectives from both dis/abled drama therapists and non-dis/abled drama therapists about their work and the profession that we wish to explore and continue through this workshop via a presentation, experientials, and discussion. In line with the conference theme, creativity in conflict, this workshop will reflect on the ways in which drama therapy needs to continue to reinvent itself regarding dis/ability justice to create a more equitable field for clients and clinicians alike. Additionally, we will address how we need to challenge our community around dis/ability justice to continue to grow and thrive. Join us as we lean into exploring internalized and externalized attitudes, work toward restoration, and expand our narratives around dis/ability.

ABOUT THE PRESENTERS






Sunday 20th October, 14.00-16.00

Examining Drama Therapists' Attitudes Toward Dis/ability in the United States: Leaning into conflict and change (cont.)

PRESENTATION

Angelle Cook, Ph.D., RDT-BCT, is a drama therapist who runs her own private practice in Virginia, working with dis/abled clients. She is a visiting instructor at Lesley University and an adjunct at New York University in their drama therapy departments. She is the managing editor for Drama Therapy Review and the current research chair with the North American Drama Therapy Association. Angelle identifies queer, cis-gender, white, and dis/abled, intersectional identities that influence her framework and practice.

Becky Salituro is a white, cisgender, dis/abled drama therapist in training at Lesley University and an enthusiastic member of the Dis/ability and Drama Therapy Lab. She graduated summa cum laude from Central Connecticut State University in 2012 with a BFA in Theatre. While her intersecting chronic physical and mental illnesses have precluded her from participating in traditional fields of employment, Becky embraces her non-traditional vocational roles of healer, change-maker, and conduit of humour and joy.

Kelly Young, MA is a recent graduate of Lesley University's Clinical Mental Health Counseling program with a specialization in drama therapy. Currently, she works in Barrier-Free's inclusive theatre spaces building community and making art with other dis/abled and neurodiverse adults. Kelly's worldview is influenced by the intersections of her identities as a white, queer, cisgender, dis/abled and chronically ill woman.

Turner Hitt (they/them/theirs) is a third-year student in the on-campus track at Lesley.They earned their B.A. in Drama and Educational studies from Vassar College in 2018, and have since worked in settings such as schools, camps, theatres, and clinics. At Lesley, Turner is a DT graduate assistant as well as a member of the Dis/ability and Drama Therapy Lab.

Also involved in the work but not presenting are **Sandy Doria** and **Caitlin McFann.**

Sunday 20th October, 17.00-18.00

It takes all kind of conflicts to build a hut and an assessment tool

PRESENTATION





In this paper session we follow the construction process of the Tubben Ego Strength Scale (the TESS) The TESS is a reliable and valid observation instrument that measures the social emotional development of children from 7 up till and including 12 years old by letting them build a hut.
It took a creative conflict from a little refugee boy in my drama therapy room to realize that I really should make serious work of constructing a scientifically based instrument out of this often used drama task: building a hut. Luckily I didn't realize how much time and conflict it would cost me to get this task done, you'll get a clue about it, but the TESS is a fact now. And the second part of the paper session I'll demonstrate how it can be used in practice. What new 'conflicts' I'll encounter in schooling students and drama therapists, and how much joy using the TESS can bring.

I always like interaction with my audience, so you can expect a lively discourse with little tasks in between. My aim is to get you inspired, not only for the TESS as a diagnostic instrument but also for the possibilities our profession offers to really make a difference.



ABOUT THE PRESENTER

Mathilde Tubben works as a drama therapist and psychologist in the Netherlands. She was also a lecturer and supervisor at the drama therapy course at NHL Stenden. Her research was undetaken with the University of Utrecht where she now teaches students and drama therapist in utilising TESS, alongside her clinical work.

Sunday 20th October, 20.00-21.00

The Blue Light

PERFORMANCE

'The Blue Light' - Is a performance, storytelling experience in which the makers, three trauma-informed Dramatherapists wish to explore the blue light as a symbol and metaphor of the migrant and diasporic population and their voyage across sea. This performance will make use of music, shadow puppetry, poetry and storytelling devices, as well as 'blue light' to explore themes surrounding voyage across sea, displacement, asylum seeking, refuge and themes of melancholy. Through this we wish to cast a light on working with and supporting clients and client groups who have fled conflict and how creativity and the power of story, as well as the use of metaphor can facilitate sharing and healing with these client groups. After the performance, there will be a discussion with the participants.

ABOUT THE PERFORMERS

Nina Mdwaba (She/They) is a South African-born Spoken-word artist, writer, performer, Creative facilitator, and HCPC registered Dramatherapist /Creative arts psychotherapist based in London, UK. Their therapeutic practice currently consists of working therapeutically adopting an Intersectional , Africanist and Trauma-informed lens with a variety of clients, including Genderbased violence survivors, refugees and asylum seekers, Looked- after children and with children in SEMH settings, artists and theatre makers .In 2021 after graduating their founded and now co-direct Elenina, a culturally responsive trauma therapeutic and creative outreach company which prides itself on exploring mental health creatively with underrepresented groups.

Taylor Mitchell (he/him), is a Dramatherapist and an artist previously Lead Creative Art's psychotherapist at the Refugee Council and, current Editorial Board Member and guest editor for the journal's special issue. His practice seeks to engage with the complexity of intersectionality, intersubjectivity to cultivate agency. He works independently and collaboratively, recognising fragmentary, overlapping and contrasting aspects of self using psychoanalysis and African-centred approaches to provide meaningful and significant change.

Theodoros (Theo) Kostidakis (he/him) is a dramatherapist based in London (HCPC, MA). Theo has worked extensively with children of all ages and adults, often with complex and multiple needs: offering group and individual sessions with children excluded (or at risk of being excluded) from mainstream education; and offering culturally sensitive, trauma-informed therapy to young asylum seeking and refugee people.

FURTHER READING

Medium	Author / Editor	Title	Publisher	Year
The Art of non-violent resistance A Dramatherapist's Guide				
Book	Haim Omer	Non-Violent Resistance: A New Approach to Violent and Self-Destructive Children	Cambridge University Press; 2nd edition	2021
What do clients think about dramatherapy? Discussing results from a qualitative meta-analysis of client experiences of dramatherapy				
Journal Article	de Witte et al.	From therapeutic factors to mechanisms of change in the creative arts therapies: A scoping review	Frontiers in Psychology	2021
Journal Article	Frydman et al.	The drama therapy core processes: A Delphi study establishing a North American perspective	Arts in Psychotherapy	2022
Journal Article	Orkibi et al.	Effectiveness of drama-based therapies on mental health outcomes: A systematic review and meta-analysis of controlled studies	Psychology of Aesthetics, Creativity, and the Arts	2023
Journal Article	Keiller et al.	Children and Young People's Perception of the Active Ingredients of Dramatherapy When Used as a Treatment for Symptoms of Emotional Disorders: A Meta-synthesis	Adolescent Research Review	2024
Journal Article	Constien, Khanna & Wiberg	Client experiences of drama therapy. A systematic review and qualitative meta-analysis	Qualitative Psychology	2024

FURTHER READING

Brushes for Change: Art as a Pathway to Creating Cultural Understanding				
Book	Rukmni Poddar	Draw Your Feelings	TarcherPerigee	2023
Brain	Susan Magsamen, Ivy Ross	Your Brain on Art: How the Arts Transform Us	Random House	2023
Rupture and Repair: A South African Perspective on Culturally-Informed Arts-based Psychosocial Practices in Post-conflict Communities.				
Book	Gobodo-Madikizela Pumla	Breaking Intergenerational Cycles of Repetition.	Barbara Budrich	2016
Book	Tamale, Sylvia	Decolonization and Afro-Feminism.	Ottawa: Daraja Press.	2020
Rural Existence: How can creative therapies support survivors of sexual trauma within the boundaries of rural landscapes?				
Blog	RASASH	The reality of rurality for survivors of sexual violence	Rape Crisis Scotland	2024
TV Episode	BBC (available on iPlayer)	Eorpa – Series 31, Episode 16	BBC	2024
Journal Article	Goodine, P.	Managing Multiple Relarionships in Therapeutic Roles in Rural Communities	BU Journal of Graduate Studies in Education	2017
Journal Article	Kathy Harowski, Andrew Turner, Elaine LeVine, Janet Schank, and Jeffrey Leichte	From our community to yours: rural best perspectives on psychology practice, training, and advocacy	Professional Psychology: research and practice	2006
Journal Article	Sarah Hastings and Tracey Cohn	Challenges and Opportunities Associated with Rural Mental Health Practice	Journal of Rural Mental Health	2013
Journal Article	Susan Lewis	Sexual Assault in Rural Communities	National Online Resource Centre on Violence Against Women	2003
Book	Judith Herman	Trauma and Recovery	Pandora	1992

FURTHER READING

Fighting Fires in Family Transitions: how we can creatively explore family systems and patterns of conflict				
Book/Audio Book	John Gottman and Julie Schwartz Goffman	Fight Right	Penguin	2024
Brain vs Heart: a conflict within.				
Book	Book edited by J.F. Jacques	(Chapter 7- Danai Karvouni)/ Integrating Dramatherapy with NARM for healing developmental trauma in Trauma and Embodied Healing in Dramatherapy, Theatre and Performance.	Routledge	2024
When existence is a conflict zone supporting trans children				
Book	Bailar, S.	He/She/They: How We Talk About Gender and Why It Matters	Hachette	2023
Book/ebook	Butler, J.	Who's Afraid of Gender?	Allen Lane	2024
Report	Cass, H.	The Cass Review: Independent review of gender identity services for children and young people	https://cass.independent-review.uk/home/publications/final-report/	2024
Draft Guidance	Department for Education	Gender Questioning Children: Non-statutory guidance for schools and colleges in England: Draft for consultation	https://consult.education.gov.uk/equalities-political-impartialityanti-bullying-team/gender-questioning-children-proposed-guidance/	2023
Book	Keo-Meier, C. and Ehrensaft, D.	The Gender Affirmative Model: An Interdisciplinary Approach to Supporting Transgender and Gender Expansive Children	American Psychological Association	2018
Book/ebook	Roche, J.	Gender Explorers: Our Stories of Growing Up Trans and Changing the World	Jessica Kingsley Publishers	2020

FURTHER READING

When existence is a conflict zone supporting trans children (cont.)				
Act of Parliament	The Medicines (Gonadotrophin-Releasing Hormone Analogues) (Emergency Prohibition) (England, Wales and Scotland) Order 2024		https://www.legislation.gov.uk/uksi/2024/727/contents/made	2024
Blog post	Pearce, R.	What's wrong with the Cass Review? A round-up of commentary and evidence	https://ruthpearce.net/2024/04/16/whats-wrong-with-the-cass-review-a-round-up-of-commentary-and-evidence/	2024
Journal Article	Rosenberg, S. and Tilley, P. J. M.	A point of reference': the insider/outsider research staircase and transgender people's experiences of participating in trans-led research	https://doi.org/10.1177/1468794120965371	2020
Personal Theatre of the Broken Hearts- Processing Post-Breakup Trauma and Masculinity through Therapeutic Performance				
Book	Susana Pendzik, Renée Emunah, David Read Johnson (Eds)	The Self in Performance: Autobiographical, Self-Revelatory, and Autoethnographic Forms of Therapeutic Theatre	Palgrave Macmillan	2016
Journal	Maarten C. Eisma, Dan T˜onus, Peter J. de Jong	Desired attachment and breakup distress relate to automatic approach of the ex-partner	Journal of Behavior Therapy and Experimental Psychiatry	2022
Journal	T. Hartman	Male breakup trauma	Qualitative Psychology (Washington, D.C.)	2021

FURTHER READING

Me and Not Me: Resilience, Story, and Play in Solo Role-Playing Games				
Book	Kilmer, E. D., Davis, A. D., Kilmer, J. N., & Johns, A. R.	Therapeutically applied role-playing games: The game to grow method.	Routledge	2023
Webpage	Dragon, Jay	A Dozen Fragments On Playground Theory	https://possumcreek.medium.com/a-dozen-fragments-on-playground-theory-684104bcb4ab	2022
Book	Connell, Megan A	Tabletop Role-Playing Therapy: A Guide for the Clinician Game Master	Norton Professional Books	2023
Play it out: Enhancing Rehabilitation Through Dramatherapy				
Book	Dr Russya Connor/Kate Haslip	The Little Playbook	The book incubator	2023
Book	Balfour, M. (Ed.)	Theatre in Prison	Intellect	2004
Paper Boat on Gooey Waters – Dramatherapy with children affected by parental conflict and substance abuse				
Book	Dr Robert J Lifton	Protean Self		1993
The Confidence Crisis - the life-changing properties of dramatherapy to resolve the growing issue of confidence in children and adults				
Book	Claire Schrader	From Wallflower to Sunflower, the quiet person's path to natural self-confidence	Create Space	2017
Book	Claire Schrader (editor)	Ritual Theatre: the power of dramatic ritual in personal development groups and clinical practice	Jessica Kingsley	2011

FURTHER READING

Exploring internal conflict through creative and embodied approaches to Internal Family Systems				
Book	Richard Shwartz	Introduction to Internal Family Systems: A Revolutionary Therapy for Wholeness & Healing	Vermillion	2023
Book	Richard Shwartz	No Bad Parts: Healing Trauma & Restoring Wholeness with the Internal Family Systems Model	Vermillion	2023
Book	Susan McConnal	Somatic Internal Family Systems Therapy: Awareness, Breath, Resonance, Movement, and Touch in Practice	North Atlantic Books	2020
Webpage	IFS International Website	https://ifs-institute.com		
Webpage	IFS UK	https://www.internalfamilysystemstraining.co.uk		
Webpage/Blog	Holly Stoppit	https://www.hollystoppit.com		
Examining Drama Therapists' Attitudes Toward Dis/ability in the United States: Leaning into Conflict and Change				
Journal Article	Beauregard, M., Stone, R., Trytan, N., & Sajnani, N.	Drama therapists' attitudes and actions regarding LGBTQI and gender nonconforming communities. Drama Therapy Review, 2(1), 41–63. https://doi.org/10.1386/dtr.2.1.41_1	Intellect	2016
Journal Article	Beauregard, M., Stone, R., Trytan, N., & Sajnani, N.	Systemic barriers in mental health care for LGBTQI and gender nonconforming drama therapists and clients. Drama Therapy Review, 3(2), 285–312. https://doi.org/10.1386/dtr.3.2.285_1	Intellect	2017
Book	Charlton, J. I.	Nothing about us without us: Disability oppression and empowerment.	University of California Press	1998
Journal Article	Cook, A., Young, K., McFann, C. and Angier, M.	Examining drama therapy practices through the lens of dis/abled-clinicians-in-training, Drama Therapy Review, 8(2), 273–80, https://doi.org/10.1386/dtr_00110_7	Intellect	2022

FURTHER READING

Examining Drama Therapists' Attitudes Toward Dis/ability in the United States: Leaning into Conflict and Change (cont.)				
Journal Article	Glick, S.	Drama therapy for all: A call towards universal design in training and practice', Drama Therapy Review, Special Issue: 'Disability, Chronic Illness and Debility Justice in Drama Therapy: Global-Political Perspectives', 10:1, pp. 13–18, https://doi.org/10.1386/dtr_00143_1	Intellect	In press
Book	Hodermarska, M., Stevens, A., Johnson, J., Jones, E., Manzi, M., & McGowan, S.	Disability Justice: Drama therapy as collective liberation. In R. Parasuram & S. Parasuraman (Eds.), Artability: Creative arts and disabilities (pp. 182–203).	Notion Press	2021
Journal Article	McFann, C., Doria, C., Young, K., Hitt, T. and Cook, A.	Drama therapy, academia and dis/ability: Experiences of clinicians in training. Drama Therapy Review, Special Issue: 'Disability, Chronic Illness and Debility Justice in Drama Therapy: Global-Political Perspectives, 10:1, pp. 63–87, https://doi.org/10.1386/dtr_00146_1	Intellect	In press
Journal Article	Richards, E.	Thriving with chronic pain: A newly qualified Dramatherapist's journey towards learning their body's language. Dramatherapy, 44(1), 41-50. https://doi.org/10.1177/02630672231176684	Sage	2023
Webpage	Sins Invalid	10 principles of Disability Justice		2015