



BADth Annual Conference 2023: Connections

Friday 29th September (evening social) & Saturday 30th September (conference)
Birmingham Conference and Events Centre/The Holiday Inn

Friday 29th September

7.00pm Dinner, games and dancing! (*Optional Dress Code: Charity Shop Chic...or not so chic!*)

Saturday 30th September

7.30am Breakfast served (residential guests only)

8.30am Registration & refreshments

9.00am Conference Opening

9.30am Delegate Choice Session A - 90 minutes

OPTION 1 (TWO PAPERS)

Autism from an Autistic Perspective: Connecting to my true authentic self through late diagnosis and lessons from our young people.

Crista Jones

Communicative Connections: Dramatherapy research with young autistic children described as minimally verbal or preverbal - a work in progress.

Meabh Ivers

OPTION 2 (WORKSHOP)

A Day in The Life of...

Education Subcommittee

OPTION 3 (WORKSHOP)

The Noise Within.

Dr Julianne Mullen

OPTION 4 (WORKSHOP)

Surviving, Tribing and Thriving.

Sarah Buxton & Rebecca Morley

OPTION 5 (PERFORMANCE)

Unseen.

Taylor Mitchell

11.00am Refreshments

**11.15am Keynote Address:
SIDE BY SIDE: More than the Sum of our Parts...**

Bruce Howard Bayley

12.30am Lunch

1.30pm Delegate Choice Session B - 120 minutes

OPTION 1 (WORKSHOP)

"You meet in a Tavern..." Experience a Therapeutically Applied Role-Playing Game.

Hannah Tottenham

OPTION 2 (TWO PERFORMANCES)

Moving Parts in the Dialogue of Difference

Judy Nkechukwu & Patricia Ojehonmon

Healing the self in the Healing Circle

Clancy Williams

OPTION 3 (WORKSHOP)

The CoActive Therapeutic Theater Model: Manualized theater supporting recovery and connecting communities.

Dave Mowers & Anna Seymour

OPTION 4 (WORKSHOP)

Everyone BIG and small

*Antigone Ikkos-Serrano and
Theodoros Kostidakis*

OPTION 5 (WORKSHOP)

Our Heart Revealed in Nature - Connecting Outwards, Connecting Inwards through Environmental Arts Therapy.

*Rachel Clare Campling &
Laura Francis*

3.30pm Refreshments

3.50pm Delegate Choice Session C - 60 minutes

OPTION 1 (WORKSHOP)

Pumpkin-ville

Kelly Jordan & Anna Crump

OPTION 2 (PAPER)

With My Eyes

Roya Hamid & Francesca McNally

OPTION 3 (WORKSHOP)

Connecting through research (conducting research, writing about and publishing your dramatherapy).

*Ellie Keiller & Caroline Parmar
(Research Subcommittee)*

OPTION 4 (WORKSHOP)

Contact me by email: Exploring an alternative Dramatherapy space.

Rachel Keeling

OPTION 5 (PAPER)

Dramatherapy in the Age of Plasticosis. Only Connect.

Alida Gersie

4.50pm Comfort break

5.00pm Closing Ceremony

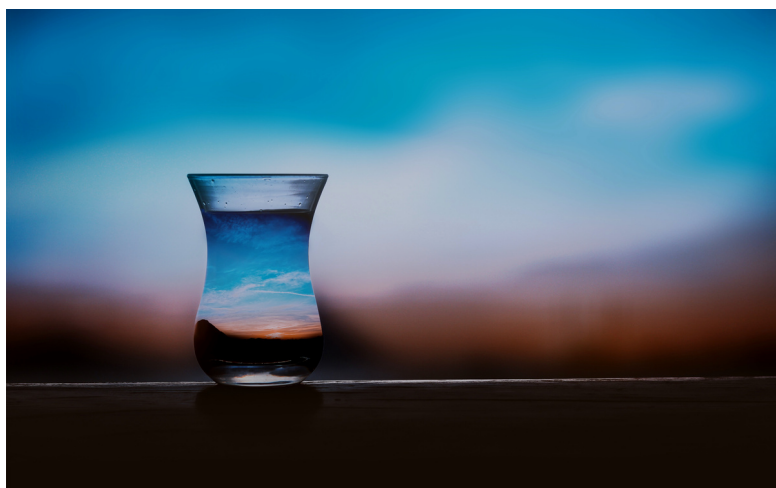
5.30pm Close



Delegate Choice Session A (9.30am - 11am)

AUTISM FROM AN AUTISTIC PERSPECTIVE: CONNECTING TO MY TRUE AUTHENTIC SELF THROUGH LATE DIAGNOSIS AND LESSONS FROM OUR YOUNG PEOPLE

Autism research is frequently conducted by non-autistic clinicians, this leads to autistic voices being left out of the available knowledge about us and leads to a lack of understanding about us.



This presentation explores a number of clinical theories about autism, including Pathological Demand Avoidance (PDA) and "poor" Theory of Mind (ToM) and reframes them from an autistic perspective.

This presentation explores the presenter's journey to late diagnosis and the lessons learning from the autistic young people they facilitate therapy with which led them to connect to their true authentic self.

***Crista Jones** (she/they) is an autistic therapist and learning disabilities specialist in a tier 2 NHS service in East Sussex, who works with young people aged 4-25. Crista has an MA in dramatherapy and a PGDip in CYP-IAPT (ASC/LD). Crista is a gender non-conforming person, who was diagnosed with autism in 2022. Crista credits their young people and the lessons learned from them as the catalyst for becoming her true authentic self*

COMMUNICATIVE CONNECTIONS: DRAMATHERAPY RESEARCH WITH YOUNG AUTISTIC CHILDREN DESCRIBED AS MINIMALLY VERBAL OR PREVERBAL - A WORK IN PROGRESS

Young children on the autism spectrum have a variety of different ways of communicating. However, because of differences in how they approach communication, some can experience delays or difficulties with their communicative skills being met and understood. In Meabh's experience as a practicing dramatherapist, she has found that with all the effort to encourage development, the child's individual communicative strengths can sometimes be overlooked.

Meabh is conducting research to explore if a multimodal style of one to one dramatherapy might offer something unique to support the communicative strengths of young children on the autism spectrum. Based on her research to date, she offers an oral presentation of findings from a review of literature on the therapeutic use of drama to support communication with young children on the autism spectrum described as having communication difficulties.

There will be an opportunity to discuss themes and approaches specific to one-to-one dramatherapy with children on the autism spectrum. She will also present examples of her ongoing research, including the adaptation of the Kirkwood's Communication Relationship Outcome Matrix for dramatherapy, as a way to develop a strengths-based approach to communication through the relational connection between the dramatherapist and the child.

Meabh Ivers has worked as a dramatherapist and theatre practitioner in London and Northern Ireland for the past two decades. She is in her second year of PhD research in the field of Dramatherapy and Autism in the School of Arts and Humanities at Ulster University.

A DAY IN THE LIFE OF...

The Education subcommittee invite you to an experiential workshop exploring 'A day in the Life of a Dramatherapist', alongside 'A Day in the Life of a Child/Young Person (YP) as client' in Education.

They will explore the similarities and differences in this parallel journey and consider the impact of the wider educational community on the therapist and child/YP. Using Forum Theatre they will invite participants to explore the different people and roles that both therapist and child/YP will encounter throughout their day and the potential effect this has on the work. Each moment is seen as an opportunity to connect. Some moments are missed and some are embraced. They will consider the opportunity a Dramatherapist has, with the given space and time in a child/YP's day, to make this connection special: how our influences and methods can reach across the space to connect and make meaningful work.

The aim of the workshop is to recognize the potential impact that every connection has on the child/YP in their day and the parallel process that a Dramatherapist may have within the Education system. In order to appreciate the obstacles for connecting, they will explore the unique systems in operation.

They ask the question 'How does a Dramatherapist, working across different schools, make connections that can keep the integrity of the work and the child/YP's needs in the forefront of everyone's minds?'

The Education subcommittee is made up of: Karen Eastwood, Becky Wilburn, Sara Coffey, Emma Kerr, Vicki Hickling, Raquel Bent and Sarah Blackford. Within the team they have a variety of experience in schools and other Education establishments.

Karen worked as a Drama teacher before retraining as a Dramatherapist. Her work has been mainly freelance in mainstream Primary and Secondary settings, a Pupil referral service and alternative provision. Karen is level 2 DDP trained to work with children/young people who are adopted or fostered and their families. Karen has an interest in FASD and early trauma.

Becky worked as a Drama teacher before retraining as a Dramatherapist. Her work has been mainly with children with special educational needs and now works for a charity which supports children and families who have experienced social and economic trauma. Becky has an interest in additional needs and NQTs working in Education. Becky lectures on the MA Dramatherapy course at ARU.

Sara worked in educational theatre for many years before retraining as a Dramatherapist. She currently works at a Further Education College providing weekly dramatherapy groups for young people with autism and associated emotional, behavioural and mental health needs. She has a particular interest in group work and autism, and providing staff support.

Vicki works as a Dramatherapist in a therapeutic school for children and young people with 'additional needs'. In addition to this work Vicki also works privately. She has an interest in trauma informed practice and has also become an EMDR therapist to further enhance her curiosity and knowledge within this area.

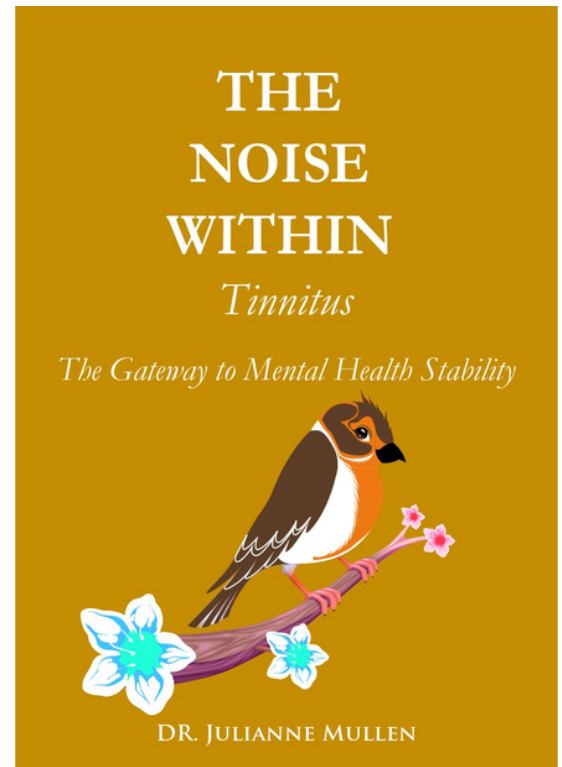
Emma previously worked as an actress delivering interactive and educational performances within schools. She is a Newly Qualified Dramatherapist and is currently working in an Alternative Provision school where she offers weekly Dramatherapy to young people aged 11 -16 who all have complex trauma. Her interests include working with attachment and trauma, and also how the therapist introduces Dramatherapy to a school.

Sarah is the Operations Manager in a Children's Mental Health Service. She is a Dramatherapist, Children and Young People's IAPT Evidence-Based Counselling Practitioner and certified Supervisor with over 10 years of experience working in child and adolescent mental health multi-agency partnerships. She is adept at developing and sharing strategies and tools designed to support children and young people with emotional and mental health needs and is a strong advocate for evidence-based practice.

Raquel works as a Dramatherapist in a therapeutic school for children and young people. Previously, Raquel trained as a Teacher of Drama and taught in secondary schools and colleges. She has an interest in trauma and attachment, and is currently tutoring school employees on therapeutic practice within their workplace.

THE NOISE WITHIN

This workshop explores a recent publication; *The Noise Within Tinnitus*. a play set in a Dramatherapy session with two separate clients whose emotional health is negatively impacted by their involuntary perception of tinnitus. They are both highly distressed, they feel trapped with their symptom and unable to imagine overcoming this condition. This leads to one client contemplating suicide as being a viable method to enable escape. These common themes; acute anxiety and despair are extracted from Julianne's experience in this field of clinical practice and explored through fictional characters. The play explores the universal themes of feeling disconnected not just owing to the condition but also regarding life situations, relationships and self limiting belief systems that impede clients from living a fulfilling life. The play also provides an insight into the private parallel world of a Dramatherapist to further highlight the universal themes of emotional hardship, sudden change, and the re-imagining of a new life.



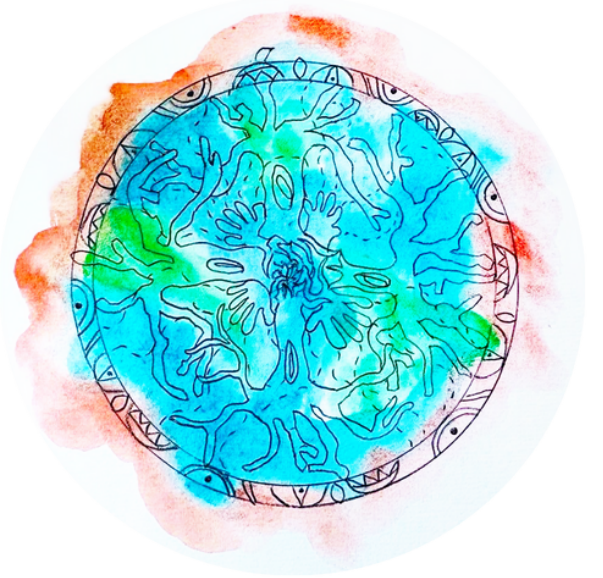
The model of therapy Julianne uses with Tinnitus clients has evolved over the past nine years out of a therapeutic model originally designed to help reduce despair and anxiety in clients suffering from tinnitus. As the method progressed distinctive patterns began to emerge that stretched beyond a psychodynamic exploration of the potential roots of the anxiety, to an investigation of the individual's true soul identity and life quest. This potential 'quest call' occurs in times of crisis. Since the client is not yet consciously willing to acknowledge that 'the way things were,' is obsolete, they are not cognizant that their tinnitus and acute anxiety, is 'signalling that major change is required for successful and evolutionary adaptation' (Peck 1978:59). Dramatherapy offers the client a method of exploring their 'obsolete' situations and belief systems through a variety of aesthetic distancing techniques as well as the model itself which invites clients to perceive tinnitus and their life from a different perspective, offering them previously unimagined trajectories and thus disrupt the current stuck perspectives and reconnect with living. The workshop will offer participants the opportunity to creatively explore the phenomenon of tinnitus and the role it plays as an internal satellite navigational tool to self-knowledge.

***Julianne Mullen** is a HCPC registered Dramatherapist and BADth registered clinical supervisor. She has worked in education, healthcare and private practice. She is the resident therapist at The Tinnitus Clinic, Harley St. London. Her clinical work includes working with children and adolescents and devising theatre based programmes, underpinned by Dramatherapy, that support literacy, self-development and creativity in primary and secondary schools. She is a university lecturer in the UK and abroad. She provides creative supervision and consultation to all helping professionals including therapists, hospice nurses, teachers, medics, social workers and audiologists.*

SURVIVING, TRIBING AND THRIVING

In 2021, Sarah and Rebecca co-authored a paper exploring the impact of the covid pandemic on Dramatherapy practice. This workshop aims to provide an extension to this in relation to the importance of connection and community during collective trauma.

The facilitators aim to invite participants to go on a journey to explore the process of survival and the significance of connection and community within a 'tribe'. Ultimately, enabling individuals and groups to move forward into thriving after times of adversity.



A tribe is a social group and a term used in a variety of contexts, often described as a community. This experiential workshop will offer participants the opportunity to explore via storytelling and role. It will offer the chance to consider internal and external resources and how we use these to problem solve.

The workshop aims to highlight the effects of threat on the nervous system and the power of coregulatory connections. The workshop will conclude with reflections upon what we have learnt about the strengths of a tribe in order to survive and how the contributions we make enable us to thrive.

***Sarah Buxton & Rebecca Morley** are both HCPC registered Dramatherapists and Clinical Supervisors who have both authored a variety of articles. They have worked in a variety of settings with a range of client needs. They are passionate about empowering others and strive to promote the arts psychotherapies.*

UNSEEN

This performance is about power and disclosure, exploring neurotypical expectations of people with 'invisible' disabilities by inviting the audience to interact with the stage, to invite critical reflection of who/what is not seen and who gets to chose.



***Taylor Mitchell** is a dramatherapist that seeks to utilise philosophy to occupy the spaces psychoanalysis alone cannot account for, expressing intersectional aspects of identity through a lens of fragmentary wholeness rather than isolated separate entities without overlap.*

Keynote Address (11.15am - 12.30am)

SIDE BY SIDE: More than the Sum of our Parts...

What dramatic turns of events we have lived through over the last few years...!

The limitations to Connection and Communication brought to us by the Covid pandemic and lock-down years with questions of the efficacy/necessity of online remote therapy, supervision, training, groups and so on brought us challenges as well as opportunities for experimentation and some risk-taking. By contrast the hitherto unparalleled expansion in the international and global presence of Dramatherapy exemplified by the World Alliance of Dramatherapy has demonstrated the hopefulness, optimism and energetic desire of dedicated colleagues to promote Dramatherapy together.

Then there may be questions as to where we (BADth) are going as an organisation - why and how - at a time that has been calling for us all to work side by side with each other across cultures, communities, countries, ethnicities, languages, technologies and also to collaborate with our fellow Arts Therapists and their related professional bodies. What a wealth of ponderings is on offer before us when we embark on considering this year's conference theme...!

The second part of my title comes from concepts such as "living thinking" and "Wholeness" as contained in the world views of thinkers and writers such as the poet Goethe, Rudolf Steiner, the neurosurgeon Eben Alexander as well as the philosophy of Advaita Vedanta that offers us ways to consider who we are or might become. As Creative Arts Therapists we deal with both the "sensible" world of the 5 senses but also with the "super-sensible" worlds of the Soul and the Spiritual; the conscious as well as the unconscious, the "Ego" as well as the "Self" ... In which Reality/ies do we connect when we relate to others and to our selves? In our relationships with our clients? With the worlds around us? Are we aspects of personalities alone? How do we connect deeper down? Or do we?

"...Running under geographies, continents, under the fields and the roots of the grasses and trees, under the little thoughts and dreams of men and the history of races, Deep, far down, I feel and hear wondrous and divine things..."

*"In the Deep Cave of the Heart". Edward Carpenter
in "Toward Democracy"(1883)*

Dr. Bruce Howard Bayley is an Indian-born Anglo-Indian Dramatherapist, based in Central London who has been working widely and specifically with survivors of addictions, sexuality, self-harm, sexual, physical and spiritual abuse and trauma. He has been associated with a number of universities as trainer, supervisor and external examiner with a special interest in the development of multi-cultural clinical practice and marginalised populations.

He was Acting Co-Chair of BADth with Stan Ratoff (1998-2000), Chair of BADth (2010-2013), External Liaison Officer for BADth (2013-2014) and a member of the BADth Executive Committee 2019-2020. From 1999 to 2002 he served as a representative for Dramatherapy on the Council for Professions Supplementary to Medicine (CPSM) and then served as a Panel Partner for Dramatherapy on several panels of the Health Professions Council between 2002 and 2010.

He is in private practice and is Founder of Tribuvan Threefold Psycho-spiritual Dramatherapy and has presented masterclasses, workshops and papers in India, China, Europe and the UK.

Delegate Choice Session B (1.30pm - 3.30pm)

"YOU MEET IN A TAVERN..." EXPERIENCE A THERAPEUTICALLY APPLIED ROLE-PLAYING GAME.

Please note that there will be participant and observor places (allocated on a first come first served basis).

Experience a taste of adventure and connect to your inner hero in a therapeutically applied role-playing game! One of the most famous RPGS, Dungeons & Dragons, was first published in 1974 by Gary Gygax and Dave Arneson and has surged in popularity since 2017 with roughly 15million players in the US alone and many more worldwide. Amidst the disconnection of lockdown, new and seasoned players flocked to virtual tabletops to connect with one another and immerse themselves in imaginative play. Communities expanded and the interest in TTRPGs shows little signs of slowing.



Applying tabletop role playing games as a therapeutic intervention is a relatively novel practice. Research on the benefits of this specific intervention is in an emergent and promising stage and there are few training courses. As dramatherapists we innately understand the value of role playing, exploring self through archetypal characters, and connecting with others through theatre of the mind and shared creativity. In this workshop you will play a therapeutically applied session of D&D as a character of your own creation. You will collaborate with your adventuring party and facilitator to build a fantasy world, make choices, fight monsters, roll dice, and experience how a popular hobby could open new avenues of connection. There will be space for discussion and reflection after the experiential part of the workshop. Whether you have years of playing RPGs under your belt or just had your curiosity piqued by seeing it on 'Stranger Things', this workshop is accessible to all willing adventurers-to-be.

***Hannah Tottenham** qualified as a dramatherapist in 2020 (RCSSD) and has played and facilitated tabletop roleplaying games for over 7 years. She works with individuals and groups privately and in the NHS, focusing her practice on psycho-oncology, complex trauma & PTSD, and eating disorders.*

Hannah is trained in EMDR, and the Game to Grow Method of Therapeutically Applied Roleplaying Games.

MOVING PARTS IN THE DIALOGUE OF DIFFERENCE

This performance has been inspired by many years of working with trainee Dramatherapists', qualified Dramatherapists' and Psychotherapists who have experienced layers of additional trauma in attempting to show parts of themselves which are constantly being activated in dialogues which involve talking about race, lived experiences on racism and a resistance from their external world to tolerate and bear witness to the narratives.



The performance aims to creatively give voice to some of the moving parts inside the dialogue about race in the classroom, within clinical supervision, during team meetings and in day-to-day working practice. These creative dialogues from these parts of selves, will demonstrate the impact of the shifting goalposts which set Black clinicians on an uneven footing to achieving all that a functioning human being should. Unfortunately, the statistics around Health, Wellbeing, an Over Representation in institutions and a delay in achieving the Work - Life - Wellbeing balance all at once is causing the 'weathering effect' amongst the Global Majority, which is the impact from stress and discrimination caused by navigating the constant obstacles of Racism in Western societies. Something always has to give, be delayed or missed.

This uncomfortable reality to talk about in spaces will be presented through theatre which will incorporate role, movement, dance and voice which will create a safe therapeutic experience for all; as well as an attempt to broaden the minds of the clinicians who will witness this piece to consider in their clinical practice or back into their learning institutions. The Moving Parts will attempt to MOVE all parts in the room.

Judy Nkechukwu qualified as a Dramatherapist in 2012 from Roehampton University. She has delivered Dramatherapy in schools, colleges, children's homes, Pupil Referral Units, the Violence Against Women and Girls sector, with Looked After Children, in the Domestic Abuse sector and in private practice. Judy is now an established Clinical Supervisor and EMDR Practitioner who owns her own company called Therawake. She is Co-Founder of the Black Dramatherapists' Collective which was established in October 2022.

Patricia Ojehonmon is a Dramatherapist, Reflective Practitioner, Children's Author, and Visiting Lecturer at the University of Roehampton. She is based in London. She has delivered Dramatherapy to children, young people and marginalised adults within prison, community projects, primary and secondary schools, alternative educational settings, local authorities, and a range of NHS trust departments. She is passionate about providing a creative therapeutic space to empower clients to connect with their story. Little Creations is her private practice working with organisations offering a creative approach to reflective practice for staff to maintain ethical and professional standards of practice and to develop their critical reflection, creativity, and autonomy within the service they work. She is currently a freelance Dramatherapist working at The National Theatre.

Patricia has a passion and love for storytelling, in 2021 the murder of George Floyd sparked a tidal wave of events in society which led her to collaborate with a Dramatherapist to write a story about racism. Tiana's Tales is inspired by the need to have conversations about racism, challenging prejudice, and discrimination. The book is to aid parents and teachers to help children find words to understand their experiences, thoughts, and support them to make meaning in what can sometimes be a topic that is hard to raise. She is the Co-Founder of The Black Dramatherapists Collective which was established in October 2022

HEALING THE SELF IN THE HEALING CIRCLE

The African centred world of view of 'Ubuntu' came into its own during the past few years. The duo pandemic of COVID-19 and Toxic racism ushered in a need for people of African Caribbean origin to find brave spaces to 'heal and be real'. The 'Healing Circles' provided one such space. This interactive performance will showcase the power of the circle through the strength based lens of Black Psychology.

Clancy Williams is the founder and Director of Angels Without Wings Ltd a training and culturally grounded training and therapy service. She is an Associate Lecturer at Derby University, a clinical supervisor, a lead trainer for the Emotional Emancipation Circles and coordinator for the Healing Circles in the UK. As a Dramatherapist rooted in African ritual and practices Clancy's work on healing wounds of racial and cultural trauma is explored through the strength based lens of African Black Psychology.

THE COACTIVE THERAPEUTIC THEATER MODEL: MANUALIZED THEATER SUPPORTING RECOVERY AND CONNECTING COMMUNITIES.

The CoActive Therapeutic Theater (CoATT) model is the first manualized form of therapeutic theater that creates a unique opportunity for replicability and measurement in the field of dramatherapy. Developed in the US, the model is intended bolster various types of recovery for participants transitioning from higher levels of care to lower levels and connect individuals with their communities.



Wood, L. Mowers, D (2023) *Dramatherapy and Recovery: The CoActive Therapeutic Theater Model and Manual* London and New York: Routledge/Taylor and Francis, which sets out the principles and seven movements of the CoATT model will be published in the autumn as part of the series: *Dramatherapy: Approaches, relationships, critical ideas - Book Series - Routledge & CRC Press.*

In this workshop the authors will present the CoATT model and lead workshop participants in a CoATT exercise. They will also share relevant research findings. Then the series editor, Anna Seymour will share some observations on the editing process and suggest critical questions that arise out of the CoATT model, leading into a discussion with participants. Suggestions for using the book for one's own clinical practice will be provided along with ways of adapting the model for online use.

Workshop attendees will leave with a basic understanding of the model and its theoretical underpinnings as well as the value of manualization in the field of dramatherapy.

Laura Wood, PhD is an Associate Professor and Coordinator for the drama therapy program at Lesley University. She is a past President of the North American Drama Therapy Association. With her colleague, Dave Mowers, she created the CoActive Therapeutic Theater model.

Dave Mowers, MA: Co-creator of the CoATT model. He trained as a drama therapist at New York University. He was a leader of the ...As Performance series there, producing over 60 pieces of therapeutic theater.

Anna Seymour PhD is Emeritus Professor of Dramatherapy at the University of Roehampton, an international trainer and consultant and Principal Fellow of the Higher Education Academy. She is currently researching her own book bringing together socialist politics, theatre praxis and dramatherapy.

EVERYONE BIG AND SMALL

Antigone and Theodoros invite participants to join them in the world of Oscar Wilde's "The Selfish Giant". Through their cherished adaptation, used with clients time and time again, they invite participants to explore themes of connection and disconnection, isolation and community, sticking to things and letting go.

You will be guided by the giant's transformative experiences, moving from a place of solitude to one of connecting to a community of children and ultimately re-connecting with the parts of himself you reflect. In this powerful story full of rich symbolism, walls are literally built and broken down, nature and seasons shift from a necessary state of detachment (bare trees, snow, hail) to one of life, spring and blossoms. For them, the story setting of the garden ultimately represents a meaningful, transpersonal place where individuals can feel "at home" both within themselves and within a community of others.

Through the use of enactment, movement, role and projection, the invitation is for participants to explore what they feel disconnected from, what they feel has to be disconnected and let go of, and also what brings them together, in connection with their authentic self and one another.

Antigone Ikkos-Serrano (HCPC, MA) is a London based drama and movement therapist with clinical experience in education, community NHS services and forensic settings. She is a visiting lecturer at Roehampton University and vocalist, poet and writer. Antigone has a commitment to social justice and activism, facilitating a monthly peer group focused on intercultural working and issues of oppression since 2020.

Theodoros Kostidakis 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.



OUR HEART REVEALED IN NATURE - CONNECTING OUTWARDS, CONNECTING INWARDS THROUGH ENVIRONMENTAL ARTS THERAPY

This workshop invites you to rediscover your feeling connection with the rest of Nature, and with yourself as part of it. As Ian Siddons Heginworth, dramatherapist and Environmental Arts Therapy pioneer writes,

'When we go with open eyes and a willing heart into Nature, we find our feeling self reflected. The very face of Nature is a mirror within which we find our heart revealed.'

Join Rachel Clare & Laura for an experiential introduction to Environmental Arts Therapy, the playful and reflective ecotherapy approach to exploring personal experience through creative and expressive arts in natural settings, guided by the cycles and mythology of the Celtic Ogham calendar.

As summer becomes autumn and Nature starts to turn inwards, Rachel Clare and Laura invite you to connect creatively with Ivy, the Celtic tree associated with September. Ivy's sinews draw us symbolically inwards into the labyrinth of our being, towards whatever hinders our freedom, whatever stands between us and that which we most long to connect with. You will be invited to follow a winding path out of the workshop to encounter Nature in the built environment of the city, bringing awareness to your embodied experience of connection/disconnection along the way, your relationship with earth beneath your feet, sky above and the ways in which Nature comes to connect with us in the city! Finding your way back indoors, guided by Ariadne's red thread, there will be space to reflect on your experience, and discuss your practice as dramatherapists connecting with Nature, as Nature, in this time of climate crisis.

Rachel Clare Campling qualified in dramatherapy in 2006. Inspired by Ian Siddons Heginworth's workshop at the 2008 BADth conference, she followed her path towards training as an Environmental Arts Therapist in 2017. She is passionate about practising 'Dramatherapy with Nature' with groups and individuals in beautiful Edinburgh woodland.

Laura Francis is a dramatherapist and Environmental Arts Therapist. She works with children, young people and families in schools and woods in Gloucestershire, and young adults with learning disabilities and autism at National Star college. She is passionate about working with nature, as part of nature, through story and body.



Delegate Choice Session C (3.50pm - 4.50pm)

PUMPKIN-VILLE

Welcome to Pumpkin-ville. This is an immersive workshop based on the imaginary world of Pumpkin-ville, created by five young people at an inner-city alternative school provision and facilitated by Dramatherapists Kelly Jordan and Anna Crump. Kelly and Anna will take you on a journey over the threshold, connecting to the play space, meeting the array of wild and wonderful villagers who inspired a unique card game invented by the young people themselves. Pumpkin-ville was spontaneously created and developed in weekly Dramatherapy sessions over one academic year.



This was their safe haven in response to an education system which they found difficult to engage with, leading to isolation and loneliness and the complexities that surround this. They will share with you how connections were built, confidence grew, individuals developed their sense of self, and how hope was instilled in each member of the group. This workshop will be a live experience playing the game itself; exploring the use of imaginative play, connection and relational dynamics, crucial components of Dramatherapy. With gratitude and appreciation for the five precious young people who founded Pumpkin-ville.

Kelly Jordan currently works as a Dramatherapist in a PRU and in two children's homes. Over 12 years she has worked extensively with care experienced children and young people and is also a Clinical Supervisor for Connect-Ed, supporting 17 Therapists in Primary and Secondary schools across London.

Anna Crump is in her final year at Roehampton University. Prior to training, she worked as an advocate for young people across the UK. Upon graduating, she will be working as a Dramatherapist in a PRU. This will be her first BADth conference.

WITH MY EYES

An inter-generational dramatherapy project in partnership with a local theatre company. The theatre company is experienced at delivering outreach work in the community. The purpose of 'With My Eyes' is to allow families to break the cycle of mental health issues in a safe environment. The title is inspired by a quote from A Midsummer Night's Dream in which Hermia implores her father and the duke to see the situation from her perspective.

The project hopes to create a sense of mutual understanding and connection based on shared experiences between parent and child, peer to peer and colleague to colleague. Shakespeare's universal themes still connect and speak to a modern audience about the human condition, providing an abundance of opportunities to explore parent/child relationships and conflict. This cross fertilisation of skills between the theatre practitioners and the Dramatherapists provide a framework for processing of personal material triggered by exploration into the universal through theatre techniques, games and laughter.

Qualified dramatherapists with little or no research experience are especially encouraged to attend this session. No assumptions will be made with regards to prior knowledge or experience of research in dramatherapy. We believe in the ability of all dramatherapists to conduct and share research and are passionate about supporting all those in our profession to do so. This session will also be followed up with a research clinic wherein members can drop-in and ask specific questions to members of the research sub-committee.

Ellie Keiller is a dramatherapist and doctoral researcher at Queen Mary University of London; her research interest is school-based dramatherapy with children and young people experiencing emotional distress. She is an active member of the BADth Research Subcommittee and is both the lead author, and a supporting author, of two BADth commissioned systematic reviews.

Caroline Parmar is a dramatherapist and trainee supervisor. She currently works for the NHS in a community eating disorder service. She has been a guest lecturer at the University of Derby where she taught on the MA dramatherapy programme. She is convenor of the Research Subcommittee and has contributed to the BADth commissioned systematic review of dramatherapy interventions used to support adults with psychosis.

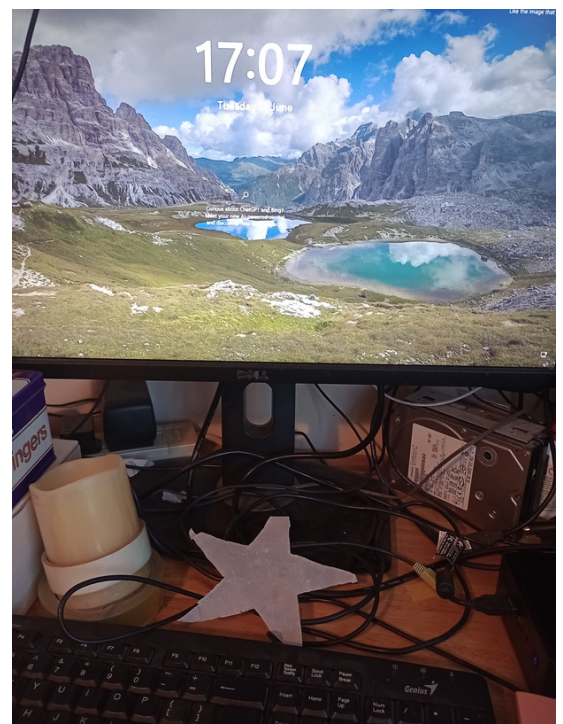
CONTACT ME BY EMAIL: EXPLORING AN ALTERNATIVE DRAMATHERAPY SPACE

*What if...a therapy space becomes a computer?
What if a client wants to connect, but can't meet you in a physical space?
What if your connection has a time lapse?
What if your connection relies on connection speeds?*

The workshop will explore the possibilities of doing dramatherapy via email. It will consider why email therapy might be of value as a method of therapeutic connection, the protocols necessary to ensure client and therapist safety, how email therapy might work in practice, including how 'drama' and creativity can be part of such a text based interaction.

The workshop will include examples from the facilitators own practice where she undertook email dramatherapy with an adolescent client. Part of the workshop may include bounded use of email communication between participants and facilitator.

Rachel Keeling works as a dramatherapist with children and adolescents between the ages of 4 and 15 and is also a clinical supervisor. Before her training at Roehampton she had worked as a drama teacher, workshop facilitator and arts administrator.



DRAMATHERAPY IN THE AGE OF PLASTICOSIS. ONLY CONNECT.



The multiple, disastrous effects of the climate-crisis constitute the overarching, painful context of present-day dramatherapy practice.

This can no longer be ignored or denied.

The core question that faces every health professional is therefore: how best to engage this disturbing reality in ways that sustain both the client and the therapist, and also diminish the risks of further environmental deterioration.

This experiential paper provides practice-based ideas, doable actions as well as some productive queries.

***Alida Gersie PHD** is a widely published author and acclaimed authority in the arts therapies, therapeutic story-work, bereavement and popular education. Between 1982-2003 she designed, taught and directed the first Postgraduate Diplomas and MA Degrees in the Arts Therapies at Universities in the UK and Europe. Alida is also an engaged environmentalist. She offers (since the 1970's) consultancy to diverse organisations on the optimum use of storymaking and storytelling to generate enduring commitments to pro-environmental behaviour.*