



**Broken Puppet 3 International Symposium**

**‘Puppetry: Community, Health, Well-being and Disability: Professional Training Opportunities’**

**Wednesday 17th - Thursday 18th April 2019**

**PROGRAMME, ABSTRACTS & BIOS**

**Dr Persephone Sextou (Ed.)**

## Keynote 1

### RAVEN KALIANA

#### **Title: 'Changing the Narrative'**

*Love vs Trauma*, a colourful performance featuring magical light effects, combines experimental shadow theatre with beautiful music, a tender flying hand puppet, and miniature rod puppets in a poetic yet powerful tale for adults and teens. This story of survival shows a heroine's journey from a traumatic upbringing to a better life, through a leap into the unknown, followed by the challenges of navigating friendship, community, and self-care. Show is approximately 45 minutes long, and follows with an audience discussion on the personal and societal effects of trauma.

**Biographical statement:** Raven Kaliana directs Puppet (R)Evolution Theatre Company, and founded Outspiral, an organisation which utilises practical puppet-based approaches to social change around child abuse and trauma recovery. She's presented Hooray for Hollywood, her award-winning puppet-based film on human trafficking at London City Hall, Oxford University, UN Geneva, and Commission on the Status of Women in New York. With support from Little Angel Theatre, she developed *Love vs Trauma*, a play on shifting away from an icy cage of abuse, into the warm, open skies of safety, self-care, and joy. She recently performed this show in Beijing and will perform it in Puerto Rico in 2019, along with her associated puppet-based workshops; *Transforming Trauma*, for professionals working with traumatised children; and *Rehearsing Resilience*, for teens and adults who have experienced trauma themselves. Her work and personal journey have been chronicled in *The Guardian*, *New York Times*, *BBC Woman's Hour*, *Puppetry International* and *The Puppetry Journal*.

## Keynote 2

### PROFESSOR ROSS W. PRIOR

**Title: ‘Training the animator anew: Developing cross-disciplinary opportunities for puppetry in arts, health and education.’**

The keynote explores a reimagining within the field of applied theatre where through the medium of puppetry the art and artist may become one. Building upon principles of animism, transference and embodiment, it is proposed that puppeteer training be usefully integrated into higher education applied arts and health programmes. Consideration is also given to what might constitute professional accreditation to work within this field.

**Biographical statement:** Professor Ross W. Prior is best known for his two books *Teaching Actors: Knowledge Transfer in Actor Training* and, most recently, *Using Art as Research in Learning and Teaching*. In 2015 he was appointed Professor of Learning and Teaching in the Arts in Higher Education at the University of Wolverhampton. He is the founding principal editor of the *Journal of Applied Arts and Health*, established in 2009, a member of the Arts & Humanities Research Council (AHRC) Peer Review College, a Fellow of the Royal Society for Public Health and Principal Fellow of the Higher Education Academy.

## CORINA DUYN

### **Title: Film**

Brazil talk <https://corinaduyn.blogspot.com/2018/09/stepping-out-of-disability-box.html?m=0>

Or maybe share Póilin's story (Puppet who travelled with me to Broken Puppet 2) <https://m.youtube.com/watch?v=cYK3cAjbDwU#>

You have my permission to screen this.

**Biographical statement:** Corina Duyn is an artist, writer and puppet maker. Her creative work explores 20 years of living with chronic illness/disability (ME), and has been well documented on TV, radio, documentaries, podcasts and in her books. Her story has also been referenced by professors and (art) students in thesis and lectures. Corina facilitated the 'Life Outside Box' Puppet Project with fellow people with disabilities. Her short puppet videos were screened at international Disability Film Festivals. She gave lectures on Puppetry, Disability and Health, at UCC; 'Broken Puppet 1'; Nottingham Puppet Festival; Brazil (Skype); Cork Puppet Festival; (Chile, May 2019 - Skype), and was keynote speaker at 'Broken Puppet 2' in Bath.

## **Dr MELISSA TRIMINGHAM**

### **Title: 'Playing A/Part: autistic girls and puppetry'**

I am Co-Investigator on the AHRC funded research project 'Playing A/Part: investigating the experiences of autistic girls through drama, interactive media and participatory arts'. Workshops have taken place at Limpsfield Grange School, Oxted, Surrey, the only school for autistic girls in the country. It is increasingly recognised that girls have been systematically underdiagnosed, partly as a result of male orientated diagnostic tests and expectations within the medical profession that autism is largely a 'male' problem; and partly because many girls are expert actors, close observers who have learned to cover up their differences, to 'fit in'. But it seems this effort comes at a price- mental stress and high anxiety. This paper asks what puppetry might offer this forgotten group? I explore the girls' responses, their empathy and identification with their made puppets, their narratives and characters, their humour and play. Their urge to express themselves through objects and the material world exposes the creativity, novelty and originality of the autistic mind as well as their growing sense of community and belonging through participatory arts. In tune with the theme of the conference that is looking at training, I discuss how this work might be adapted as part of a suite of workshops for autistic girls, that most drama practitioners could deliver whether puppetry experts or not.

**Biographical statement:** Dr Melissa Trimmingham is a Senior Lecturer in Drama at the University of Kent. Her interests are contemporary performance; puppetry; applied theatre; and Modernism, specialising in the Bauhaus. She continues to develop the national and international impact of the AHRC project 'Imagining Autism' (2011-2014). She is currently Co-Investigator on the AHRC project Playing A/Part 2018-2021 investigating autistic girls' experiences and identities through participatory performance research.

**Dr MATT SMITH**

**Title: 'Psychogeography with Puppetry'**

This talk discusses the ways Matt Smith has engaged in collaborative workshops and project *Puppet City* that respond to urban space and well-being agendas, with his colleagues in Geography (Tara Woodyer) and Architecture (Guido Robazza). The reflection emphasises puppetry as a valid art form in research that explores the ways participants explore ideas of space and, in particular, those of Portsmouth. The efficacy of puppetry as a form of Practice-as-Research is argued throughout. A summary will be given at the end that indicates issues for the future of puppetry in well-being settings. The seminar focuses on the outcomes of work developed in the 'Puppet Psychogeographies' project and one of the questions arising is: How can an unusual art form like puppetry be efficacious in providing a space to explore questions about urban living? The discussion will be illustrated with performed examples and interactions using puppets, images and videos.

**Biographical statement:** Dr Matt Smith, Senior Lecturer in Applied Theatre, University of Portsmouth. His scholarship explores applied puppetry, for example *Puppetry as Community Arts Practice* (2009), *The Politics of Applied Puppetry* (2012), *The Practice of Applied Puppetry: Antecedents and Tropes* (2015). Matt explores power in human and non-human networks and participatory practices.

**Dr LAURA PURCELL-GATES**

**Title: ‘The world the puppet creates: puppetry and the social model of disability’**

**Abstract:** Participants in this workshop explore techniques developed as part of a UK-based project titled *Performing the Freak: A Dialogue between Theatre and Science about Monstrosity* that explores puppetry as enacting social change around perceptions of disability. Through Bunraku-style direct-manipulation puppetry, we engage with alternate ways of perceiving and performing the disabled body. Participants are taught to construct simple newspaper and tape humanoid puppets, then facilitated to explore the unique movement vocabularies of these puppets - with a particular focus on their ‘flaws’ - and the possibilities of different worlds that are opened up by the puppet’s body and movements. This workshop developed out of Wattle and Daub’s earlier newspaper and tape puppetry workshops, when session facilitators Laura Purcell-Gates and Tobi Poster noticed that participants frequently asked how they could fix the ‘flaws’ of the puppets they had built (e.g. one arm or leg longer than the other, a head larger than the torso, unstable feet). We encouraged them to reframe the ‘flaw’ as an interesting part of the puppet, and to be curious about how that feature of the puppet revealed something unique about how the puppet ‘wanted’ to move, and about the ‘world’ it created around it (e.g. does the puppet want to swim in a world of water? Does the puppet want to roll around in a world of slopes?). This workshop has been run at Tobacco Factory Theatres (Bristol), SenseAbility Symposium on Disability and the Arts (Corsham), the Misfits Theatre Company (Bristol), North Wall (Oxford), Bath Spa University, Bristol University’s Intercalated BA in Medical Humanities Programme, and Association for Theatre in Higher Education conference (US). The session ends with a discussion and reflection on the medical and social models of disability, and the ways in which puppetry can alter perceptions of normative/disabled bodies. **Relevance:** This workshop has been run for diverse audiences including physically disabled people, people with cognitive difference, practitioners working with disabled people, and members of the general public. As many attendees of the conference will be disabled and/or practitioners working with disabled people, the workshop will be structured reflexively, to allow both participation in the activities and themes of the workshop, and the learning of skills to deliver similar and/or adapted workshops. The workshop address the following symposium themes: *Puppetry, Community, Health, Disability* - the workshop addresses disability specifically, and approaches from the workshop can be adapted for use in other community, health and disability settings; *Empathy and compassion* - the workshop invites participants to be ‘hybrid bodies’ with a puppet, adjusting their movements and perceptions to follow the lead of the puppet’s unique body structure and movement vocabulary; *In what ways do the intersections of theatre, puppetry and therapy challenge the ways we understand each?* - this workshop represents what I call ‘puppetry as an analytic’, in which the actual practice of puppetry is used to unpack and intervene in theories, ideas, and cultural discourses. This is an idea that I bring into the discussion and reflection session at the end. **Biographical statement:** Laura Purcell-Gates is Reader in Drama and founder of the Arts and Social Change Research Group at Bath Spa University, and Co-Artistic Director of UK-based puppetry company Wattle and Daub. Her main areas of research concern intersectional approaches to hybrid bodies within puppetry, object theatre and cyborg performance, performance and medical humanities, arts and displacement, and theatre and puppetry for social change. Her current research concerns puppetry, disability and medical humanities in collaboration with The Wellcome Trust.

**NENAUGH WATSON**

**Title: 'Umbrellas-the functionality of the object'**

Umbrellas - using the gift of the broken to appreciate fragility and vulnerability. Firstly exploring the 'functionality' of the umbrella, it has to be opened to function which dictates how we relate to it. Later we will experience how the broken, discarded umbrella retains something of its past life and still has a 'functionality' which is now even more special and unique. Using this creative leap we will draw conclusions about our assumptions as puppeteers and care professionals. Aimed at: anyone who wants to open their heart as well as open an umbrella! Number: 15 max

**Biographical statement:** I had my first puppet when I was three and I'm now sixty! For 17 years I had an incredible time creating puppet theatre for an adult audience which was challenging in both form & content; doo-cot 'Britain's most innovative puppeteers'. My most significant encounter was with Tadeusz Kantor (1988) at the Institut International de la Marionnette, Charleville, France. An AHRC Creative Research Fellowship began a 7 year relationship with Royal Central School of Speech & Drama (2009 – 2016). I am an Activities Coordinator in a Care Home, working with adults living with some level of dementia. I am learning a lot; it's the most rewarding job I have ever done.

## **GILBERT MEYER**

### **Title: 'Double mediation of puppets and pictures (story -rolls)'**

I can explain the way a use double mediation of puppets and pictures (story -rolls) in different situations with migrants in trauma situation , or in prison . I bring different tools and pictures with meto give concrete examples. I can propose different kind of exercises using color puppets with people who are not able toexplain their émotions. Experiment how moving puppets in space brings movement in the brain and opens new rooms to think different his personnel live and problems . I used this kind of puppet in TCHAD with young children having « Aids » to help them toexplain their émotions, problematics and questions, or in schools with very young children .I use them also in « ice breaking time » with the groups of migrants having big traumatisme . A focus is given to the importance of ritualisation and of giving a créative frame to the artistiques propositions in disease situations. With a groupe of 15 or 20 people I can concretely explain my way of using this kind of puppets and analyse together the impact they have . I can also explain the protocols we have in the practice of Marionnette &Therapy in France and how we try du develop our way of using Puppets in disease situation.

**Biographical statement:** **Gilber Meyer** is an Actor-muppettist, trained at the Ecole National Supérieure des Arts de la marionnette, director and artistic director of the company Tohu-Bohu Théâtre. His creative journey in collaboration with many plastic artists is defined by a constant research on the theatricality of figures and effigies. His approach to the art of puppetry is very diversified. In his practice of MTT "Marionnette tout terrain :off-road puppetry" he gives a central place to objects and puppets to make them vectors of understanding and exchange. The visual strength of the puppet remains at the centre of its artistic purpose. Through the diversity of his projects, he affirms and gives substance to the social dimension of his artistic practice. Rejecting the concept of "useful theatre", he defends a committed theatre combining research, creation and training. Over the past 27 years, more than twenty shows have been created, hosted in numerous festivals in France and abroad and awarded three international prizes. He has collaborated with NGOs in several African countries and has been working with Congolese and European artists for more than 16 years on a project with street children in Kinshasa, DRC. Member of the association « Puppet and therapy France » he is active as a trainer in different training modules "Puppet and psychoanalysis", "Tales and puppets symbolization tool" and makes known through writings his artistic work in the psycho-social field ,in the prison environment, work on trauma with young migrants in psychiatric units. Different artistic projects with ADT Fourth World, Caritas and the Red Cross in Luxembourg. Trainer at IFEN (Institut de formation de l'éducation nationale au Luxembourg) in the field of playful mediations with objects and visual mediations in pedagogy and multilingualism Speaker at international conferences in Quebec, Barcelona, Brussels, Germany and Luxembourg.President of the puppet symposium and therapy during the last world Puppet Festival in Charleville -Mézières.Publication of several articles in editions of the International Puppetry Institute, including PUCK, theatre magazines in Germany « Das Andere Theater », Double, Les revues et les actes de colloques de Marionnette et Thérapie.

## **AMY FRAN CZAK**

**Title: ‘Talk to the hand: Dramatherapy and Puppetry’.**

**Abstract:** Dramatherapy is a type of psychotherapy using the art forms of drama and theatre and is one of the Creative Arts Therapies. The sessions offer a space to express feelings and engage the imagination using various methods including play, storytelling and movement. Dramatherapy aims to promote psychological healing and growth through working creatively.

‘Talk to the Hand’ is an experiential workshop giving insight into how puppetry is used within the practice of Dramatherapy to promote positive change with clients struggling with a variety of mental health issues. The workshop addresses the themes of the conference by exploring how puppetry can be used in therapy to aid positive mental health.

The workshop will begin with a brief discussion into what is dramatherapy and my previous masters research project using puppetry to find the “true self” and will progress onto an experiential example of how I may begin to work with clients in my Dramatherapy sessions which will be the main focus of the workshop. To conclude I will give space for reflection of themes explored as well as discussion on how Dramatherapy can be used with different client groups and how the work may progress over time.

**Biographical Statement:** Amy Franczak is a Dramatherapist with experience working with children with social, emotional and behavioural issues, adults with a variety of learning disabilities including autism and adults in a mental health rehabilitation capacity. Amy has a particular interest in working with clients through the use of puppetry.

## **THERESA MCNALLY**

### **Title: 'Puppetry from the Inside'**

**Abstract:** I would like to share my current work which is around exploring the role of Puppetry in Dementia Care. Particularly 'Theatre for One'. I would discuss what I see this role to be, how I am personally developing this and the uniqueness of being a Puppeteer employed by an organisation and working in a Care Home setting. Being a Mental Health Nurse with many years of clinical experience in Dementia Care means that I have a solid understanding of the ways in which Dementia changes people's lives, especially in communication. I see Puppetry as introducing a space and language of its own and making contact with people through enchantment and imagination. These are two elements which in my experience I see People living with Dementia as having a greater capacity embrace. Puppetry within a care homes creates a safe space where an enchanted encounter might happen. Intimacy provides a better platform for creative expression where empathy is frequently demonstrated. It's a 3-way process. The Puppetry sets up the character and their world. The 'meeting' at the end allows the relationship to flourish. Sharing takes place; the audience empathises with the puppet, I empathise with audience and project this through the puppet. The Puppet can then 'give'. **Relevance:** I feel that my work addresses the theme of 'embodied empathetic relationships'. I use puppetry to empathise with the audience (someone living with Dementia) and they empathise with the Puppet. The puppet shows its vulnerability and the audience member can see some of their own feelings embodied in the puppet. They can then offer, through their response something of what they long for. I might then use my own relationship with that person to address their needs. The uniqueness of being employed by the organisation means that my work stays within the care home and feeds directly back. I might adapt the work to suit particular people as I have a prior knowledge and an ongoing relationship with them. It is not a project, its part of the life of the home.

**Biographical Statement:** Theresa McNally is an Artist, Musician and RMN. I work in Specialist Dementia Care as Creative Practice Manager. My work is about using the Arts to create meaningful connections with residents. I have been studying and using Puppetry over the last 2 years and exploring its unique place in my work.

## KARL TIZZARD-KLEISTER AND KAREN TOLEY

### Title: ‘From objects to “puppet-patients”’: Using Applied Puppetry in Person-Centred Nursing education’.

**Abstract:** At Ulster University (UU) Person-Centred Nursing (PCN) students use puppetry to animate medical mannequins to perform as “puppet-patients” in a simulated role play (SRP), which forms a key part of their third-year “Risk Management” module assessment. These students are introduced to basic puppetry techniques to help complete this task, with direction from a professional puppeteer in both a short workshop and in group-by-group feedback as the students develop their SRPs. Students and tutors have responded favourably to this training, as well as the inclusion of an animated medical mannequin to the SRP process and assessment. In response to this, an Applied Puppetry workshop has been designed and delivered to a volunteer cohort in November 2018, who attended a designed drama-based course twice a week over the course of the month as part of a doctoral research study. The specific session involved spending more time exploring object theatre and applying puppetry techniques to the drama training nursing students were already experiencing in the research course. This session eventually led to students animating medical mannequins in improvised SRPs as a “puppet-patient”. Our proposal is to demonstrate this workshop practice for Broken Puppet 3 attendees. We will invite conference attendees to participate alongside us, going from exploring objects to eventually improvising short SRPs as, and alongside, a fully interactive mannequin animated as a “puppet-patient”. **Relevance (200):** In SRPs for healthcare, human patients are regularly replaced with mannequins.<sup>1</sup> PCN is a global movement which broadly seeks to humanise healthcare contexts, systems and processes.<sup>2</sup> Ironically PCN students must demonstrate interpersonal competencies<sup>3</sup> in SRPs with a mannequin *as if* they are human, whilst displaying “sympathetic presence” - a PCN “care process” which involves recognising, and being available to, another’s emotional needs.<sup>4</sup> Though puppetry is sometimes used in SRPs<sup>5</sup>, most examples use a puppet to stand in for the body of patients, animated by a tutor or professional puppeteer.<sup>6</sup> We have yet to encounter another project which teaches puppetry techniques to nursing students. We argue Applied Puppetry gives PCN students an opportunity to explore “sympathetic presence” from the perspective of the “puppet-patient”, and that this humanising of the object may help to reduce the likelihood of future objectification of human patients.

**Biographical statement:** Karl Tizzard-Kleister (UU) is a PhD researcher, his research explores collaborative approaches between applied drama and nursing education. Karen Torley (Banyan Theatre)

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<sup>1</sup> Lateef, 2010.

<sup>2</sup> McCormack and McCance, 2010; McCormack and McCance, 2017

<sup>3</sup> See section titled “Communication and interpersonal skills” in the NMC Nursing standards document, available here: <https://www.nmc.org.uk/globalassets/sitedocuments/standards/nmc-standards-for-competence-for-registered-nurses.pdf>

<sup>4</sup> McCormack, 2001; McCance, 2003; McCormack and McCance, 2010.

<sup>5</sup> Jansen et al., 2009; Ellis et al, 2015; Mcallister et al., 2013.

<sup>6</sup> Tilbrook et al, 2017; Reid-Searl et al, 2017; Doolen et al, 2016

**MEG AMSDEN, NUTMEG PUPPET Co. UK**

**Title: 'The value of practical experience when working with elders and puppets over 30 years: illustrated by examples of working in 3 different contexts as an artist, with empathy'**

- 1: A shadow puppet workshop residency, 2 hours a week for 12 weeks, in a Norwich care home in 1985; How to adapt plans to the situation presented - taking into account health, physical and mental abilities of participants, furniture in the room, lack of support or interest from most of the staff ("rotating matrons") - and in spite of it all, build a happily creative social group.
- 2: A series of shadow puppet workshops at a Day Centre in Ipswich for older people with mental health problems, working with Occupational Therapists, in 1994. The OTs' understanding of the capabilities of people with organic (e.g. dementia), or functional disorders (e.g. illnesses such as chronic depression) turned on its head by a practical puppet workshop.
- 3: Three shows for elderly people in Residential Homes and Day Centres, based on true stories, toured between 1994 and 2008. Encouraging audience members to discuss issues in the shows and add their own memories; listening to the audience storytelling and reminiscing; taking puppets and artefacts to show audience members after the shows, noting responses to handling puppets and props and differing levels of comprehension (with reference to Jaana Parviainen's work with a social robot in Finland); and the difficulties and benefits of running practical workshops after the shows.

**Biographical Statement.** Meg Amsden holds a Cambridge MA Social Anthropology. Laban Guild Recreational Dance Leader. Member of UNIMA EDT Commission. I'm a designer, maker, performer, and workshop leader. I set up Nutmeg Puppet Company in 1979, creating and touring 43 original productions, and making presentations at conferences in Hungary, Romania, Slovenia, Perth W. Australia, and the UK.

## **THE AWESOME PUPPET COMPANY, Dr DANIEL STOLFI**

**Title: “Be not afeard; the isle is full of noises... that give delight and hurt not.”**

**Revisiting Geographies of Health and Wellbeing through the Therapeutic Uses of Puppetry.**

**Abstract & Relevance:** Our health and wellbeing as a community is fundamentally affected by how we shape and accommodate different meanings and experiences of spatial value in our relationships with others in our everyday lives. Drawing on the metaphor of the island in Shakespeare’s *The Tempest*, as well as on my research and clinical interests in the therapeutic uses of puppetry as a dramatherapist and medical anthropologist, this workshop will provide an opportunity to explore the theme of spatial ambiguity and how it intersects with some of the relational domains that inform our experience of suffering. It will also interrogate how healing and meaning are co-produced values between therapist, client, and the wider community through inhabiting the clinical space symbolically -specifically through the therapeutic agency of puppetry. Using the puppet as a metaphor of the self, participants will be invited to make simple paper puppets and artefacts to engage with their innate creativity as a way of exploring aspects of the healing process. The session is designed to be interactive and exploratory and will take participants through a series of improvised exercises inspired by characters and situations from *The Tempest*. At the end of the session, participants will be invited to reflect critically on the workshop within the wider context of the symposium’s central themes. While the session is aimed at a broad audience, it will be of interest to those wanting to know more about how puppetry can be used as a dramatherapy medium educationally and in clinical and other closed settings. We will consider how the emergent themes from the workshop can be relevant to vulnerable populations in particular, and to those who care for them, across the health and wellbeing landscape. No prior knowledge or experience of dramatherapy is required.

**Biographical statement:** **Dr Daniel Stolfi** is a dramatherapist, medical anthropologist, and the artistic director of The Awesome Puppet Company. He is a core tutor on the MA programme in Child and Adolescent Psychotherapy at Terapia in London, and a visiting lecturer at The Royal Central School of Speech & Drama and Anglia Ruskin University. He has been the Vice Chair of The British Association of Dramatherapists and the Deputy Editor of its professional journal, *Dramatherapy*.

## **WESTLEY ROLSTON**

**Title: ‘Making Environmental Shifts’ – An applied theatre project using puppetry for students in Pupil Referral Units (PRUs), to enhance how they perceive themselves, the people around them and their environments.**

**Abstract:** ‘Making Environmental Shifts’ will aim to promote the wellbeing of 90 children in three PRUs across the West Midlands in Sandwell, Wolverhampton and Dudley. We are aiming to do this through: developing confidence and empathy, enhancing appreciation for people and environments in the students’ lives, through exploring the pertinent themes of ‘Reintegration’, ‘Identity’ and ‘Transition’ to diminish the possibility of exclusions and lastly by creating atmospheres of empowerment for every student. Puppets are our chosen dramatic convention to achieve these benefits and aims because, acting as dramatic metaphors, they provide the possibility to explore pertinent issues through the safety of fictional environments. Each student will then create their own puppet and ‘Enacted Scene’ on a topic of their choice, so that they become owners of their creations and feel empowered by this active learning. Significantly, we are also aiming to alter the social inequality of PRUs being considered as a separate educational entity; we aim to have PRUs viewed as an attribute to an all-encompassing educational system. Relevance – ‘Making Environmental Shifts’ relates to four themes of this symposium. The first is Puppetry, Community, Health, Disability because this project considers the ethics of representation and how important human themes can be explored safely with students. To do this the project creates ‘aesthetic distance’: an imaginary gap between the fictional and reality to permit safe exploration of issues through metaphors. The second theme is Empathy and Compassion because this project aims to develop the students’ abilities to understand and cultivate their empathy by critically engaging with how best to treat and understand others. The students will develop these qualities dialogically by solving issues collaboratively with others within the fictional. Thirdly, there is the Puppetry performer/facilitator in community contexts of wellbeing and health because this project strives to enhance how puppets can be used as effective intermediaries between artists and participants in applied drama. Lastly, the Puppetry and languages of pain theme is being considered through the way the three stories told with the puppets explore fundamental issues of pain such as: discrimination, loneliness and doubt. Consequently, exploring these issues in the safety of fiction and metaphor could then allow the students to reflect and improve their own languages of pain.

**Biographical statement: Wesley Rolston** is a 3rd year Drama student at Newman University. After attending the Cathedrals Group Symposium in September 2017 his commitment to applied drama was inspired. He has completed a Theatre in Education work placement, visited Lodz, Poland and became an Associate Member of the Teaching and Learning Academy.

## **KIM ROBERTS**

### **Title: The Story Time Initiative – Project Hello!**

**Abstract:** I would like to share with you the project I created during my health and wellbeing module, which aims to positively impact children with Asperger Syndrome through the art of puppetry and storytelling. According to the National Autistic Society, it is common for people with Autism to experience social isolation. Project Hello! has been designed to tackle this issue with focus on communication and play. Play is an important tool for making sense of the world and forming bonds with others, but challenges can arise when working with children with a specific set of needs. This is why our workshops have been carefully thought out to include support, guidance and useful tools that can be transferred into home life. For example, emotion flash cards that can help the children to express how they are feeling, which is a challenge that children with Asperger Syndrome may face. Our story is guided by a story teller and a puppet called Percy the Peacock, who will act as a communication tool. The overall theme explores a peacock who has lost his colours and needs help to go on a journey and find them. The journey happens over a series of four workshops, where we meet Percy's friends and get involved in sensory activities. I believe this project links with three main themes which are empathy and compassion, the puppetry performer in contexts of wellbeing and health and community. Project Hello! encourages a sense of community, inviting family members to join the sessions with their child, bringing people together who are connected through Asperger Syndrome. In other words, this project has the capacity to be a community of people who understand, who can support and who can share both the obstacles and milestones that come with Asperger Syndrome. Empathy and compassion play an important role in the project as without these two valuable skills, the sessions would not be successful. Not only is it vital for the facilitators to be empathetic and compassionate, these skills are also embedded into the session aims. For example, the story has pauses where the children are asked to use emotion flash cards to consider how the puppet may be feeling in that moment, encouraging them to not only understand their own emotions, but those around them too. The puppetry performer in contexts of wellbeing and health is relevant to this topic as the sessions are guided by a story teller and a puppet. The puppet is the focal point of the session, offering a guide and a friend to the children in their communication journey. I will be referring to research that delves into how useful puppets can really be as a tool for communication.

**Biographical statement:** Kim Roberts is a 21 year old third year drama student at Newman University. She undertook a module on health and wellbeing which lead to the creation of this idea. As Equality and Campaign's officer of the Students' Union, inclusivity is at the heart of what she does, inspiring a project that encourages community and union.

**Dr KARIM DAKROUB**

**Title: ‘Puppetry for building bridges. Presentation of a training model for psychosocial support through puppetry, for psychologists and social activists in the Syrian crisis’.**

**Abstract:** As a response to different crisis in the Middle East (War in Irak 2003, Israeli wars on Lebanon 1996 and 2006, Syrian Crisis 2011...), I started using puppetry as a medium of psychosocial animation with vulnerable populations (refugees, victims of torture, trauma, military attacks, children, women, families...). Later I trained other activists and psychosocial animators in Lebanon, Syria, Jordan, Turkey, and I developed a model for training program. This paper is a presentation of my training model on puppetry as medium of expression and communication, for activists (social workers, psychologists, artists...) to work with refugees and displaced people (Children, adults, families). The presentation includes a detailed description of training steps and technics. It's a combination of my field experience with inspirations from different theories and approached, such as psychosocial approach (IOM), EPR approach (S. Jennings), Transitional phenomena (D. Winnicott), Six Part's story and other.

**Biographical statement: Dr Karim Darkoub** – Lebanon, a theatre director specialized in puppet theatre and in social and educational theatre, graduated from St. Petersburg State Theatre Academy, a professor at the Lebanese University, Faculty of Education and Institute of Fine Arts. Psychotherapist (Systemic and family therapy, play therapy), psychosocial expert; He was the founder of KHAYAL Association for Arts and Education, and he still its president. He directed more than 25 play staged in many festivals around the world. Designed and managed several cultural, social and psychosocial projects, and worked with different local and International and UN bodies, as consultant and Trainer in MHPSS and Arts for social dialogue.

## **KATRIINA (KATI) ANDRIANOV (SKYPE)**

### **Title: ‘Mighty Minna’s Awakening – A Community Art Project 2017-19’**

The session proposed is a narrative about a community art project, funded and facilitated by Arts Promotion Centre Finland during 2017-19 in the region of North Savo. The 100th jubilee year of Finland as an independent country in 2017 with its theme Together, combined with the fact that a famous writer Minna Canth had been resting in peace for 120 years, produced an idea of awakening this prominent figure with the help of a hundred citizens. As the result, more than 250 volunteers participated in creating and animating a huge street (and shadow) puppet during a series of workshops, ending up to public performances with tens of spectator-participants during three international festivals. All ages and abilities were represented amongst the participants who had only one and shared goal: to make Minna become animate. After two years, the project culminates with a video collage presenting Mighty Minna’s appearances. The publication of the video is on the 19th March – Minna Canth’s birthday 175 years ago. The video will be included in the session. This proposal addresses the theme of ‘Participatory’ puppets in performance: the practitioner’s skill as it will describe a process of a community art project, led by two professional practitioners Katriina Andrianov and Paula Vilmi as a working pair: one in the role of a facilitator-mentor and the other as a puppet constructor and director. Being a new way of working for both artists, this inevitably challenging project turned out to be pedagogically rewarding.

**Biographical statement:** Katriina (Kati) Andrianov, PhD is a researcher, practitioner, developer and educator. Her main publication is a monography *An object as a stage character* (Tampere University Press 2015). A member of UNIMA Research Commission and the Finnish Society for Theatre Research. Currently works as a regional artist in Arts Promotion Centre Finland.

## **FRANS HAKKEMARS AND JOANNE OUSSOREN**

### **Title: 'Shadow theatre for the Elderly'**

Droomtheater Rotterdam, The Netherlands, would like to submit a presentation of their shadow theatre work with, through and for elderly (and others) at the 3rd Broken Puppet Symposium the 18th and 19th April 2019 in Birmingham. We would like to share experiences with our shadow theatre work with, through and for elderly. We do usually intergenerational, interactive, intercultural, international and interdisciplinary projects. We can show the method we've developed during the last six years and are curious to meet colleagues and share new practices. We did present our work at the Dutch Festival "Puppet International" in Meppel, The Netherlands at a lecture organized by UNIMA NL with the theme "applied puppetry" 13th October 2018. We also presented at the International Seminar on Inheritance and Contemporary Development of Puppetry and Shadow Art in Langzhong, Sichuan, China, 18 - 23 November 2018. In February 2019 we will give a one day workshop Chinese shadow puppetry with, through and for elderly in the Dreamsuitcase together with IBK Kuba, the German Centre for Competence of Inclusive Cultural Education. In 2019 we are invited at the Canadian MIAM, Maison International des Arts de la Marionnette, in Montreal for a one week workshop and presentation of the shadow theatre work together with Phd specialist in traditional Chinese puppetry, Annie Katsura Rollins. The presentation will take about half an hour. and we need a beamer and projection screen, we have AVG and HDMI connector from MacBookAir to a beamer. We will bring a Dreamsuitcase with us.

### **Biographical statements:**

**Joanne Oussoren** (1958) is artistic director Droomtheater for puppetry and storytelling projects, international, interactive, intercultural and interdisciplinary. [www.droomtheater.com](http://www.droomtheater.com) co-editor The World of puppetry, quarterly Dutch magazine for puppetry of UNIMA- Netherlands, [www.nvp-unima.nl](http://www.nvp-unima.nl) councillor of UNIMA Netherlands, Facebook Droomtheater, Facetime Joanne Oussoren, website [www.droomtheater.com](http://www.droomtheater.com)

**Frans Hakkemars** (1956) is A puppeteer, solo-performances ([www.franshakkemars.nl](http://www.franshakkemars.nl)) ; participating in Kooman's poppentheater The Hague ([www.koomanpoppentheater.nl](http://www.koomanpoppentheater.nl)) and co-working with Droomtheater Rotterdam ([www.droomtheater.com](http://www.droomtheater.com)), a councillor UNIMA Netherlands, a member UNIMA Publication Commission, subcommission Puppetry Publications Online (PPO) - <https://www.unima.org/en/commission/publication-contemporary-writing/puppetry-publication-online-subcommission/> a correspondent UNIMA MOAN and Heritage Commission, a co-editor World of Puppetry, quarterly Dutch magazine for puppetry of UNIMA Netherlands ([www.nvp-unima.nl](http://www.nvp-unima.nl)), a sociologist, master in sociology of Family and Social Welfare, Facebook Frans Hakkemars, LinkedIn Frans Hakkemars, Skype Frans.Hakkemars, website [www.franshakkemars.nl](http://www.franshakkemars.nl)

## **TZELLA (AGGELIKI) KARALI**

**Title: 'Is it just a performance?'**

**Abstract:** It's amazing how many various things can be done in (children's) hospitals. It's amazing how much the children do need those 'things'. It's amazing how potent puppetry and, in that case, shadow puppetry can be. In this symposium I am willing to share my hands-on experience whilst being an EVS (European Voluntary Service) volunteer in Romania, where, with a group of other volunteers, we created a shadow theatre performance held in three Children's Hospitals of Bucharest. I would like to focus on the effective result of this kind of performance, the activities that can take place before or/and after the performance, how it was accessible for all kinds of bodies, but also, on the alternatives of verbal communication-due to our language barriers with Romanian. In addition, during the workshop, we can explore aspects of shadow puppetry through some activities and create short pieces of shadow theatre that could take place in Healthcare facilities. Shadow theatre is a form of puppetry that uses cut-out figures or other materials that are being seen as shadows because of the light and the transparent screen that are used. This presentation/workshop, refers to the application of shadow puppetry in Children's Hospitals. Consequently, it addresses several of the conference's themes that are related to the use of puppetry in healthcare and community places where not everyone speaks the same language. This presentation/workshop aims to give ideas to performers, health practitioners but also people who work in education, about how they can use easily shadow puppetry in their practice.

**Biographical Statement:** **Tzella (Angeliki) Karali** is currently an MA Applied Theatre student at Goldsmiths University of London. I have a BA degree in Early Childhood Education (Aristotle University of Thessaloniki). I have experience in working with children and young people, using mostly theatre, visual arts, movement, puppetry and creative writing.

## DAVID GRANT

**Title: ‘Report on the outcomes of the objects with Objectives AHRC project’**

### THE TRAINING VIDEOS INCLUDE

1. Essential ‘Direct Manipulation’ Puppetry Techniques: Focus, Breath and Gravity (Dr David Morton, Artistic Director, Dead Puppet Society, Brisbane, Australia)
2. Making Life-Size Paper Puppets and using these to explore the use of the Rasa with Puppets (Dr Aja Marneweck, University of Western Cape and Dr Sara Matchett, University of Cape Town): PARTS 1 & 2
3. Brown Paper Puppetry and the Celebration of Imperfection (Dr Laura Purcell-Gates, Bath Spa University): PARTS 1 & 2
4. Embodying the Puppet Experience as a Training Strategy (Dr Matt Smith, University of Portsmouth): PARTS 1 & 2
5. Applied Puppetry and Sympathetic Presence in medical simulation and Nursing pedagogy (Dr Matt Jennings and Karl Tizzard-Kleister, Ulster University and Karen Torley, Banyan Puppet Theatre)
6. Making Puppets from Found Materials (Karen Torley, Banyan Puppet Theatre, Northern Ireland)

The link to the training videos is: <https://mediasite.qub.ac.uk/Mediasite/Catalog/catalogs/objectswithobjectives>

**Biographical statement:** David Grant has enjoyed a varied career in theatre over four decades throughout Ireland and the UK as a director, critic and teacher. He was Managing Editor of Theatre Ireland magazine, Programme Director of the Dublin Theatre Festival and Artistic Director of the Lyric Theatre Belfast before taking up a post as Lecturer in Drama at Queen’s University Belfast in 2000. Since then he has combined his theatre work with teaching and research, developing a special interest in applied drama which has taken him to South Africa, the Middle East and the Balkans. He is Principal Investigator for “Objects with Objectives”, the AHRC Research Network in Applied Puppetry.

## **ANNEMARIE HANNI-REBER, ESTHER KOLLER-DUSS AND CORINNE MICHEL-KUND**

### **Title: 'Higher technical school Figurenspieltherapie Olten, Switzerland'**

(fft hf Höhere Fachschule Figurenspieltherapie Olten, Switzerland)

After a three years in-service training, puppetry therapists are allowed to work in private practice. The method is recognized by health insurance companies. In Switzerland are about 80 therapists working with it. In this narrative we will present the concept of our school for puppetry therapy. In additional we will speak about special fields for applying this method, such as hospitals, homes for elderly or cooperation with social institutions and schools.

### **Biographical statements:**

**Annemarie Hänni-Reber**, puppetry therapist, teacher, lecturer at fft Höhere Fachschule, own practice since 2000

**Esther Koller-Duss**, puppetry therapist, teacher. psychodrama with children, co-president of fft association, own practice since 2000

**Corinne Michel-Kund**, teacher, youth worker, puppetry therapist, catechist, trainer for adult education, headmaster of college for puppettherapy (FFT) in Olten, Switzerland

## **RIKU LAAKKONEN (SKYPE)**

### **Title: 'Performing objects supporting moral agency in palliative care'**

I am a puppeteer. I have done puppetry over 20 years and last years I have been doing applied puppetry and been developing new ways to use puppetry in Finland. In Finland there are four hospice homes which are specialized into palliative care and I have been doing puppetry in one of them. I have been meeting dying people who still want to experience art and deal with their hopes, fears and dreams. Using puppetry and more precisely to say performing objects these people could still have been active in this liminal space they have been. Many researches have said that a man dies too soon socially, culturally and mentally in palliative care settings. Performing objects can help a person in these situations and offer one solution to express themselves and tell their stories which can make visible their moral agency. An object is lifeless, but has the potential for momentary animation. Objects have no life but the life we give them. Objects can endure anything. You can project emotions and thoughts towards objects. Using performing objects you can go through different identities which you have had during your life and forget your dying corpse for a while. In my presentation I am opening a concept of moral agency which I have found very essential in my work at the hospice and I am telling how an artistic meeting with dying person can support dying person's moral agency when person's narratives are heard and that way make palliative care more ethical.

**Biographical statement:** Riku Laakkonen is a puppeteer, director, actor, and teacher. After studying in DAMU in Prague, Theatre Laboratory ECS and Metropolia University of Applied Sciences he has been working with both professionals and amateurs. Over the years he has used applied puppetry as a working method for example with prisoners, refugees and mental health rehabilitees.

**Title: ‘Artistic Voices in The Grimms’ Woods: A Creative Collaboration of Inclusive Theatre, Special Education and Higher Education’**

**Abstract:** This paper will discuss the Grimms’ Woods Inclusive Puppetry Project, where first year students from the BA(Hons) Creative and Therapeutic Arts degree at the University of South Wales facilitated creative arts workshops in four local special schools. Through these workshops, students enabled pupils to give life to a selection of villains from the Grimms’ Fairy Tales in the form of four accessible puppets. Students experimented with creative forms of participation such as sensory bunting making, monoprinting, storybook making and salt dough sculpting, which will be critically reflected upon. Students extracted pupils’ ideas through analysis of these creative outputs, but in fact, the most rich participant ideas were communicated through conversation while engaged in these creative processes, as well as non-verbal, physical opportunities for choice making (Fox and MacPherson, 2015). The pupils’ ideas were celebrated through the creation of four puppets - The Wolf, The Ugly Sisters, The Wise Woman and The Witch. Translating the pupils’ voice into puppets made by the students posed complex challenges. The paper will detail examples of students’ strategies for ensuring authentic representation, while maintaining a cohesive and refined end product (Artworks Cymru, 2015). The puppets took to the stage, puppeteered by disabled and non-disabled performers in Hijinx Theatre’s production of ‘Hansel, Gedeon and the Grimms’ Woods.’ The research and development work produced by the pupils was showcased in a public exhibition at Wales Millennium Centre to accompany and contextualise the stage production, showcasing the pupils as artists and the learning process of the university students. Relevance (200 words max) This project addresses many of the themes of the symposium directly. Firstly, the project offered professional training on the subject of puppetry and disability outside of a traditional puppetry or theatre course. The project was consequently a vehicle for applying early learning on the subject of inclusive practice, which, in the context of the course centres on the politics of disablement (Goodley, 2017). While operating within educational and professional theatre contexts, the project was underpinned by a community arts philosophy, taking into account the wellbeing of all involved. Supported by tutors, students worked to a live brief where they had to meet the demands of more than one stakeholder and artistic voice (Arnstein, 1969; Bishop, 2012): a sense of ownership, authorship and belonging for students and pupils alike was essential. The pupils’ contributions needed to be valued and honoured in whatever form they were communicated, and translated into accessible puppets, operated practically and expressively by disabled performers. Engagement with multiple stakeholders ensured purposeful engagement and enjoyment. This project reflects the complexities of working as an inclusive, participatory artist, and we are eager to share key points of learning with others in the sector.

**Biographical statements:** **Becky Davies** is a Senior Lecturer on the BA(Hons) Creative and Therapeutic Arts course, University of South Wales. In addition, Becky is a freelance set and costume designer, artist and workshop facilitator. She specialises in Creative Access and is an Associate Artist of Taking Flight Theatre Company and Leeway Productions. **Beth Pickard** is a Music Therapist, PhD Researcher and Course Leader on the BA(Hons) Creative and Therapeutic Arts course, University of South Wales. Beth’s research interests centre around inclusive arts practice and the pedagogy of disability.

## MAYRA STERGIU & JENNIE RAWLING

**Title: 'Dark Matter: Engaging the unspeakable through intergenerational puppetry'.**

**Abstract:** During this workshop/presentation participants will have the opportunity to experience the work of Vertebra Theatre ensemble working within End of Life using puppetry and object theatre to facilitate connections between people living with dementia at the end of their lives, carers and professionals. During the presentation we will introduce the project 'Dark Matter', A puppetry and physical theatre show about an elderly astrophysicist with dementia exploring the last day of his life living in a care home in London. Dark Matter used Bunraku puppetry, visual imagery and live microcinema puppetry to generate awareness around the taboo subject of death and dying and the importance of generating conversations around our preparation for the end of our lives. During the second part of the presentation, participants will have the opportunity to participate in an experiential workshop using Bunraku puppetry exploring the theme of death and dying and the performative use of Bunraku puppetry to promote health and wellbeing. Theme: The workshop presentation will reflect the theme of 'Puppetry and audience participation in healthcare such as in hospitals, hospices and care homes'. Dark Matter is an artistic and grass roots initiative aims to generate wider awareness to general public around the importance of speaking openly about the taboo subject of death and dying and to create playful as well as safe spaces for people to reflect on their death choices the same way they prepare for birth choices. Through the use of puppetry and physical theatre as well as workshops tailored to the specific needs of the participants and short courses we create a holistic platform for people who are at the end of life, their carers, professionals and general public to engage in conversations around death and dying and empower them to make the most meaningful choices for themselves and for the people who care with.

**Biographical statements: Mayra Stergiou** Mayra was born in Evia, Greece. She is a Theatre Director, Performance Artist and Dramatherapist. She trained in Lecoq Devised Theatre and Performance at London International School of Performing Arts (LISPA) and in Dramatherapy at University of Derby. She also trained in Bunraku Puppetry and collaborated with prominent puppetry directors such as Robin Guiver (War Horse), Mem Morrison (Arts Admin), and with the Institute Internationale de la Marionnette (France) as resident researcher. As Artistic Director of Vertebra Theatre she directed and co-produced puppetry show about dementia Dark Matter (Edinburgh Fringe 2017), dance-puppetry At The Heart of Things (Castillo Theatre NY and Voila Festival 2017), An Ice Thing to Say (Migration Matters Festival 2017) and curated Homeland 2day Festival (Nour Festival 2016). She also works as Dramatherapist and Participatory Artist developing devised performance, puppetry and animation film projects with diverse communities in social, health care, prison and mental health settings. Recent Directing Credits include: Sisyphus Distressing by Metap Praxis Ensemble, Two Heads on a first date (Chelsea Theatre), Maggie (Lost Theatre) and assistant Dir. 'Fine and Dandy' (Queer Collective, Arcola Theatre). She facilitates puppetry and Embodied Imagination workshops (ex. Int Congress of Psychotherapy, World Dreaming, Sydney, AU). **Jennie Rawling** A creative and ambitious writer and marketing and communications professional with experience in copy-editing, writing for online platforms and print, and working in HE marketing and PR. Alongside her work as a freelance writer, she is a professional actor, having trained on the MA Acting at East 15 Acting School and a puppeteer.

**MARINA TSALPINA (SKYPE)**

**Title: ‘Voice Beyond Words: Puppet as Body Poem’**

**Abstract** “When experience becomes unrepresentable and conventional language insufficient, voice beyond words needs a new language.” John Paul Lederach & Angela Jill Lederach; *When Blood and Bones Cry Out*7I propose a reflection on how in illness communities, there seems to be a similar failure of language to be able to articulate ones’ embodied experience as is found in situations of violence. John Paul Lederach, one of the greatest peacebuilders of our time articulates how his work in areas of deeply rooted generational violence had him observe the flat affect: how the voice flattens when people report “the facts” of horrific violence and trauma, both creating and revealing the numbness and inaccessibility of the experience. Elaine Scarry articulated how the purpose of violence is to drive a person into incoherence, how violence and pain tears through language and disrupts sense and meaning-making. I am interested in how puppetry as a poetic material body (as opposed to a representation of narrative specificity) can provide an entrance point into the experience of illness that lives underneath the skin of regular language. I will share specific examples from my performances and workshops, specifically from *The Invisible Elephant Project* that is an exploration of losing a part of ones self to chronic illness, and what I have observed in regards the articulations of pain (physical, emotional and existential).

**Biographical Statement:** **Marina Tsaplina** is an interdisciplinary performing artist, person with type 1 diabetes since 1988, and Kienle Scholar in the medical/health humanities. Her work, research and pedagogy looks at the unique capacities of puppetry-bodies/objects to reveal embodiment, imagination, and the historic and poetic body in illness and healing for patients, students, healthcare providers, and public. She is lead artist of *Reimagine Medicine* at Duke University.



**Dr EMMA FISHER**

**Title: ‘Disabled Puppet Theatre: Reclaiming the Disabled Narrative and Asking for More Inclusive Puppeteer Training’**

**Abstract:** In the last few years puppet theatre companies have emerged to create work around the personal stories of those with disabilities and that of disabled culture. This paper will explore these puppet performances and question why there are not more work like this. Does this lie in the lack of facilities for puppeteers with disabilities to train? While all these stories are unique, much like personal disabled narratives, there are common themes expressed in this work as to what it is to live as a disabled person in an able world. Can this ‘able world’ be adapted so no matter what your disability you can train, use work benches, power tools, learn to make puppet controls to suit your own body and to create diverse puppets that move in ways that reflect not just the able bodied.

The puppetry form allows the artist to use abstraction and imaginative visual storytelling and lends itself well to initiating a non-disabled audience to the lived experiences of the disabled. In this paper, I will explore a three-day master class I delivered with Phamaly Theatre Company and look at puppet work created by Graeae Theatre Company, Hijinks, Daryl Beeton and my own puppetry piece Pupa to demonstrate how the puppet has the ability to highlight, by being both fantastical and abstract, the reality of the disabled narrative. From puppets being put into a literal box, to puppets unable to navigate a disproportionate world, these shows shine a sometimes, farcical light on what it is like to be disabled and the absurdity of an exclusive world.

Puppeteers with a disability have a unique voice and the puppet is a great tool to tell their story. That said the puppet does not need to reflect the puppeteers own body and tell their story, this is one of many stories that a professional puppeteer with a disability may wish to tell. As noted, work of this nature is a relatively new practice, and therefore, there is a dearth of academic literature in this field, so this paper will be mainly descriptive, as well as looking to personal interviews in addition to theatrical analysis and reviews. If puppetry training becoming more open, the puppetry world becomes more diverse, more interesting, with more voices with deep and interesting stories to tell.

**Biographical statement:** **Dr Emma Fisher** is a researcher, puppeteer, theatre designer, playwright and educator. She is the president of Irish UNIMA (World Puppetry Organisation) and on the working group of UNIMA Research Commission. She founded Beyond the Bark, an inclusive puppet and installation theatre in 2007, which has toured Europe. She was nominated Irish Times Set Designer of the year in 2010 for Don Juan in Hell and Revengers Tragedy. She is currently production designer for Bread not Profit (Guna Nua) and On the Inside and On the Outside (MIC). She teaches Puppetry at the Department of Drama and Theatre Studies, Mary Immaculate College.

## CARIAD ASTLES

### Title: 'Of care and caressing'

**Abstract:** This short presentation explores some of the controversies surrounding puppetry practice and training within healthcare. My work using puppetry in healthcare has primarily focused on the following areas:

- Puppetry as an artistic medium for people suffering with dementia, in care homes and day care centres;
- Puppetry for children in children's hospital wards as alleviation of anxiety, exploration of body image and identity, including non-mainstream understandings of body identity;
- Training for carers and health practitioners in exploring emotion, and;
- Puppetry as healthcare education and development.

Within all of these areas, there are clear training needs in understanding the healthcare context, condition and priorities; in other words, the training in the medical/healthcare aspects of the work seem clearer and more developed than the training in using the puppet itself. Puppetry is frequently viewed as a pleasant and rather offbeat 'add-on' in addressing healthcare issues and contexts, second place perhaps to its more documented sisters in visual art and music as therapeutic mediums. Indeed, some practitioners have argued that the actual artistic medium itself is less important than the skills of facilitation that are needed for using and transforming an arts practice into a therapeutic practice. I would like to argue that puppetry is potentially such a powerful and transformative force, when puppets are used well, that training in the use of the puppet is essential for those wishing to use it in their work in healthcare; and, secondly, that training in using puppets and animated objects in healthcare offers enormous potential for healthcare providers who wish to radically transform understandings of the body and its articulations. Indeed, some of the commonly used prejudices surrounding puppetry are precisely those which enable it to be such a powerful form. Puppetry is increasingly being studied by medical practitioners as a means to develop handling skills, empathy, challenge anatomy, and perhaps most importantly, to articulate love.

**Biographical statement:** Cariad Astles is Course Leader for the BA Theatre Practice (Puppetry: Design and Performance) at the Royal Central School of Speech and Drama, London (<http://www.cssd.ac.uk/staff/cariad-astles-ba-ma>), and is also Lecturer in Drama at the University of Exeter, UK. She is President of the Research Commission for UNIMA, the international puppetry association (Union Internationale de la Marionnette). She is also a core collaborator with the Catalan group Irenia Jocs de Pau, which runs training workshops in different art forms towards a culture of peace and intercultural identity. ([www.irenia.net](http://www.irenia.net)) Irenia was awarded the United Nations Prize for Intercultural Innovation in 2012 for its work in intercultural training. Cariad specialises in training for puppetry performance and in directing for puppet theatre; in the use of objects and puppets within healthcare and applied theatre settings and in puppetry in relation to identity. She also works as a puppetry performer and is currently developing a cross-disciplinary project on puppetry, poetry, loss and memory with a poet. As a puppet theatre director, she has recently worked for Med Theatre and the Northcott Theatre in the UK. She frequently runs training workshops in the UK and overseas, most recently in China, Chile, Australia, Germany, France and Spain.

## **ANTJE WEGENER**

### **Title: 'In which ways do the intersections of theatre, puppetry and therapy challenge the ways we understand each?'**

As a puppet therapy practitioner and theatre scientist I am interested in dramaturgy: both in puppet theatre or a client's story.

This presentation will explore some common modes of action of puppetry in arts and applied fields. It tries a vocabulary for understanding and discussion. Puppet is more than a nice opener, more than a simple symbol.

I will show the puppet as an object including and initiating emotional relationships. Therefore the puppet is close to every human life expression. It spontaneously provokes acting because it is an object which has to be animated by a subject. Whatever is done to or with a puppet contains the fact of being manmade. What is made can be made in another way too and can be undone.

The puppet's body is material but its appearance is a mental image just as us. The power of opening space for saying, doing or imagining everything is a creative and nearly almighty one. But every creator needs craft, practice and knowledge to follow his visions.

I will collect some theoretical and practical items, not new but may be newly focused.

**Biographical statement:** Antje Wegener works freelance as a puppet therapist for youth welfare or private clients for five years now. She works with children of mental ill parents, with foster children and in trauma issues.

She studied theatre sciences at Humboldt University Berlin and was specialized in puppet theatre dramaturgy and special needs education. Parallel to working 20 years in a mobility aid shop she prepared for her intended career of a puppet therapist. Now she got a diploma of the Institute of Creation and Communication in Frankfurt/M. as a Therapeutic puppeteer and a diploma of Trauma pedagogy society Germany (DeGPT/ BAG-TP). She is engaged in the UNIMA- EDT and DGTP.

[www.puppenspiel-therapie-halle.de](http://www.puppenspiel-therapie-halle.de)

[www.dgtp.de](http://www.dgtp.de)

## Dr PERSEPHONE SEXTOU

### **Title: ‘Applied Theatre and the use of puppets in healthcare: training and wellbeing support’.**

**Abstract:** In this short presentation I will present the results of Phase A of a bigger study about the professional and interpersonal skills of applied theatre practitioners who work in healthcare. Phase A collected qualitative data from professional actors and applied theatre students in HEIs. It revealed the importance of professional skills including, acting and puppetry and, emotional competencies such as emotional awareness, empathy, compassion and Emotional Intelligence (EI) in the training and practice of applied theatre interventions in healthcare. The study recognises the need to introduce into curricula a stronger Applied Theatre/ Puppetry dimension and encourage universities, acting schools and puppetry schools to play their part in raising awareness of Puppetry in relation to Applied Theatre in healthcare.

Phase A of the study is published as Sextou, P. and Karypidou, A. (2018), ‘**What does the actor need to perform in healthcare? Emotional demands, skills and competencies**’, Applied Theatre Research, 6:2, pp. 107-19, doi: 10.1386/atr.6.2.107\_1

<https://www.ingentaconnect.com/content/intellect/atr/2018/00000006/00000002/art00003;jsessionid=1a0spw2ouvsac.x-ic-live-01>

Drawing on the outcomes of Phase A, Phase B will seek to explore ways of creating training and professional development opportunities for performers (actor-actresses and puppeteers), healthcare professionals and therapists to use puppets to address social issues and problems of individuals of all age groups and communities in health and wellbeing contexts and environments. We are mainly interested into the following concepts:

- Emotional awareness
- Emotional protection and regulation
- Empathy
- Normalisation of the hospital experience
- Social awareness and adaptability

**Biographical statement:** Dr Persephone Sextou is a Reader in Applied Theatre at Newman University Birmingham, and the Director of the Community & Applied Drama Laboratory (CADLab-HEfCE grant). She holds a PhD from Goldsmiths University of London. Persephone is a leader expert in Theatre for Children in Healthcare in the UK and internationally. She is Adjunct Researcher in the Griffith University’s Centre for Social and Cultural Research, Australia. She is currently Chief-investigator in a study for children at Queensland Children’s Hospital. She has a successful record of theatre projects for children in schools, hospitals and hospices in Europe, West Africa and Australia and a successful record of external income generation (BBC CiN, European Lottery, NHS, Cadbury W.A., The Grimmit Trust etc.). Persephone has published over 40 papers in peer-reviewed academic journals and she is cited in 8 languages. She is member of Editorial Board for Applied Theatre Research Journal and, Arts & Health Journal, and a Reviewer for Drama Research, RiDE, and Arts in Society. She is the author of 4 monographs. The most recent is ‘Theatre for Children in Hospital. The Gift of Compassion’ (2016, Intellect).