'A living inquiry: activating and integrating the multiple identities of dramatherapist, researcher, artist and teacher'

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Preface

This critical narrative is original and contains independent work by the author, Drew Bird. The published works contain original works by the author, Drew Bird, as well as co-authored works as named in the publications.

Publications attached in a separate hard copy document. Performances are accessible on One Drive.

Acknowledgements

Abstract

The critical narrative explores published and creative works as a performer and how this has informed the author's development as researcher, artist, dramatherapist and teacher in Higher Education. Through clinical work as a dramatherapist in different settings and practice as a dramatherapy educator the author explores the integrating of therapy and teaching approaches such as meaning making, deep learning and student-centred learning. The research is a living inquiry that is an unfolding of the researcher's experience and deepening of understanding over a fourteen-year period as a clinician and teacher. The author examines the encounter and interrelationship dynamic between the performer and audience; therapist and client; teacher and student; and researcher and research participant as a means for co-construction and co-creation of meaning, knowledge and raising awareness. The author explores the importance of a research approach that is congruent with a dramatherapy and teacher identity emphasising non-verbal exploration, the senses, the imagination and play as a means for deepening understanding of dramatherapy and teaching practice. Through the creative works of a solo performer the author explores how engagement as an artist informs and strengthens their identity as a dramatherapist, researcher and teacher. Different research methodologies including heuristic inquiry, autoethnography and a/r/tography are considered for their suitability for a living inquiry that addresses the multiplicity of roles.

Contents

Introduction

The collection covers nine publications and four creative works from 2005 to 2019. The initial phase was as a dramatherapist in a range of different clinical settings, the second phase from 2008 at the University of Derby in the following roles: dramatherapy educator, senior lecturer and programme leader.

My collection offers a living inquiry, evidencing an unfolding of my experiences, "knowledge creation" and emerging understanding through discovery rather than emphasising a final and fixed outcome (Irwin & Springgay, 2008; Sajnani, 2012b, p. 84). The research explores the importance of relationship with others being central to theatre, therapy, learning and research to forge new meaning and knowledge.

My research emphasis explores my multiple identities of researcher, artist, dramatherapist and teacher that recognises many selves (Rowan, 1990). The narrative is about looking at my repertoire of roles, activating "unavailable" or "poorly developed" roles and integrating new roles through research and reflection (Landy, 2001, pp. 32-33).

My critical narrative explores the dramatherapist practitioner within an educational institution in order to legitimise "creative scholarship" (Sajnani, 2015, p. 101) where research is dominated by reason and relegating emotion (Grainger, 1999; Jennings, 1983; Sajnani, 2012b). I will consider physical embodiment and the imagination to activate tacit knowledge in therapy and learning through different research methodologies that are congruent with dramatherapy practice.

The Aims of the research are as follows:

1. To examine the encounter between audience and performer, client and therapist and student and teacher and how this lends itself to an effective outcome in the different contexts of dramatherapy, dramatic performance and a Higher Education context.

2. To examine the importance of having a strong identity as a dramatherapist that harnesses non-verbal exploration, the imagination and play in therapeutic work, research and teaching practice.

3. To explore the dramatherapist as artist using a range of different research methodologies that are congruent with dramatherapy and teaching practice.

4. To develop a living inquiry integrating the roles of practitioner (teacher and therapist), researcher and artist that is congruent with dramatherapy principles.

Chapter One

The Dramatherapist Role

In this chapter I consider how the research developed in different clinical settings and how dramatic metaphor enables and empowers clients to re-author new stories of themselves. Through the use of dramatic metaphor and therapeutic theatre, clients were able to use their imagination to challenge pre-existing, fixed and limited identities to forge new narratives. Through sensory play and engagement with the physical body, clients were able to access new experiences that were not dominated by their cognitive experience. Through embodiment, projection and role, clients were helped to have a new relationship with their personal problems (Jennings, 1999, 2011; Jones, 2007) and thus change their understanding of themselves.

The papers and chapters I will consider are:

1.1 Bird, A. (2005) Dramatherapy in Palliative Care in *Aspects of social work and palliative care.*

1.2 Bird, D. (2006) The many roles of Therapeutic Theatre*, Dramatherapy*.

1.3 Bird, D. (2010a) The Power of a new story: The bigger picture- Narrative therapy and the role of aesthetic distance within the process of re-authoring in Dramatherapy. *Dramatherapy.*

A summary of the chapters and papers can be found in **Appendix B.1**

Each publication addresses my research outcomes, research impact, professional impact and the limitations of the research.

1.1 Dramatherapy and palliative care (See Appendix C.7)

The case study explored how symbolism and metaphor can be used to address the client's sense of loss, whilst minimizing the potential for feeling overwhelmed (Bird, 2005).

1.1.2 Research Outcomes

The outcomes of my research imply that symbolic objects helped clients "acclimatise to the loss" by making grief real in a manageable way (Bird, 2005, p. 105). The findings showed how symbolic endings helped the client process the death of their mother in a contained way

without being overwhelmed. For example, the ritual of using symbolic candles supported the grieving process and mediated their anger about their loss.

In a further case study I showed how a hospice in-patient who was withdrawn and unhappy about their imminent discharge home by using symbolic objects to stage a small scene to explore relationship losses in their life and their own impending death. On completion of the therapeutic intervention the client "appeared bright, positive and full of hope" (Bird, 2005, p. 113).

My research suggested that symbolic objects can enable clients to engage in bargaining and re-adjustment that helped with the process of acceptance and making their loss more real (Kubler-Ross, 1970; Parkes, 1996; Rando, 1993; Worden, 2010).

1.1.3 Research Impact

Within a palliative care setting I was able to evidence the suitability of dramatherapy with clients who may have limited movement to express themselves through role-work but could still potentially engage in dramatherapy. Small objects can be easily moved and manipulated giving the client some symbolic control over their life when they may feel disempowered by losses that accompany life-limiting illness. The symbolic nature of objects offered means to explore existential themes that clients may not feel able to express using the directness of words, or are unable to find words to match their experience, fears or confusion. The use of symbolic images generates different interpretations that can enable new meaning and new stories to emerge; giving clients a sense of mastery over their life that can be liberating (Gersie, 1991; Mason, Davis, Langley, Lee & Verduci, 2008).

1.1.4 Professional Impact

My research was novel as there was limited published research on the role of dramatherapy in palliative care in 2005. Gersie (1991) explored bereavement using storymaking structures such as myth and folktales to enable clients to explore the universality of loss and change through metaphors. In a similar manner to Gersie (1991) I utilised the sensory nature of objects to create a story and curiosity that can be helpful for older people (Crimmens, 1998). The sensory nature of objects can also help clients to explore and create a scene or story without words that helps them access parts of their experience that might be beyond words or even "inexpressible" (Duggan & Grainger, 1997, p. 23).

1.2. Therapeutic theatre with young offenders (See Appendix C.1)

In this section I explore how therapeutic theatre can create a new a culture for interactions between clients and prison staff.

1.2.1 Research outcome

The findings showed that the clients were able to successfully work together, collaborate and present a piece of theatre to an audience of prison staff. Using therapeutic theatre the clients were able to present to the audience a new identity, potentially free from being pathologised as offenders, sick or ill (Mitchell, 1994). The nature of theatre enabled prison staff to consider the clients in new ways other than just young offenders. The therapeutic theatre performance offered a less polarised culture of 'us and them' that facilitated an atmosphere of openness and receptivity in the post-performance discussion, challenging the normal 'defended' prison culture.

1.2.2 Research impact

Theatre can be used for therapeutic means for transforming "psychological well-being", enhance mastery and "reconstruction of self-image" (Snow, D'Amico & Tanguay, 2003, p. 73; Snow, 2009, p. 128) generating a new sense of self. The inter-relationship between actors and the audience in my research transcended the normal everyday boundaries where momentarily young offenders and prison staff were able to meet person to person (Clarkson, 2003), free from self-limiting roles and positioning one another in a more positive light. Theatre's shared experience enabled them to find new ways of sharing their experience and stories to deepen their understanding of each other (Sajnani, 2012a). My research was able to consider therapeutic theatre in a hostile environment and medium to cross divides and communicate in new ways between young offenders and prison staff. The audience were able to witness and validate clients' abilities and strengths (Bailey, 2009) through a new narrative and identity. By offering praise the audience were also able to experiment with a new and creative response to clients that was not conditioned by the usual 'wing' dynamics. Therapeutic theatre offered self-worth and created an opportunity to cast off "pejorative labels" (Mackay, 1996, p. 161) that was not focussed on client "Psychopathology" (Mitchell, 1992, p. 67). The experience offered opportunity to de-institutionalise the clients by offering them a normative experience that was empowering, offering the potential to prepare them for their eventual prison discharge (Emunah & Johnson, 1983, p. 237).

1.2.3 Professional impact

Therapeutic theatre is a unique form of dramatherapy that many practitioners have harnessed (Bailey, 2009; Landy, 1986; Mackay, 1996; Mitchell, 1992; Snow et al. 2003; Snow, 2009) and further to this the recent the ground breaking book on therapeutic theatre, 'Self in Performance', (Pendzik, Emunah & Johnson, 2016). There are claims from some practitioners that dramatherapy activity should remain within the confines of the traditional therapy room, rather than in a public setting (Jennings, 2012). These anomalies about therapeutic theatre and its omission as a core process in Jones (2007) second edition of 'Drama as Therapy' also accompany caution. It is important that therapeutic theatre is primarily for the client's therapeutic needs (Landy, 1986; Snow, 2009) and not a vehicle for the dramatherapist's own "artistic ambitions" (Mitchell, 1994, p. 53), entertaining the audience (Landy, 1986) thus compromising client safety or boundaries in any post show discussion (Anderson-Warren, 1996). The "post-performance dialogue" and "audience interaction" should help make client experience real though the validation effect of the audience (Emunah, 2016, p. 47).

The novel aspect of my research was how the post show discussion explored the therapeutic potential of the audience of prison staff. Furman (1988) argues how performance can apply itself to the distress of the community/audience and leave the theatre with "new insight" and with new roles they can play in society, or in this context; the prison setting. The performance about the struggle to remove a mask offered autobiographical and universal themes (Emunah, 1994) that moved and stirred the audience. The post show discussion offered the potential to create a new cultural dynamic between clients and prison staff that was open and receptive to listening to each other. This suggests that the therapeutic theatre helped to change the cultural setting of the prison and increase the repertoire of roles available for interacting in new ways (Landy, 1986).

1.3 Dramatherapy and narrative therapy (See Appendix C.1)

The paper explored an integration of dramatherapy and narrative therapy to help with the re-authoring of a new story and identity.

1.3.1 Research outcome

The client was able to forge a new story and identity, free from the dominant and pathologising narrative that significant others in their life believed; they were an 'angry'

person. Through sensory play the client was able to explore their frustrations and find ways to express themselves that were not dominated by words alone. Using dramatic metaphor the client was able to find ways of expressing and exploring their anger safely in the containment of story. My research demonstrated how the client was able to experiment with different behaviours and roles that were empowering as they were able to create their own narrative rather than being subjected to the dominant narrative of the care team and multidisciplinary team.

The research was also able to help the multidisciplinary team engage in new perspectives of the client's anger and consider some of the political and organisational realities that may have impacted on the client's difficulties with managing their anger. The team were open to seeing the client in a more positive manner and considered ways they might be able to help the client express themselves creatively.

1.3.2 Research impact

Aesthetic distance is central to dramatherapy and is the distance between one's everyday role and an imagined role or experience (Jones, 2007; Landy, 1996). It is the 'as if' that gives dramatherapy its power, because the fictionalized experience is sufficiently removed from one's usual experience, this permits safety to explore issues that might be more challenging in a direct sense. My research was new and novel, contributing thinking and theoretical understanding of aesthetic distance within a narrative therapy context. What I was able to theorize through a case study was how the core principle of externalisation in narrative therapy connected with aesthetic distance as means of creating a new and re-authored story that can change a limited or pathological identity of a client. The research was able to demonstrate synthesis with different therapeutic positions to assist dramatherapists in inter-professional communication and the ability to communicate in a different professional culture. Being culturally competent within other professional contexts promotes inter-professionalism collaboration where the core concern and focus is the client (Holloway & Seebohn, 2011; Pecukonis, Doyle & Bliss, 2008).

1.3.3 Professional impact

There have been three references to my research by other researchers.

Andersen-Warren and Kirk (2011) published a systematic review using empirical data that followed National Institute for Health and Care Excellence (NICE) guidelines for good

practice in *Dramatherapy*. The authors summed up my integrated dramatherapy and narrative therapy approach which also included the importance of liaising with the care team. The authors review offered different philosophical approaches, insights and developing practices for working with Looked After Children. Anderson-Warren and Kirk's (2011) review with 1467 views online, far exceeds the usual number, perhaps reflecting growing governmental interests and investment in U.K. with Looked After Children and their higher risk of mental health concerns (McAuley & Young, 2006).

Keisari and Palgi (2017, p. 3) argued how an integrated approach with older adults using dramatherapy helped to "intensity" and "enrich" life review therapy. My research strengthened the qualities of dramatherapy, with Keisari and Palgi (2017)'s integrated approach made a stronger case for life review therapy. My research was presented in *Dramatherapy* and subsequently Keisari and Palgi (2017)'s research was published in the Aging and Mental Health Journal. The distinct emphasis in our integrated approaches to dramatherapy aligned with the different aims and scope of these two journals and their own bias, drawing out the unique features of the research.

Porter (2014) was able to use spectrograms to help an adult with Asperger Syndrome (AS) identify skills that transformed the client's problem-saturated dominant story of themselves to a new empowering narrative. Porter (2014) was able to reconceptualise my research within a different client group and explore the client's challenges with social interaction in the workplace. Comparable to my research that reinforced the functioning client, the author was able to consider what was working well in the workplace to help resource the client with dealing with their problems. Porter (2014) was able to utilise my research to consider the importance of strengthening the client ego by focusing on solution based stories, rather than problem saturated stories (White &Epstein (1990), which enabled the client to have more agency (Porter, 2014, p. 85).

1.4 Limitations

When sharing new practice, the case study is often deemed as the first port of call (McLeod, 2010) and appropriate where there is a lack of understanding or knowledge (Herrmann, 2016). The case study deepens understanding (Grainger, 1999) of theory and looks more closely at the impact of dramatherapy in a single sample (Landy, 1996). The validity of the research findings using case studies would have been strengthened by hearing the voice of the clients more clearly, as well as the clinical supervisor's voice (Edwards, 1999).

Reliability of the research would have been improved with more voices adding multiple perspectives and triangulation to the research (Greene, Kreider & Mayer, 2005); thus alleviating the potential for overreliance on the single subjective experience of myself as therapist. The voice of the clinical supervisor who is able to step back and facilitate the therapist's reflections is well placed to help in the search for new perspectives (Hawkins & Shohet, 2006) and shed light on areas of practice where the therapist may be unaware. Exploring the significance of these different roles would make any potential bias more transparent so the research could be seen in this context (McLeod, 2003).

1.5 Conclusion

All three papers in different clinical settings have addressed the impact of research and how dramatic metaphor has helped with re-storying clients' sense of self and identity and assisted them in have a new relationship with the problem (Jones, 2007).

Therapeutic theatre has helped forge new roles through the interrelationship encounter offered by theatre and addressed the first aim of the research.

My research has explored how core to dramatherapy is non-verbal communication and learning through the body (Jennings, 2012); where words alone can reinforce old patterns, behaviours and narratives. Dramatherapy helped to engage the body, the senses and the playfulness of the imagination and access parts of our experience that words alone might not reach. This addressed the second aim of the research.

In the next chapter I will consider how non-verbal approaches and the imagination informs the development of a suitable research approach for dramatherapy practice.

Chapter Two

The Researcher Role

Chapter three considers two papers and one book chapter that integrates dramatherapy approaches using dramatic metaphor, sensory play, physicality and the imagination within the context of a research methodology and psychotherapy supervision.

The papers to be considered here are:

2.1 Smith, M. and Bird, D. (2014). *Fairy tales, landscapes and metaphor in supervision, counselling and psychotherapy research.*

2.2 Bird, D. (2016a). Heuristic methodology in arts based inquiry of autobiographical therapeutic theatre. In: *The self in performance: Autobiographical, self-revelatory, and autoethnographic forms of therapeutic theatre.*

2.3 Bird, D. (2017). *Playback theatre, autoethnography and generosity.*

A summary of the chapters and papers can be found in **Appendix B.2**

2.1 The role of metaphor in clinical supervision (See Appendix C.2 and F.1)

My research explored how dramatherapy practices emphasising non-verbal exploration could be utilised in a psychotherapy supervision context.

2.1.1 Research outcome

My research generated metaphors from the use of fairy tales and small objects, activating the supervisee's sensory experience to help them see "more clearly" the therapeutic work with the client to a "greater depth" (Smith & Bird, 2014, p. 6, p. 7). The metaphors helped them to "exaggerate and accelerate" the therapeutic dynamics that had remained previously out of consciousness (Smith & Bird, 2014, p. 7). The supervisee was able to further their understanding of the inter-subjectivity of the client/therapist dynamic through transference and counter-transference (Hawkins & Shohet, 2006). A new perspective on the client work helped to alleviate attachment or clinging to a fixed view or narrative of the client that can impede a successful therapeutic outcome for the client. The playful nature of the supervision helped the supervisee discover personal tendencies, patterns and including rigid thinking or "emotional blind spots" that could impede the therapeutic process (Anderson & Holmes, 2007, p. 127).

2.1.2 Research Impact

The novel aspects of my research was able to illustrate an effective and integrative method to psychotherapy and counselling supervision using dramatherapy approaches. Whilst the supervision techniques used would not be new to dramatherapists, within a psychotherapy culture they were novel and innovative. There has been other research in the psychotherapy and counselling research journals that integrated supervision and the impact of applied theatre approaches. Proctor, Perlesz, Moloney, McIlwaine, and O'Neill (2008) explored how Boal's (1995) action methods for family therapists and counsellors in supervision and therapy employing their own interventions in different settings. Boal's (1995) approach to theatre informs dramatherapy by empowering clients to find alternative stories or narratives that alleviate fixed views or perspectives. Implicit in my approach to supervision was finding new alternatives and new perspectives on the client work. The ability to seek out new positions minimizes the potential of psychotherapists to limit and pathologise clients that can impact on the therapeutic alliance that is central to an affective outcome in therapy (Clarkson, 2003).

2. 1.3 Professional Impact

When disseminating new and innovative practices in therapy it is important to be able to "provide evidence of how it operates". The case study has been deemed to be a suitable way to share practices to a wider audience (McLeod, 2010, p. 2). My research was considered in a British Association of Counselling and Psychotherapy (BACP) document with respect to monitoring the ethics of the supervisory relationship, offering guidance, principles and policy directions for supervision practice. BACP membership is currently in the region of forty-seven thousand members, offering opportunity to disseminate dramatherapy supervision practices to a wider audience of practitioners (BACP, 2018). Stainsby (2018) considered my approach to supervision, recognising it is not always easy to articulate and express complex thoughts into words and access "pre-verbal and sub verbal intelligence" (Inskipp & Proctor, 1995) to explore client material. Stainsby (2018, p. 12) recognises different creative approaches to supervision that include my research and how "themes from fairy tales, archetypes, myths and metaphors" can help broaden the cognitive landscape of the relationship dynamics in supervision (Smith & Bird, 2014, p. 2). Stainsby (2018) offered an example based on my research of how metaphor can be used to enable the supervisor and supervisee to explore and talk about their relationship.

2.2 Heuristic Inquiry (HI) to develop Autobiographical Therapeutic Performance (ATP) (See Appendices C.5 and D.1)

My research explored how ATP can be harnessed for personal and professional development using HI to strengthen the identity of the dramatherapist as artist and researcher.

2.2.1 Research Outcome

My approach integrated art and research to evidence how Heuristic Inquiry (HI) is suited to making performance central to the research and not peripheral. I illustrated how the autobiographical characteristics of HI draw on the researcher's autobiographical features and how intuition, tacit knowledge and deepening understanding (Moustakas, 1990) were congruent with theatre making and dramatherapy practice. Sensory play, physical impulses and non-verbal communication helped intensify the unquantifiable qualities such as hunches, gut feelings and the vagueness that is distinctive of HI; offering an integrative research approach based on dramatherapy principles. I was able to evidence how personal themes can be explored through solo performance to inform my professional development as a dramatherapist offering practitioner-led research (Bird, 2016a).

2.2.2 Research Impact

I published my research in the book 'Self and Performance' that explored the key concepts behind autobiographical, self-revelatory, and autobiographical forms of therapeutic theatre from "notable professionals from around the world" (Pendzik et al., 2016). The authors and editors argue that therapeutic theatre is congruent with dramatherapy and perhaps counter to Jennings' (2011, p. 22) argument that dramatherapists have tended to 'slur' the possibility of performance as being therapeutic. My unique approach to Autobiographical Therapeutic Performance (ATP) was about illuminating the self within the milieu of artist, researcher and therapist and how this can inform continuing professional development (Bird, 2016a). It's important to recognise that personal material impacts on practice as a dramatherapist (Clarkson, 2003) and consequently can influence the efficacy of therapy if not processed. Engagement as an artist to explore personal material does not replace supervision but offers another vehicle for growth. I wanted to bring research rigor to ATP, linking the artist as researcher (McNiff, 2013, p. 4), proposing that therapeutic theatre as a more formal research approach can deepen understanding of the self.

2.2.3 Professional Impact

Jones (2012, p. 64) addresses the future challenges for dramatherapists and research and the tendency to separate the "practitioner and researcher". My research integrates researcher, practitioner and artist that is congruent with the dramatherapy theory and practices (Jones, 2012). My research aligned itself with the artistic sensibility and its accompanying messes, creativity, tensions, confusion, contradictions and 'wrong turns' that is characteristic of creativity. A research approach needs to permit flexibility and improvisation so the research can unfold freely, aware that too much structure or rigidity might hinder the efficacy of the research and outcome (Hughes, Kidd & McNamara, 2011).

My research integrating the roles of artist, researcher and therapist addressed dramatherapist concerns that they do not have researcher experience or see the relevance of research as a practitioner or indeed have time for research (Jones, 2012). I believe my research, emphasising the relationship between artist and researcher, makes research more palatable and engaging to practitioners. Using practitioners' autobiographic experience as research data defies usual conventions on research that tend to stress others and be perceived to be time consuming, therefore making the possibility of research more manageable. My research, like Landy (2001), made the artistic process central to the research approach, developing the artist identity of the dramatherapist.

As I explore in the next chapter, the dramatherapist as an artist is core to sustaining a dramatherapy identity in different clinical settings. The development of the artist, researcher and therapist identity plays a key role in the University of Derby's Master's dramatherapy programme. Students at the early stages of their career need to recognise the importance of seeing themselves as both researcher and artist. This emphasis prepares students professionally for the Health and Care Professions Council's (2019, p. 2) fitness to practice standards of proficiency that stress the importance of having a practice as an artist.

2.3 Artist and Dramatherapist (See Appendices C.1 and D.2)

The research explored the importance of how being an artist and theatre practitioner impacted on the evolving development of the dramatherapist. Whist HI draws on the researcher's subjective experience, I was curious how the research methodology known as autoethnography might deepen my understanding of the roles of artist and therapist by coming into relationship with others in the context of Playback Theatre.

2.3.1 Research Outcome

I was able to apply learning from my engagement in the therapeutic theatre form of Playback Theatre and relate it to my practice as a dramatherapist. The Playback conductor role helped me "see more clearly" an over-investment on technique and tendency to be over-distanced and over intellectualised in the therapeutic relationship (Bird, 2017, p. 9). The significance of this new awareness was a willingness to navigate uncertainty, be further emotionally engaged, authentic and honest with clients that developed the therapeutic alliance.

As a Playback actor I was aware of how my ego and self-interest impacted on building relationships with other actors, story tellers and the audience. Consequently this activated internal resources at being more adept at bringing the client into a more playful relationship that is crucial to the therapeutic alliance (Winnicott, 2005) and "determines the effectiveness of the psychotherapy" (Clarkson, 2003, p.4).

2.3.2 Research Impact

I was able to evidence and illustrate a novel and integrated approach to research for dramatherapy practitioners that considered the multiple roles of artist, researcher and therapist in order to maintain effective practice using Playback Theatre. The research linked to the Health and Care Professions Council's (2019) standards of proficiency stressing the importance of fitness. I was able to introduce practising dramatherapists to a suitable research methodology that can integrate practice and research to deepen their understanding of clinical work. Autoethnography can help the researcher and practitioner explore their relationship and gives consideration to the cultural context of an organisational setting or client group and how this might impact on the therapeutic work (Adams & Ellis, 2012). My integrated research approach offered a way of exploring clinical practice through the art form of theatre.

2.3.3 Professional impact

Arts therapists need to maintain "engagement in their own arts-based process" to ensure fitness to practice (Health and Care Professions Council, 2019, p. 8). What my research demonstrated was the importance of being an artist in order to develop oneself as dramatherapist. Gersie (2016, p. 67) considers how the newly established British Association of Dramatherapists (BADth) in 1977 asserted that "Dramatherapists believe that

they must be both artist and therapist". The statement was removed from the BADth constitution five years after its inception with little protest. My research, like Gersie's, reignites the importance of being an artist and dramatherapist. Iliya (2014) explored the importance of creativity on creative arts therapists' personal and professional development and their limited engagement in developing their practice as artists.

Gersie (2016) argues that existing professional dramatherapy organisations do not insist that members are active as artists. Allen (1992) suggests that arts therapists who are not practising as artists struggle to keep up to date with research in their field which impacts on their practice. The importance of clinical supervision is rarely contested in the dramatherapy world, but it would help to support and develop effective practice. My research argued that active engagement as a theatre practitioner can also evolve and illuminate clinical practice, suggesting therapeutic work can be more effective as a consequence.

2.4 Limitations

HI and Autoethnography validate the researcher's experience as data, but this can limit objectivity that Etherington (2004) warns can lead to self-obsession. Whilst practitioner and researchers should not ignore the subjective experience in arts enquiry (Barrett, 2007), Hiles' (2001, p. 10) considers the role of others (such as an audience) in HI as "Key to understanding good qualitative research practices". However, Sela-Smith (2002) warns that the involvement of others can be a distraction from deepening understanding that can influence the researcher from effective unfolding of the process. The role of others might raise questions of acceptability, where the researcher may over emphasise the need to be understood, above the integrity of the research that may remain unprocessed and still a mystery.

More reference to personal journals would have teased out the "visibility", unfolding and evolving story as a researcher that celebrated the 'I' that is important in autoethnography (Anderson & Glass-Coffin, 2013, p. 71) as well as making more transparent the links with clinical practice and practitioner development.

Reliability and validity of the research would have been improved with consideration from other actors and storytellers in the Playback matrix offering more perspectives and cross-validation; aiding research triangulation and validity (Matthews & Ross, 2010). The voices of others would have enabled immersion of myself more fully in the culture of Playback

Theatre (Adams & Ellis, 2012) and heightened autoethnography's characteristic of being "dependent on relationships" (Hernandez & Ngunjiri, 2016, p. 263).

2.5 Conclusion

I have considered the identity of the dramatherapist using play, the imagination and non-verbal approaches to supervision in the context of counselling and psychotherapy addressing the second aim of the research. The importance of integrating the roles of clinician and researcher (Jones, 2012) with appropriate research methodologies addresses the third and fourth aim of the research.

I have begun to consider the relationship between the artist and dramatherapist within a research methodology and its impact on fitness to practice (Health and Care Professions Council, 2019) however this needs further consideration by drawing on my own creative works as a performer as explored in the next chapter.

Chapter Three

Performance Role

This chapter contextualises my work as an artist and solo performer and addresses how this impacts on my work as a dramatherapist and teacher.

My performances drew on autobiographical material as a form of self-study in order for me to grow professionally (Leggo, 2008). Arts therapists are motivated, not just on the basis of exact knowledge, but also on tacit knowledge that includes the personal and subjective experience (Barrett, 2007, p. 143). Bunt (1990, p. 6) argues that the arts therapies address body and mind that traditional research tends to be "naïve" about. The creative works offered opportunity to understand the "whole picture". The physical body, argues Jennings (1979, 1983, 2012, p. 50) "is the primary means of learning" and core to dramatherapy and performance.

The performances, much like Artaud's theatrical vision, reflect the process (Innes, 1993) and therefore were "necessarily unpredictable" and experimental (Barret, 2007, p.3; Brook, 1998). Performances resonated with the nature of a living inquiry that opens up to new experiences and Brook's (1987, p. 54) notion that if performance "confirms anything that we already believe, it is useless to us".

I will consider my solo performance work in the context of Allen's (1992) use of the term 'clinification' to express their concerns where Art Therapists prioritise clinical skills above artistic ones; and the impact of not having a regular practice as an artist. The 'artist' role needs to be active in the arts therapies as organizations such as Higher Education can have ambivalent relationships with the arts, relegating their importance, rather than seeing art as core to the process (Jones, 2005).

Iliya (2014) explored creativity and arts therapists with no reference to artistic practices of dramatherapists, whilst Brown (2008) drew on limited consideration of art making and dramatherapists. In this respect my creative works address this gap with an investigation into the impact creativity can have on dramatherapy practice.

 A summary of the performances can be found in **Appendix B.3**

3.1 Performance Number one: 'Then there were three' (Bird, 2010b) at the Annual Conference of the British Association of Dramatherapists (See Appendices E.1, H.1 and G.1)

3.1.1. Setting the scene of arts-based research

I wanted my performance to be positioned as scholarly research in its own right (Beilliveau, 2015); not billed as entertainment or an added extra to the main events of paper readings and workshops within a conference setting. Even amongst arts therapists there can be a tendency towards scientific approaches to research (Berrol, 2000) potentially reflecting Allen's (1992) clinification that leans away from the art form.

3.1.2 Emerging themes in the performance

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The purpose of the performance was the creation of an event that facilitated the audience's imagination, so they were co-creators and not passive observers (Boal, 1995; Brook, 2008). In this respect it had the potential to activate the educational theory known as 'deep learning' where learning is created through finding meaning, rather than through the transmission of knowledge that is more passive (Biggs & Tang; 2011). As a performer I saw myself as enabling and empowering the audience to create their own story, much like a dramatherapist facilitates the imagination of clients. I played with the boundaries between the audience and performer involving direct address minimizing 'us and them' thinking, moving towards inclusivity. I hoped sharing my experience would have universal

significance for the audience of dramatherapists much like a facilitator disclosing in a group work context (Doel & Sawdon, 1999).

3.1.3 Impact of the performance

This first performance lacked dramatic metaphor and tended to be rather literal, over-distanced and cerebral. It might be that after many years as a dramatherapist, having neglected my artist-self, the performance evidenced a clinical identity rather than an artistic identity (McNiff, 1998), suggesting clinification. Engaging with our art forms as arts therapists facilitates emotional health, but failure to engage can result in losing our soul and becoming stagnant and toxic (Allen, 1992). McNiff (1989) argues that the effectiveness of our work as therapists or teachers is dependent on our personal relationship with the art form. Leitner and Faidley (1999, p. 274) argue that without creativity in the personal life of the therapist, "life changing psychotherapy cannot occur", leading me to question my earlier practice as a clinician and how effective therapeutic work had been for clients.

3.2 Performance Number Two: 'Formulating a model for personal and professional development using a research methodology in solo autobiographical performance' (2016a) European Federation of Dramatherapy, Bucharest, Romania (See Appendices E.2, G.1 and H.2)

3.2.1 Emerging themes in the performance

The different phases in HI helped to contain the chaos that is characteristic of the artistic process (Bird, 2016a; Trimingham, 2002), offering a "framework for freedom" for "unfolding of meaningful creative expression" (Rubin, 2005: 19). HI's emphasis on intuition and 'swimming in an unknown current', mirroring the nature of improvisation and guided me in the devising process (Moustakas, 1990). HI helped 'hold' me much like a therapist might hold a client in their exploration. This performance used more dramatic metaphor and appeared focused, simplified and stripped down.

I developed my theatrical influences from the work of Forced Entertainment and Jack Smith that emphasised play, 'chance' encounters, minor adjustments to the set, slowness, menace, hypnotic pacing, failure and paper scripts (Etchells, 1999; Hoberman, 1998) which helped develop my own identity as an artist and dramatherapist (Allen, 1992). Through enactment and embodiment, theatre theory was activated and brought to life; deepening and uncovering

new understanding and knowledge of theatre's potential for transformation (Hougham & Jones, 2017).

3.2.2 Impact of the performance work

This performance was more exploratory, compared to the earlier performance that was more tightly scripted leaving space for uncertainty and discovery. HI lends itself to intimacy and self-sacrifice, much like Grotowski's approach to acting that emphasised personal discoveries, rather than acting methods (1980). The use of HI had an impact for one participant wanting to 'experience more through the heuristic methodology'.

Formal audience/participant comment offered new perspectives on the performance that alleviated clinging to my own ideas and interpretations (Etherington, 2004). One research participant saw a 'simple story (that) created atmosphere of a very specific tension and concentration which made (them) me become part of the story'. Some participants were able to 'see things that weren't on stage', 'I saw my story', 'feeling similar to the character on the stage', suggesting the performance had created a space for their story. Another participant felt the performance 'reminded them of the power of intuition and creativity', instilling in them a desire to write again. Reviewer, (Van der Straeten, 2016, p. 33) ████████ ██ I wanted the conference workshop audience and participants to recognise the importance of the relationship between themselves as artists and its impact on clinical practice and how HI offered the potential to integrate the practitioner/researcher divide (Jones, 2012).

Wadeson (2010) argues that art making for art therapists can impact on professional development and understanding of counter transference themes with clients. Landy, Hodermarska and Mowers (2013, p. 50) argue how performance as arts-based researchers can expand perspective on the client/therapist dynamics and offer a "more comprehensive view" of the transferential process through the aesthetic form. The dynamic between myself as a performer and the audience illuminated an ambivalent relationship with the audience. There was a sense of being in relationship and not in relationship, separate yet connected, wanting and not wanting to be part of a human to human encounter. The drama on stage much like Jones' (2007) life/drama connection offered the potential to mirror a similar relationship dynamic with students and impact on teaching and learning.

By developing my creativity and awareness my relationship with others was more informed and, like all dramatic improvisation, I was able to "bring some something new into being" (Levine, 2013, p. 22). I contemplated whether my relationship with theatre can also suffer the same kind of ambivalence. However, with increasing time spent developing the performance, a stronger and more passionate relationship with theatre emerged with particular focus on my theatrical interests. By developing myself creatively, I was able to find new ways of relating to the world and to students (Iliya, 2014). I noticed how I was increasingly more interactive and playful with students, embedding theatre, humour and storytelling within my approach that subsequently helped make teaching and learning more dynamic.

3.3 Performance Number Three: The Host at the European Federation of Dramatherapy, Nurtingen, Germany (Bird, 2018a) (See Appendices E.3, H.3 and D.3)

3.3.1 Theme development in the performance

This performance was the culmination of a series of performances over eighteen months; each performance in front of a live audience offered further theme development.

As a solo performer I felt starved of a live audience; like half the company was always missing (Bailey, 2009). This sense of loss was played out, suggesting the audience were potential members of the cast; I wanted to forge an intimate and playful connection with them like fellow actors. The need for a playful other felt real, but there was a tendency at times to retreat from this approach. The performance seemed most alive when there was a co-creative dynamic between myself and the audience, feeding off one another, generating its own energy. The performance dynamic with the audience intensified my isolation and demonstrated how unmet needs can be played out in the therapeutic relationship and teacher/student dynamics.

3.3.2 Impact of the performance work

Independent reviewers like (Bergman, 2018) considered how the audience "became a rump of engaged people perhaps, like me, almost hypnotised by the speeding repetitions and the increasing desperation". Reviewer, (Dixon, 2018) felt I made "good use of an empty stage, one chair, and an imaginary door and a range of characters skilfully interwoven". For reviewer (S, 2018), "Making images appear in front of the inner eyes of the audience is what brings any play to life". The aesthetic is important in attuning to the audience; acting as an

intermediary that helps to forge the relationship between the audience and performer, much like the therapist, client and drama dynamic (Jones, 2007). The performance seemed to work best where the aesthetic became a meeting place for the audience and myself to play and imagine together; a place where the imagination was dependent on mutual co-creation (Brook, 2008). Reviewer of the first performance of 'The Host' (Bloomfield, 2016, p. 16)

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The strength of any performance is being able to take the audience with you. Reviewer (Dixon, 2018) commented on how the performance needed to "pick up speed and cues"; this perhaps alluded to the possibility that the audience had been left behind. This embodied realisation helped me deepen earlier understandings of the struggles within the therapeutic relationship when I have not attuned to the client's experience and had contrary agendas. Like therapy, theatre is a meeting place where we negotiate our being in the world. Halprin (1995, p. 131) challenges the notion of the artist as a "solitary hero figure", seeing them as a guide to "evoke the art within us all". Also, I wonder whether my performer ego had been a factor in losing the connection with the audience and consequently I had ceased being a guide. Theatre, like therapy is about yielding, "putting oneself at the service of others" (Bird, 2017, p. 7) and being a conduit for the imagination (Chakya, 2011). The performance seemed to activate dormant tendencies I have as a therapist; similar to supervision and helped me to uncover unconscious dynamics in the therapeutic alliance (Smith & Bird, 2014).

3.4 Performance Number Four: The Host Revisited, Buxton Fringe festival (Bird, 2018b) (See Appendices E.4 and H.4)

3.4.1 Themes from the performance

This performance was an attempt to extract the difficult from the difficult. It was a revolt against my ideas, against myself, a sense of threat or forces the earlier performance had engaged (Barba, 2010). The earlier performance, like a mirror to the self (Grainger, 1996), had activated and confronted me with new questions and energies that felt threatening. I felt compelled to explore these new energies, much as the hero's journey draws one into a relationship with unknown forces (Campbell, 2004). I needed to create conditions where I could explore these 'threats' safely, finding the right balance between being over-distanced and under-distanced (Landy, 1996) between the body and mind. I was searching conditions

that had the potential for self-actualising (Maslow, 1993; Rogers, 2003) like Grotowski's (2002) search to liberate the actor from their own limiting conditions. I was developing a theatre form, unique to me, to explore my current struggles and challenges, much as Yalom (2002) argues that therapists need to invent a new therapy for every client.

This search for a form of self-liberating theatre poses an existential search for what might never be found, capturing HI's open-ended and never-ending nature. Reviewer (Brazier, 2018), considered that my performance was "honest and open and touches something that resonates with our own experience", that relates with the importance of universal significance in HI (Moustakas, 1990). The Buxton festival reviewer (Gunton, 2018) captured the nature of 'research' in her review with the comment "Concepts are introduced, questioned, and given new perceptive opportunities", suggesting art and research can mirror each other.

Reviewer (Brazier, 2018) focused on how I was able to "gives words space" offering "thinking time". Much like autoethnography is able to apply learning in one cultural context and apply it to another (Ellis, Adams and Boucher, 2011), the review raised questions about whether I permit students enough space for thinking or time for processing in my teaching practice.

3.4.2 Impact of the performance

Leitner and Faidley (1999) consider how creativity can foster humility and different ways of being for the therapist, aware of my dependence on an audience to go places I might struggle to go alone. I question why I keep performing, when being in front of an audience is somewhat frightening and uncomfortable. Winnicott (2005) considers how we play in order to master the self, whist Wright (2009) argues we can create unconsciously situations to work through earlier attachment patterns. Oida and Marshall (2007) suggest confronting the dangers of a live performance, the actor is able to draw on deeper resources within themselves to enable them to confront the challenges. Theatre has the potential to mirror therapy where the shared resources of the therapist and client can journey together and can go places the client might be unable to go alone. A live performance felt like confronting some deep-rooted fear that had the power to be liberating, preparing me for being able to be present with client fears. Yalom (1980) considers the importance of exploring existential fears with clients, particularly death, where so much of our existential being can be tied up.

3.5 Limitations

In the earlier performance an overinvestment in the writing and security of predicable text resulted in limited exploration rather than being led by bodily impulses along an unknown and chaotic trajectory that is core to the artistic process. Being text heavy could have been a reluctance to commit to the unknown; an attempt to try and explain the mystery rather than enter the mystery. HI in later performances helped to narrow the gap between intellectual understanding and a "deeper understanding" that comes through embodying personal experience, engaging the body and permitting themes to emerge through the process that is important in all artistic endeavour (Hesser, 2001, p. 54). Juggling and integrating the demands of the process and product was challenging. The theatre aesthetic at times needed more development and other aspects for example needed to be more processed (Emunah, 2016; Pendzik, 2016). Whilst surrendering to bodily impulses aided discovery, there were occasions when the performances needed more integration between the mind and body to develop the theatre aesthetic. The performances were misunderstood at times because I took risks as an artist; risks revolting against myself, against solutions, against ideas, intelligence and knowledge (Barba, 2010) and this was not always captured within the theatre aesthetic.

The performance demonstrated that I have a tendency to overdraw on the theatre techniques of others that Barba (1995) argues needs to be avoided as the technique is about others' experience and not unique to my personal experience. Overusing technique takes something away from the distinctive interrelationship dynamic in theatre and in therapy, where self and other explore ways of being, playing and co-creating something new together.

3.6 Conclusion

This chapter has considered the impact of being an artist on dramatherapy and teaching practice.

Using HI I have explored and integrated the roles of researcher, therapist and teacher through deepening my understanding of the artist role in theatre and the importance of interrelationship dynamics between the performer and artist that addresses the first, second, third and fourth aim of the research.

My understanding of the dynamic between the performer and audience and how the encounter can mirror the therapeutic work (Grainger, 1996) has been strengthened through addressing the first aim of the research.

Whilst there has been research and consideration of arts therapists' engagement with their personal creativity, there has been limited published evidence of this link within the field of dramatherapy. Sustaining a dramatherapy identity, addressing the second aim of the research, is a fitness to practice issue (Health and Care Professions Council, 2019). In this respect, activating the artistic-self reduces the risks of clinification and the importance that dramatherapists do not abandon their "art –making principles" (Iliya, 2014, p.110).

In the next chapter I will evidence how my role as an artist impacted on my work as a clinician, teacher and researcher using the research methodology known as a/r/tography, integrating the multiple roles of artist, teacher and researcher.

Chapter Four

The Teacher Role

This chapter considers two articles using the research methodology called a/r/tography to explore the multiple roles of artist, researcher and teacher (Springgay, Irwin & Kind, 2005). I will also consider a chapter exploring published research on play as a pedagogic approach for deep learning practices for students.

4.1 Bird D. and Tozer K. (2016). *Towards a drama therapy pedagogy: An a/r/tographic study using dramatic improvisation.*

4.2 Bird, D. and Tozer, K. (2018). 'An a/r/tographic exploration of engagement in theatrical performance: what does this mean for the student/teacher relationship?

4.3 Bird, D. and Holmwood, C. (2019). The playful learner. In: C. Holmwood and J. Taylor (Eds) *Learning as a creative and developmental process in higher education: A therapeutic arts approach and its wider application.*

A summary of the articles and chapters can be found in **Appendix B.4**

4.1 Developing a dramatherapy pedagogy (See Appendices C.3, D.4 and F.2)

The chapter explores the research methodology known as a/r/tography, emphasising a living inquiry and the unfolding of the researcher's experience as an artist and teacher.

4.1.1 Research outcomes

A/r/tograpy is a congruent research methodology with dramatherapy practice to consider the multiple roles of artist, researcher and teacher and the shifting identities and social contexts of the roles (Winters, Belliveau & Sherritt-Fleming, 2009). The research has helped find a way to work with and accept the complexities and tensions of being a dramatherapist within a dominant higher education culture (Landy & Montgomery, 2012). Dramatic improvisation rediscovered my lost and disenfranchised dramatherapy identity. Engaging the emotions helped bring balance to the tendency I had adopted to being over distanced and overly reliant on cognitions (Landy, 1996).

Creating space for the imagination and uncertainty facilitated deep learning; empowering students to be active in creating their own meaning. Also, I was able to identify how dramatherapy, theatre and teaching practices shared similar values and recognise how

Vygotsky's (1978) scaffolding of learning was congruent with laddering in dramatherapy to manage different client and student levels of risk.

Finally, I was able to disseminate research using a live theatrical framework which is important in artistic based research as it is commonly neglected in conference proceedings (Signore, 2018).

4.1.2 Research Impact

Education and therapy both facilitate, empower and enable others to be active finding their own meaning through using the imagination. Facilitating others from a passive position to active position lends itself to the humanistic model where given the right conditions people can self-actualise (Rogers, 2003). Dramatherapists are skilled at enabling others to find their own meanings, exploring possibilities and expanding clients' self-view of the world by re-authoring new empowering narratives that offer choice and alternatives to being (Boal 1995; White & Epstein, 1990). An education setting offered a context where the facilitation skills of the dramatherapist could cultivate the imagination for deep learning practices and is congruent with Jennings (1990) creative expressive model in dramatherapy that builds on the healthy parts of the self.

4.1.3 Professional Impact

A/r/tography is a sustaining practitioner-based research permitting personal and professional growth (Leggo, 2008) and is congruent with dramatherapy and the approach of the research (Bird & Tozer, 2016; Jones, 2012; Sajnani, 2015). Exploring dramatherapy teaching practice using A/r/tography was new and innovative, sustaining the artist's centrality as a research approach. Research, like art, has the potential to awaken the depths and enable one to be courageous, compassionate and authentic in order to serve the clients' needs (Hesser, 2001).

4.2 Forging a new relationship dynamic with students (See Appendices C.4, G.2, F.3 and the performance of The Host (first version) that accompanied the research)

My research explored how a/r/tography's emphasis on relationship helped with the act of 'becoming'; challenging comfortable and familiar habitual ways of being with students that were self- limiting (Carson & Sumara, 1997)

4.2.1 Research Outcomes

My solo performance created a new cultural context to communicate in, transcending the entrenched behaviours of teacher/student, enabling student/research participants to create their own meaning that is indicative of deep learning approaches (Scales, 2017). Student/research participants found it helpful seeing their tutor as an artist taking risks, being more open, honest and vulnerable; this made teaching and learning more personal. The performance assisted students/participants in developing confidence about their own assessed performance.

4.2.2 Research Impact

There has been limited research focusing on theatre within a/r/tography though Beare (2009), Belliveau (2015) and Lea, Belliveau, Wager and Beck (2011), have made significant contributions. A/r/tography's emphasis on vulnerability, risk and intimacy forged a new way of being in relationship with students that upset my usual teacher ego and tendency to being more detached (Irwin, 2008). The artist role helped me be more open, aligned and empathic with the student challenges of creating a performance. The humanistic nature of a/r/tography is characterised by 'becoming' that "involve(s) an increasing openness to experience" (Rogers, 1961, p. xx); being authentic and genuine (Rogers, 2003) challenging models of teacher-led approaches to learning that are dominated by teacher ego. My work as an artist and solo performer helped me to re-shape and re-store my identity through the co-creative relationship dynamic with both audience and learners (May, 1975). I have been changed by the audience and student encounter like Yalom was changed through the client encounter (Yalom & Leszcz, 2005).

4.2.3 Professional Impact

The European Higher Education sector is experiencing radical transformation; calling for a student-centred approach to learning and a shift away from teacher-led approaches that are beset with entrenched values, beliefs and traditions (Hoidn, 2017). My research explored the "stuck interactions" of teacher and student and like poiesis, called into being a new way to encounter one another that had not existed before (Cox & Theilgaard, 1987; Pitruzzella, 2004, p. 99). A/r/tography, relational in nature (Irwin & Springgay, 2008, p. xxxi), is suited to developing teachers as researchers, addressing the traditional power imbalance between teachers and students, emphasising communities of shared learning and co-created meaning.

My research using theatre, evidenced a co-construction of new knowledge and meaning through the interrelationship dynamic of self and other, the student and teacher. A/r/tography offered a fluid approach with ongoing reflexivity and analysis (Springgay, Irwin & Kind, 2005) to help the evolving teacher of the new HI culture to be a dynamic entity in the construction of knowledge.

4.3 Bringing students into a playful learning dynamic (See Appendix C.6 and F.4)

This final publication illustrated how my approach to research (integrating the roles of artist, therapist and teacher) informed my practice in the classroom setting. The research explored how a playful approach in the classroom setting using games and stories can facilitate meaning making, deep learning and student-centred approaches to learning.

4.3.1. Research outcome

4.3.1.1 Student outcomes

Stories encourage mystery and curiosity activating a search for meaning and the construction of knowledge that is characteristic of deep learning approaches and student-led learning. The student evaluation considered how the use of stories facilitated problem solving by students imagining themselves as a therapist within a specific challenging scenario. Metaphor and games made learning real and memorable through the activating of the senses (Beatty et al., 2008), whilst stories made theory "easier to remember" (Bird & Holmwood, 2019, p. 52).

4.3.1.2 Teacher outcomes

I felt my skills as a therapist were becoming more congruent with Roger's (1995) notion of a facilitator of learning where conditions typify the quality of the interpersonal relationship (Rogers & Frieberg, 1994). I recognised how the safe space in therapy is also essential for the playful learner to explore and create their own meanings. Changing the physical set-up of the classroom helped to transform the historical educational conditioning that stressed outcome and destination and instead created a realm of "increasing openness to experience" (Rogers, 1961, p. xx).

4.3.2 Research Impact

I have explored the importance of creativity as fundamental to being a dramatherapist, but being creative is also essential for student-centred learning practices to activate the playful

teacher and playful student (Winnicott, 2005). Client centred approaches in therapy recognise the importance of the therapeutic relationship. Yalom reflects in the introduction to Rogers' (1995) book, 'A Way of Being', how initially the psychoanalytic tradition considered Rogers' approach to therapy was simplistic and anti-intellectual. In a similar vein, approaches to learning that empower the student might currently seem challenging, where the focus is very much on the interrelationship between student and teacher.

My research involved reflecting and reassessing my own values and understanding of being a teacher. The move to a student-centred learning culture meant transforming traditional teacher-led practices. The shift to a facilitator of learning cultivating authenticity, genuineness, empathy and being real, offered a stronger likelihood of effective teaching, rather than hiding behind the teacher façade (Rogers, 1995). The research helped me align my values better as a teacher, therapist and person by being more open, addressing the tendency for over emphasis on cognitions apparent in traditional teaching practice.

4.3.3 Professional impact

With widening participation in European Higher Education from more diverse social, economic and cultural groups of students, Roger's (2003) humanistic notions of student-centred learning can meet the increasingly diverse needs of leaners using a holistic model of learning. My research developed the whole person, not just the intellect alone, but the feeling-self that cultivates curiosity, fascination, self –confidence, intuition and discovery (Rogers, 1980). A shift of thinking from the teacher as expert, to student centred approaches to learning, requires modification of thinking by both teachers and students (De La Sablonniere, Taylor & Sadykova, 2009).

My research offered examples of the importance of the use of self as the teacher, and how repositioning of the teacher as a facilitator of learning can be a total transformation of self. This kind of change challenges tradition but offers new ways of being as a teacher and student that fosters interrelationship and growth.

4.4 Limitations

Sharing dramatic improvisations as a work-in-progress to others, with less emphasis on an outcome and live performance, would have sustained the spirit of a living inquiry and the constant unfolding and opening that is central a/r/tography (Irwin & Springay, 2008, p. xviii) alleviating the tendency to cling to knowledge, ideas and a fixed self.

A recording of the performance managed the risk of vulnerability that comes from a live performance but minimised the emphasis on community in a/r/tography where knowledge is created in the interplay between self and others (Carson & Sumara, 1997, p. xvii-xviii). If performance, like teaching, does not take risks, it can become a fixed "self-destructive art" lacking an alive audience/performer dynamic that theatre and teaching practice thrive on (Beare, 2009, p. 166).

The power differential within the student and teacher dynamic within the focus group and face to face evaluation may have inhibited students/participants expressing fully their experience and potentially raises questions about the reliability and viability of the research and evaluation. Whilst my performance helped to transcend the usual roles, I am still a teacher responsible for assessing student work. A third party and neutral facilitator may have offered clearer boundaries and might have activated a wider range of student/participant experience.

4.5 Conclusion

This chapter has considered the first and fourth aim of the research and how a/r/tography helped to explore the encounter between performer and audience member/participant through the methodologies prominence on relationship. The first aim attended to a/r/tography's emphasis on 'becoming' and the interrelationship dynamics with student and teacher, informing student-centred approaches to learning. A/r/tography considered the second and third aim of the research by deepening my understanding of my identity as a researcher, teacher, therapist and artist; whilst the fourth aim of the research explored the integration of the practitioner/researcher in the classroom setting.

Student centred approaches has stressed teaching as facilitation of learning is congruent with client centred methods in therapy and addresses, the integration of teaching and clinical practice, the fourth aim of the research.

Like the therapist needs to play in order to bring the client into a playful encounter, I have explored how the playful and imaginative teacher needs to be in a relationship dynamic with students to facilitate deep learning approaches to learning, attending to the first aim of the research.

Conclusion

Over the course of the critical narrative I have used a living inquiry that mediates knowledge between self and other and transforming subjectivity through experimentation by engaging the imagination to go beyond what I already know (Springgay, 2008).

I have explored how A/r/tography, HI and Autoetnography offers a living inquiry that is congruent with the artist role and dramatherapy practice to strengthen and integrate the practitioner (teacher and therapist) as researcher.

Over the critical narrative I have examined the encounter of self and other in theatre, therapy, teaching practice and research, as well as the importance of an open relationship dynamic for in the co-construction of meaning and new knowledge that is constantly unfolding and not dependent on an end result.

The artist role has helped my engagement with physical embodiment, the senses and the imagination and informed my identity as a dramatherapist. As a consequence this has minimised the potential of clinification (Allen, 1992) in a Higher Education setting where emphasis tends to be on the intellect rather than recognising the whole person (Robinson, 2001). I was thus able to create more balance within my role repertoire and aesthetic distance with reason and the emotions (Landy, 1996).

By deepening my understanding of the multiplicity of roles of dramatherapist, researcher, artist and teacher I have strengthened my identity, rather than relying on one role alone (Rowan, 1990). As a clinician and dramatherapy educator I have uniquely addressed Jones's (2015, p. 97) call "to create more 'inner-disciplinarity'" interactions in dramatherapy research.

My story as a researcher is ongoing; much like a living inquiry it never stops. I will be presenting a development of my research at the European Consortium for Arts Therapies Education (ECArTE) conference in Alcalá de Henares, Madrid in September 2019. The research explores the links with the Buddha's teaching on impermanence and the human condition's tendency to cling to ideas of the self, believing we are separate and fixed ('Proceedings of ECArTE conference', 2019).

I have also taken up a new role as a peer reviewer for the Arts in Psychotherapy Journal. I took up a position on the *Dramatherapy* editorial board in the summer of 2018 and currently

I am the acting deputy editor of the journal, sharing the peer review management with the editor.

All of these are opportunities to evolve as a researcher, author, dramatherapist, teacher and artist to further the evidence base for dramatherapy. As Landy and Montgomery (2012) suggest we are not an individual of one thing, but a collection of traits, aspects and roles that require exploration, discovery and activation.

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Appendix A

The Collection

Publication/Performance	Contribution to selected works	Review & editing arrangement
Bird, A. (2005). Dramatherapy in Palliative Care. In: J. Parker (Ed.) *Aspects of social work and palliative care.* Trowbridge, Wiltshire. Quay Books, pp. 104-118	Sole Author	Peer Review
Bird, D. (2006). The many roles of Therapeutic Theatre, *Dramatherapy*, 28(3), 26-28.	Sole Author	Peer Review
Bird, D. (2010a). The Power of a new story: The bigger picture- Narrative therapy and the role of aesthetic distance within the process of re-authoring in Dramatherapy. *Dramatherapy*, 31(3), 10-14.	Sole Author	Peer Review
Bird, D. (2010b) 'Then There Were Three- 'The Show Must Go on'. Performance at the Annual Conference of The British Association of Dramatherapy (BADth) at the University of Durham. Available at: https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=f2a0b912-ea40-48af-a6aa-aa85009144bd [Accessed 04 April 2019]	Sole presentation	Conference committee
Smith, M. and Bird, D. (2014). Fairy tales, Landscapes and Metaphor in Supervision, *Counselling and Psychotherapy Research Journal*. 14(1), 2-9.	Co-Author	Peer reviewed
Bird, D. (2016c). 'Formulating a model for personal and professional development using a research methodology in solo autobiographical performance'. Performance and workshop at the European Federation of Dramatherapy, Annual Conference in Bucharest, Romania. Available at: https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=1854fa63-d328-4d7a-925b-aa8500c9e3cc [Accessed 07 April 2019]	Sole Presentation	Peer review

Bird D. and Tozer K. (2016). Towards a drama therapy pedagogy: An a/r/tographic study using dramatic improvisation, *Drama Therapy Review,* 2(2), 273–284.	Co-Author	Double Blind Peer Review
Bird, D. (2016a). Heuristic Methodology in Arts based inquiry of Autobiographical Therapeutic Theatre. In: S. Pendzik, R. Emmunah and D. Read Johnson (Eds.), *The self in Performance: Autobiographical, self-revelatory, and autoethnographic forms of therapeutic theatre*, UK and USA: Palgrave-McMillan, pp. 169-179.	Sole Author	Peer review
Bird, D. (2017). Playback Theatre, Autoethnography and Generosity. *Dramatherapy*, 38(1), 32-42.	Sole Author	Double Blind Peer Review
Bird, D. and Tozer, K. (2018). An a/r/tographic exploration of engagement in theatrical performance: what does this mean for the student/teacher relationship? *Arts and Humanities in Higher Education*, 16 (3), 241-25.	Co-Author	Double Blind Peer Review
Bird, D. (2018a). Performance of 'The Host' at the, European Federation of Dramatherapy, Annual Conference in Nurtingen, Germany. Available at: https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=33f2e43d-4ddb-49c2-9512-aa1f00e86007 [Accessed 04 April 2019].	Solo presentation	Peer review
Bird, D. (2018b). 'The Host Revisited' at Buxton Fringe Festival, U.K. Available at: https://derby.cloud.panopto.eu/Panopto/Pages/Sessions/List.aspx#folderID=%222371c8fc-a3be-489c-ae81-aa0d009bd5a7%22 [Accessed 04 April 2019].	Solo presentation	Buxton Fringe Festival application
Bird, D. and Holmwood, C. (2019). The playful Learner. In: C. Holmwood and J. Taylor (Eds.) *Learning as a Creative and Developmental Process in Higher Education: A Therapeutic Arts Approach and its Wider Application*, London and New York: Routledge, pp. 46-57.	Co-Author	Abstracts and synopsis of book blind peer review by five reviewers

Appendix B

Paper and performance summaries

B.1

   1.1   The first publication was a chapter on Dramatherapy in a Social work book in 2005 that developed different approaches to working in a palliative care setting. The contribution to knowledge offers a dramatherapy perspective using small symbolic objects and ritual to help patients and family member's process loss. The approach offers social workers alternative ways of looking at endings using metaphor, story and the imagination.

   1.2   In 2008 an article was published in the Dramatherapy Journal that explored the many roles of therapeutic theatre. The contribution to knowledge made links with a contemporary theatre company, therapeutic theatre and dramatherapy with a group of young offenders in a prison context.

   1.3   In 2010 a paper was published in the Dramatherapy Journal whose contribution to knowledge was exploring the dynamic between Dramatherapy practice and Narrative Therapy. The contribution was innovative in illustrating how Narrative Therapy and Dramatherapy through the medium of a case study can create a new fictional reality and re-author a client's understanding of themselves. The knowledge helped clinicians utilise the language of other therapy practices and thus build new ways of communicating about Dramatherapy in the context of Multi-disciplinary practice in clinical settings.

B.2

   2.1   In 2014 a collaborative article with a co-author and Psychotherapist was published in the Counselling and Psychotherapy Research Journal. The paper contributed to helping counsellors and psychotherapists develop innovative ways of exploring supervision practice using fairy tales and small symbolic objects. Harnessing dramatherapy approaches using dramatic metaphor, story and the role of the imagination, supervisors were offered new ways of conceptualising the supervision process that is central to all counselling and psychotherapy work.

   2.2   In 2016 a chapter was published in Self and Performance: Dramatherapy, autobiographical performance autoethnography. The innovative approach utilised an arts based inquiry to research using Heuristic Inquiry (HI) to explore

Autobiographical Therapeutic Performance (ATP) with research rigour. The impact of this contribution to knowledge enabled dramatherapy practitioners to understand more deeply research and how the arts can be utilised to explore practice as a therapist or practitioner.

2.3 In March 2017 a publication in the Dramatherapy Journal focused on Playback Theatre and Autoethnography. This innovative paper illustrated how autoethnography can be used to explore the cultural context of Playback Theatre as a performer and theatre practitioner. The contribution to knowledge illustrated in an accessible way how a research methodology can be used to link arts based practice as a performer and develop reflexivity to inform dramatherapy practice.

B3

3.1 In 2011 a dramatic performance was offered at the British Association of Dramatherapists (BADth) Annual conference to explore how performance can be harnessed for personal and professional development utilising autobiographical material. The contribution to knowledge illustrated how dramatic metaphor can be used as a solo performer to aid reflection as a practising dramatherapist. The performance addressed the Health and Care Professions Council (2019) regulatory body's emphasis that arts therapists need to be actively engaged in their art form as part of their continuing professional development.

3.2 In May 2016 a performance was offered at the European Federation of Dramatherapy. The performance contributed to dramatherapists' understanding of how performance can be harnessed as a research approach to explore dramatherapy practice. The performance offered dramatherapists a complementary way to clinical supervision to explore personal obstacles that can impact on professional practice.

3.3 In April 2018 a performance and presentation was offered at the European Federation of Dramatherapy in Nurtingen, Germany. The contribution to knowledge for dramatherapists illustrated the synthesis between Autobiographical Therapeutic Theatre, Heuristic Inquiry and arts based research. The performance influenced the conference audience to consider the role of performance and the borders between personal and professional development and research as a dramatherapist.

3.4 The performance in July 2018 of the Host Revisited at the Buxton Fringe Festival was a new performance that was a reaction to the earlier performance in April 2018

at the European Federation of Dramatherapy conference in Germany. The development utilised aspects of the earlier performance and generated new questions as a form of theatrical reflection and reaction. The performance harnessed some of the questions raised by independent reviewers in the previous performance as part of the devising process.

B4

4.1   In 2016 a co-authored paper was published in the Drama Therapy Review. The unique contribution to knowledge explored teaching practice on a University Dramatherapy training using the research methodology known as a/r/tography, that explored the multiple roles of teacher, artist and researcher. The arts based research offered an innovative approach for dramatherapists and arts based practitioners in health, social care and teaching contexts to consider how making the arts central in research can challenge more traditional approaches to research.

4.2   In June 2018 a co-authored paper in The Arts and Humanities in Higher Education Journal was published. The contribution to knowledge explored the links between teaching practices in Higher Education and the research methodology known as a/r/tography can inform development as a teacher, artist and researcher. The knowledge enabled teachers in Higher Education to consider their own practices and how engagement in art based practice can deepen their understanding of teaching practice. The paper drew on first performance of The Host at the WeareKunst Gallery in Belper, Derbyshire in October 2016.

4.3   In October 2018 a co-authored chapter called the 'playful learner' was published. The contribution to knowledge enabled teachers in Higher Education to consider the role of play in learning by harnessing the students' imagination using stories and games. The impact on teaching practice enabled teachers to consider how active student engagement informed deep learning approaches and student-centred learning.

Appendix C

Publication details

C.1 Dramatherapy Journal

Dramatherapy is a double-blind peer-reviewed journal which "covers all aspects of theory, practice and research in the field of Dramatherapy" (BADth, 2018). Until 2015 it was the only dramatherapy specific journal worldwide. The peer review process is important as multiple experts in the subject field scrutinise the research for its validity, innovation, methodological approach, ethical consideration and whether it meets the journal aims and scope. Peer review ensures that research maintains the journals high standards by disseminating worthy research that offers validity and considered to be reputable and highly regarded (Kelly, Sadeghieh & Adeli, 2014).

C.2 Psychotherapy and Counselling Research Journal

Publishing in the Psychotherapy and Counselling Research Journal offered international impact and a new audience for advancing dramatherapy as a unique form of psychotherapy (Health and Care Professions Council, 2019). Dramatherapy is a relatively small, new and developing form of psychotherapy with only one dramatherapy specific journal worldwide at the time of publication. Disseminating research to a bigger audience offered opportunity to share the benefits of dramatherapy within a new professional context and culture. The international peer reviewed journal links practice to research which aims to "promote high-quality, ethical research that influences, informs and develops counselling and psychotherapy practice" (British Association of Counselling and Psychotherapy, 2018). I was able to advance the practices of Dramatherapy to a new audience and evidence how creative and integrative approaches to supervision can be effective for supervisors in another professional discipline.

C.3 The Drama Therapy Review

The Drama Therapy Review, launched in 2015, is a double blind peer review and published in partnership with the North American Association of Drama Therapists. The aims and scope of the journal "encourages articles that are contextualized, grounded in coherent theory, and reflect exemplary practice" (Drama Therapy Review, 2019). The publication in journal furthered international impact, disseminating research to a new dramatherapy community, widening the scope and impact of my research.

C.4 The Arts and Humanities in Higher Education Journal

Publishing in the International Art and Humanities in Higher Education Journal was a departure from dramatherapy or psychotherapy based journals, offering a wider audience. The Journal aims at "publishing significant opinion and research into contemporary issues of teaching and learning" (Sage, 2018). To date the online publication has received Forty Three downloads as of 7th April 2019. Of all 34172 journals in 2017 SciMago ranked it at 13221. In the subject field of Arts and Humanities, Visual Arts and Performing Arts it was ranked 25 out of 456 and thus appeared in the first quartile.

C.5 The self in performance: Autobiographical, self-revelatory, and autoethnographic forms of therapeutic theatre.

The book is the first of its kind to explore different forms of therapeutic theatre such as autobiographical, self-revelatory and autoethnographic approaches to performance as a theatre form in its own right. The different authors from around the world explore different therapeutic methods using key concepts of therapeutic theatre using case studies of clients and students in drama therapy trainings (Palgrave Macmillan, 2019). The chapter had been downloaded 310 times since publication according to the Palgrave Macmillan's online book matrix as of April 2019.

C.6 Learning as a Creative and Developmental Process in Higher Education: A Therapeutic Arts Approach and its Wider Application.

In the foreword to the book, senior dramatherapist and academic, Phil Jones (2019, p. xii) states that the "fascinating book" offers an "inspiring series of arguments for creativity" with "powerful potentials of creativity". Jones suggests that the book explores how students and teachers encounter one another and how creativity enables the relationship to flourish and impact on teaching and learning.

Sue Jennings (2019) in an online review of the book, states, "There are valuable insights into educational process and student-led learning. We are shown the enrichment of tutors and students when they share playful learning … I strongly recommend this book as a treasure chest of creative research, theory and practice."

C.7 Aspects of Social Work and Palliative Care

The book containing my chapter on dramatherapy was part of a palliative care series by Quay books. The book was edited by Jonathan Parker, the head of the department of social work at the University of Hull. The book focuses specifically on the neglected area of social work in a palliative care context (Parker, 2005).

Appendix D

Further Impact

D.1 Heuristic Inquiry to develop Autobiographical Therapeutic Performance (ATP)

My research approach to Autobiographical Therapeutic Performance (ATP) was disseminated at the 2017 Annual conference of North American Drama Therapy Association (NADTA) in Boston via a pre-recorded presentation. The presentation explored HI characteristics of illumination and creative synthesis within ATP. The drama therapy conference and community in the United States is one of three dramatherapy specific conferences in the world. Sajnani, editor of the Drama Therapy Review, and director of the dramatherapy programme, New York University, referenced my research (Bird, 2016a) in her key note speech in the context of research in drama therapy and performance at the German Drama Therapy summer academy held in Remscheid, Germany, in June 2018. The book Self in Performance containing my published chapter was promoted at the 2017 Annual conference of the European Federation of Dramatherapy (EFD) in Ghent, Belgium.

The chapter evidenced research rigor in autobiographical performance based research, but also contributed to student learning on the Master's in dramatherapy. My published work illustrated the integration of research methodology, autobiographical themes, performance and professional practice that helped to address student learning outcomes for the Independent Scholarship Module. The integrative approach to research helped to prepare students for future practice, by making the role of the artist central to their thinking. By placing importance on the role of the artist and theatre students were more equipped for future dramatherapy careers, reducing clinification and the potential for burn out, career drift and a lack of understanding in theory and research (Allen, 1992).

The University of Derby offers a unique training using a 'body of work' as part of the final year project for dramatherapy students that integrates performance as a mirror of self with a research methodology to explore an area therapeutic interest. The Independent Scholarship module was considered some years ago by the then programme external examiner to have the potential to be an exemplar of good practice in dramatherapy trainings in the U.K. My published research has helped mature the course's identity by advancing ATP informed performance with the rigor of a research methodology.

D.2 Artist and Dramatherapist

My research on autoethnography, Playback Theatre and generosity that was published in the dramatherapy journal has been used as part of the Creative Arts Supervision Training Diploma at the Royal Central School of Speech and Drama, University of London.

D.3 Performance Number Three: The Host (version four)

Clark Baim (2018), senior trainer in psychodrama and honorary president of the British Psychodrama Association, interested in the challenges of integrating arts therapists, teacher and artist roles, offered to interview the musician, director and I for the dramatherapy prompt magazine. A variation of the publication, also appeared in the Leading Note, the British Association of Music Therapy (BAMT) magazine with the potential to create impact with up to 900 registered music therapists in the BAMT.

D.4 Bird D. and Tozer K. (2016). Towards a drama therapy pedagogy: An a/r/tographic study using dramatic improvisation

The paper was initially presented at the 2015 European Consortium for Arts Therapies Education (ECArTE) in Palermo, Sicily, attracting arts therapists and academics throughout the world. The presentation and research design did not consider consent to capture the audience's experience that would have offered multiple perspectives and given the research more validity. The measuring of impact of research is important, much as standardised evaluation methods are required to add to the evidence base of dramatherapy outcomes for client work.

Appendix E: Links to online performances

Appendix E.1: Performance Number One

Performance link: https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=f2a0b912-ea40-48af-a6aa-aa85009144bd

Appendix E.2: Performance Number Two

Performance Link:

https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=1854fa63-d328-4d7a-925b-aa8500c9e3cc

Abstract Link: https://derby.openrepository.com/handle/10545/623177

Appendix E.3: Performance Number Three: The Host

The Host was developed and performed in front of a live audience four times over an eighteen month period. Each performance was different. The first performance took place in Belper, Derbyshire, in October 2016, the second in Stourbridge, West Midlands, the third, in Derby, both in February 2018. The final performance was in Nurtingen, Germany, in April, 2018. All four performances are available online.

Performance Link April 2018 (Nurtingen, Germany):

https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=33f2e43d-4ddb-49c2-9512-aa1f00e86007

Other versions of The Host below

Performance Link for October 2016 (Belper):

https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=08297950-936e-48ea-887a-aa0d00add7b6

Performance Link February 2018 (Stourbridge):

https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=b876f25d-b60c-43ae-af7a-aa0d00fc1f8f

Performance Link February 2018 (Derby):

https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=2d77f763-88df-4d13-a9b6-aa0d00c2e9a2

Appendix E.4: Performance Number Four: The Host Revisited

Performance Link:

https://derby.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=d3dfb799-f0d8-432a-8716-aa21009e5699

Appendix F

Details of the co-authored publications

F.1 Smith, M. and Bird, D. (2014). *Fairy tales, landscapes and metaphor in supervision*, Counselling and Psychotherapy Research, 14(1), 2-9.

All execution, analysis and publication was shared equally. I lead on the research utilising dramatherapy approaches in the context of the co-researcher and co-author's psychotherapy supervision practice. As the lead I was able to employ the use of fairy tales and small symbolic objects to elicit their experience as data to inform the development of a supervision approach. The research contributed to my earlier research (Bird, 2005; Bird 2010) using small symbolic objects and fairy tales to enable expression in an indirect way. The research was a synthesis of dramatherapy and psychotherapy practices and how these could be directed and integrated to inform supervision practices in counselling and psychotherapy.

Co-author contributions: 45% Smith; 55% Bird.

F.2 Bird D. and Tozer K. (2016). Towards a drama therapy pedagogy: An a/r/tographic study using dramatic improvisation, *Drama Therapy Review*, 2(2), 273–284.

Contribution to the formulation, execution and analysis; and the process of considering performance within the research frame of A/r/tography and its links with teaching practice was equally shared. The devising of the conference presentation/performance that the publication alludes to was also equally shared. I led on the shaping of research data and structure for the publication in correspondence with the editor of the journal. I was also the corresponding author and responsible for liaison with the editor with regards to the recommended actions for publication.

Co-author contributions: 55% Bird; 45% Tozer.

F.3 Bird, D. and Tozer, K. (2018). An a/r/tographic exploration of engagement in theatrical performance: what does this mean for the student/teacher relationship? *Arts and Humanities in Higher Education*. 16(3), 241-25.

As the corresponding author I was responsible for liaison with the editor and ordering the

recommended actions for publication. All formulation, execution and analysis was equally shared. The 60% contribution was because the focus of the publication was on a performance that was created and written by myself and thus formed the greater body of the research.

Co-author contributions: 60% Bird; 40% Tozer

F.4 Bird, D and Holmwood, C. (2018). The playful learner. In: C. Holmwood and J.Taylor (eds.) *Learning as a creative and developmental process in higher education: A therapeutic arts approach and its wider application*. London and New York: Routledge, pp. 46-57.

The greater contribution from myself in this chapter was 80% because the research drew exclusively on my teaching practice and understanding how play can be harnessed for teaching and learning.

Co-author contributions: Bird 80%; Holmwood 20%

Appendix G

G.1 Approved research ethics approval Performance number two

Please complete this form and return it to the Chair of your subject area/subject cluster Ethics Committee, via email or post. Your proposal will be screened and a decision on ethical clearance will be made. Once approval has been given, you will be eligible to commence data collection.

1. Your Name:	Drew Bird	2. School, Subject Area/Research centre/group (if internal applicant)
3. Contact Info	Email: d.p.bird@derby.ac.uk Tel Number: 01332 594056	
4. Position:	Programme Leader/Senior Lecturer	

5. Title or topic area of proposed study

Autobiographical performance using mythological motifs for personal and professional development

6. What is the aim and objectives of your study?

Aim:

to elicit participant/ audience data from witnessing the performance process using the myth of Psyche and Cupid

Objectives:

1. Elicit from the participant/audience the impact of the performance on their experience using
   archetypal motifs.

2. Elicit from the participants/audience the impact the performance had on their experience by engaging their imagination.

3. How the performance dynamics informed the relationship between performer and audience.

7. Brief review of relevant literature and rationale for study (attach on a separate sheet references of approximately 6 key publications, it is not necessary to attach copies of the publications)

This work is a continuation of previous published research (Smith & Bird, 2013) that is focused on applying and developing the use of myth and archetypes for personal and professional transformation. Although there are numerous models available on how myth and archetypal motifs are used in therapy, the proposed method is enhanced using performance and the experience of actor and audience as co-participants and co-researchers in the research process.

The following literature supports the research and practice methodology proposed for this current research.

Abrahams, T. (2009). Inanna - pain, echo and rebirth, *Dramatherapy*, 30(3), 13-16

Boal, A., (2002). *The rainbow of desire*. London: Routledge.

Campbell, J. (1972). *Myths to live by.* London, Souvenir Press, (1992).

Clarkson, P. (2003). 2nd edn. *The therapeutic relationship*. London: Whurr.

Hougham, R. (2006). Numinosity, symbol and ritual in the Sesame approach, *Dramatherapy*, 28(2),
    3-7.

Merlin, B. (2013). Using Stanislavsky's toolkit for Shakespeare's Richard III, part II: Research on the self in the play, *NTQ* 29(2).

Moustakas, C. (1990). *Heuristic research: Design, methodology, and applications*. London: Sage.

Rebillot, P. (2001). The healing power of myth, *Dramatherapy,* 23(2), 18-21.

Rebillot, P. and Kay, M.E. (1993). *The call to adventure: Bringing the hero's journey to daily life*. San Francisco, Harper San Francisco, 1993.

Rowe, N. (2003). Researcher as storyteller and performer: Parallels with Playback Theatre. In: L. Finlay, and B. Gough (Eds) (2003) *Reflexivity: A practical guide for researchers for health and social sciences*. Oxford. Blackwell Science Limited, pp. 187-199.

Smith, M. and Bird, D. (2013). Fairy tales, landscapes, and metaphor in supervision: An exploratory study. *Counselling and Psychotherapy Research* 14(1), 2-9.

Wallace, S. (2010). Joining the goblins: Fictional narratives and the development of student-teachers reflections on practice in the further education sector. *Educational Action Research*, 18(4), 467-479.

White, M. and Epstein, D. (1990) *Narrative means to therapeutic end*. New York: Norton and Company.

8. Outline of study design and methods

The proposed study utilises qualitative based research using social constructivism that reflects the nature of the developing a performer/audience researcher/participant relationship. The research elicits the lived experience of the actor/researcher when the

myth of psyche and Cupid is to reflect on clinical practice. The recordings of the sessions will offer data for analysis using a thematic framework.

Members of the audience will be invited participants who are therapists and theatre practitioners. The number of participants will be limited to a maximum of 25. There will be in total 3 performances. Two of these performances will be invited audience members; one performance will be at the European Drama therapy conference.

If you agree to participate, you can offer three ways of sharing your experience. One involves making comment in the book that is positioned on the table in the theatre space; the second is sharing more detailed comments face to face with the researcher or third sharing your comments via email.

You can opt to use all feedback methods, or one or two; or indeed opt not to consent to give any feedback.

Security measures will be taken to ensure that the audience/participants are safe by having a person on the door of the venue. The identified person will be will be available post performance and should support be required.

An information sheet and consent form will be sent to audience members and potential participants.

9. Research Ethics

PROPOSALS INVOLVING HUMAN PARTICIPANTS MUST ADDRESS QUESTIONS 9-13.

Does the proposed study entail ethical considerations   Yes (please circle as appropriate)

If 'No' provide a statement below to support this position.

If 'Yes' move on to Question 10.

10. Ethical Considerations Please indicate how you intend to address each of the following in your study. Points a - i relate particularly to projects involving human participants. Guidance to completing this section of the form is provided at the end of the document.

   a. Consent: An information sheet and an informed consent form outline the aims and purpose of the research. The information sheet details the requirements of the participants/audience members, the limitations to the confidentiality, and the time and date that the participants are able to withdraw. Participants are required to sign a consent form for the feedback comments on the informed consent and information provided.
   b. Deception: There is no intended deception to the research.
   c. Debriefing: A formal summary will be offered in the case of face to face comment. If a participant is upset by the process and requires an external party then they will be referred to an external counsellor or psychotherapist. Details will be offered.
   d. Withdrawal from the investigation: participants are informed of their right to withdraw from the investigation by 30th June 2016. A date has been stated to let the participants know at which point they are unable to retract their contribution to the study.

e. Confidentiality: confidentiality will be maintained as data will be kept on an encrypted data stick. Any identifying information will be anonymised by giving each participant an individual reference. This will also enable any data to be retracted if a participant wishes to withdraw prior to analysis. Participants will be aware of the limits of confidentiality that apply during the performance. Confidentiality cannot be maintained if the participants informs the researcher of self-harm or harm to others.

f. Protection of participants: It is not foreseen that the type of research will present the participant of any greater risk than they would normally face during a routine day; however, if a participant does become upset at any point during the performance an external reference to a therapist will be provided referred to an external counsellor or psychotherapist.

g. Observation research [complete if applicable]:

h. Giving advice: No advice will be given as part of the research.

i. Research undertaken in public places [complete if applicable]:

j. Research undertaken in public places [complete if applicable]:

k. Data protection: The policies and procedures relating to Data Protection Act (1998) will be followed regarding confidential data where transcripts will be anonymised by coding, and participant information will be kept separately from the primary data. Recordings will be kept on an encrypted data stick and will be deleted once the recordings have served the purpose that they were created for.

l. Research undertaken in public places [complete if applicable]:

m. Data protection: The policies and procedures relating to Data Protection Act (1998) will be followed regarding confidential data where transcripts will be anonymised by coding, and participant information will be kept separately from the primary data. Recordings will be kept on an encrypted data stick and will be deleted once the recordings have served the purpose that they were created for.

n. Animal Rights [complete if applicable] n/a

o. Environmental protection [complete if applicable]: n/a

p. Environmental protection [complete if applicable]: n/a

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11. Sample: Please provide a detailed description of the study sample, covering selection, number, age, and if appropriate, inclusion and exclusion criteria.

The participants are up to 25 in total over 3 performances therapists/theatre practitioners.
Inclusion criteria:

It is anticipated that invited audience members will live within a 50 mile radius of Derby for convenience of travel;

There is no age limit;

Invited audience members must be a therapist, researcher, health care professional or theatre practitioner.

The conference performance will include delegates at the European Federation of Drama Therapy and consequently audience members will be therapists or theatre practitioners and live in different parts of Europe.

12. Are payments or rewards/incentives going to be made to the participants? If so, please give details below.

The invited audience offer's the chance of a free performance and an incentive to therapists, researchers, health care professionals and theatre practitioners to participate in the research.

At the European Federation of Drama Therapy conference delegates will have paid for their conference place through the above federation of which I have no involvement, other than be a presenter.

13. What study materials will you use? (Please give full details here of validated scales, bespoke questionnaires, interview schedules, focus group schedules etc., and attach all materials to the application).

1 x digital video and audio recorder;

1 x encrypted data sticks.

14. What resources will you require? (e.g. psychometric scales, equipment such as video camera, specialised software, access to specialist facilities, such as microbiological containment laboratories)

Use of room or theatre space at the University of Derby for the invited audience

At the European Drama Therapy conference an adequate space will be provided.

15. Have/Do you intend to request ethical approval from any other body/organisation? Yes (please circle as appropriate) If 'Yes' – please give details below.

16. The information supplied is, to the best of my knowledge and belief, accurate. I clearly understand my obligations and the rights of the participants. I agree to act at all times in accordance with University of Derby Code of Practice on Research Ethics http://www.derby.ac.uk/research/ethics/policy-document

Date of submission………4th March 2016…………………..

Signature of applicant………Drew Bird…………………………………

PLEASE SUBMIT ALONG WITH THIS APPLICATION THE FOLLOWING DOCUMENTATION WHERE APPROPRIATE (please tick to indicate the material that has been included or provide information as to why it is not available):

Questionnaires/Interview schedules ☐

Covering letters/Information sheets ☐

Briefing and debriefing material ☐

Consent forms for participants ☐

Advice on completing the ethical considerations aspects of a programme of research

Consent

Informed consent must be obtained for all participants before they take part in your project. The form should clearly state what they will be doing, drawing attention to anything they could conceivably object to subsequently. It should be in language that the person signing it will understand. It should also state that they can withdraw from the study at any time and the measures you are taking to ensure the confidentiality of data. If children are recruited from schools you will require the permission, depending on the school, of the head teacher, and of parents. Children over 14 years should also sign an individual consent form themselves. If conducting research on children you will normally also require Criminal Records Bureau clearance. You will need to check with the school if they require you to obtain one of these. It is usually necessary if working alone with children, however, some schools may request you have CRB clearance for any type of research you want to conduct within the school. Research to be carried out in any institution (prison, hospital, etc.) will require permission from the appropriate authority.

Covert or Deceptive Research

Research involving any form of deception can be particularly problematical, and you should provide a full explanation of why a covert or deceptive approach is necessary, why there are no acceptable alternative approaches not involving deception, and the scientific justification for deception.

Debriefing

How will participants be debriefed (written or oral)? If they will not be debriefed, give reasons. Please attach the written debrief or transcript for the oral debrief. This can be particularly important if covert or deceptive research methods are used.

Withdrawal from investigation

Participants should be told explicitly that they are free to leave the study at any time without jeopardy. It is important that you clarify exactly how and when this will be explained to participants. Participants also have the right to withdraw their data in retrospect, after you have received it. You will need to clarify how they will do this and at what point they will not be able to withdraw (i.e. after the data has been analysed and disseminated).

Protection of participants

Are the participants at risk of physical, psychological or emotional harm greater than encountered ordinary life? If yes, describe the nature of the risk and steps taken to minimise it.

Observational research

If observational research is to be conducted without prior consent, please describe the situations in which observations will take place and say how local cultural values and privacy of individuals and/or institutions will be taken into account.

Giving advice

Staff should not put themselves in a position of authority from which to provide advice and should in all cases refer participants to suitably qualified and appropriate professionals.

Research in public places

You should pay particular attention to the implications of research undertaken in public places. The impact on the social environment will be a key issue. You must observe the laws of obscenity and public decency. You should also have due regard to religious and cultural sensitivities.

Confidentiality/Data Protection

You must comply with the Data Protection Act and the University's Good Scientific Practice http://www.derby.ac.uk/research/policy-and-strategy This means:

- It is very important that the Participant Information Sheet includes information on what the research is for, who will conduct the research, how the personal information will be used, who will have access to the information and how long the information will be kept for. This is known as a 'fair processing statement.'
- You must not do anything with the personal information you collect over and above that for which you have consent.
- You can only make audio or visual recordings of participants with their consent (this should be stated on the Participant Information sheet)
- Identifiable personal information should only be conveyed to others within the framework of the act and with the participant's permission.
- You must store data securely. Consent forms and data should be stored separately and securely.
- You should only collect data that is relevant to the study being undertaken.
- Data may be kept indefinitely providing its sole use is for research purposes and meets the following conditions:
- The data is not being used to take decisions in respect of any living individual.
- The data is not being used in any which is, or is likely to, cause damage and/or distress to any living individual.
- You should always protect a participant's anonymity unless they have given their permission to be identified (if they do so, this should be stated on the Informed Consent Form).

- All data should be returned to participants or destroyed if consent is not given after the fact, or if a participant withdraws.

Animal rights.

Research which might involve the study of animals at the University is not likely to involve intrusive or invasive procedures. However, you should avoid animal suffering of any kind and should ensure that proper animal husbandry practices are followed. You should show respect for animals as fellow sentient beings.

Environmental protection

The negative impacts of your research on the natural environment and animal welfare, must be minimised and must be compliant to current legislation. Your research should appropriately weigh longer-term research benefit against short-term environmental harm needed to achieve research goals.

G.2 Approved ethics for Bird and Tozer (2018) publication

Request for Ethical Approval for Individual Study/Programme of Research by University Staff

Please complete this form and return it to the Chair of your subject area/subject cluster Ethics Committee, via email or post. Your proposal will be screened and a decision on ethical clearance will be made. Once approval has been given, you will be eligible to commence data collection.

1. Your Name:	Drew Bird and Katy Tozer	2. School, Subject Area/ Research centre/group (if internal applicant)
3. Contact Info	Email: d.p.bird@derby.ac.uk; K.Tozer@derby.ac.uk Drew Bird: 01332 594056: Katy Tozer: 01332 594099	
4. Position:	Senior Lecturer and Programme Leader	

5. Title or topic area of proposed study
'A/r/tography and Performance in Higher Education'

6. What is the aim and objectives of your study?
Aim: To elicit audience (student) data in response to a video of a devised performance by tutors that presents a dramatic interpretation of the heuristic research methodology. Objectives: 1. Elicit from the participant/audience the impact of the performance on their experience of dramatic metaphor, symbol and distancing using a heuristic research methodology. 2. Elicit from the participants/audience the impact the performance had on their experience by engaging their imagination in thinking about a heuristic methodology presented in a dramatic form. 3. How the video of the performance dynamics informed their understanding of devising and performance as part of the Independent Scholarship Module.

7. Brief review of relevant literature and rationale for study (attach on a separate sheet references of approximately 6 key publications, it is not necessary to attach copies of the publications)
A/r/tography is a methodology that offers a synthesis of researcher, teacher and artist (Springgay et al, 2005), exploring the tensions, conflicts and demands of these different roles. The overarching methodology of A/r/tography explores how the development of practice as an artist and performer informs development as a teacher using the dramatic arts. The researchers use their own experience as teacher's and artist to inform pedagogical development, drawing on the devising process through ongoing dramatic improvisation as a performer and director (Bird and Tozer, 2016). The researchers developing model informs

the teaching and learning practices with emphasis on mystery and uncertainty as key tenets in artistic and research practices. These key components are also explored as central to the student's imagination to help develop deep learning practices that involve synthesis, reconceptualization and assimilation.

The methodology points to the importance of the sense experience in dramatic performance to help open up the researcher to experiences that are beyond the conscious mind, hinting at experiences that words alone cannot conceptualise (Bird and Tozer, 2016). By valuing the sense experience and the non-verbal in teaching and learning practices one is able to open up more fully to one's whole learning experience.

Feedback from the audience members (students) inform the researcher's roles as artists and teachers. The involvement of others in the performance helps to offset the potential tendency towards self-centred perspectives and thus alleviate single minded views or deeply held beliefs that distort experience. By drawing on the unique perspectives of others as a form of triangulation that helps to generate multiple perspectives in the dramatic inquiry. The role of others in the development of the artist and researcher also offer parallels with social learning models.

The dissemination of the researcher, teacher and artist's work in the dramatic form as a mode of communication helps with the development of student learning. The researchers will concern themselves with thinking on the importance of risk as an artist and how to balance the needs of the artist against the needs of the teacher. Managing the tensions of the artist as teacher will be explored and how the sentiment of the artists might conflict with the teaching persona.

References

Bird D. and Tozer K. (2016). 'Towards a drama therapy pedagogy: An a/r/tographic study using dramatic improvisation', *Drama Therapy Review*, 2(2), 273–284,

Bird, D. (2016). Bringing performance to life: Research Methodology in Solo Autobiographical Theatre. In: S. Pendzik, R. Emmunah and D. Read Johnson *The self in Performance: Autobiographical, self-revelatory, and autoethnographic forms of therapeutic theatre.* UK and USA: Palgrave-McMillan. (In press).

McNiff, J. and Whitehead, J. (2002). *Action research: Principles and practice*: London: Routledge/Falmer.

Moustakas, C. (1990). *Heuristic research: Design, methodology, and applications*. London: Sage.

Springgay, S., Irwin, R. and Kind, S. (2005). 'A/r/tography as living inquiry Through art and text', *Qualitative Inquiry*, 11(6), 897–912.

8. Outline of study design and methods

The proposed study utilises qualitative based research using a/r/tography as the methodology.

Participants/students are presented with two videos to watch as part of their preparations. One video is a performance that was developed using a heuristic methodology and filmed on 8th October. The second video was a post- performance interview with the tutors as performer

and director. Both videos will be made available to students as part of their preparations for the one hour session on Monday 5th December 2017 between 9.30 and 10.30 am.

The video of the performance explores themes and motifs from the myth of Psyche and Cupid.

During the session facilitated by both tutors, student/participants will share their experience as part of an informal focus group and questionnaire. All students/participants partake in a voluntary capacity and will not be disadvantaged should they opt to not take part or withdraw from the research before the given deadline.

The video recordings of the session and questionnaire will offer data for analysis using a thematic framework. Once the data has been elicited the video recordings and hand-written questionnaires will be destroyed.

The number of students/participants will be limited to a maximum of 12 as this is the current number of Dramatherapy students registered on the Independent Scholarship Module for the academic year 2016-17.

An information sheet and consent form will be sent to student/participants that details the parameters of the consent and the dissemination of the research.

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9. Research Ethics
PROPOSALS INVOLVING HUMAN PARTICIPANTS MUST ADDRESS QUESTIONS 9 - 13.

Does the proposed study entail ethical considerations   Yes (please circle as appropriate)

If 'No' provide a statement below to support this position.
If 'Yes' move on to Question 10.

---

10. Ethical Considerations Please indicate how you intend to address each of the following in your study. Points a - i relate particularly to projects involving human participants. Guidance to completing this section of the form is provided at the end of the document.

  a. Consent: An information sheet and an informed consent form outline the aims and purpose of the research. The information sheet details the requirements of the student/participants members, the limitations to confidentiality, and the time and date that the participants are able to withdraw. Participants are required to sign a consent form for filming of the focus group and written comments in the questionnaire. A copy of consent and information form is provided. Students/participants need to offer a signed copy of the consent form for the session on 5th December before the commencement of the session.
  b. Deception: There is no intended deception to the research.
  c. Debriefing: If a student/participant is upset by the process and requires an external party then they will be referred to an external counsellor or psychotherapist.
  d. Withdrawal from the investigation: participants are informed of their right to withdraw from the investigation by 15th December 2016.
  e. A date has been stated to let the participants know at which point they are unable to

retract their contribution to the study.

  f. Confidentiality: confidentiality will be maintained as data will be kept on an encrypted data stick. Any identifying information will be anonymised by giving each participant an individual reference. This will also enable any data to be retracted if a participant wishes to withdraw prior to analysis. Participants will be aware of the limits of confidentiality that apply during the performance. Confidentiality cannot be maintained if the participants informs the researcher of self-harm or harm to others.

  g. Protection of participants: It is not foreseen that the type of research will present the participant of any greater risk than they would normally face during a routine day; however, if a participant does become upset at any point during the performance an external reference to a therapist will be provided referred to an external counsellor or psychotherapist.

  h. Observation research [complete if applicable]:

  i. Giving advice: No advice will be given as part of the research.

  j. Research undertaken in public places [complete if applicable]:

  k. Data protection: The policies and procedures relating to Data Protection Act (1998) will be followed regarding confidential data where transcripts will be anonymised by coding, and participant information will be kept separately from the primary data. Recordings will be kept on an encrypted data stick and will be deleted once the recordings have served the purpose that they were created for.

  l. Animal Rights [complete if applicable] n/a

  m. Environmental protection [complete if applicable]: n/a

11. Sample: Please provide a detailed description of the study sample, covering selection, number, age, and if appropriate, inclusion and exclusion criteria.

The student/participants are up to 12 (MA Dramatherapy 2nd year cohort).

Inclusion criteria: All students enrolled on the Independent Scholarship Module will be sent an email with a view to developing expressions of interest. The email will also state clearly that students can opt to not take part in the research.

The session on 5th December 2016 will take part in the time allocated to students for the Independent Scholarship Module.

There is no age limit.

12. Are payments or rewards/incentives going to be made to the participants? If so, please give details below.

It is intended that the invited student/participants will develop their skills in understanding the arts based research and the synthesis of devising a solo performance using a research methodology. In this respect we hope that students learning will benefit their performance and written work they will submit as part of the Independent Scholarship Module assessment.

Students/Participants will have access to the video as a learning resource before and after the

research has taken place.

13. What study materials will you use? (Please give full details here of validated scales, bespoke questionnaires, interview schedules, focus group schedules etc. and attach all materials to the application).
1 x digital video and audio recorder; 1 x encrypted data sticks.

14. What resources will you require? (e.g. psychometric scales, equipment, such as video camera, specialised software, access to specialist facilities, such as microbiological containment laboratories).
Use of room at the University of Derby Britannia Mill Campus.

15. Have / Do you intend to request ethical approval from any other body/organisation? Yes (please circle as appropriate) If 'Yes' – please give details below.

16. The information supplied is, to the best of my knowledge and belief, accurate. I clearly understand my obligations and the rights of the participants. I agree to act at all times in accordance with University of Derby Code of Practice on Research Ethics http://www.derby.ac.uk/research/ethics/policy-document Date of submission………13th December 2016………………….. Signature of applicant………Drew Bird and Katy Tozer…………………………………

For Committee Use   *Reference Number (Subject area initials/year/ID number)…………………..* Date received……………… Date approved ……………. Signed……………………… Comments

PLEASE SUBMIT ALONG WITH THIS APPLICATION THE FOLLOWING DOCUMENTATION WHERE APPROPRIATE (please tick to indicate the material that has been included or provide information as to why it is not available):

Questionnaires/Interview schedules ☐

Covering letters/Information sheets ☐

Briefing and debriefing material ☐

Consent forms for participants ☐

Advice on completing the ethical considerations aspects of a programme of research

Consent
Informed consent must be obtained for all participants before they take part in your project. The form should clearly state what they will be doing, drawing attention to anything they could conceivably object to subsequently. It should be in language that the person signing it will understand. It should also state that they can withdraw from the study at any time and the measures you are taking to ensure the confidentiality of data. If children are recruited from schools you will require the permission, depending on the school, of the head teacher, and of parents. Children over 14 years should also sign an individual consent form themselves. If conducting research on children you will normally also require Criminal Records Bureau clearance. You will need to check with the school if they require you to obtain one of these. It is usually necessary if working alone with children, however, some schools may request you have CRB clearance for any type of research you want to conduct within the school. Research to be carried out in any institution (prison, hospital, etc.) will require permission from the appropriate authority.

Covert or Deceptive Research
Research involving any form of deception can be particularly problematical, and you should provide a full explanation of why a covert or deceptive approach is necessary, why there are no acceptable alternative approaches not involving deception, and the scientific justification for deception.

Debriefing
How will participants be debriefed (written or oral)? If they will not be debriefed, give reasons. Please attach the written debrief or transcript for the oral debrief. This can be particularly important if covert or deceptive research methods are used.

Withdrawal from investigation
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Are the participants at risk of physical, psychological or emotional harm greater than encountered ordinary life? If yes, describe the nature of the risk and steps taken to minimise it.

Observational research
If observational research is to be conducted without prior consent, please describe the situations in which observations will take place and say how local cultural values and privacy of individuals and/or institutions will be taken into account.

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Staff should not put themselves in a position of authority from which to provide advice and should in all cases refer participants to suitably qualified and appropriate professionals.

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You should pay particular attention to the implications of research undertaken in public places. The impact on the social environment will be a key issue. You must observe the laws of obscenity and public decency. You should also have due regard to religious and cultural sensitivities.

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- You must not do anything with the personal information you collect over and above that for which you have consent.
- You can only make audio or visual recordings of participants with their consent (this should be stated on the Participant Information sheet)
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- Data may be kept indefinitely providing its sole use is for research purposes and meets the following conditions:
- The data is not being used to take decisions in respect of any living individual.
- The data is not being used in any which is, or is likely to, cause damage and/or distress to any living individual.
- You should always protect a participant's anonymity unless they have given their permission to be identified (if they do so, this should be stated on the Informed Consent Form).

xxx

- All data should be returned to participants or destroyed if consent is not given after the fact, or if a participant withdraws.

Animal rights

Research which might involve the study of animals at the University is not likely to involve intrusive or invasive procedures. However, you should avoid animal suffering of any kind and should ensure that proper animal husbandry practices are followed. You should show respect for animals as fellow sentient beings.

Environmental protection

The negative impacts of your research on the natural environment and animal welfare, must be minimised and must be compliant to current legislation. Your research should appropriately weigh longer-term research benefit against short-term environmental harm needed to achieve research goals.

Appendix H.1 Independent Reviews of the Performances. Review's for 'Then there were Three- the show must go on'.

Review from:

Grainger, R. (2010). 'Cheek by jowl: Drew Bird's *Then There Were Three* at The BADth Conference, Durham University',

Review from:

Swanepoel, M. (2010). 'Role and relationship in the 'Theatre of Dramatherapy''. Review of *Then There Were Three- The show Must Go On*, by Drew Bird. Durham University, Durham. *The Prompt Newsletter*, October Edition, p. 16.

H.2 Independent Review for 'Formulating a model for personal and professional development using a research methodology in solo autobiographical performance'.

Review from: Van der Straeten, M. (2016). 'Happiness is a warm broom'.

Review of *formulating a model for personal and professional development using a research methodology in solo autographic performance*, by Drew Bird. European Federation of Dramatherapy, University of Bucharest, Bucharest. The Prompt Newsletter, October, 2016, p. 33.

H.3 Independent Reviews for the Host

Review from:

Bloomfield, L. (2016). 'Kunst event 6'. *The Host*, by Drew Bird. The Old Nail Shed, Kunst Gallery, Belper, Derbyshire. *The Prompt Newsletter*, December 2016, p. 19-21.

Review from John Bergman of the Host (version four)

Online link to review:

Performance pieces disturb, irritate, nag, repel, attract but then repel again. Drew Bird's one man performance "The Host" presented at the European Federation of Dramatherapy, April 29th 2018 did all of that.

The piece was done with an almost bare stage- a chair, some lights. Drew, wearing a dark brown wig, smeared red lipstick smudged sloppily around his lips, and a dark ill-fitting suit, came on stage and immediately captured the audience with a forced welcome in the vein of an old music hall entertainer-- welcome, welcome with all bonhomie but that classic distancing that is so apparent with performance pieces.

Throughout the production Drew repeated phrases, physical gestures, gestures that carried meanings as signs of public and private experience. Eventually segments of the entire show spun into a painfully intense spiral. Many of the repetitive phrases became more anxious, more desperate- "where is she now, she should be here by now", and the information that someone is tied, tied to a tree. Though we, as the audience, don't know who these people are, we know that the menace is increasing.

Later as Drew's character Frank devolves, there seeps in a complex sexuality leading to an aggressive/rhythmic strip. Though it was just the shoulders of his jacket yet that seemed sufficient to set a confused sexual and gender tone, less pornographic and more dangerous as if there was a rape to come. The exaggeration, the enticing but peculiar rhythm of arms and chest made the suggestiveness ugly- more a moment of me too than anything else.

When Frank, sits in a chair, tied up and invites his assaulter to hit him, to hurt him the whole experience turns dark. It seemed to me first like an S and M film. But then Frank's conversion in desperation to an appeal to be killed, strangled becomes almost too much/and simultaneously hackneyed as if taken from a 1960s movie about the Kray twins. And then the phrase "resume the positions" and the tighter/tauter spiral down began again.

I am always as interested in the audience as the play. It was clear that many in the audience were having trouble converting the end of the festival with the darkness/

strangeness/desperation of the character Frank. The children and parents left and the audience eventually became a rump of engaged people perhaps, like me, almost hypnotised by the speeding repetitions and the increasing desperation. I would have liked to have seen this piece juxtaposed with one of the workshops on border/terror. Salut to the chef for his courage in acting and mounting this piece.

Review from Christian Dixon for the Host (version four)

Online link to review

I attended the performance by Drew Bird at the 2018 European Federation of Dramatherapist' conference in Nürtingen, Germany on Saturday 28th April.

I had no idea what the production was going to be about and was pleasantly surprised when I and the rest of the audience was greeted by a character dressed in, what appeared to be, a slightly oversized dark suit, a black wig and gaudily painted red lipstick making his dramatic entrance onto the stage. The appearance was provocative yet at the same time instantly endearing.

This performance turned out to be autobiographical in feel and there was good use of an empty stage, one chair, and an imaginary door and a range of characters skilfully interwoven.

It ran for about fifty minutes. Some parts were quite hilarious, whilst other moments were poignant and touching. My only thought was that the overall piece needed to pick up speed and cues, but other than that, Drew Bird certainly worked beautifully with the audience and some of his characters were quite extraordinary. I still hear "Go, go, go!" ringing in my ears.

Review from Laura S for The Host (version four)

Online link to review:

Reviewing the Host is in fact a tough task. Where are we going start? Let's start with imagination. Making images appear in front of the inner eyes of the audience is what brings any play to life. And one thing is sure, it is all there: The tree, the door, the tie. But where is she, the bride?

Where are we going to start? Let's start with provocation. Because I did find 'The Host' certainly confronting for the audience. In some parts in its length and loudness it was almost intimidating and painfully intimate to watch. This appears to be intentional because the audience is part of the performance. The host makes a pact with the audience by tearing down the forth wall. He makes them agree on subjects like the fact that everyone is wearing a costume, audience and host alike. He also makes sure that both sides see the same things in their minds, most importantly the door. So to say the host and the audience act in the same (dramatic?) reality. And so the question accrues: If the host can do it, and the audience can do it, why is nobody opening the door but instead is waiting for a faceless woman to do so?

Where else are we going to start? Let's start at the right time and place. For the host it is always the right time. He is a rigid entertainer, awaiting his guests any minute now. A marathon that I can relate to. Where is it going to end? Is there a way out of the circle or is it just going to gain speed and volume? To keep up the act and costume much longer will be tough. Thanks for hanging in.

H.4 Independent reviews for The Host Revisited

Online link to the review

Review from Cathy Brazier (version one)

A man with sunglasses takes to the stage and settles behind a music console. He sits upright and, apart from his moving hands, is perfectly still. He controls the sound. Moments later Drew Bird, in jeans and a black t-shirt takes to the stage. He holds a script, other pages are scattered around the performance space, alongside a Pixar style lamp and a mass of coloured bulbs on wire. He acknowledges his audience, begins to speak, stops, pauses and repeats the same words. And we're off.

I notice I am anxious. I am 3 feet away from the performance space, a glass of wine in one hand and an awareness that there are only a few of us in the audience, in an intimate gallery setting where there is nowhere to hide. But there is something about Drew's performance style that allows me to relax. He gives words space, his actions are measured, there is thinking time and an assured use of the physical space. He adjusts the Pixar light. He strikes a pose….he creates a myriad of moments which stay in the memory…the awkward angling of his body in the glare of the light….like a model being asked to pose. Words collide and repeat and slow down. The story of the lift is moving, intriguing. When he sits with the microphone and repeats the words "It's the kind of darkness that resides at the bottom of the garden …" a chill goes down my spine. There is a truth he conveys, an authenticity that somehow transcends the gallery space, and the wicker chairs and the potential unfamiliarity with a non-linear content. Something important can happen with live performance. And Drew has an assured manner that enables us, if we dare, to go with him. He is honest and open and touches something that resonates with our own experience.

The sound component of the performance was, for me, at times jarring and I found myself being distracted by the presence of the musician, with his sunglasses and stillness. What was he doing there, apart from the mechanics of the 'music'? What was his function? Was he controlling the direction of the performance as the words were synthesized and repeated? At one point he stands, leaves the stage and creates a noise. I didn't really know what that was about and it felt awkward and distracting. Was there supposed to be a relationship,

connection between them? It didn't materialise and took me out of the space that Drew had created. But, that, ultimately, did not affect the potency of the piece. Clever, thought provoking, moving, hugely enjoyable and life affirming. More please!

Review from Sarah Gunton of the Host Revisited (version one)

Online link to the review: https://www.buxtonfringe.org.uk/reviews2018the.html

You need to scroll down until you find XYZ Theatre. My performance work was branded under a theatre company name.

'The Host' by XYZ Theatre Company is a performance unlike any other that I have witnessed. Filled with fragmented narratives, suggestions, repetition and allusions, what is being presented in this one-man show relies heavily on audience involvement and abandons traditional theatre expectations.

The beauty of this drive for involvement, as the director so aptly put it, is that it makes the viewers 'co-creators'. 'The Host' is a piece of experimental theatre that can distress you, empower you, surprise or bewilder you – in a sense, the story lies in your hands. Concepts are introduced, questioned, and given new perceptive opportunities. Sound is also used interestingly and with great atmospheric effect, often creating a sense of tension and unease.

With this said, 'The Host's' ability to ignite interpretation really shone through at the end of the performance. A piece of experimental theatre such as this provokes a discussion, and I was relieved to see that the company had left time at the end for an informal chat about the performance. What we found from this 'Q & A' was that everyone had taken something different from the show.

Whilst I did find 'The Host' challenging and at times too disjointed to enjoy fully, this is exactly the sort of risk that comes when trying something new. If you want a neatly tied up ending or a narrative that is completely immersive, then this is not for you. However, if you want to be challenged, to test your imaginative abilities and witness a new, daring kind of theatre, then do come along and experience this unique journey with an open mind!