



ATTACHMENT & THEATRE

A conference

16th June 2016

9.30am-4pm

A one-day event, hosted by **Queen Mary University London's, Peopling the Palaces**, and community arts organisation **Theatre Troupe**, exploring issues of psychological and neurobiological attachment in relation to theatre and the arts. This is a chance for clinical, arts and public health practitioners and academics to come together to debate issues around health and wellbeing. It will ask whether theatre, with its propensity for connecting through human contact, and striving for Utopian communities through a company or "troupe" model, could offer opportunities for good neurological attachment for those who have experienced trauma and loss. Arts and health agendas are receiving more and more attention, especially through public health agendas, and research centres; theatre, however, remains less explored than other art forms. Theatre has the potential to embrace all arts disciplines, and therefore combine the creative labour of the collective towards a common humanity. Why is its position in research marginalised compared to music and visual art?

KEYNOTE SPEAKERS

Professor Kam Bhui

A picture of arts and health work in the UK

Dr Tamara Russell:

A neuro-cognitive model for understanding mechanisms of creative change

Drs Sylvan Baker & Maggie Inchley

Methods of dialogue in the 21st century Care system.

The day will give space for inter-disciplinary engagement, networking and debate, as we explore a future for mental health treatment through the arts, performance inspired by science, and the need for the humanity that theatre can reflect in our systems of health and social care. We are excited to engage delegates from a wide range of disciplines to explore:

- **Neurobiological & psychological attachment**
- Arts and wellbeing agendas
- **The interconnectivity between clinical, public health and arts scholarship and practice**
- Performance connectivity – minds and bodies meeting in time and space
- **Science in theatre and performance**
- Neuro-aesthetics

The conference will be at:

ARTS ONE BUILDING, Mile End Campus

Queen Mary University London

London, E1 4NS

£15/£12 (concessions)

TO BOOK YOUR PLACE, PLEASE GO TO

ABSTRACT & BIOGRAPHIES

ABSTRACT

Attachment Theory, rooted in the work of Kelly (1959) Bowlby (1969/1989, 1976, 1988), and Ainsworth et al (1979), has had a resurgence of interest and investigation over the last fifteen years, with neuro-biologists (Schore 1994, Siegal 1999, LeDoux 2002, Cozolino 2006) evidencing the need for good attachment in infancy and adolescence using brain-imaging. Historically limited to the relationships between children and their parents, there is now physiological evidence suggesting that positive attachment in later childhood, adolescence and even adulthood can heal previous psychological and neurological damage and that non-parental supportive figures of influence (Rutter (1981, Critterdon 2008, Baim/Morrison 2011) which may include teachers, friends, social workers and other nurturing care-givers in a child's life. Theatre/Drama has an established relationship with psychological and therapeutic processes, including accredited therapy models of dramatherapy or psychodrama, Applied Theatre models such as Playback Theatre (Fox) and Boal's Rainbow of Desire, as well the reputation of theatre-texts and the performative act for exploring human psychology and taking spectators on a journey of *catharsis*. The role of theatre as providing a safe attachment-ready community, in the form of a company/collective/troupe of artists is less explored. What is the value of a theatre community to supporting individuals who have experienced mental distress? How could theatre be protective against potential damage? What would a protective 'Theatre Troupe' look like?

BIOGRAPHIES

Professor Kam Bhui

Professor Bhui works as a clinical academic psychiatrist in London. He qualified in Medicine at the United Medical Schools of Guy's & St Thomas in 1988, and subsequently worked at the Maudsley, Institute of Psychiatry, Guy's, King's, St Thomas' Hospitals and Medical Schools being appointed to his first consultant clinical academic post as a senior lecturer in 2000. He was appointed Professor in 2003 at QMUL. Previously he was a Wellcome Training Fellow in Health Services Research and Senior Medical Officer in the policy research programme at Department of Health. He is Director at the Cultural Consultation Service at QMUL (Culturalconsultion.org) and Director of MSc Psychological Therapies, MSc Transcultural Mental Healthcare at QMUL and MSc Mental Health & Law. He is also the co-founder of Careif (www.careif.org), an international mental health charity that promotes work for young people and their health through culture, sport and arts. Professor Bhui is President of WACP and Public Health Lead at the Royal College of Psychiatrists He is editor of British Journal of Psychiatry, and International Journal of Culture and Mental Health. He is on the editorial board of Transcultural Psychiatry, Ethnicity and Health, Int.J. Social Psychiatry, and Social Psychiatry and Psychiatric Epidemiology.

Dr. Tamara Russell MSc, PhD, D. Clin. Psych.

As a clinical psychologist, martial artist and neuroscientist, Tamara brings a unique, multiple perspective to her mindfulness teaching, therapy, and research. Her particular interest is in the embodiment of mindfulness and this lies at the heart of her two training programmes "The Art of Mindfulness" and "Body In Mind Training" which are offered as courses and short trainings to the general public, schools, corporations, and within the health sector. Tamara's work cuts

across disciplines and sectors, bringing innovative, practical, body-based mindfulness training to individuals of all ages and abilities. Tamara works as a mindfulness consultant and trainer in a variety of settings include education and health worldwide. Tamara is the Director of the Mindfulness Centre of Excellence, London. This organization is dedicated to innovation and thought leadership in the field of mindfulness with a particular focus on creativity and mindfulness teaching methods. She is a visiting Lecturer at King's College London, lecturing on the clinical and neuroscientific aspects of mindfulness to students across a range of post graduate courses and conducting research projects. Tamara's clinical and academic research explores the link between movement, mind, and the brain. At the heart of this work is the kung fu principle that our training (and our mindfulness) can and is in everything we do. By working with the body and movement, we are tapping into the most fundamental of brain processes that underpin all our mental activity and subsequent actions in the world. Working with contemporary dancers and those in the creative arts, Tamara's work explores how we can learn and share experiences of embodiment across disciplines to improve the pedagogy of mindfulness.

Dr Sylvan Baker

Dr. Sylvan Baker is an Applied Arts Practitioner, Researcher and Director with 25 years experience of using arts practice to work with communities and young people. He has worked across the UK and collaborated on international projects in Europe and Latin America. Sylvan is committed to widening the scope of practice research to instigate dialogue with the communities that are often the subjects of applied arts research but rarely the co researchers. He is interested in developing way in which the knowledge held in universities can extend beyond the boundaries of the campus and into a range of publics. This may be across academic disciplines, research sectors or with the wider community. He is excited about the potential offered by the Artistic fellowship to work with practitioners from outside applied arts and across other university faculties. His current research with Dr Maggie Inchley from QMUL Drama, 'The Verbatim Formula', uses verbatim practice to engage with care experienced young people and explore methods for dialogue on the needs of the care system in the 21st Century. He is also developing two further practice research projects: Immersive Democracy - an applied arts methodology to promote authentic engagement for all stakeholders in school communities; The Evaluation Project – research that explores ways in which practice research can use creative methods for evaluation, rather than step outside the discipline for validation. His future projects will explore the performance of trolling and the intersection of disability art and mental health.

Dr Maggie Inchley

Dr Inchley's research investigates the articulation of identity in contemporary writing and performance. She focuses specifically on the voice, attending to how writers and their processes *script* voices, how vocal performance is *created and delivered*, and how audiences *hear, listen and respond* to voices. In articles in the journal *Contemporary Theatre Review* and *Theatre Research International*, she has explored the cultural audibility of young people, the ways in which theatre has mediated the identity of women who have killed children, and the performance of testimony of violence against women in globalised contexts. Her recent book, *Voice and New Writing, 1997-2007*, uses the idea of *voicescapes* to understand the ways that voices articulated identity in theatre and politics during the New Labour government. She is currently exploring the gendered aspects of political rhetoric and how the voices of prominent female politicians such as Nicola Sturgeon and Margaret Thatcher are represented and performed in ways that reveal political and cultural interest. Dr Inchley is

also researching how socially engaged performance can provide opportunities for culturally marginalised voices to be heard. Including the collaborative project, *The Verbatim Formula*, with Sylvan Baker for Peoples' Palace Projects.

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<http://www.theatretroupe.org/events/>