

CONFERENCE SCHEDULE

Tuesday August 1st 2017:

12.30 Registration and Food

1.15 Welcome and introduction (Cariad Astles)

1.35 Keynote: Dr Melissa Trimingham: Puppetry and autism

WELLBEING PANEL:

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2.25 Moira Jenkins: Puppetry as a human right: relational citizenship

2.50 Andrea Markovits: Puppet therapy and traumatic memory in Chile post-dictatorship

3.10 coffee

3.30 Yasuko Senda: Heart-warming Smile Puppet Association

3.55 Oscar Goldszmidt: Social inclusion through puppetry: a case study with cerebral palsy

4.20 Caroline Astell-Burt: Closeness, touching and kinaesthesia

4.45 Antje Wegener: Therapeutic puppetry in Germany

5.05 Questions and discussion

Wednesday August 2nd:

9.00 Registration

9.30 Keynote: Dr Persephone Sextou: Puppetry in hospitals, clinics and healthcare settings

DISABILITY PANEL:

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10.35 Emma Fisher: The Broken Puppet (Framing of Symposium)

11.00 Corina Duyn: Life outside the box: puppetry, ME and disability

11.25 Roberto Ferreira De Silva: puppetry with disabled participants

11.45 Questions and discussion

HOSPITALS AND CARE SETTINGS PANEL:

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1.10 Riku Laakkonen: Performing objects in palliative care

1.35 Matt Jennings: Acts of caring: puppetry in person-centred nursing

2.00 Gibdel Wilson: Puppets talk, communities listen

2.25 Poupak Azimpour: Listener dolls: a case study of women recovering from cancer

2.45 Questions and discussion

3.05 coffee

MENTAL HEALTH PANEL:

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- 3.25 Marisa Latimer: Shadow puppetry and drama therapy
- 3.50 Kate James-Moore: Puppetry as a creative tool: struggle, control, power
- 4.15 Joni-Rae Carrack: Objective and Subjective: puppetry and mental health
- 4.40 Aaron Jean Crombé: Self-acceptance and puppetry
- 5.05 Lesley Burton and Emma Fisher: final reflections

- 5.30 Questions and discussion

Organiser's Biographies

Emma Fisher is currently pursuing her PhD in Puppetry as part of the Department of Drama and Theatre Studies at Mary Immaculate College. Her research explores where testimony and puppetry can meet and how fragmented puppets can represent the disabled body. She is a puppeteer, set designer and puppet playwright. She was nominated for an Irish Times theatre award for set design in 2010 for *Revenge's Tragedy* and *Don Juan in Hell*. She set up Beyond the Bark inclusive puppet and installation theatre in 2007. She is the secretary of Irish UNIMA and a member of the UNIMA Research Commission working group.

beyondthebarktheatre@gmail.com

www.beyondthebark.ie

Cariad Astles is Course Leader for the BA Theatre Practice (Puppetry: Design and Performance) at the Royal Central School of Speech and Drama, London (<http://www.cssd.ac.uk/staff/cariad-astles-ba-ma>), and is also Lecturer in Drama at the University of Exeter, UK. She is director of the research group CROPP (Centre for Research into Puppets and Objects in Performance) and President of the UNIMA Research Commission. She is also a core collaborator with the Catalan group Irenia Jocs de Pau, which runs training workshops in different art forms towards a culture of peace and intercultural identity. (www.irenia.net) Irenia was awarded the United Nations Prize for Intercultural Innovation in 2012 for its work in intercultural training.

Cariad specialises in training for puppetry performance and in directing for puppet theatre; in the use of objects and puppets within healthcare and applied theatre settings and in puppetry in relation to identity. She also works as a puppetry performer and is currently developing a cross-disciplinary project on puppetry, poetry, loss and memory with a poet. As a puppet theatre director, she has recently worked for Med Theatre and the Northcott Theatre in the UK. She frequently runs training workshops in the UK and overseas, most recently in China, Chile and Spain.

Leslie Burton MRes, BA, is a puppeteer, performer, and theatre-maker. She has trained, performed, and taught in Ireland, the UK, the Czech Republic, Canada, and the USA. Her work has been produced in Cork in Corcadorca's SHOW Festival as well as the Cork Puppetry Festival and the Spirit of Folk Festival. She was awarded a scholarship by the Irish Research Council in 2015 to pursue her PhD studies in material theatre practice. She also lectures part-time in the Drama and Theatre Studies Department, UCC.

Contact: leslie.burton@gmail.com

Abstracts and Biographies of all speakers in order of presentation.

Keynote

Melissa Trimmingham is a Senior Lecturer in Drama and Director of Practice as Research in the Centre for Cognition, Kinesthetics and Performance at the University of Kent. Her research and teaching interests are scenography and cognition, puppetry, autism, the Bauhaus stage and Modernism. As Co-Investigator on the AHRC project 'Imagining Autism: Drama, Performance and Intermediality as Interventions for Autistic Spectrum Conditions' she designed and built drama environments for children on the autistic spectrum using puppetry, masks, costumes, sound, light and projection. She has published on scenography, the Bauhaus stage, and the use of puppetry, masks and costume with autistic children. Her monograph *The Theatre of the Bauhaus: the Modern and Postmodern Stage of Oskar Schlemmer* was published in 2011. Publications include a seminal article on 'The Methodology of Practice as Research' (2002); 'Touched by Meaning: Haptic Affect in Autism' in *Affective Performance and Cognitive Science, Body, Brain and Being*, (Methuen, 2013) and with Nicola Shaughnessy 'Material voices: intermediality and autism' (2016).

WELLBEING PANEL:

Moira Jenkins

Puppetry as a human right for all - an improvised provocation.

Relational citizenship and the broken puppet: a lawyer argues for puppetry as a human right; a puppeteer difficulcates, a broken puppet asserts 'nothing without us'.

Abstract

The dialogue is provoked by a presentation by a lawyer about access to the art form of puppetry (as maker and as audience) in light of Article 30 of the United Convention on the Rights of Persons with Disabilities and as a matter of 'relational citizenship in the Republic of Ireland and European Union. A puppeteer facilitator/'difficulcator' (Boal) interacts/interrupts with the lawyer and spec-actors. A broken puppet asserts a right to participate in the cultural event – 'nothing about us without us'. It is a performance about art and justice (not art and health). Human rights are interrelated, interdependent and indivisible. As is puppeteer, puppet, storyteller and audience.

The lawyer's presentation argues a focus on the cultural dimension of human rights of people in the Republic of Ireland, including people with disabilities, and argues that ratification of the United Nations Convention on the Rights of Persons with Disabilities, Article 30, requires: a) recognition of the equal right of all citizens to be makers as well as consumers of culture; b) that the State has a responsibility to provide accessibility to all cultural product and creative processes on an equal basis, c) all public funding for the arts must, therefore, require consideration of and funding for accessibility as integral d) ratification of the CRPD by Ireland requires both private and public bodies including the Arts Council, to recognise puppetry as an art form and provide additional funds to enable equal access for all to any such cultural process and/or product. Cultural rights, as required by Article 30 (2) include that: 'States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society.'

The Republic of Ireland is the last country in the European Union to ratify the United Nations Convention on the Rights of Persons with Disabilities. The European Union has ratified the CRPD as an entity, the first international treaty it has committed to as a body. European Social Fund streams can be utilised for these purposes, if imagination is added. The Convention is about how all people can exercise their universal human rights regardless of impairment and, as we all are or will be disabled sometime, therefore is about everyone. The Committee on the CRPD in the draft General

Comment on the right to independent living and inclusion in the community, Article 19, states 'community' 'is to be understood as every place of social interaction and communicative relations, and not just as a specific geographic or physical location.'

'Relational citizenship' is offered as a lens for thinking about creativity in community. Drawing on recent 'red-nosed elder clown' work with people living with dementia and psychiatric patients moving from institutions (Kontos, P. *et al* (2017) 'Relational citizenship: supporting embodied selfhood and relationality in dementia care' *Sociology of Health and Illness* Feb:39(2):182-198. Pols, J (2016) 'Analyzing social spaces: relational citizenship for patients leaving mental health care institutions' *Med. Anthropol.* Mar-Apr 35 (2): 177-92.) the lawyer concludes that all citizens are not broken or whole but in the process of creating themselves and community requires equality of capability to so.

The puppeteer facilitator/difficultator will moderate the interjections of the broken puppet to the presentation and broaden the conversation to others present in clarification of questions posed and in redirecting of interjections from puppet to lawyer to spec-actors for response. Some previous discussion will be held between lawyer and puppeteer but the puppet and puppeteer interactions will not be rehearsed.

Moira Jenkins is an academic lawyer, having previously practised as a barrister and solicitor in Australia and as a community-employed legal advice worker in London. She is qualified as an English solicitor. She lectures social care law at Cork Institute of Technology, having previously lectured in constitutional law at University College Cork. She is completing a PhD in law at the Centre for Disability Law and Policy, Galway. She holds a Master's degree in Theatre, writing on oral storytelling traditions into theatre forms. She has worked in theatre and arts administration as a director of the Oval House Arts Centre, London and the Melbourne Fringe Festival and as a director for various art collectives including Back-to-Back Theatre and Downton Puppets. She is a founder member of Irish Unima.

Andrea Markovits

Puppet Therapy: a Proposal of Expressive Innovation in Complementary Therapies.

The Puppet Therapy methodology implemented by the Puppets In Transit Company team, has been applied with excellent results both with users and professionals who belong to the PRAIS (Reparation Plan in Comprehensive Health Care) and in groups of survivors & relatives recruited by the Company itself with the support of the National Fund for Culture and the Arts (both in 2015 and 2017). This work has been directed to work in human rights, looking for healing through traumatic memory processing, of victims & relatives of State Terrorism, in the context of the Civic-Military Dictatorship (1973-1990) in Chile.

The therapeutic process developed, has involved in all these groups, a collective intervention of memory activation, which seeks to repair the social bond, to foster an intergenerational dialogue and to help organizing and transmitting a memory that, because of its traumatic character, has been characterized for decades by silence and fragmentation. In the creation of the puppet, metaphor of the human being, the therapeutic potential of it is emphasized as an expressive and symbolic object which stimulates personal creative work and, in turn, a collective dialogue culminating in the performative elaboration of the trauma. Thus, the puppet and the body are part of a powerful narration and pain expression, though it is performed in silence. This methodology has shown to have a great impact and effectiveness on the audiences and as complementary "expressive" therapy to other forms of mental health therapy.

Key words: Puppet therapy, Trauma, Memory, Post Traumatic Healing, Human Rights, Expressiveness, Transgenerational Damage.

Andrea Markovits, director of the Puppets in Transit Company. Professional Teacher for Disabled Children, with drama studies. She studied puppetry in the School of Puppetry and Drama of Tel Aviv. She was a therapist at the Feuerstein Centre in Jerusalem. A volunteer therapist with children victims of the Sirian war at Israel. She currently coordinates and teaches at the Diploma in Puppet Therapy in Santiago, Chile. Her praxis is currently directed to memory & trauma in survivors and family of victims of State Terrorism during the last Dictatorship in Chile (1973-1990).

Andrea.markovits@gmail.com

Www.munecoterapia.cl

Yasuko Senda

Relief Operation "Heart Warming Smile Puppet Association"

Due to its location in an active volcanic region, Japan is often visited by earthquakes. In January of 1995, we experienced an enormous 7-scale earthquake in West Japan around Kobe. Seven years later, in 2004, a 6-scale earthquake occurred in North West Japan's seaside, followed by the East Japan Great Earthquake on March 11th, 2011. After the East Japan Great Earthquake, a large Tsunami arrived from offshore, destroying homes and carrying people out into the sea. The casualties reached 15,893 and the missing was recorded at 2,553. To make matters worse, the earthquake also triggered Disaster 3.11 - a leak of radioactivity from a broken Atomic power station.

As a result of this unexpected calamity, people were shocked and distressed. Their hearts were sick with despair and trauma. To ease this sadness, the "Heart Warming Smile Puppet Association" appeared. These volunteer puppeteers heartily hoped that children's smiles would cheer up adults. The company believes puppets are a special way to fill children's hearts. They decided to perform puppet shows at the devastated areas to bring joy and smiles to children! Today, the company is operated by 36 performers and administrators who visit nursery schools and kindergartens in areas that have experienced trauma from natural disaster. There have been 409 performance from 2011 to 2017.

Recovery from the 3.11 Disaster is reported to be fine at the surface, however, deep down the trauma remains. It will take more time to heal the deep fear and sorrow of children and peoples' hearts. "Heart Warming Smile Puppet Association" will continue their activity towards a better future.

I'd like to inform you of their unique activities and contributions throughout the last 20 years.

Yasuko Senda was born in Nagoya, Japan. Currently, she is a representative of Minerva Nagoya, volunteer group dedicated to international understanding and cultural exchange. She is also a scholar of Karakuri Ningyo and Councilor of Japan UNIMA. Publications include *KARAKURININGYO-JAPANESE AUTOMATA* 2012, Senda Yasuko Publishing

Oscar Goldszmidt

Case study of Social Inclusion through Art of a Teenager with Cerebral Palsy

Special Need Day Care Center Maria Claro serves one-hundred and ten special need children from underprivileged families from the Sorocaba region in São Paulo, Brazil. It provides these children with free education, speech therapy, physiotherapy, occupational therapy, hydrotherapy, psychological therapies, food, transportation, medicine, etc. Through theater, puppetry, storytelling, music and dance-on-wheels, it encourages their will to live and their self-expression, offering opportunities to overcome limitations imposed by their special needs.

This presentation focuses on an experience with a teenager with cerebral palsy. Among others ailments, she lacked trunk control, and had great difficulty standing up, which implied she needed to be on a wheelchair. She had cognitive difficulties as well as difficulties with spoken language. Three

main therapeutic and social inclusion strategies were pursued with her: dance-on-wheels, music therapy and storytelling with puppetry.

This case study is an instantiation of how art has a special meaning for students with special needs; how it helps in developing imagination, self-expression, and intuitive thinking; how it improves self-esteem, communication, and motor coordination. Art helps in discovering our potential and supports the developmental process; disabilities become less important and joy is transmitted to everyone involved. Creativity emerges and limitations disappear. Art has the power to transform. There is no greater reward for a teacher than to compare this girl's expressionless face and sad eyes when she first arrived three years ago to the joy of life she has today.

The socio-educational task of transmitting art to students with special needs considers them as psychic beings able to access artistic activity, whatever the intellectual, motor, social or emotional condition. Talents emerge and the joy of creation progresses in the lives of these children. This is how an art educator fulfils her mission of educating and initiating the inclusion of children in society.

Oscar Goldszmidt started working with puppetry in 2004, focusing on special needs children. He is a director and teaches ethics through puppetry for art educators, librarians, students of pedagogy, primary school teachers, teenagers, etc. He participated in Unima's Storrs Conference and a Research group at the University of São Paulo.

Caroline Astell-Burt

This presentation examines closeness, touching and kinaesthesia in the experience of puppetry. The concept of proximity allows for critical reflection upon the space opened up by the puppeteer in theatre-for-one between outward transgression and inner sensory experience. Transgression, I suggest, lies at the heart of puppetry because it is an art based on bringing the inanimate to life. Puppetry subverts by both defying death and imitating creation. Even for a secular audience, the believability of the 'living' puppet beguiles with a sense of the supernatural. In her interview with puppeteer Roman Paska, Sarah Boxer comments on the necromancy of puppetry associated with both ancient and modern traditions of 'mummies and corpses made to dance' (Boxer 1998).

It is in close proximity, and in such a particular spatial revelation that the work of the puppeteer might be revisited. The puppeteer and spectator indulge in a transformative practice, an 'incredible effort of re-materialising ... moving so fast between the quick and the dead' (Blau 1992: 199). The sensory experience this affords is what gives the project of puppetry its point. The puppeteer touches with hands, the spectator with eyes, but with more than eyes as the proximity with the undeadness of the puppet unearths a depth of kinaesthetic and haptic sensitivity, drawing the spectator into a personal lived story about the 'consciousness' of the puppet.

Caroline Astell-Burt replaced teaching puppetry at Harrogate College of Art to become a house parent at Barnardos. Supported by Mencap she specialised exclusively in puppetry in disability and all areas of mental and physical health. As writer, performer and researcher, she is Director of Studies of the London School of Puppetry, and a PhD

Antje Wegener

Therapeutic puppetry in Germany

Since 2014 I have been working as a freelance therapeutic puppeteer in Halle/Saale.

Every day I am fascinated by the puppet's ability for opening doors and setting things in motion just by playing. It is truly a little bit like magic...

It is to explore what makes this often painted phenomenon working.

Puppets in theatre, education and therapy - what are the determining mechanisms?

We can connect actual answers of binding and brain researches with puppet theatre theory, trauma pedagogics and psychology.

Ardour verifiably opens a lots of new synapses – the beginning of new learning.

Safety is the basis for every healing and ripening. An established playing room is a safe room. Playing is acting at a Meta-level: it is safe but goes deep with emotions. To be acting means to have control – the most important item in healing traumas.

Puppets on the scene give a projective field for depth psychology. They stand as signs for parts of personality which hereby can interact.

Besides they are material substitutes for real persons and can be worked out till the bitter end.

Puppetry designs alive images which recreate emotions and situations. The physically acting in concrete playing time and room allows to change and file memories and to integrate them into the personality.

I do therapeutic puppetry with children in difficult situations like mentally ill or addicted parents, divorces, mourning, being a foster child, migration, trauma etc. I help the clients to get their stories out on stage, but without audience. It makes free and brings hope like fairy-tales. Parents looking at the scenery photos of their child are touched and the system moves.

It is remarkable, that the town of Halle/S. has taken the therapeutic puppetry in its catalogue of family benefits. This is seldom, may be even singular in Germany.

Antje Wegener works freelance in communal family benefits. She studied theatre sciences at Humboldt University Berlin, is certified educator and got a diploma of the Institute of Creation and Communication in Frankfurt/M. as a Therapeutic puppeteer.

Wednesday 2nd of August 2017

Key Note 2: Dr Persephone Sextou

Theme: Interventions: puppetry in hospitals, clinics, and healthcare settings

Title of paper: 'Theatre in hospital: children, puppets and synergy.'

Theatre for children in hospital (TCH) is a form of applied theatre that facilitates rich opportunities for maintaining optimism and self-confidence through creative participation in theatre in times of difficulty. TCH operates in agreement and synergy with the children (3-8 years of age) that they will make the performance their own together, they are free to speak or not to speak during performance. They are free to act or not to act, to ask questions or to fall asleep, to bring their soft toys in, to interact with a puppet and enjoy the performance too, or to stop the performance at any point and rest. Therefore, the TCH artist needs to be confident to invite the child to share control of the performance. This is a political, democratic act of sharing power and ownership of the theatrical event. I use 'living' puppets as mediators between the child and the performer. My presentation will draw on over a decade experience of writing and directing bedside theatre for children in clinical settings. More specifically, I will discuss 'Bird Island' an ongoing 3-year participatory bedside theatre project for children in West Midlands in England (paediatrics, cardiac, chemo, dialysis and oncology wards at Birmingham Children's Hospital NHS, Heartlands Hospital NHS and Acorn's children's hospice in the Black Country). The play is based on 'Lollie the rough collie and the magic kiss' available at: <http://www.letterpressproject.co.uk/inspiring-young-readers/2016-10-04/lollie-the-rough-collie-and-the-magic-kiss> Lollie is Sam's imaginary dog, who happily keeps her company when she is unwell. Lollie and Sam go on adventures together but one day Lollie gets stung by bees and she needs help. It is only Sam's love and care that can make her feel better. I will particularly focus on the use of Puppet Sam (Sam in her dream) in the performance and my observations of the impact of puppets on improving child participation and wellbeing.

Dr Persephone Sextou is a Reader in Applied Theatre at Newman University Birmingham (UK), and the Director of the Community & Applied Drama Laboratory (CADLab) for theatre and child wellbeing (HEFCE award). She is the author of 'Theatre for Children in Hospital. The Gift of Compassion' (2016), Intellect.

DISABILITY PANEL:

Corina Duyn

I made my first puppet at the age of 15. After moving from the Netherlands to Ireland in 1989 I created Fantasy Folk Artist Dolls. During the mid-90s Animator Jimmy Murikami approached me to create a series of puppets for an animation film called Ballycardool. Unfortunately this project did not receive the necessary funding and around that time I became seriously ill with M.E.

This left me, among many other health challenges, unable to coordinate my movements, so sculpting was out at that time. However, puppets remained part of my creative life.

I remember making a drawing of a puppet and wondered: *Who is the hand that keeps me upright, or leaves my arms hang like useless objects...*

Throughout the years my artworks followed the journey from being stuck inside eggs to the imagery of birds and flying. Followed by sculptural works about becoming more rooted in my reality. More recently the focus is back to movement. Puppetry is a beautiful symbol of taking back control over the *hand that moves the puppet*.

In 2014, while a member of the Irish Wheelchair Association (IWA), I facilitated the *Life Outside the Box* Puppet Project with my fellow members. Supported by Arts Council of Ireland's *Create - Artist in the Community Scheme*.

Over six months we created a series of nine puppets, and a large Disability Box. These character puppets were filmed stepping out of society's Disability Box.

This film has since been shown at the *Picture This...* Disability Film Festival in Canada, and screened in our local cinema.

The project was one of inclusivity and full participation. The puppets became our voice and the benefits reached far beyond the actual making. This project has also been an important step in my own development as an artist living with disability.

Corina Duyn is a Dutch born Artist and Writer living in Ireland. Her work is influenced by nature and life with chronic illness/disability. She facilitated *Life Outside the Box* Puppetry Project with fellow member of the Irish Wheelchair Association. Their film was shown at *Picture This...* Canadian disability film festival.

Roberto Ferreira da Silva (Skype)

SPECIAL PUPPET PROJECT

The Special Puppet Project was created in 2007 with the aim of training people with disabilities to work in puppet theater. It was developed in different institutions that attend people with disabilities, but currently it is carried out only in the Origins Puppet Theater Association, based on the following actions:

- For lack of sponsorship, we organized a workshop for the interpretation and manipulation of puppets with own resources for four students with disabilities: 1 with mild cerebral palsy, 1 with Down syndrome and 2 students with deficiency Cognitive deficit) . As a product of the workshop, we created the show "The Puppet Builder", in which students act with other actors. The show is presented monthly at the Teatro de Origen puppets with sale of tickets to the community.

- Accessibility Project: Three boxes were built using the Lambe-Lambe theater technique, which represents the daily life of a person who uses a wheelchair, a visually impaired person and two elderly people. The boxes have scenes that last on average 2 minutes and were designed to perform at festivals around the world in order to sensitize the viewer to the reality lived by the person with a disability.

Roberto Ferreira da Silva, puppeteer, pedagogue, writer and member commission/education-development et therapie of UNIMA. I started my professional formation in 1995 through a puppetry course taught by a puppeteer associated with ATEBEMG (Puppetry Association of Minas Gerais state, affiliated to Brazilian Puppetry Association and Union Internationale de la Marionnette (ABTB - UNIMA)). Through this course, I could get acquainted with sponsorship instruments, among them the Brazilian government laws of culture endorsement.

At that time, I began building puppets and gave presentations in front of the bakery which I owned, as a way to attract customers. Then, I have enchanted with puppetry and later it stopped being a hobby and became a profession.

HOSPITALS AND CARE SETTINGS PANEL:

Riku Laakkonen

Performing objects in palliative care

“What is the last thing that you’ll do when you are going to die?”

“Exhale.”

I am a puppeteer. I have done puppetry over 20 years and last years I have been doing applied puppetry and been developing new ways to use puppetry in Finland.

Now I am developing a model how to use puppetry in palliative care. I have been doing this for three years and I am writing my Master to Tampere University which is based on this work. In Finland there are four hospice homes which are specialized into palliative care and I have been doing puppetry in one of them.

I have been meeting dying people who still want to experience art and deal with their hopes, fears and dreams. Using puppetry and more precisely to say performing objects these people could still have been active in this liminal space they have been. Many researches have said that a man dies too soon socially, culturally and mentally in palliative care settings. Performing objects can help a man in these situations and offer one solution to express themselves.

An object is lifeless, but has the potential for momentary animation. Objects have no life but the life we give them. Objects can endure anything. You can project emotions and thoughts towards objects. Using performing objects you can go through different identities which you have had during your life and forget your dying corpse for a while.

In my presentation I am opening different aspects I have found when working with objects in palliative care and I am telling what kind of performing model I have developed.

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

Dr Matt Jennings

‘Acts of caring’: applied drama, puppetry, medical simulation and ‘sympathetic presence’ in Person-Centred Nursing

The practices and principles of Nursing are associated with kindness, respect and compassion (Nursing and Midwifery Council, 2016). Nursing pedagogy promotes these attributes as necessary for therapeutic practice (McCormack and McCance, 2016). Such values resonate with a relational ‘ethics of care’, as described by Noddings (2013) and Held (2005). However, Nurses can struggle to maintain these qualities in the workplace, in the context of ‘mechanistic’ paradigms of care (De Zulueta, 2013), inadequate staffing levels and challenges to patient safety (Louch et al, 2016).

Models such as Person-Centred Nursing (PCN) have emerged as frameworks for improvement (McCormack and McCance, 2016). One key feature of PCN is the concept of ‘sympathetic presence’, whereby a nurse actively responds to the physical and emotional state of a patient ‘in the moment’ (McCormack and McCance, 2016). However, the key challenge is to develop ‘sympathetic presence’ into a set of transferable skills.

Since 2013, students and staff of Nursing and Drama degree programmes at Ulster University (UU) have been using applied drama and actor training techniques to enhance ‘role play’ practice for Mental Health and Adult Nursing students. Evidence suggests that Nursing students have advanced their self-awareness and communication skills, demonstrating an improved understanding of ‘sympathetic presence’ and its value within the nurse-patient relationship (Deeny and Jennings 2016). More recently, this intervention has incorporated the application of puppetry to medical simulation. Karen Torley (Banyan Puppet Theatre) has been working with Nursing and Drama students and staff to explore the use of puppetry techniques to animate medical mannequins. In approaching the mannequin ‘care-fully’ - through awareness and connection of breath and touch - the object attains a sense of agency, within an intimate ‘aesthetics of care’ (Thompson 2015). Using puppetry within medical simulation, health professionals can practise humanising an object, in order to avoid objectifying humans.

Key Words: Applied Puppetry, Empathy, Sympathetic Presence, Patient-Centred Care, Care Ethics, Applied Drama, Aesthetics of Care, Pedagogy.

Dr Matt Jennings is Lecturer in Drama at Ulster University. In 2010, Matt completed a PhD on the impact of community drama in Northern Ireland between 1998 and 2008. Current research projects include: Applied Drama and Puppetry; Art and Conflict Transformation; Arts Management and Cultural Policy; Performance and Health.

Gibdel Wilson (Skype)

When Puppets Talk, Community Listen

One of the key goals of each country is how to teach people what to do in case of emergencies caused by disasters. In the same way health systems try to teach communities about how to implement preventive measures on health issues. The usual method is to send professionals who can teach communities what they should and should not do. However, although the intention is good, most people in the community fail to understand the words needs, a technical stress used by scientists sent by the government. In this study we use puppets that through fun presentations teach people what to do.

It was studied to hear survey media the degree of knowledge acquired after the scientific talk in comparison to the presentation of puppets. The results showed a greater interest and a greater learning with the use of puppets than with the scientific talk

Gibdel Wilson: I am a disability (blind) humanitarian medical doctor serving full time to work with

children in need. I incorporate puppets in my outreach work because puppets are an amazing tool to teach children's how to protect their life's, be healthy and learn about inclusivity. My mission's life, teach them well.

Poupak Azimpour Tabrizi

Puppet Therapy With Patient Stone Dolls (Listener Dolls) From Ancient Times Until the Present
(with a case study on women recovering from cancer)

Religious and ritual figures - the ancestor of modern dolls and puppets - have long been with human, in pain and pleasure. In ritual human thinking, belief in objects and considering them live have always been something sacred and believable and a lot of rocks, trees, rivers and surrounding objects could come alive, be hearing and helpful.

Since ancient times, a patient stones and patient dolls have had a strong and dramatic presence in Iranian folk legends and beliefs of the masses and one of their functions is a form of psychological therapy that we know today as modern science of Puppet Therapy. Every time people, especially women and girls, needed to talk and retell their grief they went to dolls and began to reveal their sorrows, and in this way with projection and retelling the pain, longing and sadness, they somehow eased their pain, and this method of psychological treatment can be seen today in modern science of doll therapy.

This article will attempt to study and analyze various aspects of folklore and psychology of these ritual figures, as well as a brief report of the treatment process of some women when they suffered from cancer; how they somehow reached peace through making patient dolls, catharsis and sometimes identification with an innocent being that could hear their words and comfort them. Or in the treatment process they somehow recovered from cancer and feel they owe it to these mysterious dolls. The article will be presented along with videos and photos.

Keywords:

Patient stone, Patient StoneDoll , Puppet Therapy , Ritual , Psychology , Folklore ,projection

Puppet and Ritual Researcher. University of Tehran Faculty Member

MENTAL HEALTH PANEL:

Marisa Latimer

Through reflexive research, I present a study of one young man's journey during a 12 week dramatherapy process of developing self-perception through creative engagement with shadow puppetry in combination with the Six-Part-Story-Method (Lahad, 2000).

Dramatherapy methods and techniques are intentionally planned as a specific form of intervention designed to bring about intrapsychic, interpersonal, or behavioural changes.

Looking at the concept of 'self' from a variety of perspectives, this study enquires into how a young male adolescent with severe Attention Deficit/Hyperactivity Disorder (ADHD) develops his creative process and thereby his sense of self.

Throughout the 12 weekly sessions, data was collected and studied that examines the role-development via an integrative method of analysis that includes object-relations theory of transitional phenomena and narrative, dramaturgical, and role analysis of the content and process.

Beyond the basic human fascination in the play of light and shadow, the strength of shadow puppetry lies in it being the most distanced form of puppetry and casts the dramatic focus at length, away from the puppeteers own physical body.

To trace puppetry back to its historical roots and to see how this study can benefit now, I look to the ancient mask and puppet theatre tradition of West Java 'Wayang'. Wayang training is designed to endow each performer with multiple personae so that the performer can ultimately realise that all of the masks of the 'other' are merely sides of the eternal self. The goal of the training is to create a repertory of characters that force the performer to know his/her many potential 'bodies'. (Foley, 1995).

This individual case-study found the combined methods of shadow puppetry and the 6 Part-Story-Method as effective distancing methods for facilitating the client's creative process and thereby helping him to organise and develop his sense of self.

Marisa studied for an HND in Mask and Puppet theatre before joining 'The Puppet Lab' as a narrator/puppeteer in a tour of 'Rapunzel'. Marisa studied for a BA in Devised Drama and an MA in Dramatherapy. As a narrator/musician, Marisa performed with 'PuppetCraft' in over 150 performances of 'Monkey'.

Kate James-Moore

As a bi-polar puppeteer practitioner I am interested in exploring the darkly comic depths of mental health. I came to puppetry through occupational health where, at the point of having lost all power, I found that I could regain control through manipulating objects.

I worked on my first show, 'Ophelia's Revenge' as an in patient and later developed and performed it widely including in Elsinore, Denmark. Another show I would refer to in the seminar is 'Lady Madbeth'. In both cases the key female protagonist puppet controls other puppets within the show. This demonstrates a key part of my practice which is exploring the power of the secondary voice.

My presentation would include reference to and performance of extracts from the above as well as narration and discussion of my practical research and experience of making puppets with mental health patients in terms of unleashing the creative potential of struggle and regaining power and control.

Kate James-Moore: Diploma in professional Puppetry from the London School of Puppetry. Experience in devising, making and performing shows in schools, hospitals, community and arts centres. Set up and ran puppetry making workshops at a mental health support group. Published articles on puppetry in film.

Joni-Rae Carrack

Subjective - Objective - Subjective : How puppetry makes the internal world of mental health external

Over the past decade, the experiences of mental illnesses have appeared in the forefront of public awareness, through more first-person narratives within politics, media and theatre and with a greater emphasis on promoting understanding and reducing stigma and discrimination. Reflecting on my past and current practice-as-research as an independent researcher and puppet practitioner and my own creative process as a person with long-term Generalised Anxiety Disorder, I

will summarise my findings on how the experience of mental health issues can be successfully? communicated through puppets, puppetry techniques and object theatre.

This paper will explore how mental health, an internal and subjective experience, can be made external by being objectified within a physical puppet and question if through this process it can be received by a member of an audience and processed as a new internal subjective experience.

It will interrogate the puppet's dual subjectivity/objectivity as well as the concurrent "double-vision", (Tillis, 1992) and "ambiguity" (Banzhaf, 2014) it creates and how this subjecthood/objecthood comes into play with external representations of an internal mental health experience. It will further examine how metaphor is employed in puppetry, as a vehicle to create poetic visual images to counter the invisible nature of mental health.

Drawing on Matthew Radcliffe's (2017) phenomenological theory on empathy specifically towards psychiatric illness and considering his suggestions for "radical empathy" and "second person narrative" to greater understand the experience of mental health.

Is it possible for puppetry to create this kind of empathy and in so can it allow a theatre audience to *experience* perceptually rather than just cognitively understand mental illness? Finally, this paper will summarise what the practical applications of this interplay of these subjectives and objectives.

Joni-Rae Carrack is a theatre-maker and independent researcher who specialises in puppetry, mental health and autobiographical performance in theatre and independent film. She also works within accessibility in the arts. She graduated at the Central School of Speech and Drama in 2015 in M.A Advance Theatre Practice.

joniraecarrack.com

Aaron Jean Crombé

Marionnettes, a voyage to self-acceptance through puppetry

Self-acceptance (Shepard, 1979) has always been a major issue in terms of well-being. Together with self-esteem, they are the basis for a healthy emotional and mental life. On that regard, puppets are an ideal tool as they allow to turn the relationship with oneself into a game. They make it possible to build perspective with regard to our own dramas, thus allowing to take the next

step toward self-acceptance. Puppets are also deeply related with emotions. We observe that they connect youngsters and adults to their own inner therapeutic source of playing capacity, enthusiasm and amazement, which are all powerful boosters for any therapeutic process.

On the other hand, puppets persistently remind us that limits can turn into uniqueness. The physical limitations of a puppet are the very issue that the puppeteer will explore over and over again, unveiling the uniqueness of that very puppet. Exploring those limits in puppets makes it easier to understand how our own talents can rise from our limitations.

Eventually, we have observed that when puppetry is aimed at improving self-acceptance, another powerful psychic phenomenon can occur: the expression of archetypes, as described by psychiatrist C.G.Jung. Puppets then become an inspiring and profound tool of self-exploration and persistently encourage the performer to get in touch with himself. We have called this amazing combination of art, soul and therapy

"Marionnettes" or SoulPuppets. Tapping into the power of archetypes through puppetry helps connecting the performer with a broader picture, making it easier to accept personal obstacles and boosting his creativity. It is a strong catalyst in the journey towards self-acceptance and is the main characteristic of the work we are currently developing through the "Marionnettes"

Aaron Jean Crombé, puppeteer & psychologist