

Staging the Personal: A guide to safe and ethical practice

Clark Baim, PhD

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Hosted by the
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Staging the Personal

A Guide to Safe and Ethical Practice

Clark Baim



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Staging the Personal

A Guide to Safe and Ethical Practice

- Examines history, ethics, and intentions of staging personal stories.
- Using the Drama Spiral, offers a model of safe and ethical practice for theater-makers.
- Can be used by everyone in the helping professions who wants to incorporate drama-based approaches into their practice.

This book examines the history, ethics, and intentions of staging personal stories and offers theatre makers detailed guidance and a practical model to support safe, ethical practice. Contemporary theatre has crossed boldly into therapeutic terrain and is now the site of radical self-exposure. Performances that would once have seemed shockingly personal and exposing have become commonplace, as people reveal their personal stories to audiences with ever-increasing candor. This has prompted the need for a robust and pragmatic framework for safe, ethical practice in mainstream and applied theatre. In order to promote a wider range of ethical risk-taking where practitioners negotiate blurred boundaries in safe and artistically creative ways, this book draws on relevant theory and practice from theatre and performance studies, psychodrama and attachment narrative therapy and provides detailed guidance supporting best practice in the theatre of personal stories. The guidance is structured within a four-part framework focused on history, ethics, praxis, and intentions. This includes a newly developed model for safe practice, called the Drama Spiral. The book is for theatre makers in mainstream and applied theatre, educators, students, researchers, drama therapists, psychodramatists, autobiographical performers, and the people who support them.

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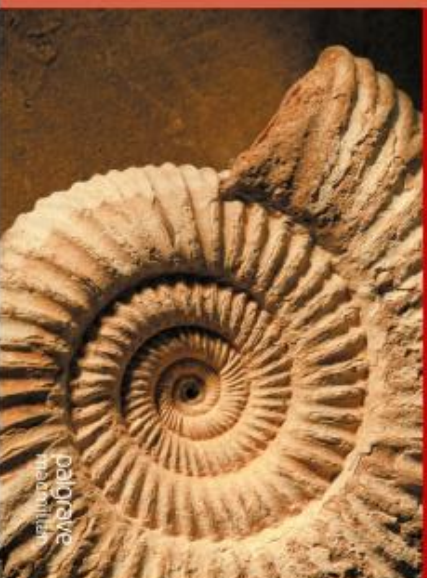
Part of **SPRINGER NATURE**



Staging the Personal

A Guide to Safe and Ethical Practice

Clark Baim



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calculated according to the weight, how and where it is shipped. Ordering via phone, email or post, you will be charged shipping, whether shipping Standard or Express. [1] No discount for MyCopy

Part of **SPRINGER NATURE**

Clark Baim is the Director of the Birmingham Institute for Psychodrama and Honorary President of the British Psychodrama Association. After touring as a performer with the original USA Geese Theatre Company company, in 1987 he was the founding Director of Geese Theatre Company UK, using applied theatre in criminal justice and social welfare settings. He is now on their Board of Trustees. Clark is co-author of the *Geese Theatre Handbook* and has published widely on applied theatre, psychodrama, criminal justice interventions and attachment-based practice. He does extensive international work and regularly teaches on university drama courses. He holds a PhD from the University of Exeter.

Contact: admin@birminghampsychodrama.co.uk or cbaim@hotmail.com

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Yarit Dor

Louise Platt

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Theatre, Therapy and Personal Narrative:

Developing a framework for safe, ethical, flexible and intentional practice in the theatre of personal stories

Submitted by Clark Michael Baim to the University of Exeter
as a thesis for the degree of
Doctor of Philosophy in Drama
March 2018

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The PhD out of which the book emerged.

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Structure of the book

Ch. 1 – Introduction

Ch. 2 – History

Ch. 3 – Ethics

Ch. 4 – Praxis (Drama Spiral)

Ch. 5 – Intentions

Appendix – Lesson Plan



Chapter 1 – Introduction



**Contemporary theatre
has crossed boldly
into therapeutic
terrain and is now
the site of radical
self-exposure.**

'Fake It 'Til You Make It' – Bryony Kimminings
and Tim Grayburn



Since the 1970s, and accelerating since 2000, there has been a rapid expansion in the use of people's personal stories in the theatre, in both applied and commercial theatre contexts.

Spalding Gray, 1987
Swimming to Cambodia



It's Alright to Be
Woman Theatre,
1970-76





It's Alright to Be Woman Theatre Performers, Pioneers, Activists, Creators

From **1970 – 1976** *It's All Right To Be Woman Theater* inspired audiences as they performed in non-traditional performance spaces in New York City, and travelled to women's centers, colleges and universities and were seen on PBS. Founded by Sue Perlgut and Lynn Laredo, the troupe created fresh and innovative forms of expression based on stories from their lives.

"I believe that you have to study *It's All Right To Be Woman Theatre* and other collectivist groups, if you're going to understand the history of American theatre."

Dr. Sara Warner, Associate Professor in the Department of Performing and Media Arts, Cornell University

[About the Troupe – *It's All Right To Be Woman Theatre*](#)

Given the highly personal and exposing nature of much of the material that is used in such processes, it is imperative that theatre practitioners interrogate the ethics of this work and develop models of practice that maintain sound ethics, stay within appropriate boundaries, and avoid exploiting and harming participants, performers, and audiences.



Baby / Lon
The Big House



Self-Revelatory Theatre

The Big House, London
Cast of *Baby / Lon*
2014

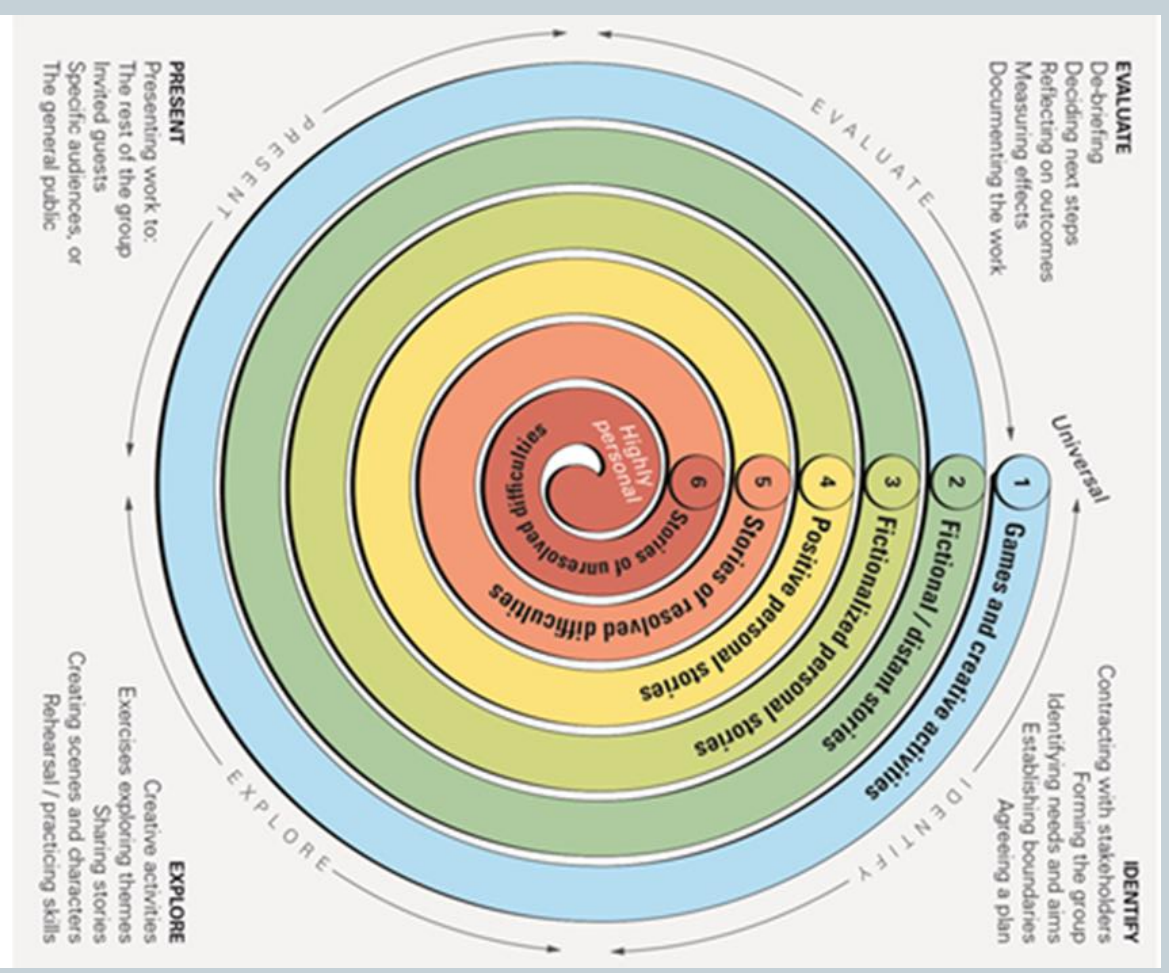


Staging the Personal
examines the ethics,
risks and
responsibilities
associated with
applied theatre when
personal stories are
used, whether this be
in classes, workshops,
rehearsals, or
performances.

*The Two Worlds of Charlie F –
Bravo 22 Company / Owen
Sheers*



I describe guidelines for ethical practice and a model I have developed called the Drama Spiral. This is a practical decision-making tool intended to help theatre and arts practitioners to negotiate the complex, contested, and inherently risky terrain of personal stories.



The Drama Spiral first appeared in
published form in Clark Baim's chapter
in:

***Risk, Participation and
Performance Practice:
Critical Vulnerabilities in a
Precarious World***

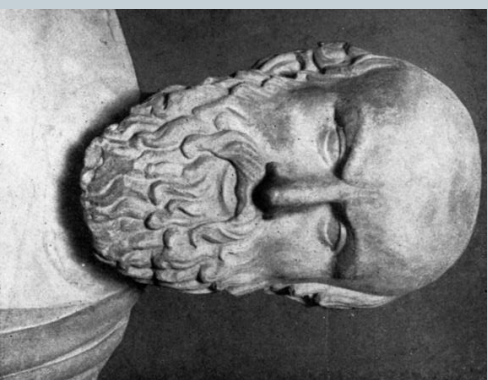
Edited by Alice O'Grady, published 2017
by Palgrave Macmillan.



Chapter 2 – History



Theatre as
the site of
therapeutic
process is
an ancient
idea.



ROBERT J. LANDY • DAVID T. MONTGOMERY

THEATRE FOR CHANGE

EDUCATION, SOCIAL ACTION AND THERAPY



SCRIBE

THE THEATRE *of* WAR



WHAT ANCIENT GREEK

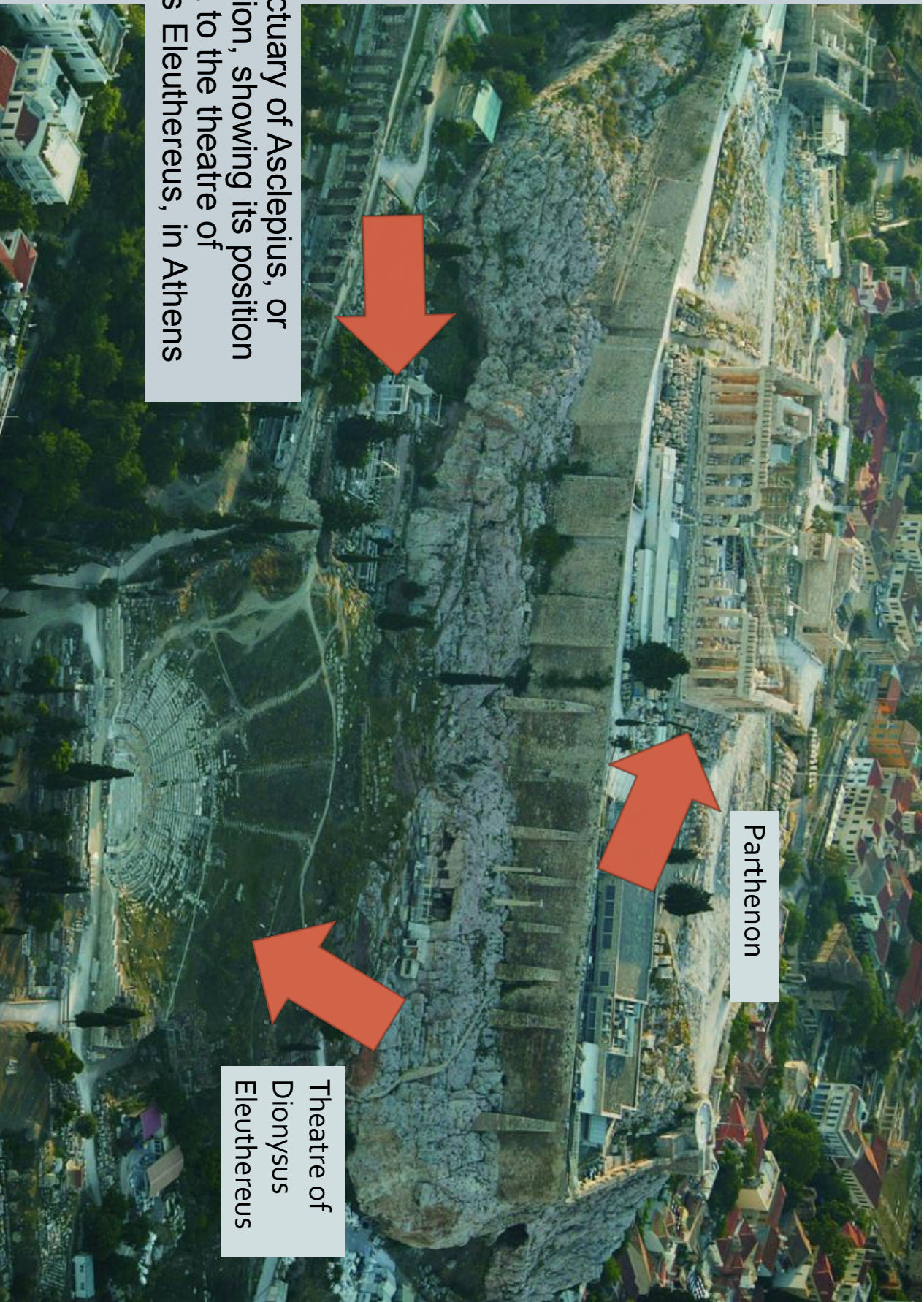
TRAGEDIES CAN TEACH US TODAY

BRYAN DOERRIES





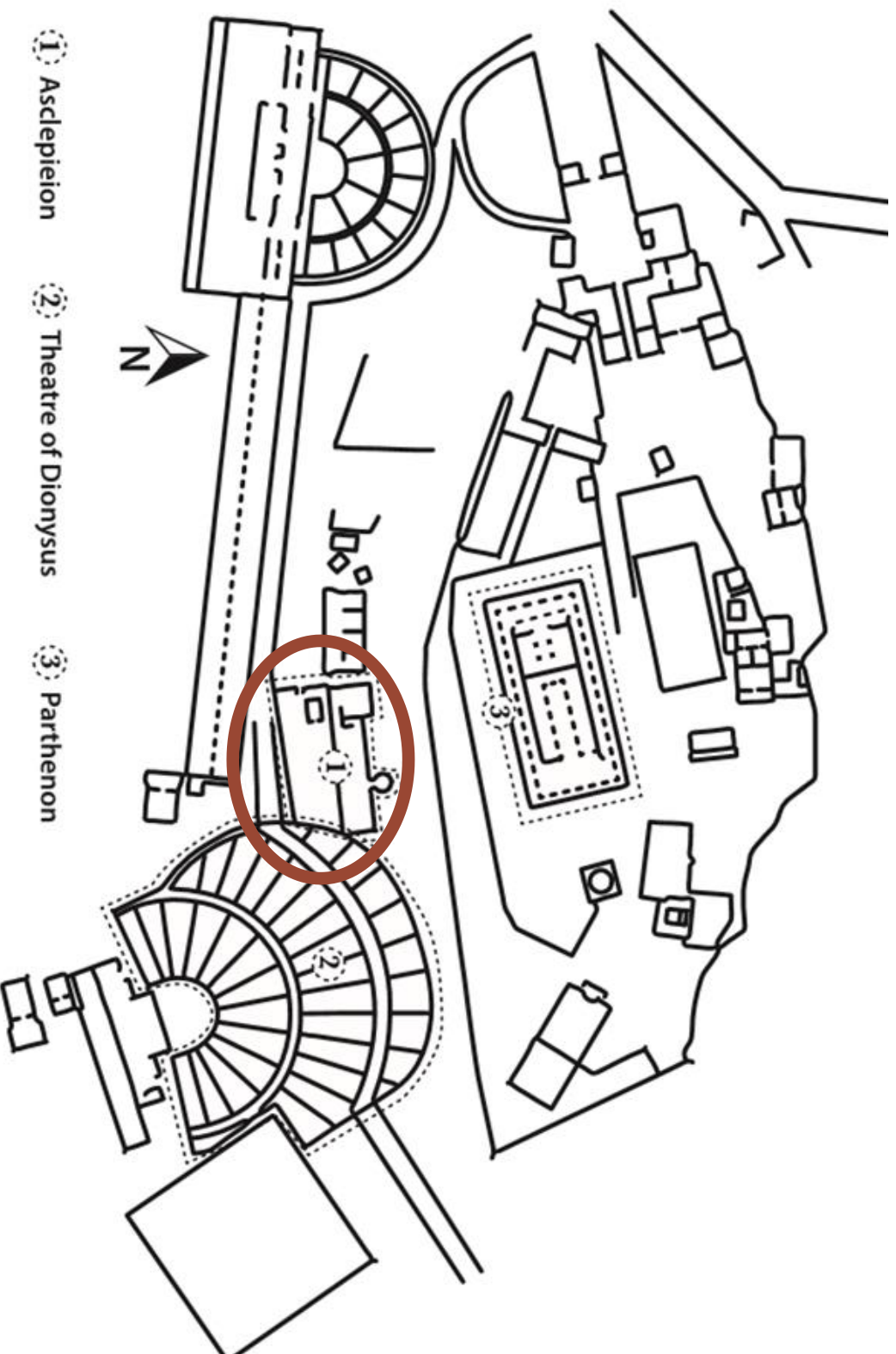
The sanctuary of Asclepius, or Asclepieion, showing its position adjacent to the theatre of Dionysus Eleuthereus, in Athens



The sanctuary of Asclepius, or Asclepieion, showing its position adjacent to the theatre of Dionysus Eleuthereus, in Athens

Parthenon

Theatre of
Dionysus
Eleuthereus



The sanctuary of Asclepius, or Asclepieion, showing its position adjacent to the theatre of Dionysus Eleuthereus, in Athens



'As part of the healing, the patients were required to witness performances and sometimes participate as members of the chorus.' (p. 168)



Dancing with Parkinson's
Tufts University, dance-movement programme



THE BODY KEEPS THE SCORE

BRAIN, MIND, AND BODY
IN THE HEALING OF TRAUMA



BESSEL VAN DER KOLK, M.D.

CHAPTER 20

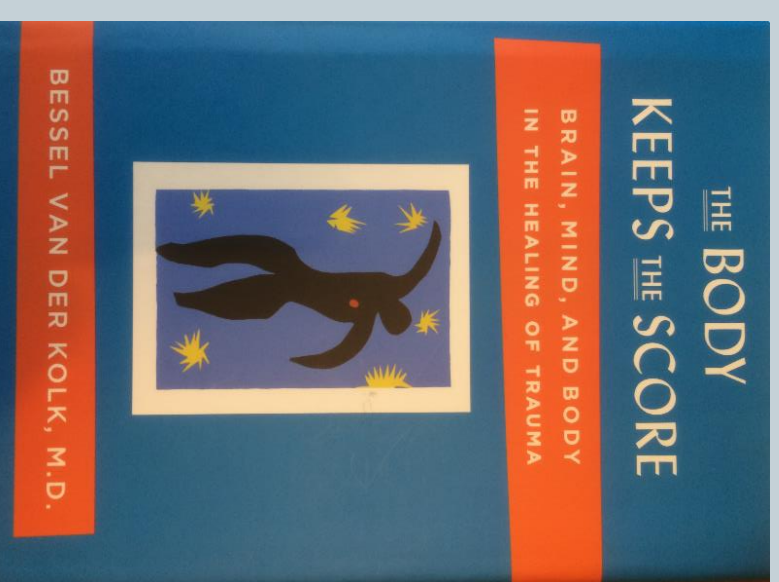
FINDING YOUR VOICE: COMMUNAL RHYTHMS AND THEATER

Acting is not about putting on a character but discovering the character within you: you are the character, you just have to find it within yourself—albeit a very expanded version of yourself.

—Tina Packer

Many scientists I know were inspired by their children's health problems to find new ways of understanding mind, brain, and therapy. My own son's recovery from a mysterious illness that, for lack of a better name, we call chronic fatigue syndrome, convinced me of the therapeutic possibilities of theater.

Nick spent most of seventh and eighth grade in bed, bloated by allergies and medications that left him too exhausted to go to school. His mother and I saw him becoming entrenched in his identity as a self-hating and isolated kid, and we were desperate to find a way to help him.



to execute complicated maneuvers across Europe, and to this day the major services of the U.S. military spread liberally on their marching bands, even though fifes and drums no longer accompany troops into battle.

Neuroscientist Jaak Panksepp, who was born in the tiny Baltic country of Estonia, told me the remarkable story of Estonia's "Singing Revolution." In June 1987, on one of those endless sub-Arctic summer evenings, more than ten thousand concertgoers at the Tallinn Song Festival Grounds linked hands and began to sing patriotic songs that had been forbidden during half a century of Soviet occupation. These songfests and protests continued, and on September 11, 1988, three hundred thousand people, about a quarter of the population of Estonia, gathered to sing and make a public demand for independence. By August 1991 the Congress of Estonia had proclaimed the restoration of the Estonian state, and when Soviet tanks attempted to intervene, people acted as human shields to protect Tallinn's radio and TV stations. As a columnist noted in the *New York Times*: "Imagine the scene in *Casablanca* in which the French patrons sing 'La Marseillaise' in defiance of the Germans, then multiply the power by a factor of thousands, and you've only begun to imagine the force of the Singing Revolution."

TREATING TRAUMA THROUGH THEATER

It is surprising how little research exists on how collective ceremonies affect the mind and brain and how they might prevent or alleviate trauma. Over the past decade, however, I have had a chance to observe and study three different programs for treating trauma through theater: Urban Improv in Boston

THE BODY KEEPS THE SCORE

BRAIN, MIND, AND BODY
IN THE HEALING OF TRAUMA



BESSEL VAN DER KOLK, M.D.

ever mentioning the

SENTENCED TO SHAKESPEARE

For the teenagers attending sessions of Shakespeare in the Courts, there is no improvisation, no building scripts around their own lives. They are all "adjudicated offenders" found guilty of fighting, drinking, stealing, and property crimes, and a Berkshire County Juvenile Court judge has sentenced them to six weeks, four afternoons a week, of intensive acting study. Shakespeare is a foreign country for these actors. As Kevin Coleman told me, when they first turn up—angry, suspicious, and in shock—they're convinced that they'd rather go to jail. Instead they're going to learn the lines of Hamlet, or Mark Antony, or Henry V and then go onstage in a condensed performance of an entire Shakespeare play before an audience of family, friends, and representatives of the juvenile justice system.

With no words to express the effects of their capricious upbringing, these adolescents act out their emotions with violence. Shakespeare calls for sword fighting, which, like other martial arts, gives them an opportunity to practice contained aggression and expressions of physical power. The emphasis is on keeping everyone safe. The kids love swordplay, but to keep one another safe they have to negotiate and use language.

Shakespeare was writing at a time of transition, when the world was moving from primarily oral to written communication—when most people were still signing their name with an X. These kids are facing their own period of transition; many are barely articulate, and some struggle to read at all. If they rely on four-letter words, it's not only to show they're tough but because they have no other language to say what they are or what

THE BODY KEEPS THE SCORE

BRAIN, MIND, AND BODY
IN THE HEALING OF TRAUMA



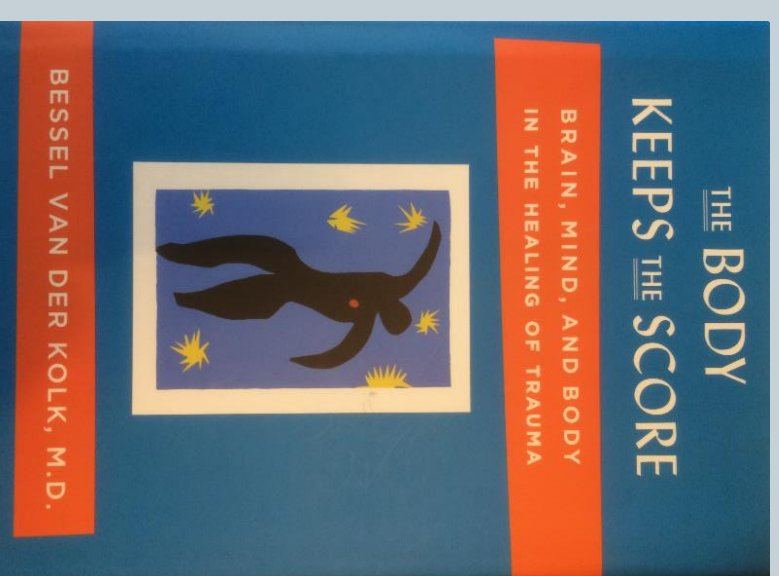
BESSEL VAN DER KOLK, M.D.

THERAPY AND THEATER

I once heard Tina Packer declare to a roomful of trauma specialists: "Therapy and theater are intuition at work. They are the opposite of research, where one strives to step outside of one's own personal experience, even outside your patients' experience, to test the objective validity of assumptions. What makes therapy effective is deep, subjective resonance and that deep sense of truth and veracity that lives in the body." I am still hoping that someday we will prove Tina wrong and combine the rigor of scientific methods with the power of embodied intuition.

Edward, one of the Shakespeare & Company teachers, told me about a experience he'd had as a young actor in Packer's advanced training workshop. The group had spent the morning doing exercises aimed at getting the muscles of the torso to release, so that the breath could drop in naturally and fully. Edward noticed that every time he rolled through one section of his ribs, he'd feel a wave of sadness. The coach asked if he'd ever been injured there, and he said no.

For Packer's afternoon class he'd prepared a speech from *Richard III* where the king is summoned to give up his crown to the lord who has usurped him. During the discussion afterward, he recalled that his mother had broke her ribs when she was pregnant with him and that he'd always associated this with his premature birth.



The move from the
fictional
to the
biographical
to the
autobiographical

The Theatre of Personal Stories

Four suggested categories:

- 1. Autobiographical theatre**
- 2. Documentary and investigatory theatre**
- 3. Workshop-based and therapeutic forms**
- 4. Workshops where personal and / or fictional stories are used**

The Theatre of Personal Stories:

1. Autobiographical theatre:

Self-revelatory Performance

Autobiographical and Auto-ethnographic Theatre

Life Story Theatre

Theater of Witness

Theater of Real People

Ritual Theater and Transformational Theater

Veteran Drama

Refugee Performance

Reminiscence Theater and Living History Theater

Playback

Lifegame (Keith Johnstone)

Autobiographical Storytelling, including Applied Storytelling

methuen | drama **ENGAGE**



THEATRE OF REAL PEOPLE

Diverse Encounters at Berlin's
Hebbel am Ufer and Beyond

Ulrike Garde and Meg Mumford

B L O O M S B U R Y

DRAMATURGY OF THE REAL ON THE WORLD STAGE



Edited by Carol Martin

STUDIES IN INTERNATIONAL PERFORMANCE
Series Editors: Janelle Reinelt and Brian Singleton



THE SELF IN PERFORMANCE

*Autobiographical, Self-Revelatory,
and Autoethnographic Forms
of Therapeutic Theatre*

*Edited by
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and David Read Johnson*



Teya Sepinuck

Theatre OF Witness

*Finding the Medicine in Stories of
Suffering, Transformation, and Peace*

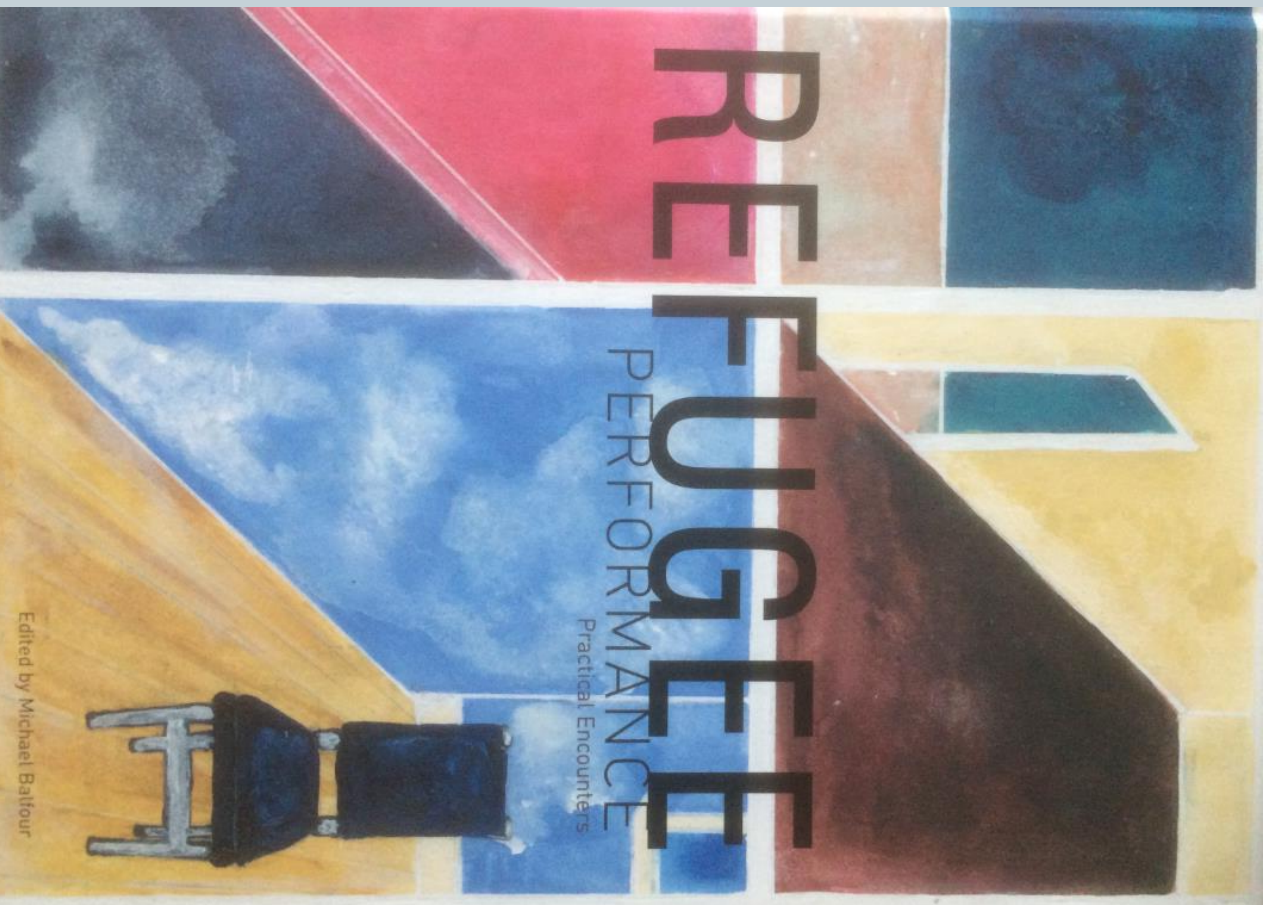
THEATRE OF THE REAL



Carol Martin

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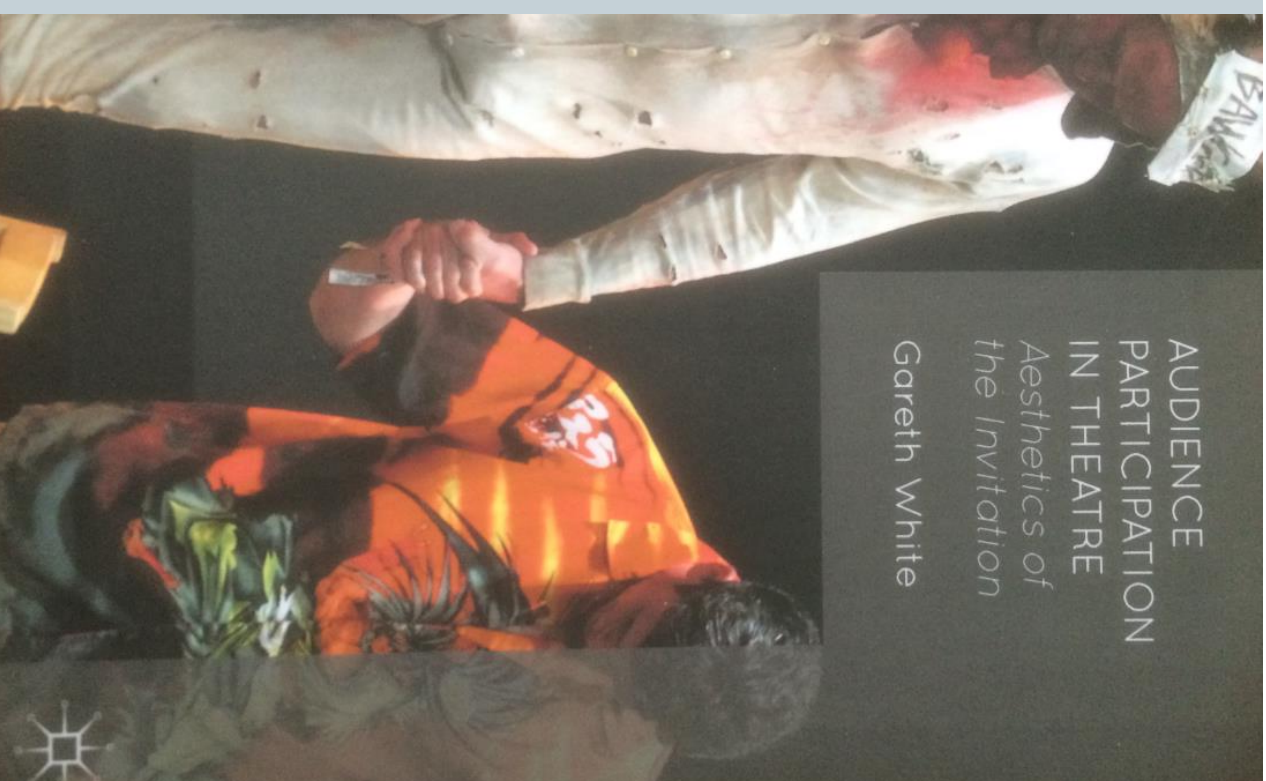


REFUGEE

PERFORMANCE

Practical Encounters

Edited by Michael Baitour



AUDIENCE PARTICIPATION IN THEATRE

Aesthetics of the Invitation

Gareth White



Prison Cultures

Performance, Resistance, Desire

Aylwyn Walsh



Staging Trauma

Bodies in Shadow

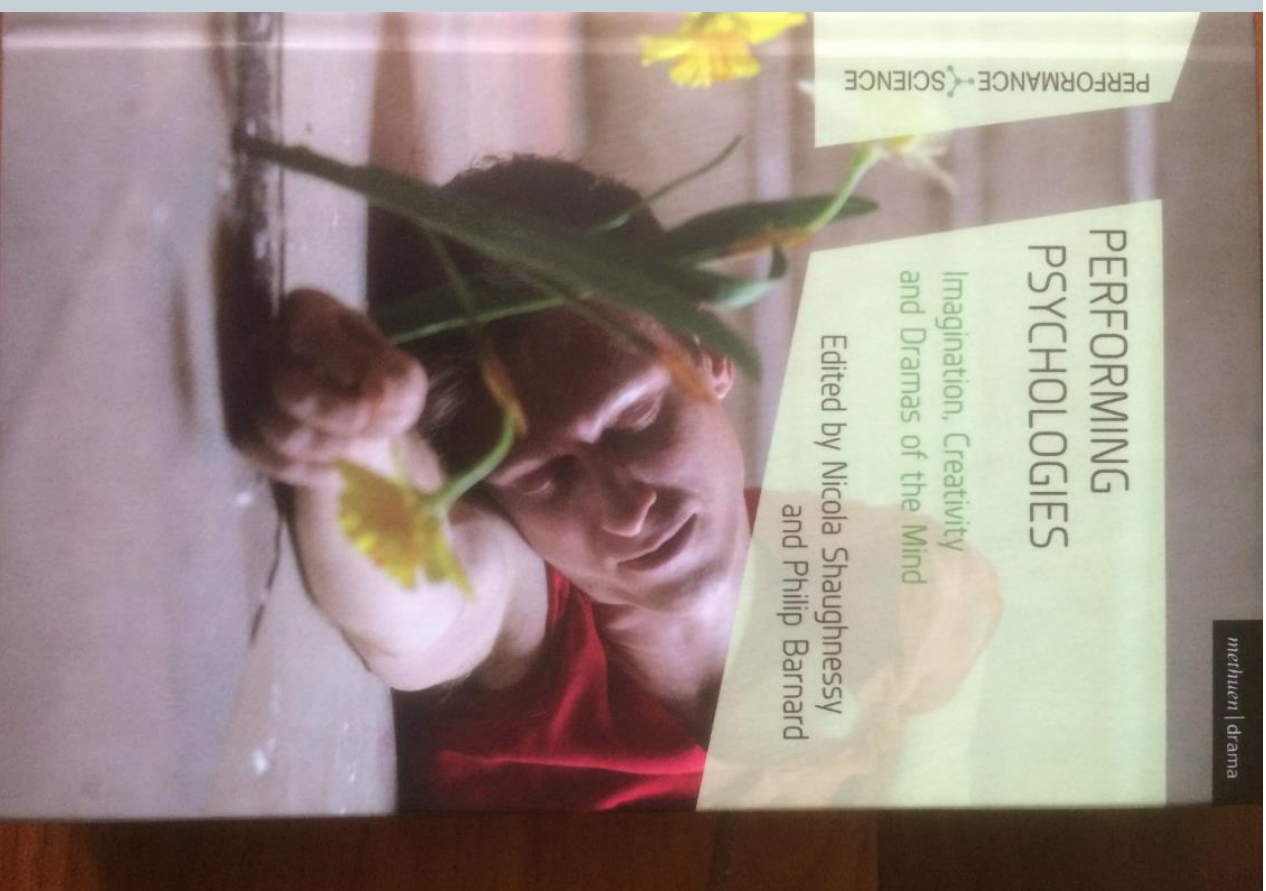
Miriam Haughton



Contemporary
Performance
InterActions

Series editors: Elaine Aston
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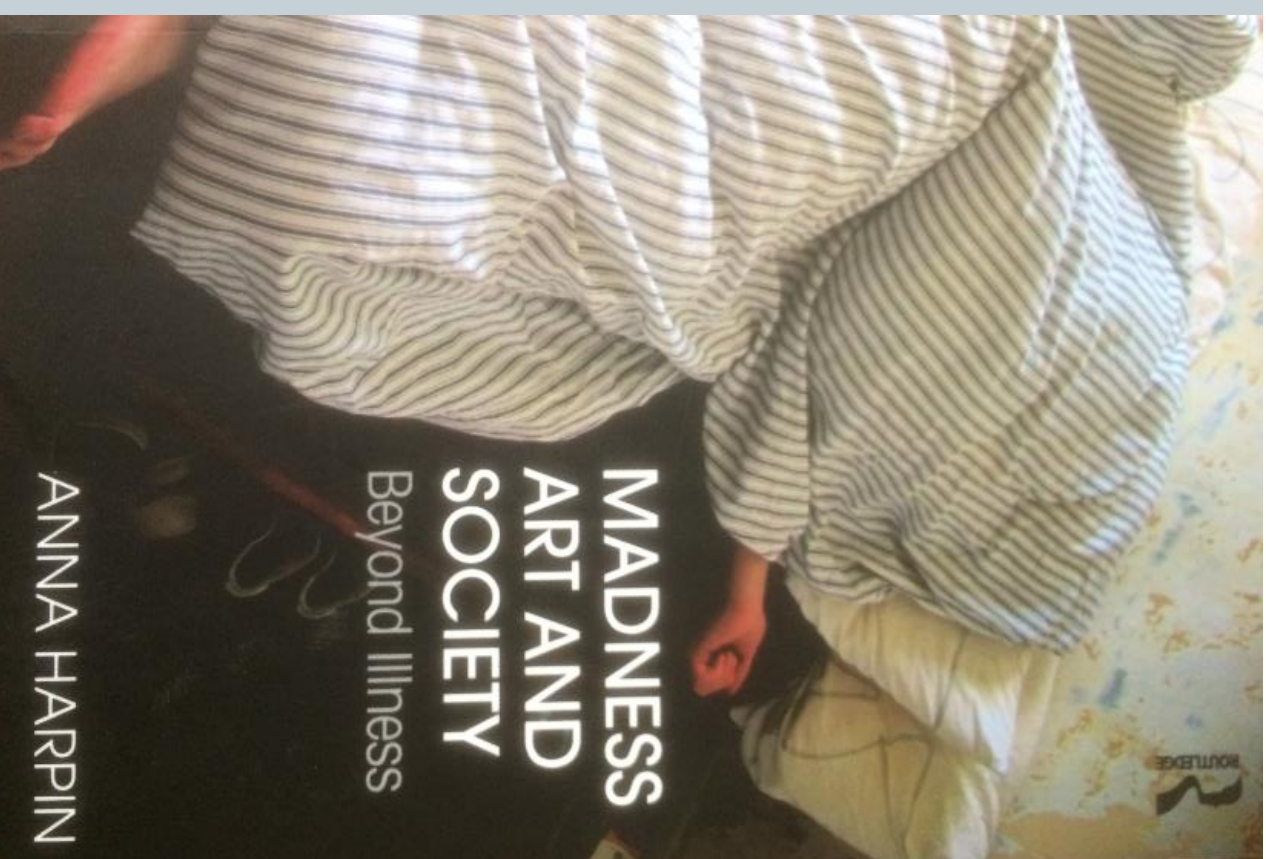
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PERFORMING PSYCHOLOGIES

Imagination, Creativity
and Dramas of the Mind

Edited by Nicola Shaughnessy
and Philip Barnard

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ROUTLEDGE

MADNESS ART AND SOCIETY

Beyond Illness

ANNA HARPIN

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THEORY FOR THEATRE STUDIES

MEMORY

MILICA GLUHOVIC

BLOOMSBURY



**THE TRANSFORMATIVE POWER
OF PERFORMANCE**
A new aesthetics

Erika Fischer-Lichte
Translated by Saskya Iris Jain

The Theatre of Personal Stories:

2. Documentary and investigatory theatre:

Testimonial Theatre

Biographical Theatre

Documentary Theatre

Chronicle / Eyewitness Theatre

Investigative / Journalistic Theatre

Verbatim Theatre

Living newspaper

Ethnodrama and Ethnotheatre

Tribunal Theatre

War and battle reenactments, museum theatre

Historical reenactment, remembrance reenactments



Performing the testimonial

Rethinking verbatim
dramaturgies

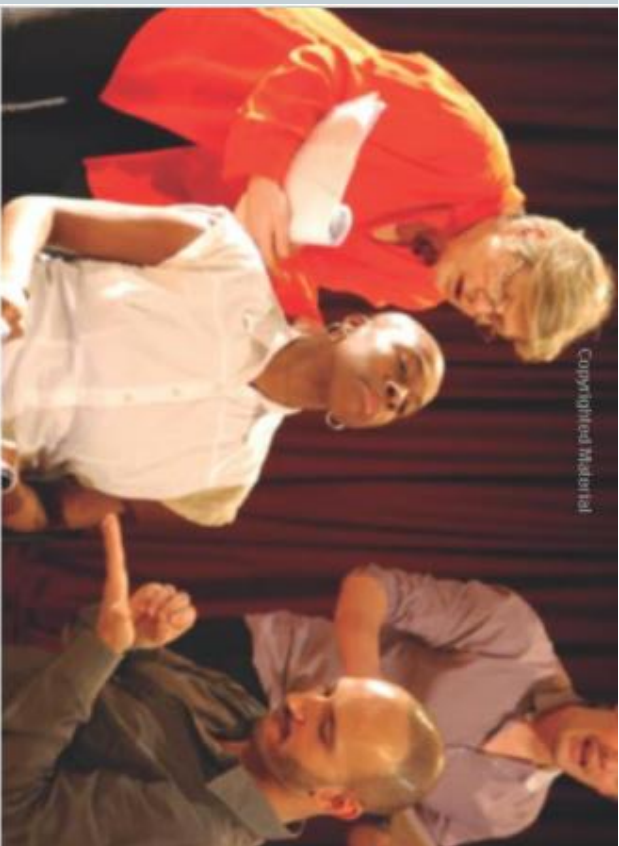
AMANDA STUART FISHER



Witness onstage

Documentary
theatre in
twenty-first-
century Russia

MOLLY FLYNN

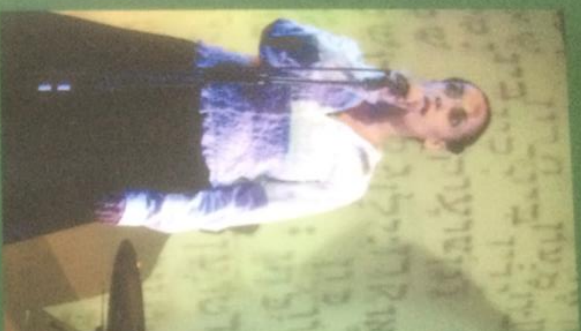


PRACTICING ORAL HISTORY

CREATING VERBATIM THEATRE FROM ORAL HISTORIES

CLARE SUMMERSKILL

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get real

documentary theatre past and present

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performance interventions

general editors: elaine aston & bryan reynolds



ETHNOTHEATRE

RESEARCH FROM PAGE TO STAGE



JOHNNY SALDAÑA

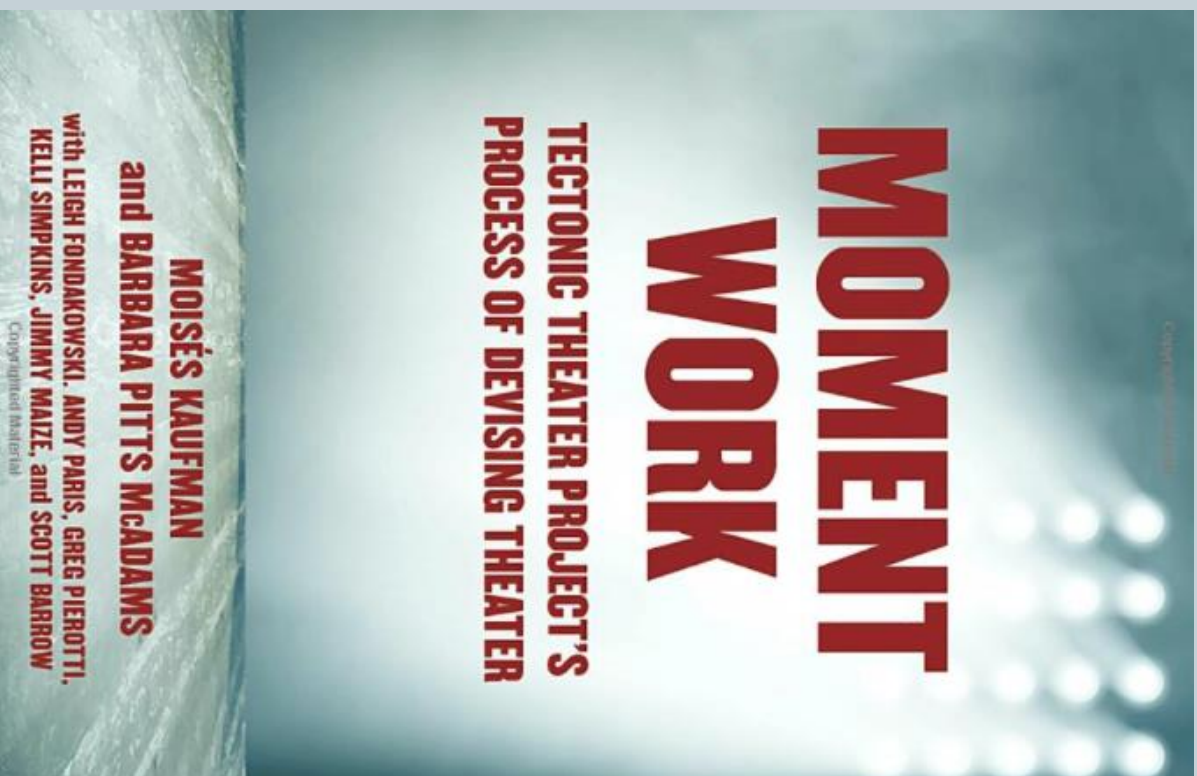
ETHNODRAMA

AN ANTHOLOGY
OF REALITY THEATRE



EDITED BY

JOHNNY SALDAÑA

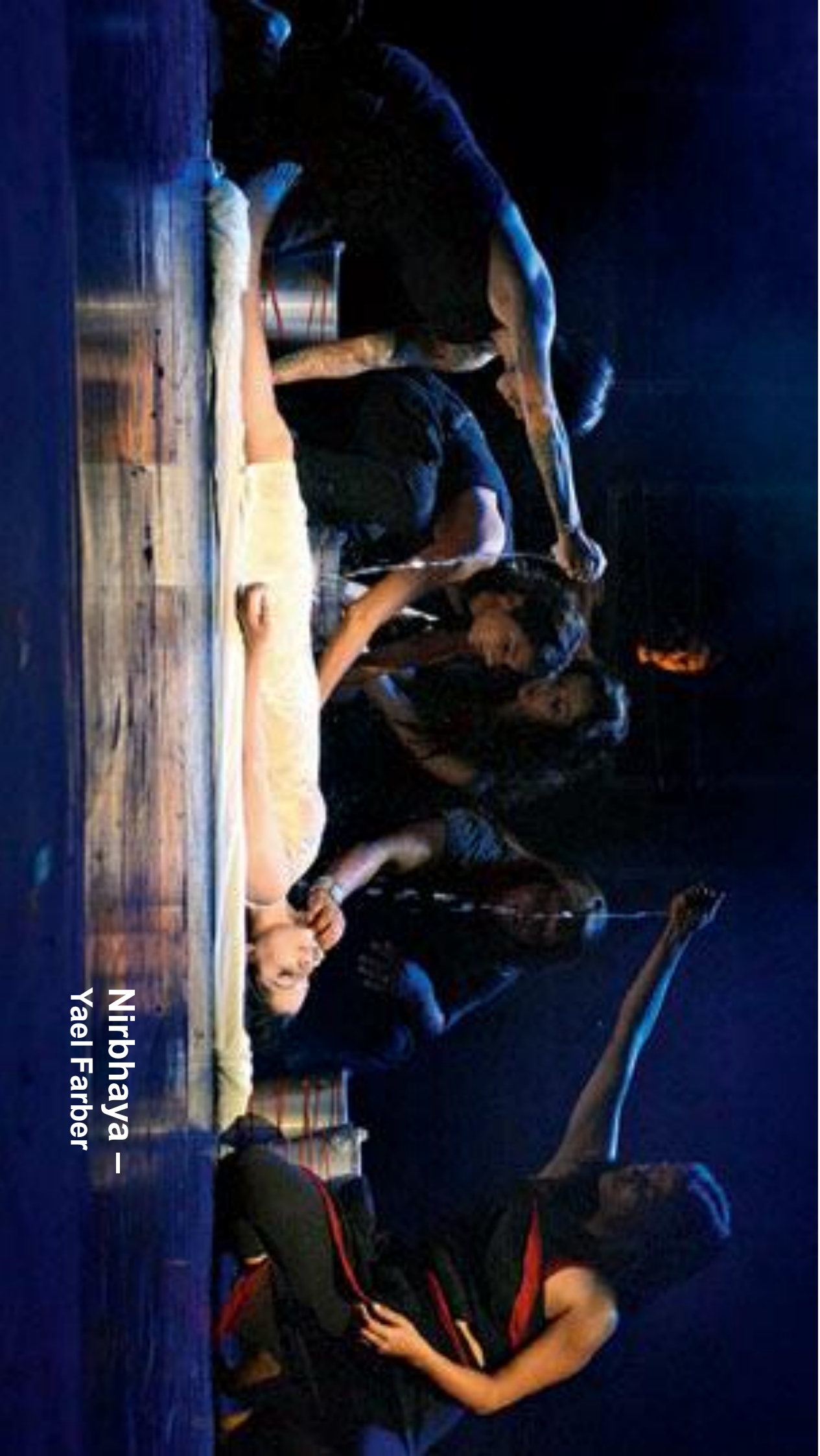


The Laramie Project –
Tectonic Theatre



Stalking the Bogeyman – Markus Potter and David Holthouse





Nirbhaya –
Yael Farber

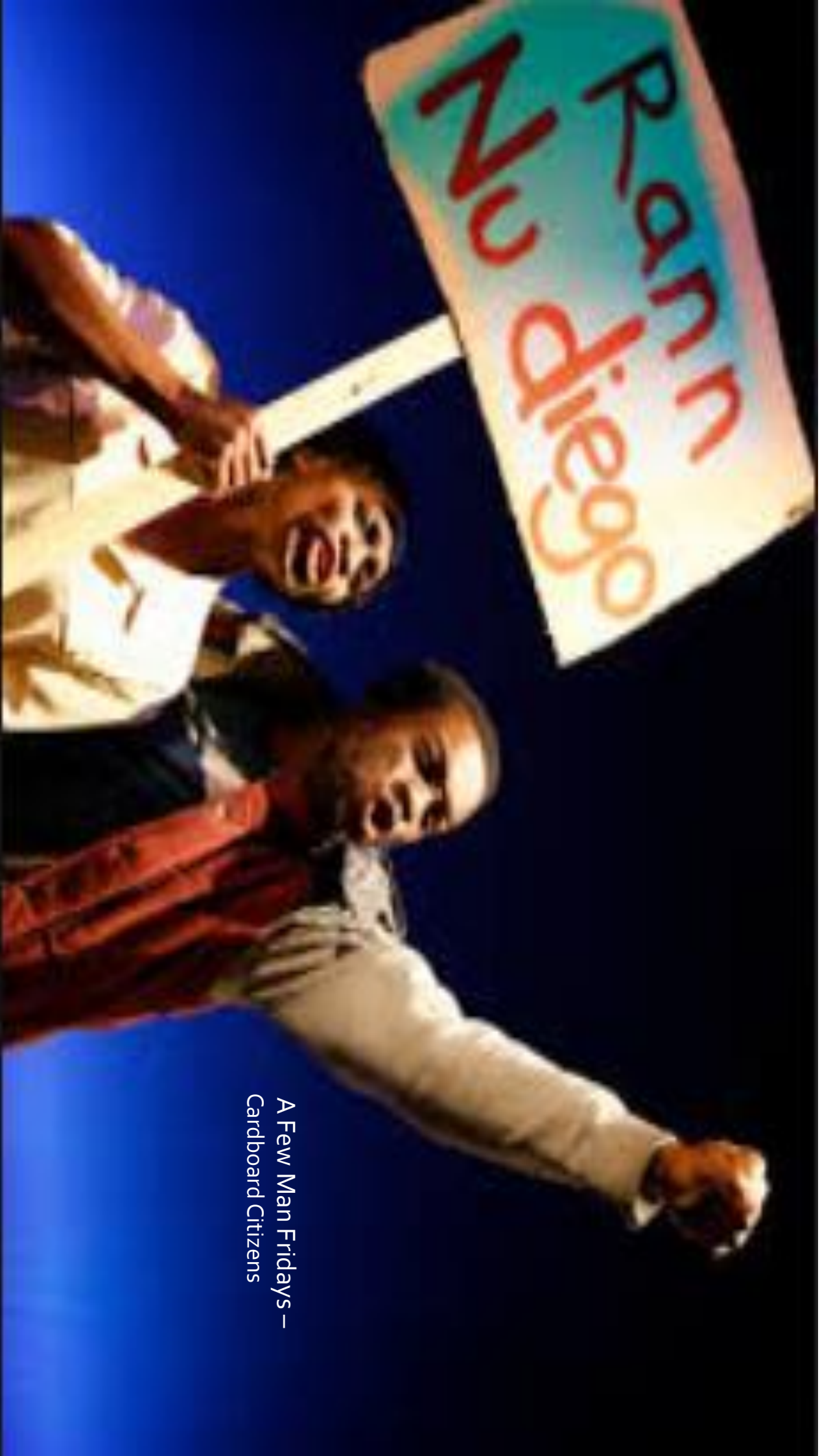
'The Exonerated,' by Jessica Blank and Erik Jensen



GUILTY

until proven innocent





A Few Man Fridays –
Cardboard Citizens



London Road –
National Theatre



id:662691



Bloody Sunday:
Scenes from the Saville
Enquiry –
Tricycle Theatre

Guantanamo: Honor
Bound to Defend
Freedom –
Tricycle Theatre



The Theatre of Personal Stories:

3. Workshop-based and therapeutic forms:

Psychodrama & Psychodrama-informed drama workshops
Therapeutic enactments (e.g. with veterans: Balfour, Westwood, Buchanan, 2014)
Theatre of Spontaneity
Dramatherapy
Theatre-as-therapy
Narradrama
Sociodrama and Socio-psychodrama
Theatre with Trauma Survivors
Role play
Issue-based drama workshops
Applied improvisation

The Theatre of Personal Stories:

4. Workshops where personal and fictional stories are used:

Prison Drama

Issue-focused theatre

Community-based performance and social justice theatre

Senior theatre

Applied theatre workshops and residencies

Forum theatre and related forms

Other historical and modern trends influencing the emergence of the theater of personal stories:

- Emergence of psychodrama after 1925 (personal life on the stage – as therapy)
- Documentary and activist theatre, based on real lives (personal and collective stories); BBC ‘radio ballads’
- The focus on the ‘true face of the people’ in the visual arts, literature and theatre
- Performance art; ‘real’ performance; Living Theatre
- Stand-up / confessional comedians
- Confessional ballads / singer-songwriters
- Moth / spoken word competitions
- Confessional talk shows (Oprah Winfrey)
- Vox pops on the radio and television; ‘human interest’ news features
- The human craving for the authentic – the ‘real’ – in an atomised world of ‘fake news.’
- Reality television

Other historical and modern trends influencing the emergence of the theater of personal stories:

- Social media, influencers, and citizen journalism (including Facebook Live, Periscope, etc.)
- Street-level and activist photography
- Activist / campaigning journalism (e.g. Jacob Riis: 'How the Other Half Lives')
- Cinéma Vérité / New Wave (La Nouvelle Vague) cinema; Fly-on-the-wall documentary
- Werner Herzog's films, using 'poetic realism'
- The rise of the 'experience economy', e.g. hunger for immersive experience, incl. audience involvement / active participation
- Trends in social history and academia: investigating the everyday lives of ordinary people
- Trends in sociology, 'people's history', anthropology, and political science (e.g. focus groups)

The key challenge emerges:

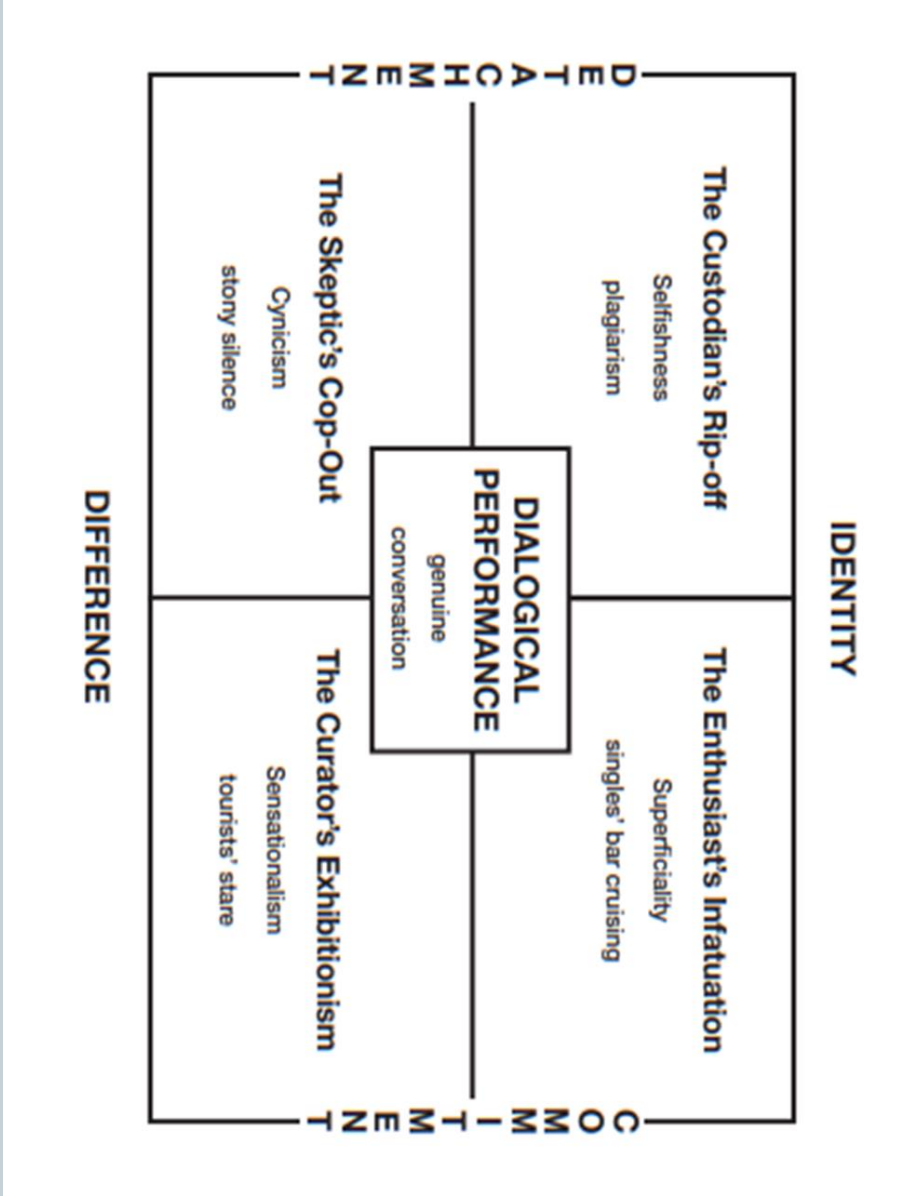
How to draw on relevant therapeutic theory and practice to re-connect therapy and theatre and promote best practice in the theatre of personal stories.

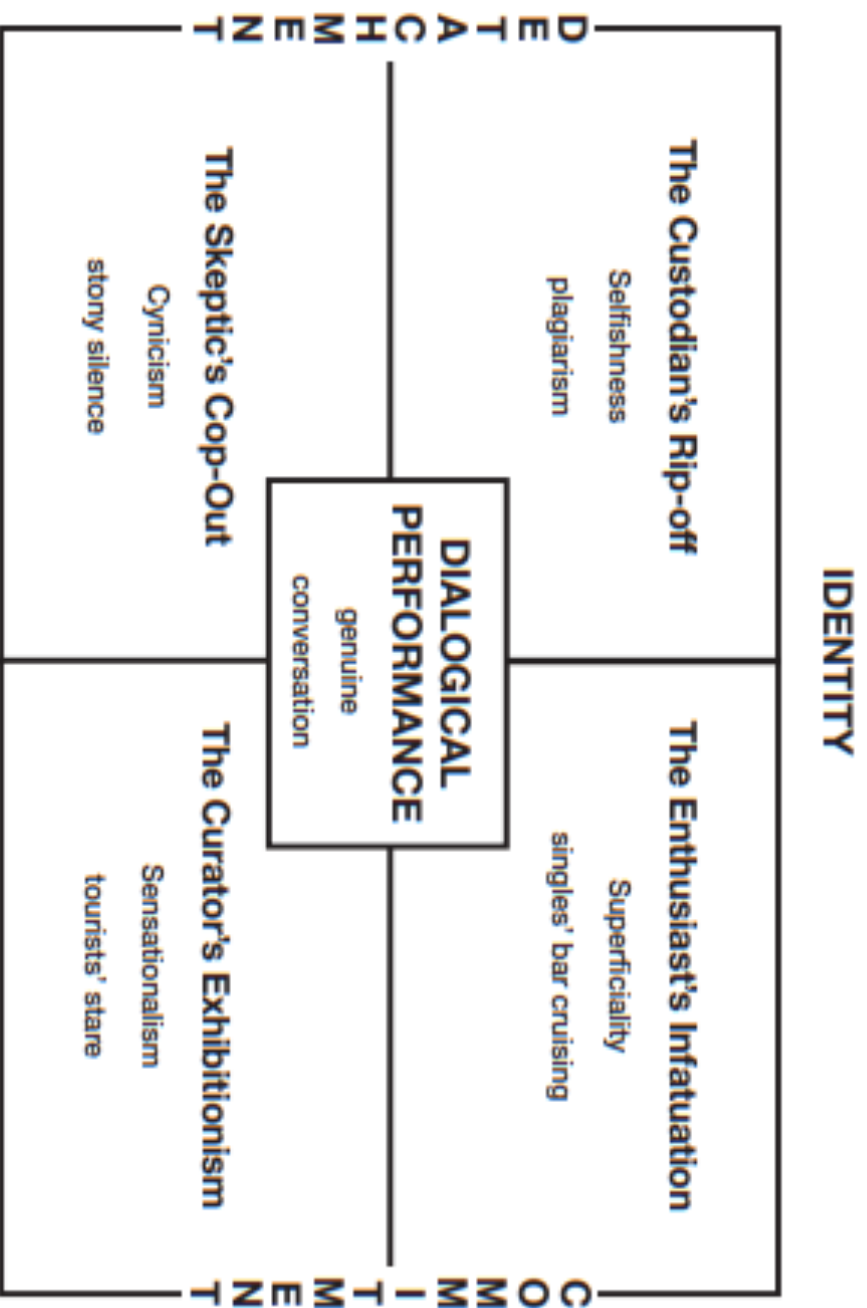
Chapter 3 – Ethics



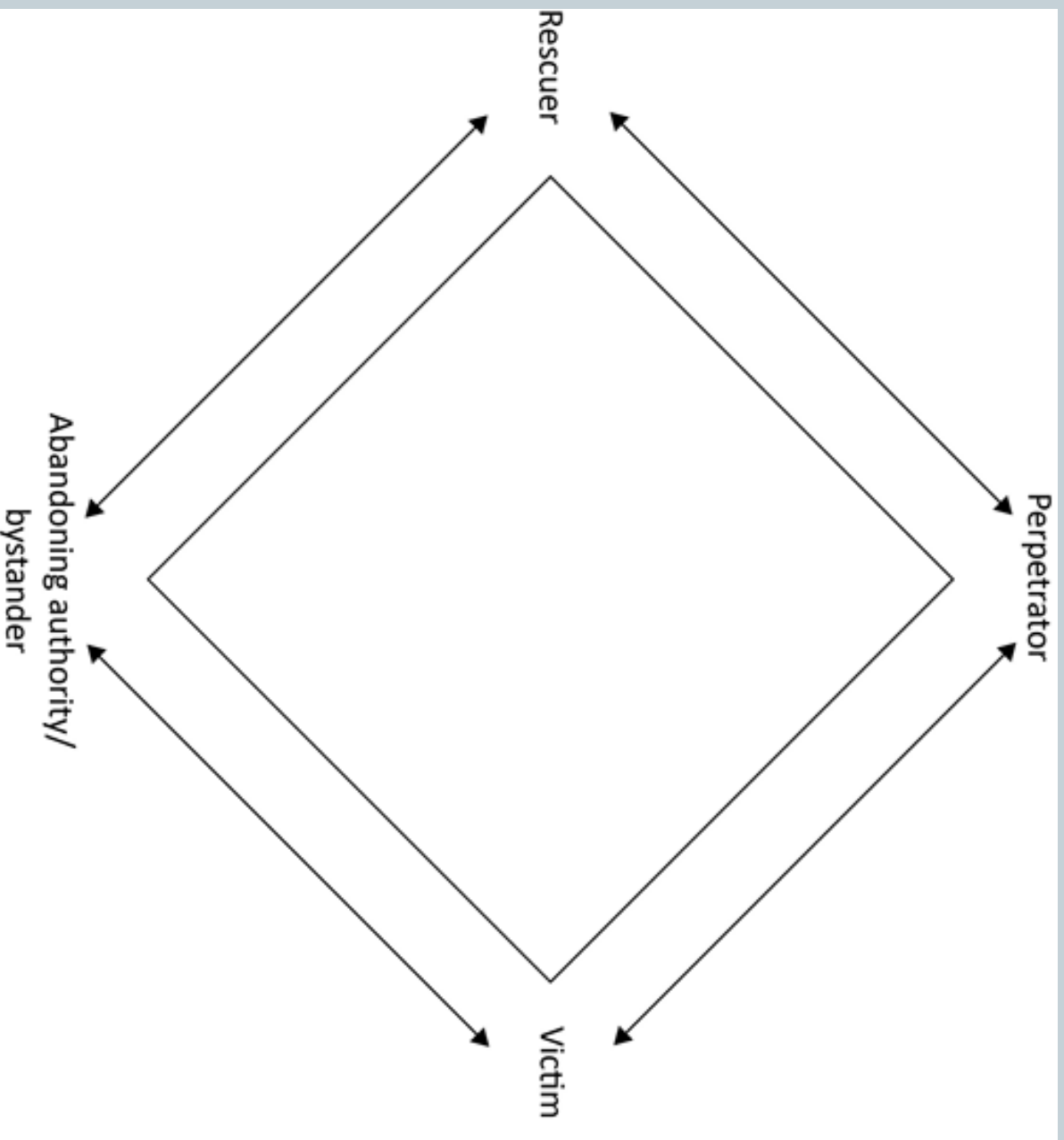
CHAPTER 3: ETHICS

Ref: Dwight Conquergood, 1985





Dwight Conquergood's grid showing 'Moral Mapping of Performative Stances Towards the Other'



Typical roles played out in conflict situations and in situations of abuse. It is important that facilitators work with conscious awareness of these role dynamics and avoid being pulled into unconscious conflictual and abusive dynamics.

1		LOW CREATIVE RISK			2	3	4	5	HIGH CREATIVE RISK	
1	LOW PERSONAL RISK	Group games Not exposing Fun Laughing Building confidence							Making and sharing art that is entirely fictional	
2										
3										
4										
5	HIGH PERSONAL RISK	Disclosing of personal stories Talking about past trauma							Making and sharing art that directly references personal stories	

Stella Barnes'
 'Risk Table' in
Participatory Arts with Young Refugees - 2009
[Young-Refugee-Essays.pdf](#)

Four Articles in *Oral History Journal*

Exploring the ethnics of oral history practice:

ARTICLES

ORAL HISTORY - 'MORE DANGEROUS THAN THERAPY'?: INTERVIEWEES' REFLECTIONS ON RECORDING TRAUMATIC OR TABOO ISSUES

WENDY RICKARD

He came home, and I think he was home for a few more days and, he was unwell again. I remember him lying on the sofa, and he used to complain he was so cold, I could see him shivering, and he would be covered up really well but he was still shivering. I had the heating on but... It was so frightening. He had lost all his finger nails and his toe nails because of the psoriasis, and he looked so awful.Then, he was in a coma for ten days, and we lived in the hospital. And, a couple of days before... he had a chat with us, and he told me that it was Aids. And I was so angry... I was angry with my husband, because I thought, well, now it's going to be me and my son. The doctor said that he wasn't going to come out of it... so they wanted me to give them permission to switch off the machine, and I did. But I knew that he was even... he was dead... he must have died ages ago, you know, in the last few days.¹

Prior to interview, Daxa had not spoken to anyone about this experience. Living within a traditional Hindu com-

action.³ This concept of reflexivity in oral history is not new, though rarely named as such: it generates an enduring, fascinating and far-reaching debate and, in my view, is an intimate part of oral history. It is described in Raphael Samuel's reading for the Sixth International Oral History Conference on 'Myth and History' in 1987:

Reading through the papers, I think it [the conference] approaches one of the secret, unofficial ambitions of oral history, which is to break down the divisions between history and anthropology, and psychoanalysis, to break down the division between past and present, between outward history and inner thought....⁴

Disentangling reflexive issues as a separate object for discussion is paradoxical since oral history is by nature intimately bound up with them. Finding out about people's consciousness and the nature of their memory are endeavours that never negate the need for some level of reflexivity. Some feminist oral historians take this further, placing the primary value of oral history itself

TELLING STORIES OF THE WAR: AGEING VETERANS COPING WITH THEIR MEMORIES THROUGH NARRATIVE

NIGEL HUNT AND IAN ROBBINS



Soldiers displaying the stress of combat during the Falklands/Malvinas war.

They don't know, they don't know, they think it's crazy, 50 years, you should be all right now.... They ask you questions, they don't understand at all like what anybody thinks or what they've been through.

(Second World War veteran, captured in Holland, interrogated by the Gestapo, imprisoned near Belzen)

understand how their memories have impacted and still impact on their lives. The present article is based on these interviews, which concerned questions about their war experiences, the kinds of memories they have of these experiences, and the ways in which they have coped with the more difficult memories. The veterans are from different parts of the UK and they belonged to different

BEYOND 'HEALING': TRAUMA, ORAL HISTORY AND REGENERATION

by Sean Field

'Healing the nation' was a central motive of the South African Truth and Reconciliation Commission (TRC). The TRC's interwoven curative and spiritual conceptions of 'healing' articulated the redemptive promise of the new nationalist political order. Consequently, psychoanalytic and oral history insights into trauma and memory were either simplified or ignored. This article draws from oral history interviews conducted in South Africa, which illustrate ways of understanding and containing trauma survivors' emotions and the significance of disseminating stories. It is argued that oral historians should not cast themselves as 'healers' but offer pragmatic contributions to regenerating the agency of survivors and their descendants.

ABSTRACT

KEY WORDS:

memory,
trauma,
apartheid,
genocide,
Truth and
Reconciliation
Commission,
South Africa,
Rwanda

All traumatic experiences are painful. But not all painful experiences are traumatic. Created by an event(s) or context(s), the term 'trauma' refers to the rupturing of an individual's sense of internal and external worlds which leaves post-traumatic legacies such as dissociation, depression

traumatic experiences from these historically distinctive but not unique episodes.⁶ I argue for the importance of containing the emotions and moods of the oral history dialogue; empathic imagining of the experiences of trauma survivors; and disseminating their stories to

BREAKING THE SILENCE: TRAUMATISED WAR VETERANS AND ORAL HISTORY

by Alison Parr

ABSTRACT

KEY WORDS:
War veterans;
trauma; New
Zealand; ethics

In the early 1990s oral history interviews were recorded with nine New Zealand Second World War veterans, all of whom were receiving government War Disablement Pensions for Post Traumatic Stress Disorder. Thirteen years later the three surviving interviewees were revisited and asked to assess the impact on them of disclosing traumatic memories in the earlier interviews. The veterans' responses were largely positive. Each reported a sense of relief after talking about their trauma during an oral history interview. However none opened up further discussion with family or friends and they remain largely silent about their traumatic experiences. The paper considers some of the ethical and professional issues that confront oral historians when working with such interviewees.

Who wants to be articulate? These are the years we have lost; love a memory; excuse us if we are silent as the dead are.

to consider the ethical and social implications of this work and to explore the outcomes for interviewees where disclosure of trauma may occur. To begin an exploration of these issues among my own interviewees I returned, early in 2005,

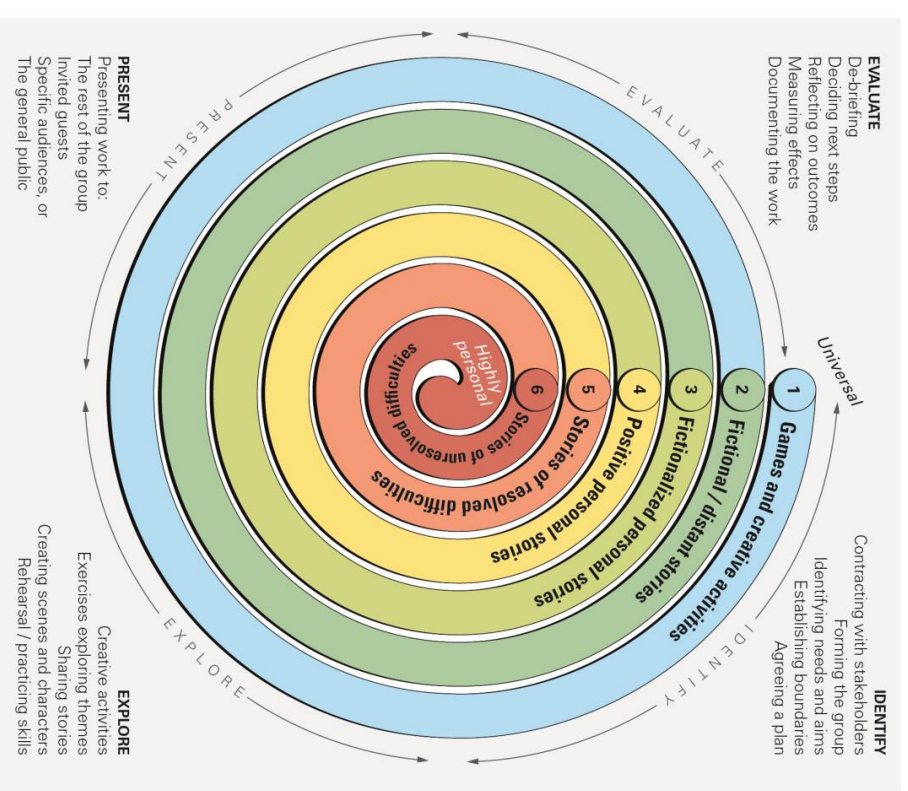
Chapter 4 – Praxis: The Drama Spiral



CHAPTER 4: PRAxis: THE DRAMA SPIRAL

The Drama Spiral

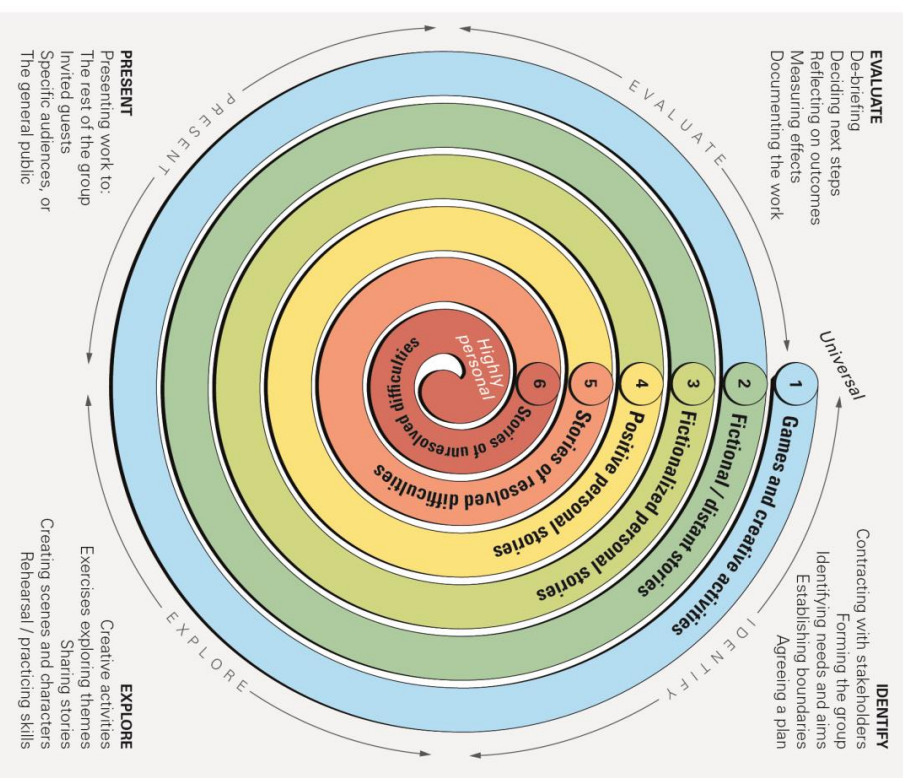
Clark Baim 2015



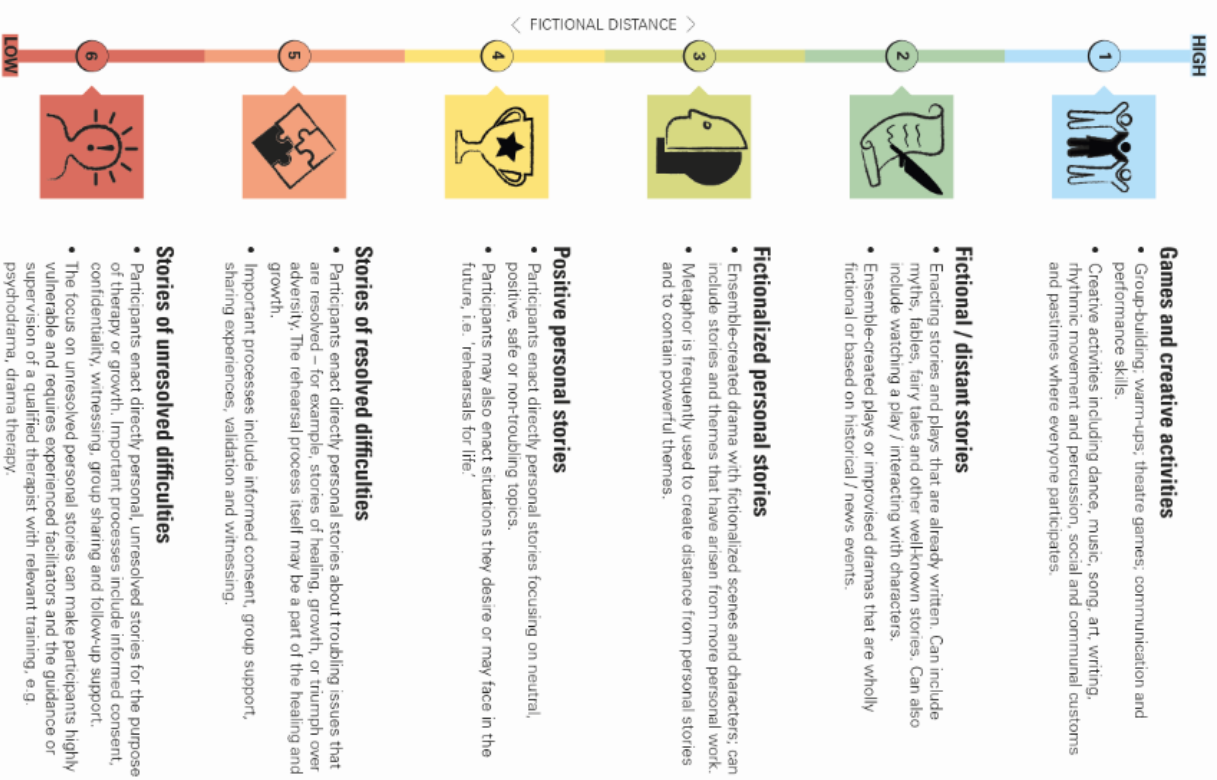
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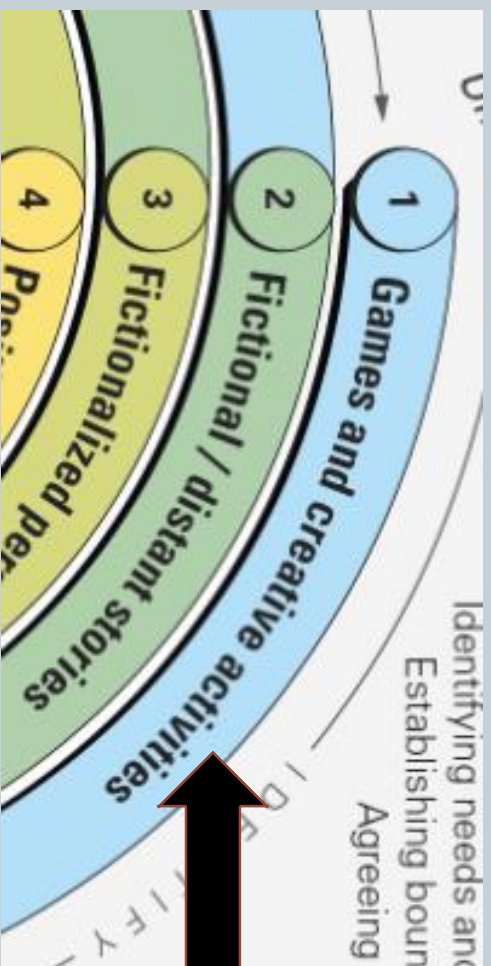
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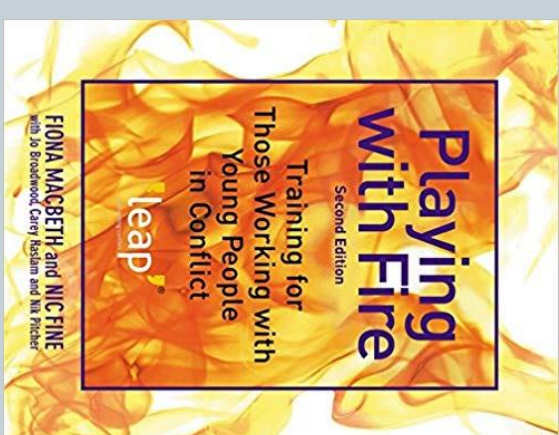


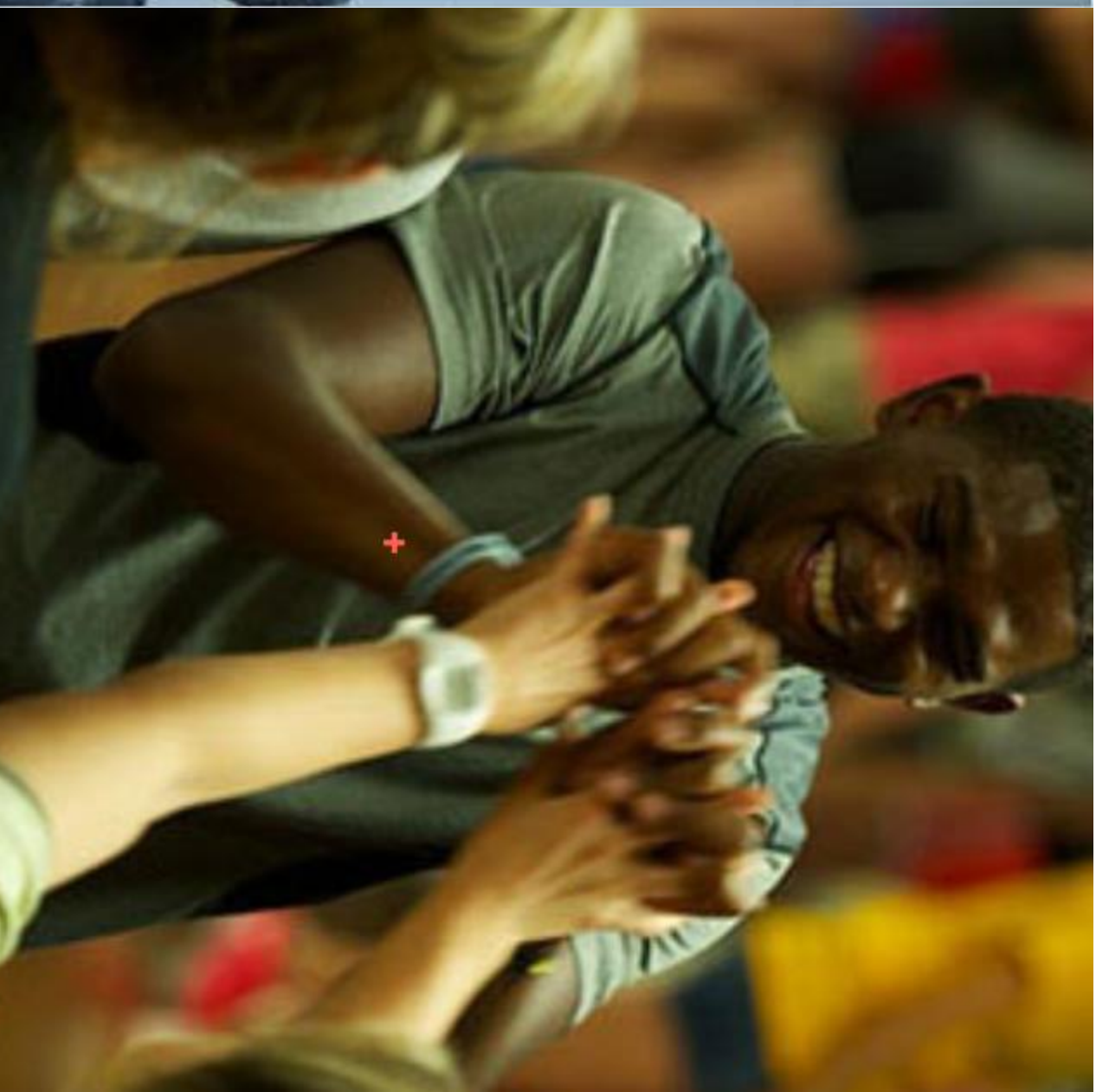
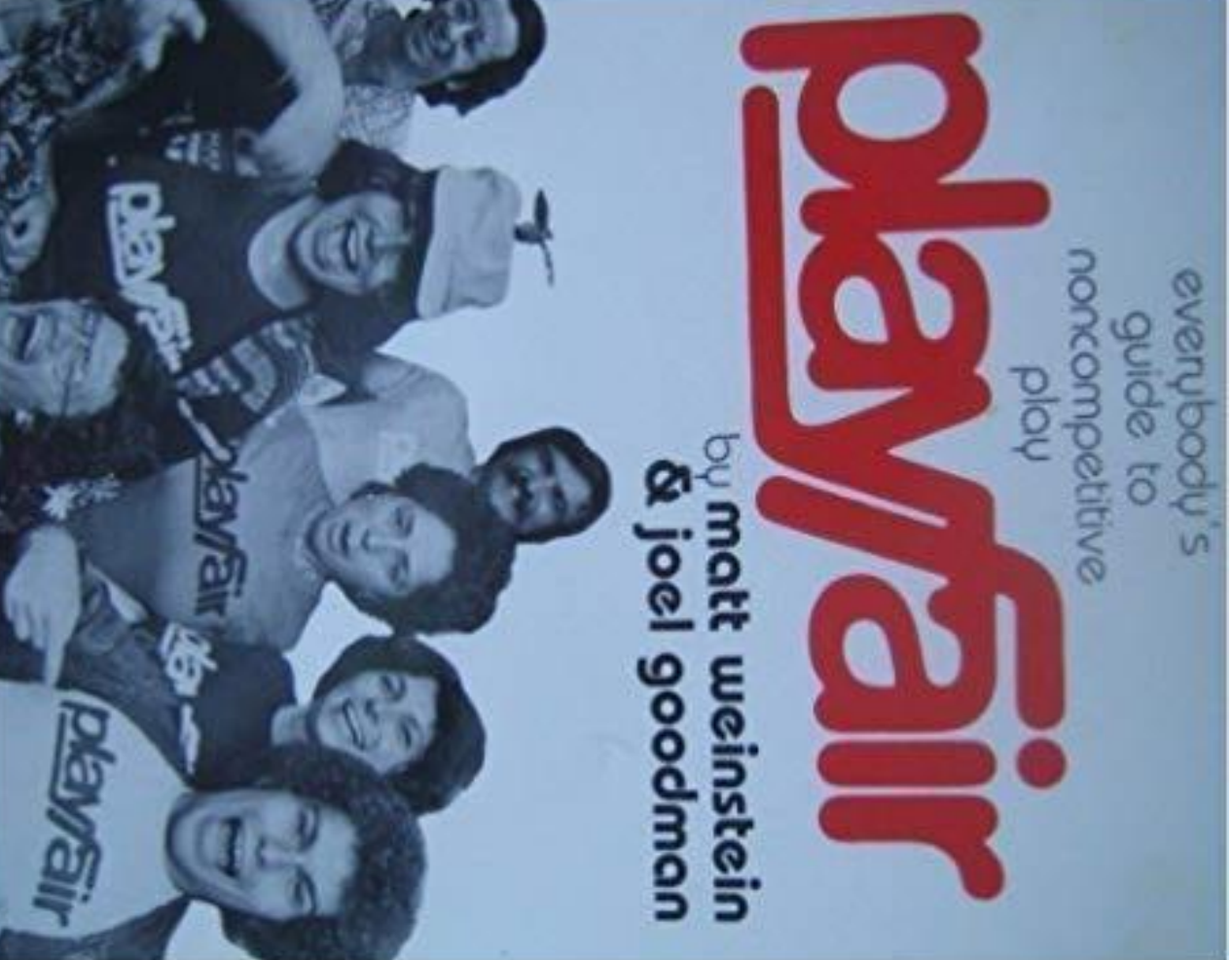
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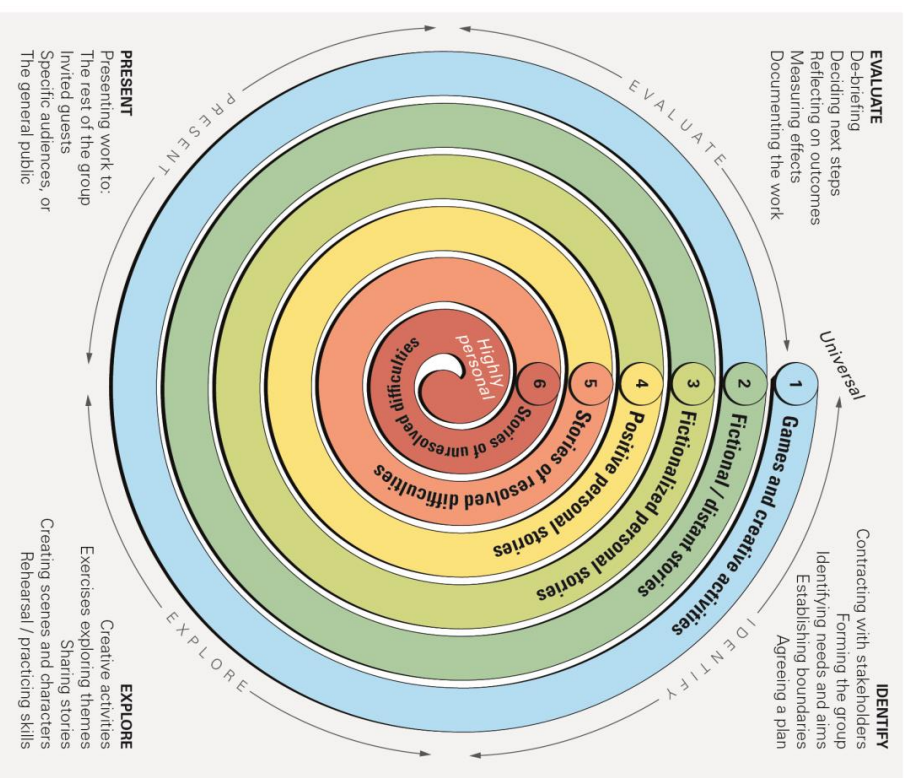




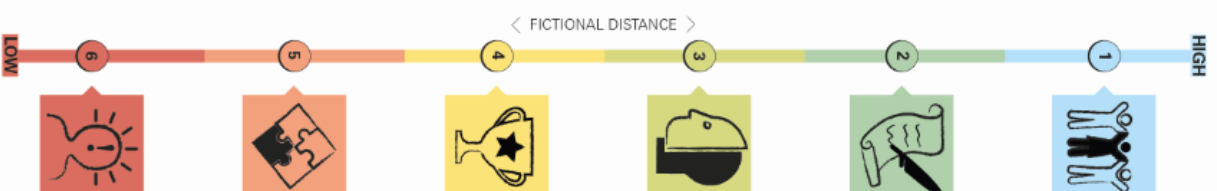


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- Metaphor is frequently used to create distance from personal stories and to contain powerful themes.

Positive personal stories

- Participants enact directly personal stories focusing on neutral, positive, safe or non-troubling topics.
- Participants may also enact situations they desire or may face in the future, i.e. 'rehearsals for life.'

Stories of resolved difficulties

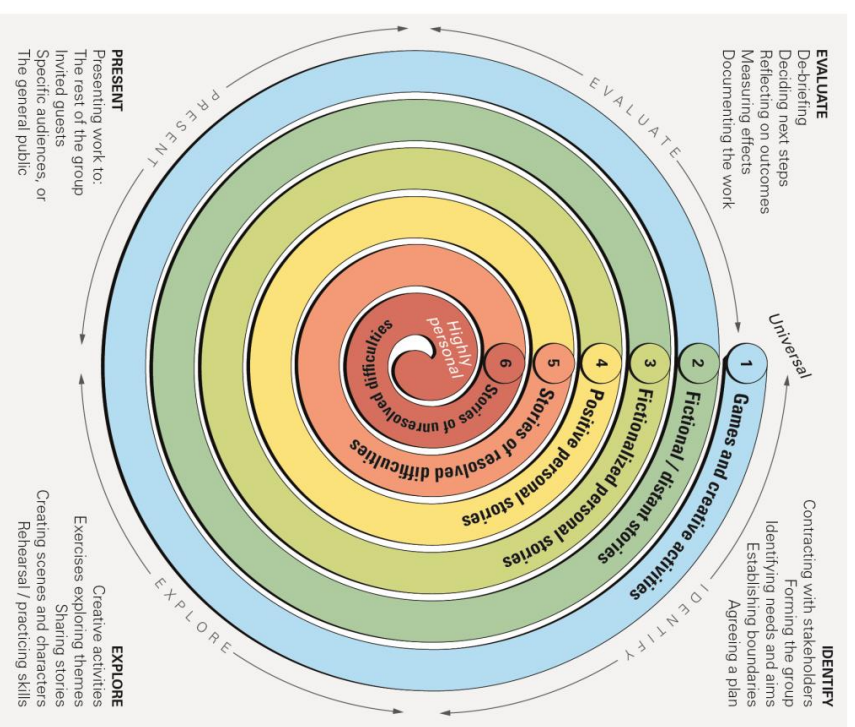
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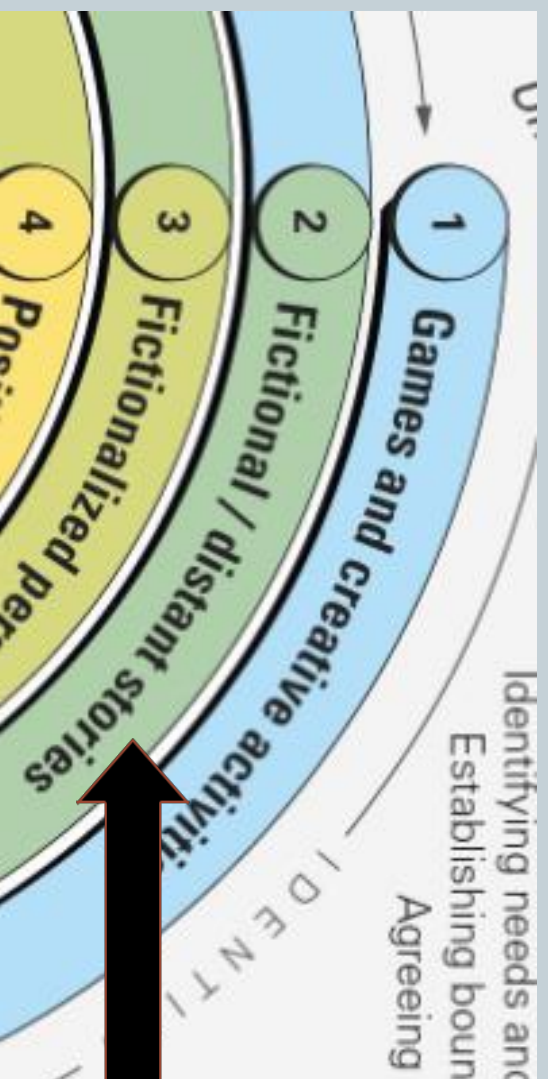
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2





Act V - This American Life

thisamericanlife.org

[Act V - This American Life](https://www.thisamericanlife.org/218/act-v)

<https://www.thisamericanlife.org/218/act-v>

[About PPA — Prison Performing Arts
\(prisonartsstl.org\)](https://www.thisamericanlife.org/218/act-v)



Pimlico Opera

PIMILICO OPERA

1991 HMP WORMWOOD SCRUBS: SWEENEY TODD
1992 HMP WANDSWORTH: WEST SIDE STORY
1993 HMP WANDSWORTH: GUYS & DOLLS
1995 HMP WANDSWORTH: WEST SIDE STORY
1996 MOUNTJOY PRISON, IRELAND: WEST SIDE STORY
1997 HMP BULLINGDON, OXFORDSHIRE: WEST SIDE STORY
1999 HMP DOWNVIEW, SURREY: THREEPENNY OPERA
2001 HMP WINCHESTER: THREEPENNY OPERA
2002 HMP WINCHESTER: WEST SIDE STORY
2003 HMP WORMWOOD SCRUBS: GUYS & DOLLS
2004 HMP ASHWELL, LEICESTERSHIRE: ASSASSINS
2005 HMP COLDINGLEY, SURREY: ASSASSINS
2006 HMP BRONZEFIELD, MIDDLESEX: CHICAGO
2007 HMP WANDSWORTH: LES MISÉRABLES
2009 HMP WANDSWORTH: WEST SIDE STORY
2010 HMP WANDSWORTH: CARMEN – THE MUSICAL
2011 HMP SEND, SURREY: SUGAR
2012 HMP ERLESTOKE, WILTSHIRE: LES MISÉRABLES
2013 HMP ERLESTOKE, WILTSHIRE: WEST SIDE STORY
2014 HMP BRONZEFIELD: SISTER ACT
2015 HMP/YOI ISIS: OUR HOUSE
2017 HMP HIGH DOWN: LES MISÉRABLES



Performing New Lives

Prison Theatre



Jonathan Shailor
Foreword by Evelyn Ploumis-Devick



Shakespeare Comes to Broadmoor

'The Actors are Come Hither'

The Performance
of Tragedy in a Secure
Psychiatric Hospital



Edited by
Murray Cox

Foreword by
Sir Ian McKellen

PLAYING FOR TIME THEATRE COMPANY

PERSPECTIVES
FROM THE PRISON

EDITED BY
ANNIE MCKEAN
& KATE MASSEY-CHASE



methuen | drama

CRITICAL COMPANIONS



PRISON THEATRE
AND THE GLOBAL
CRISIS OF
INCARCERATION

Ashley E. Lucas



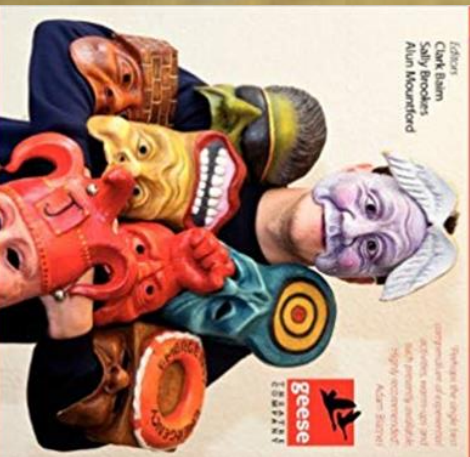
THEATRE
COMPANY

the Geese Theatre Handbook

Drama with Offenders and People at Risk

Editors
Clare Bann
Sally Brooker
Aun Mounford

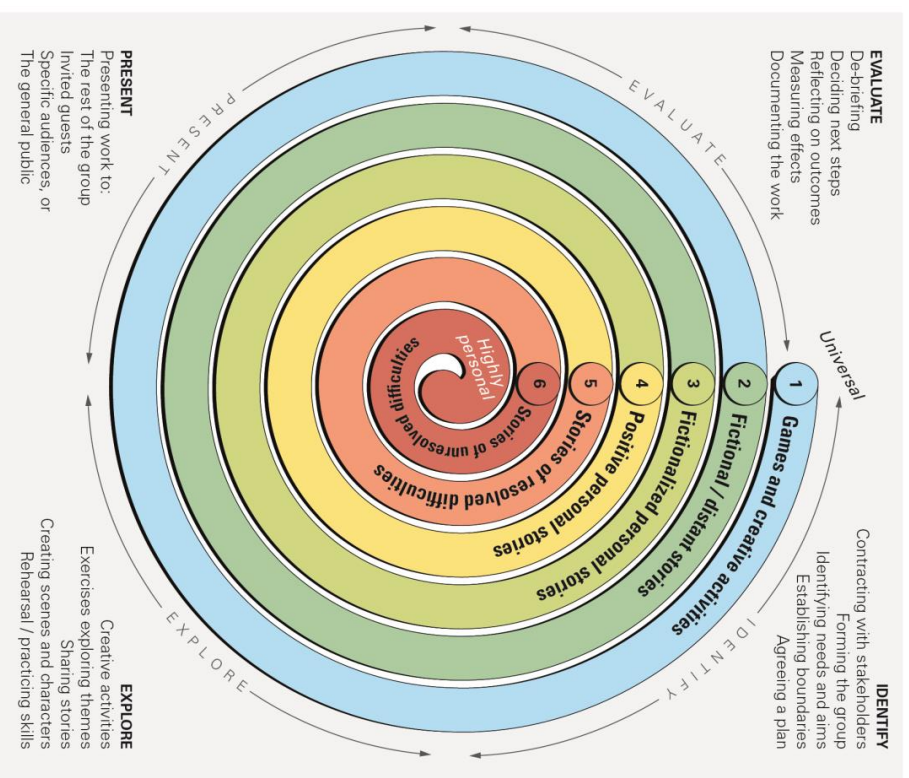
Provides the single best
introduction to a significant
and growing area of
contemporary theatre
writing and practice
Adam Smith



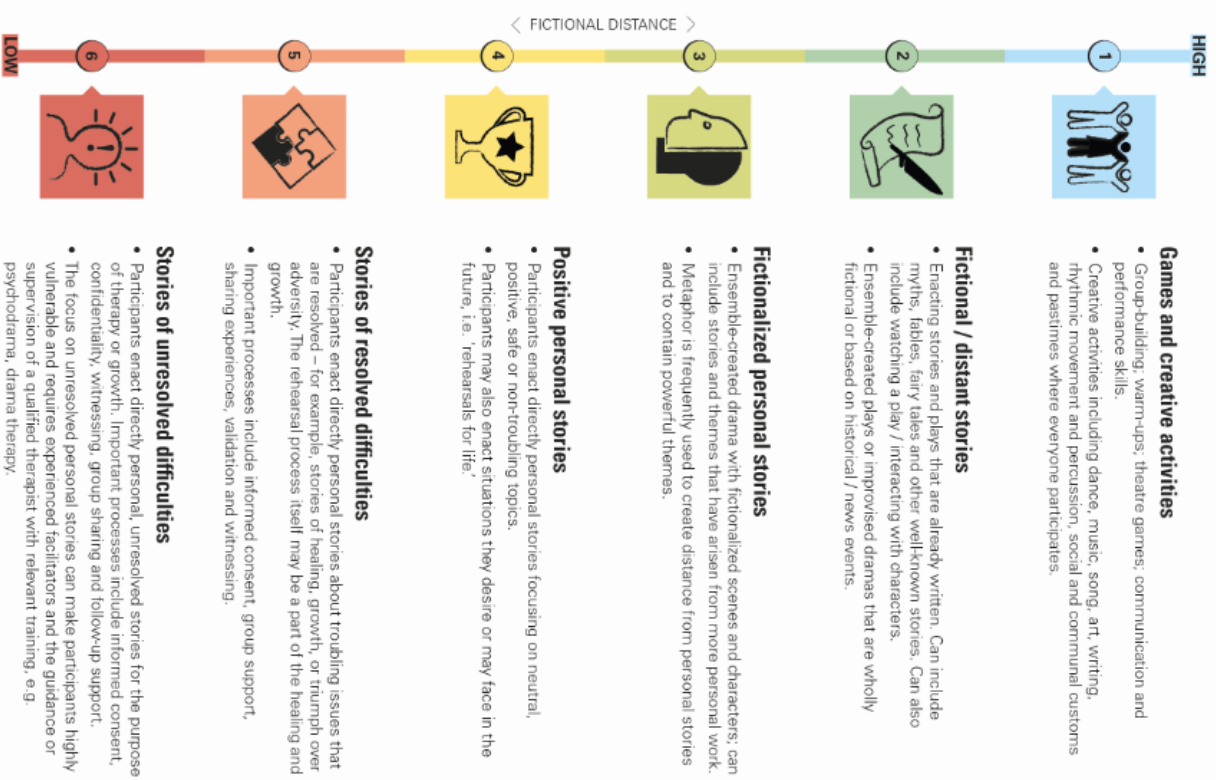
WATERSIDE PRESS

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Clark Baim 2015

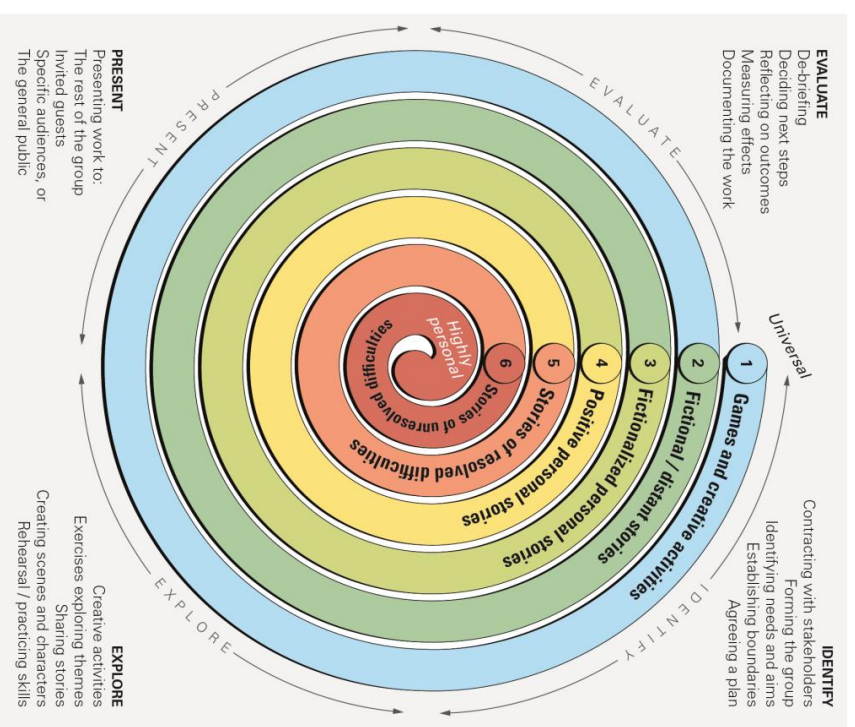


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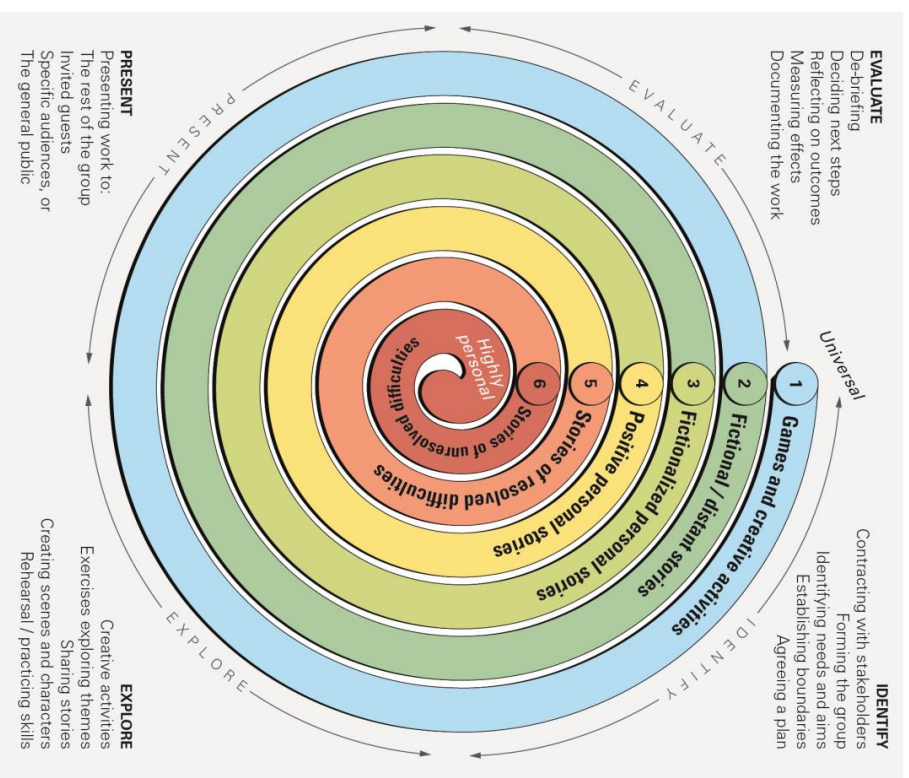


Baby/Lon
Big House Theatre

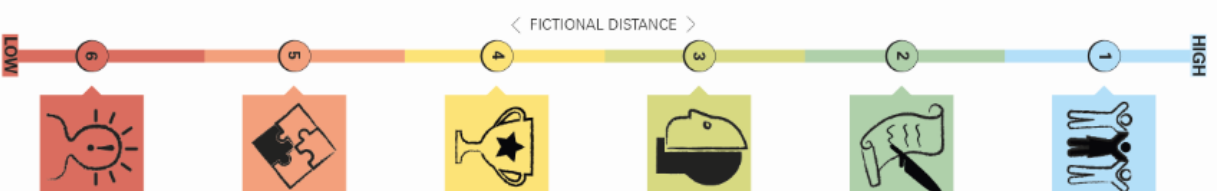


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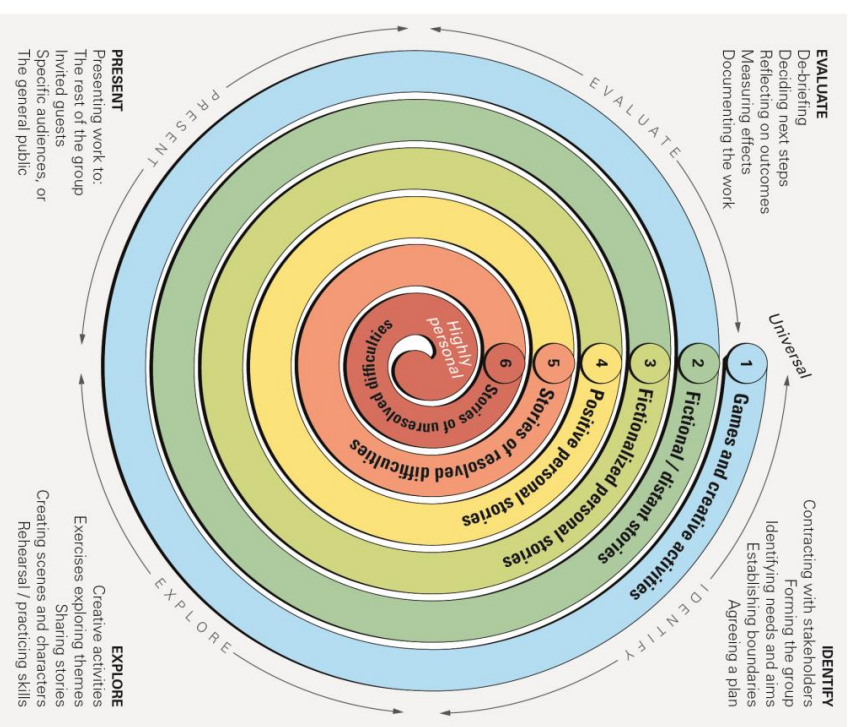
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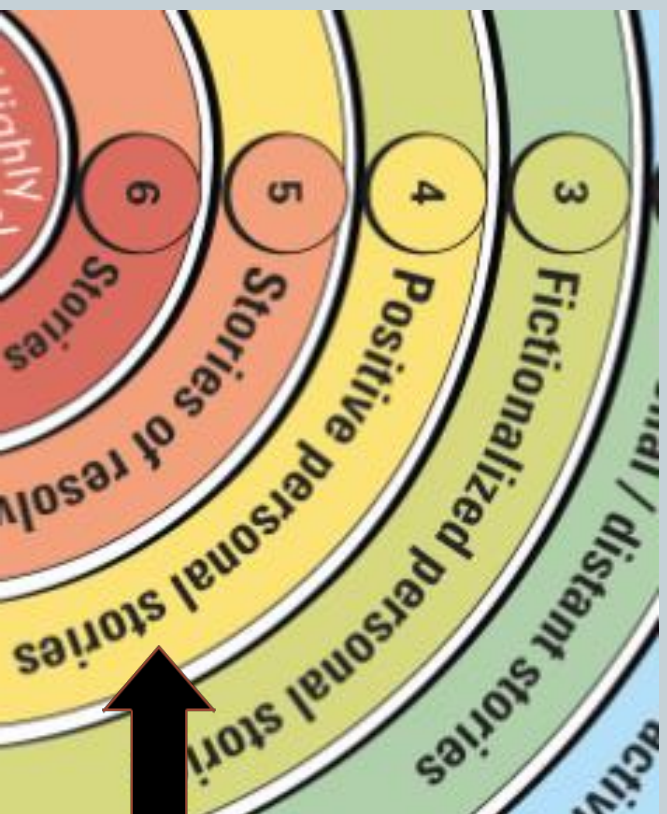
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4

Positive personal stories (examples of story prompts)

1. A positive memory.
2. A memory of a moment filled with meaning for me.
3. The birth of a new role.
4. A favourite memory of being with a friend (or friends).
5. A time when I have enjoyed being out in nature.
6. When I have felt loved, or was able to show love or care for someone else.
7. A moment of awe, or mystery, that I have experienced.
8. A role model for me, and what they offer(ed) as an example of how to be in the world.
9. An aspect of my family, community or culture that gives me strength.
10. An imagined scene from my hoped-for future.
11. Remembering childhood joys.

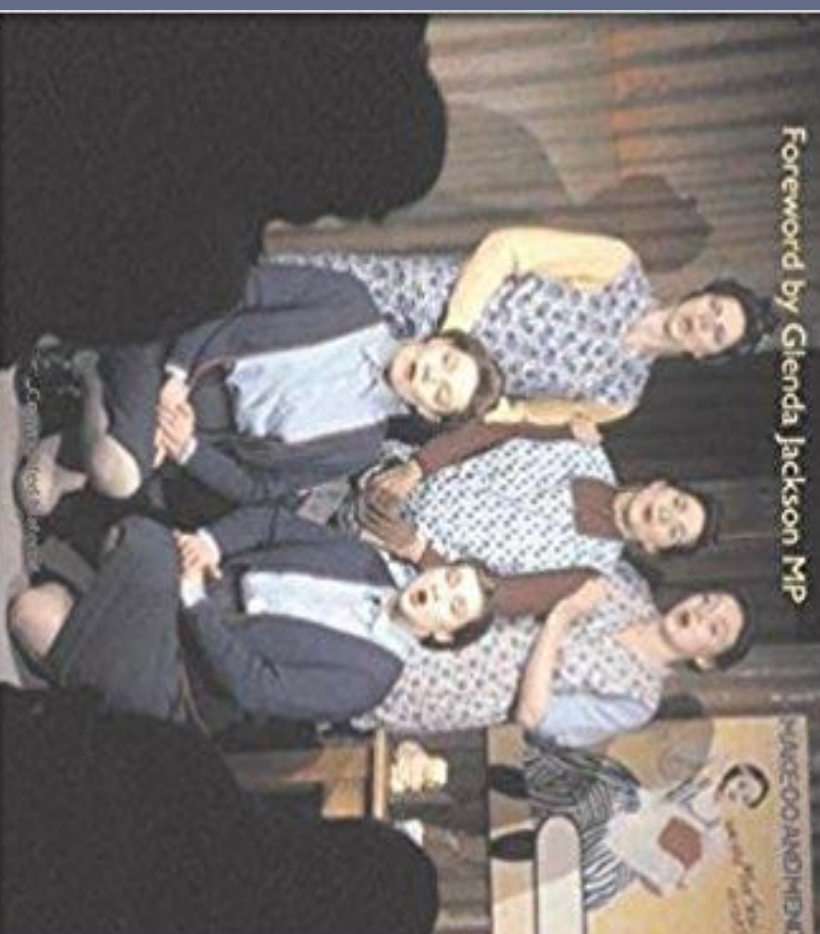
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Reminiscence Theatre

Making Theatre from Memories

Pam Schweitzer

Foreword by Glenda Jackson MP



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One Suitcase, Four Stories

- Linda Catalano

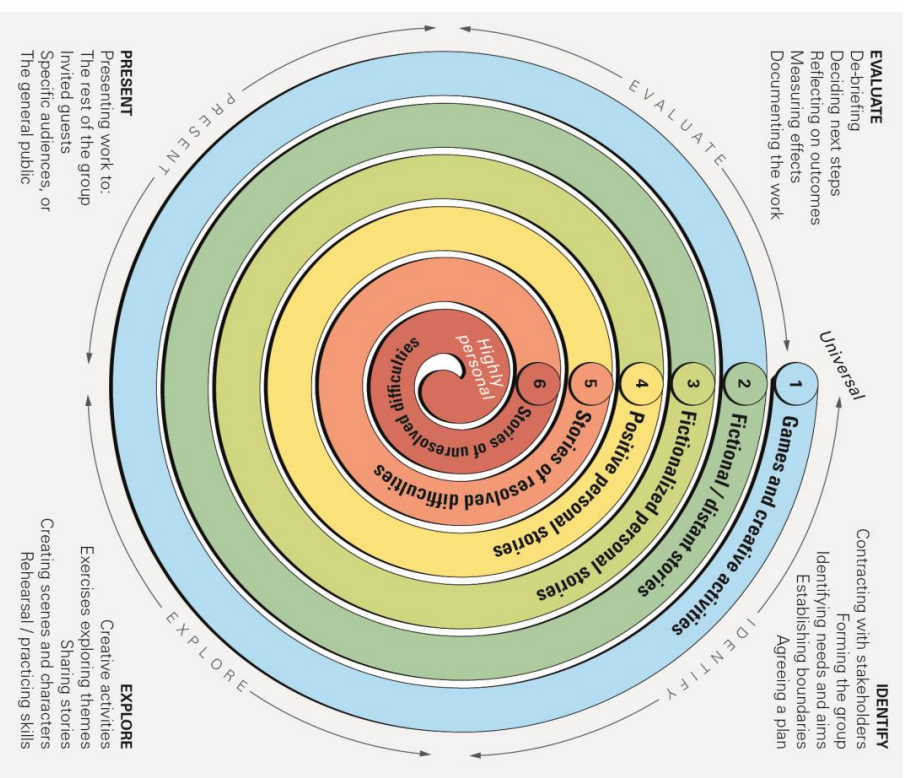




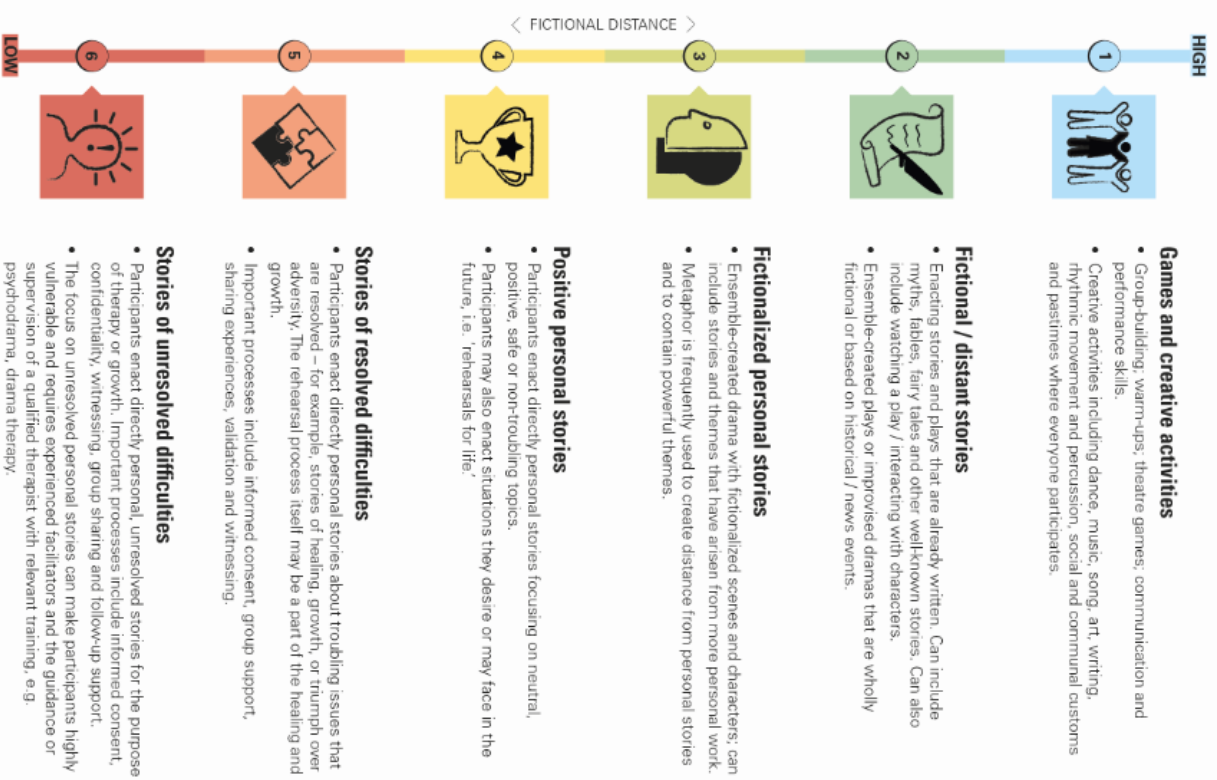
Playback Theatre

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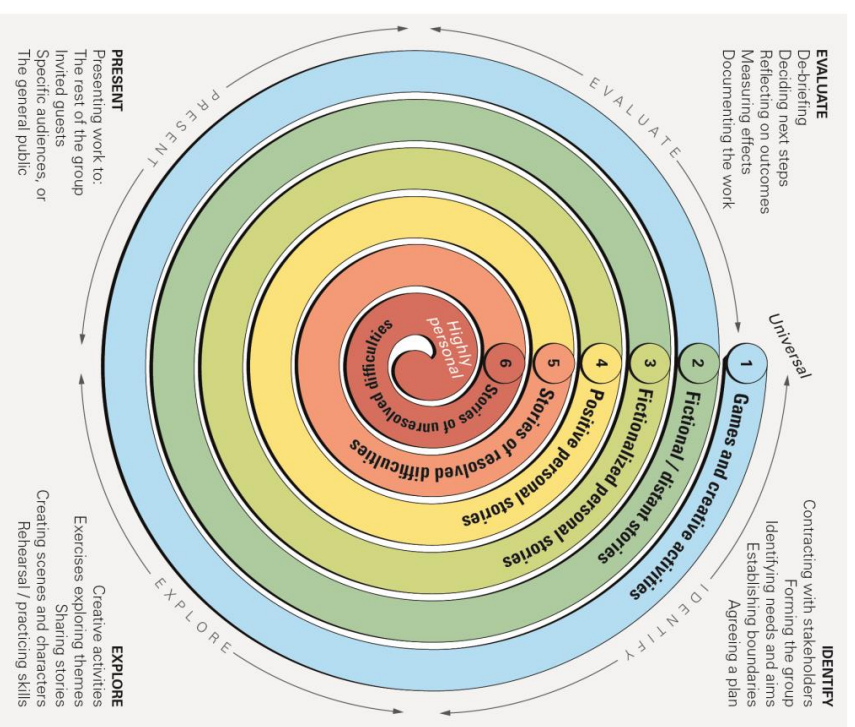


Caution: The Drama Spiral is not to be viewed like a target or a dart board. The centre is not the goal or the most valuable spot. All rings of the Spiral are of equal value.



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5



Difficult and resolved stories (examples of story prompts)

Something I (or we) have recovered from / my journey through recovery

A time in my life when I needed other people and they were there for me

An experience I had that I want others to know about and learn from

A turning point in my life

Finding the strength to get through difficult or painful times

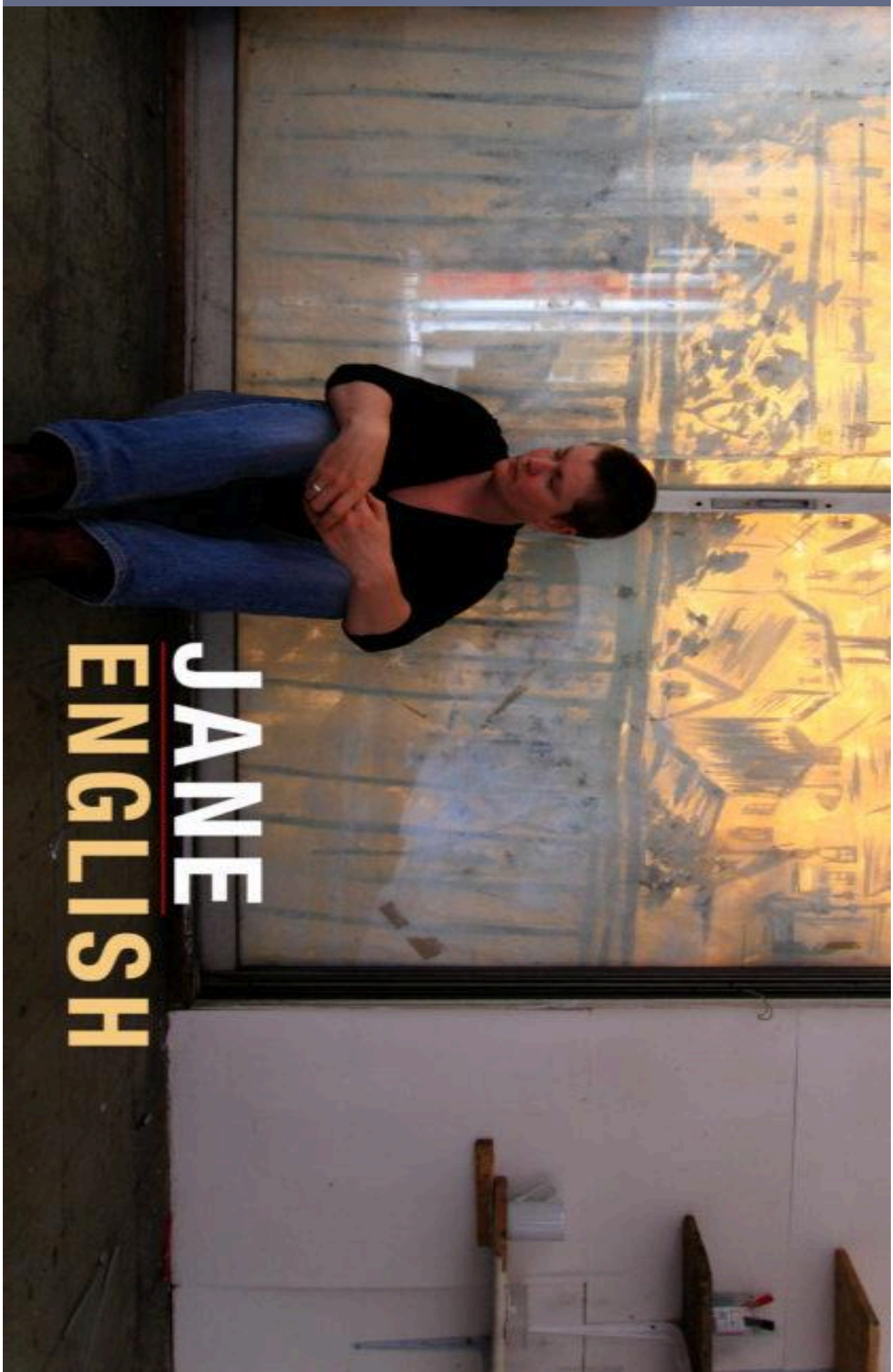
A challenge I (or we) have faced and overcome

When my family / our community / our city / our region / our nation came together to help each other to face a crisis

A time when I learned I can change and move on

A time I made a mistake and what I learned

A time when my beliefs, ideas or assumptions were tested



JANE ENGLISH

20B

BY JANE ENGLISH

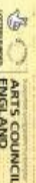
"20B STRATFORD ROAD WAS THE ONLY HOME I'D EVER KNOWN. UNTIL THE COMMUNITY WE LIVED IN WAS BROKEN UP AND OUR HOMES WERE REDUCED TO RUBBLE..."

MAC BIRMINGHAM
FRI 17TH FEBRUARY, 8.30PM
0121 446 3232
WWW.MACBIRMINGHAM.CO.UK

CAMDEN PEOPLE'S THEATRE
TUE 11TH & WED 12TH OF APRIL, 9PM
020 7419 4841
WWW.CPTHEATRE.CO.UK

ARTRIX BROMSGROVE
FRI 12TH MAY, 7.30PM
01527 577 330
WWW.ARTRIX.CO.UK

THE CORE THEATRE SOLIHULL
FRI 19TH MAY, 7.30PM
0121 704 6962
WWW.THECORETHEATRESOLIHULL.CO.UK



Lloyd Beckmann, Beekeeper
- Tim Stitz



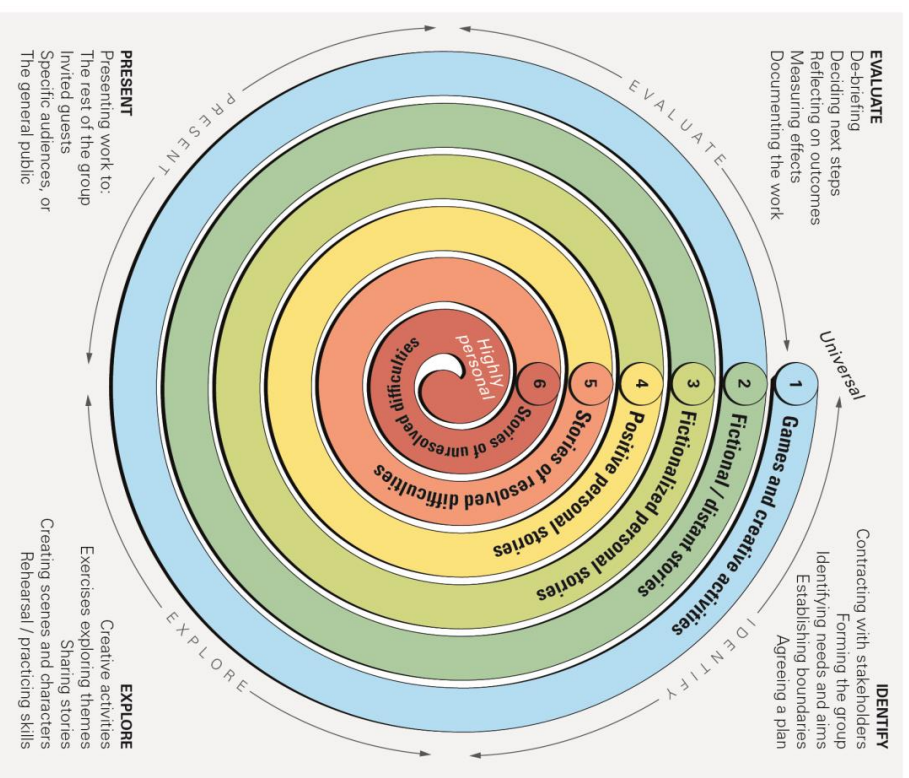




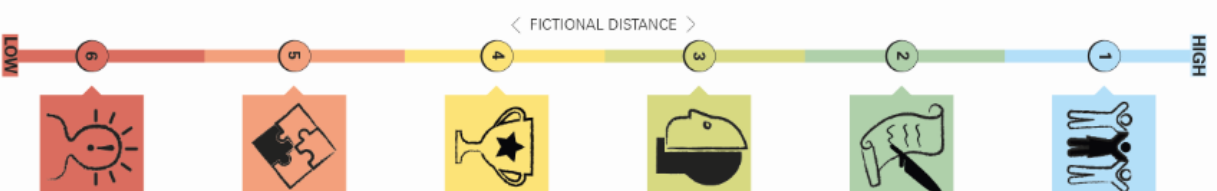
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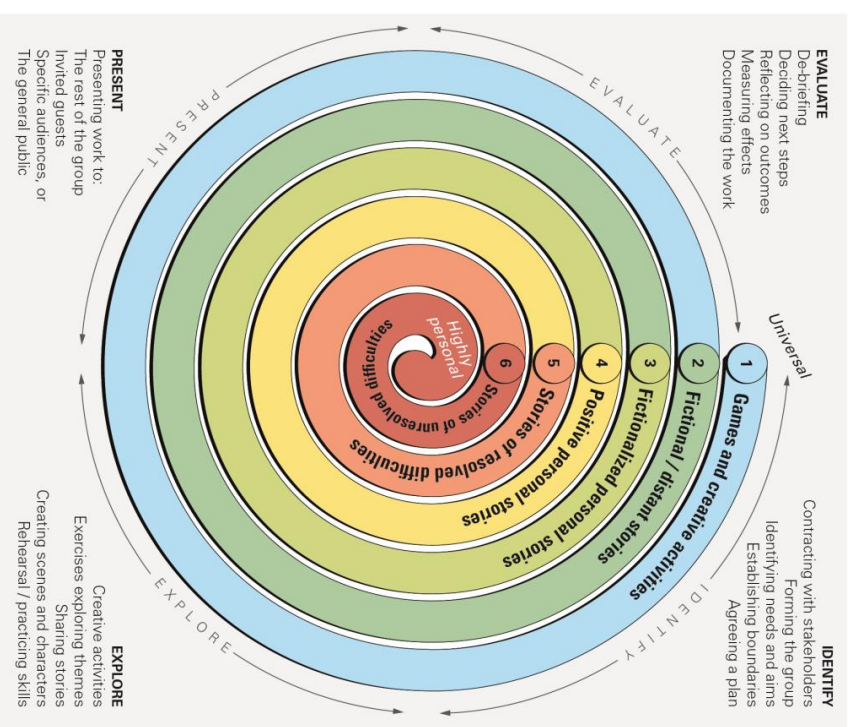
- Participants enact directly personal stories about troubling issues that are resolved – for example, stories of healing, growth, or triumph over adversity. The rehearsal process itself may be a part of the healing and growth.
- Important processes include informed consent, group support, sharing experiences, validation and witnessing.

Stories of unresolved difficulties

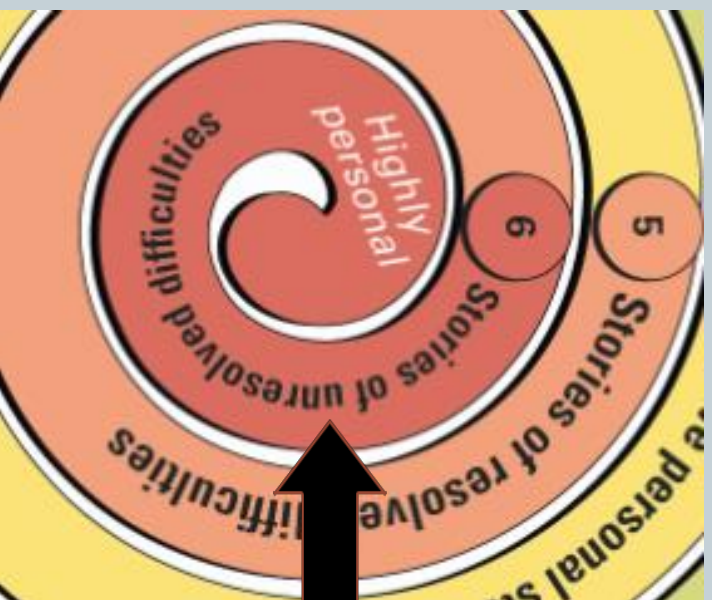
- Participants enact directly personal, unresolved stories for the purpose of therapy or growth. Important processes include informed consent, confidentiality, witnessing, group sharing and follow-up support.
- The focus on unresolved personal stories can make participants highly vulnerable and requires experienced facilitators and the guidance or supervision of a qualified therapist with relevant training, e.g. psychodrama, drama therapy.

The Drama Spiral

Clark Baim 2015



The Drama Spiral is a decision-making tool intended to help theatre and arts practitioners to work safely and ethically along the continuum from the fictional to the highly personal. In the outer rings, participants are involved in creative activities and work at the metaphorical and fictional level. As one 'spiral' in towards the centre, the rings represent stories that are increasingly personal and sensitive for the participants. Each ring of the Spiral includes four important processes: *Identify, Explore, Present and Evaluate*.



Stories of unresolved difficulties

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6

LOW

Difficult and unresolved stories (examples of story prompts)

A challenge I am facing now, where I am struggling to cope (or, a challenge we all face, where we struggle to cope)

Unfinished business that is holding me back; trying to get unstuck from the past

Hidden injuries

When I need to know I have a connection to other people / when I really need help from others

Something I want to be a part of changing about my culture, region or country

My internal struggles; my internal conflicts

A time when I have been a reluctant or unexpected witness to suffering

Speaking my truth; something I must say, because it is eating me inside

Me in a dangerous or high risk situation in the past / present / future

A change I am struggling to make, where I need support and help



Theatre of Witness
- Teya Sepinuck

Theater of Witness is a form of testimonial performance performed by people sharing their personal and collective stories of suffering, transformation and peace. The work brings people together across divides of difference to bear witness to truth, healing and reconciliation.

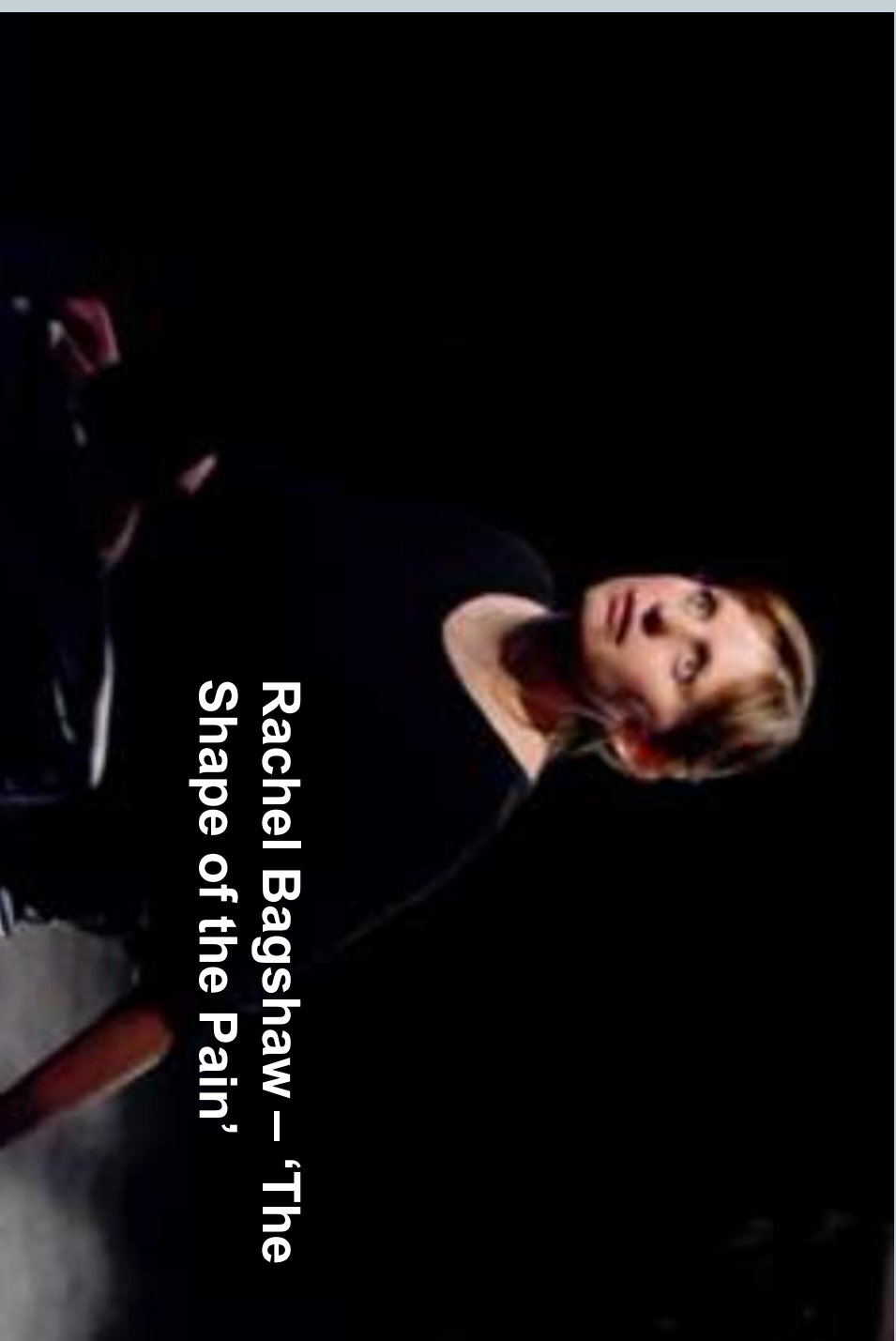




Self-Revelatory Theatre
Pamela Greenburg, www.ciis.edu



**Urielle Klein-Mekongo
 'Yvette'**





**The Two Worlds
of Charlie F –
Bravo 22 Company /
Owen Sheers**

CASUALTIES OF CONFLICT



**Fake It 'Til You
Make It –
Bryony Kimmings
and Tim Grayburn**







Land of the Three Towers –
 Camden People's Theatre, London, 2016.
 An example of the sixth ring of the Spiral
 and its uses for advocacy, activism,
 protest and socio-political change.
 Verbatim stories, performed by actors.

Memoria –
Re-Live







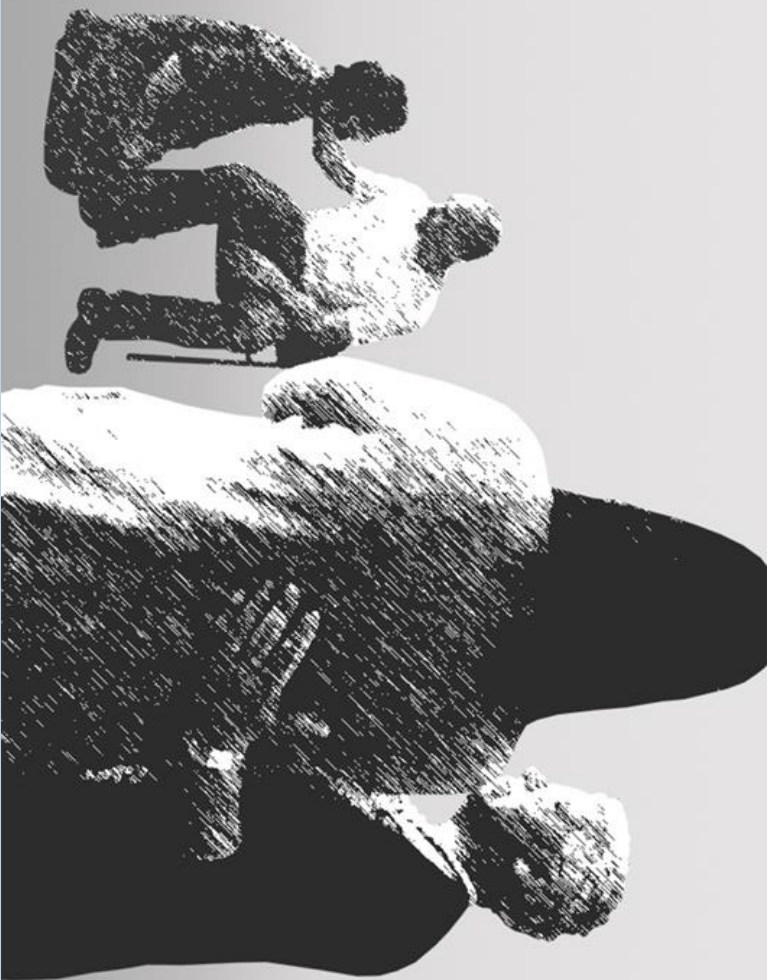
Dementia, Narrative and Performance

Staging Reality, Reimagining Identities



Janet Gibson

palgrave
macmillan



Psychodrama and Drama Therapy



PERSONAL
STORIES
PERFORMED BY
PROFESSIONAL
ACTORS.

ANOTHER FORM
OF DISTANCE.



Evaluate

The Drama Spiral

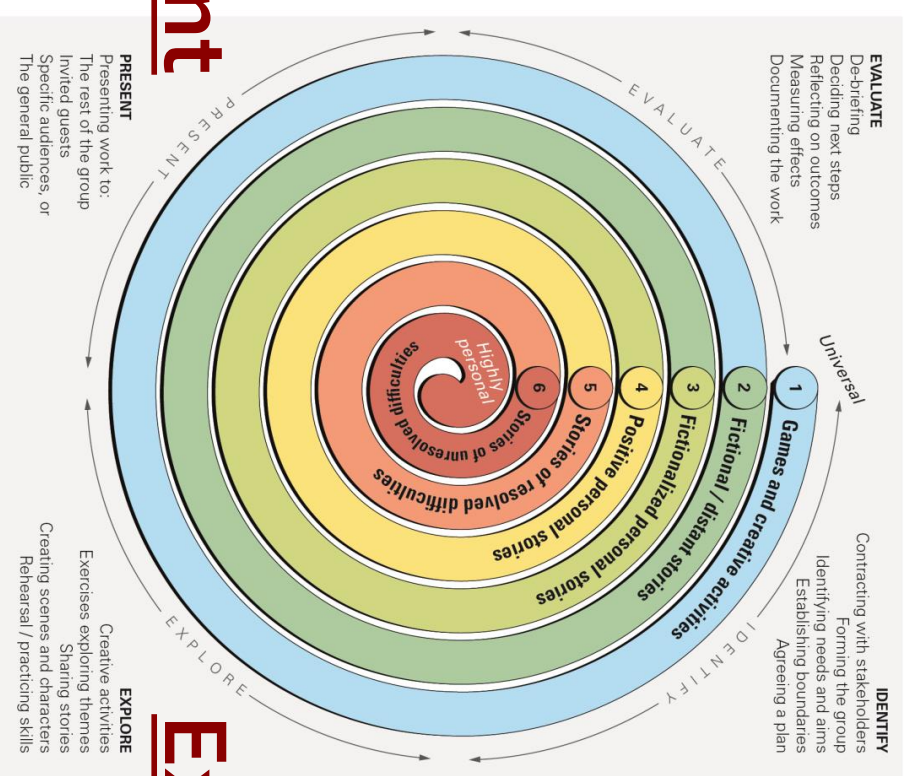
Clark Baim 2015

Identify

Each ring of the
Drama Spiral
includes four
important
processes.

Present

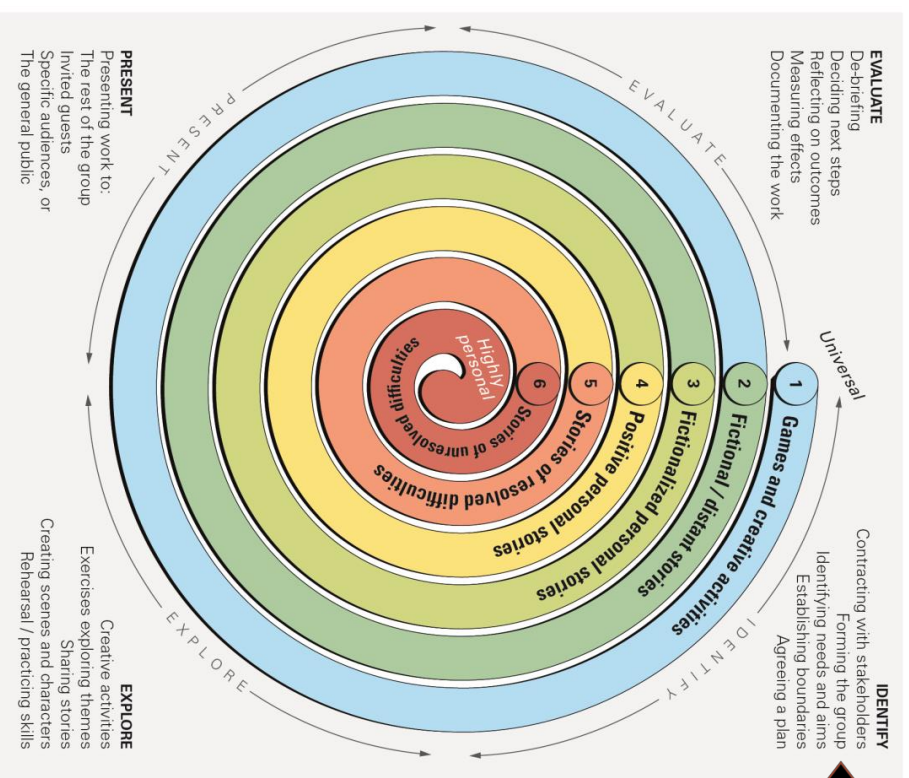
Explore



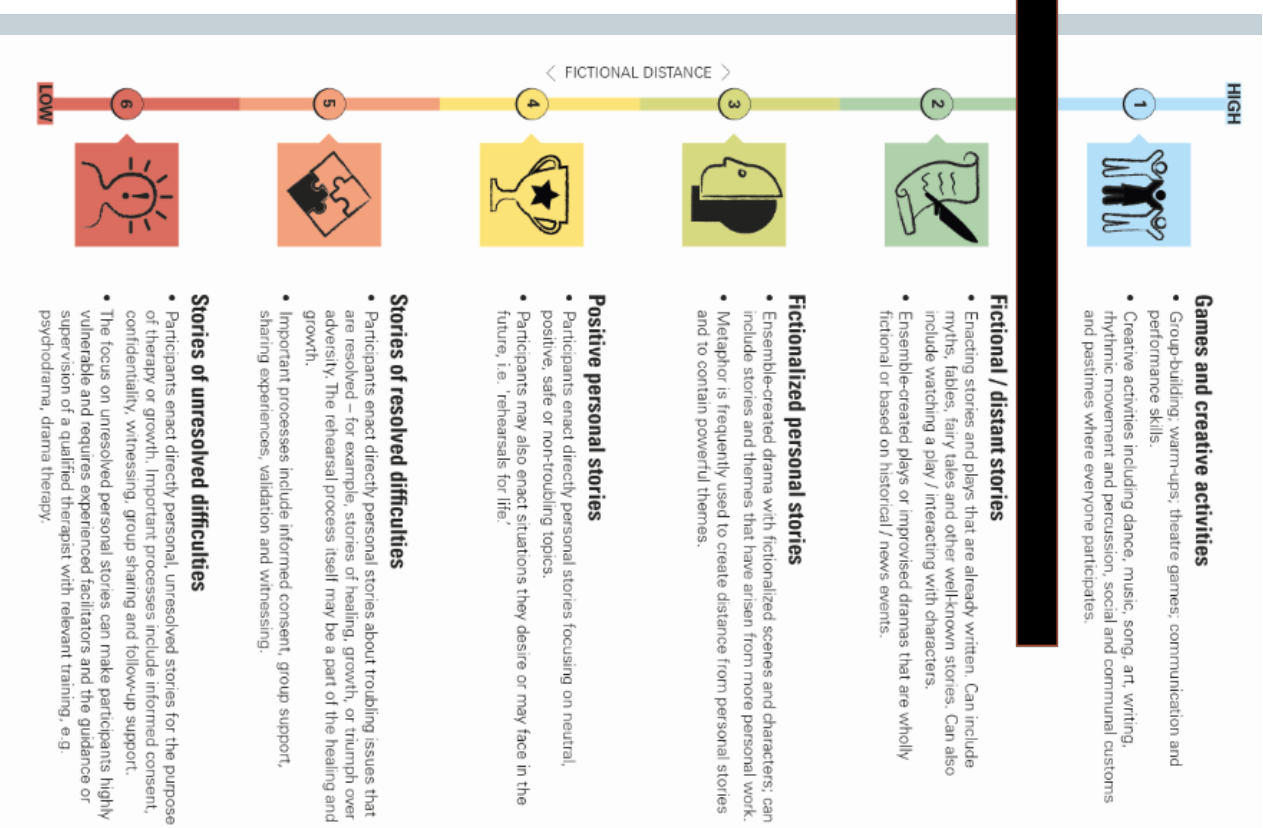
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IDENTIFY

Contracting with stakeholders

Forming the group

Identifying needs and aims

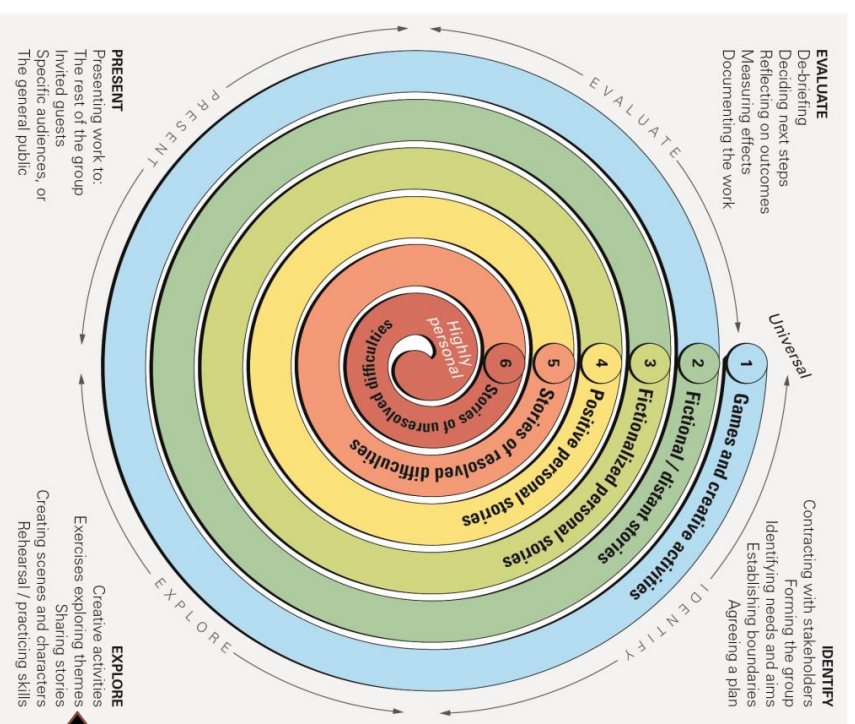
Establishing boundaries

Agreeing a plan


Cro

The Drama Spiral

Clark Baim 2015



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EXPLORE

Creative activities

Exercises exploring themes

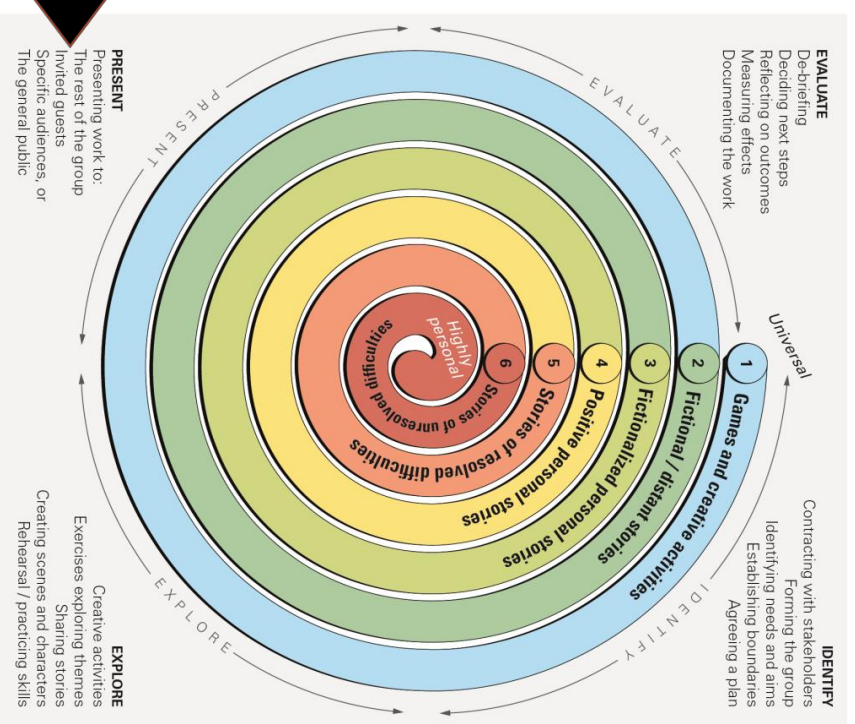
Sharing stories

Creating scenes and characters

Rehearsal / practicing skills

The Drama Spiral

Clark Baim 2015



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PRESENT

Presenting work to:

The rest of the group

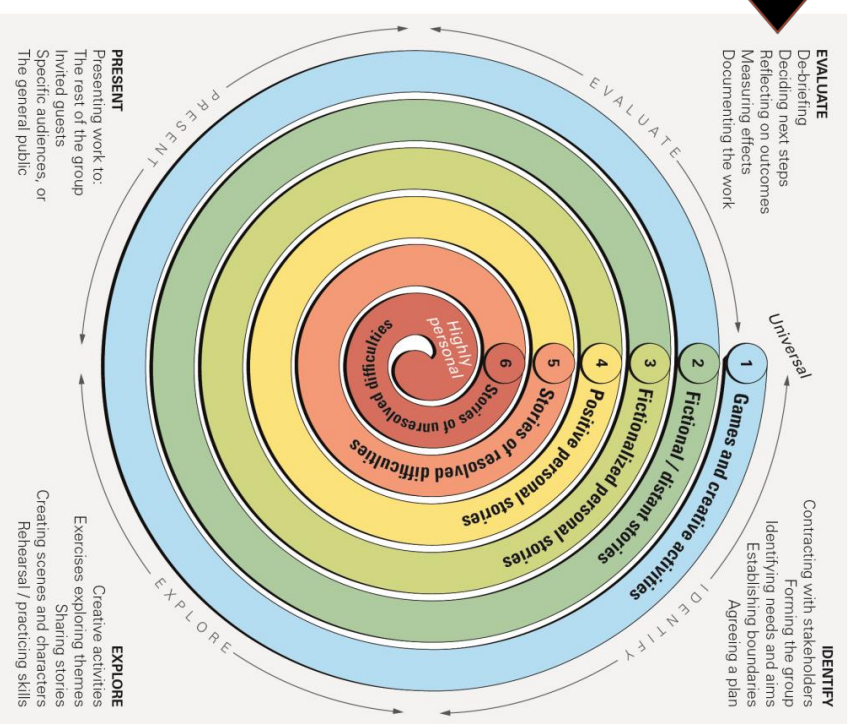
Invited guests

Specific audiences, or

The general public

The Drama Spiral

Clark Baim 2015



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EVALUATE

De-briefing

Deciding next steps

Reflecting on outcomes

Measuring effects

Documenting the work

Uses of the Drama Spiral

- Can be used to inform any theatre project where personal stories might be used or where such stories are specifically NOT to be used.
- A decision-making tool for practitioners.
- A model for applied theatre students to use.
- Can easily be taught to participant-performers.
- A model of safe, structured and intentional practice to explain to funders and host organisations.
- Is being used by artist wellbeing practitioners, intimacy directors, movement directors, fight directors and acting teachers / coaches, in a variety of ways.
- A model to assist in structuring research:

Original Article | [Open Access](#) | Published: 30 November 2020

“I’d Probably Be Dead Now”: Evaluating the Impact of Theatre Practitioners Working on a Recovery-Based Community Drama Project

[Stephanie Kewley](#)  & [Marie Claire Van Hout](#)

International Journal of Mental Health and Addiction (2020) | [Cite this article](#)

528 Accesses | **10** Altmetric | [Metrics](#)

Drama Spiral Used in Applied Theatre Research

Abstract

Aside from the often-fatal consequences of substance abuse, people recovering from addiction suffer greater adverse childhood experiences, trauma in adulthood, and inequalities than non-addicts. As a result, psychological, emotional, and developmental barriers can prevent effective recovery, leaving people traumatised, vulnerable, and doubly stigmatised. The challenge, therefore, is for recovery practitioners to deliver responses that not only treat

“I’d Probably Be Dead Now”: Evaluating the Impact of Theatre Practitioners Working on a Recovery-Based Community Drama Project

Drama Spiral Used in Applied Theatre Research

(Saxton [2013](#)). Thus, when community drama engages vulnerable and marginalised people, such as those in recovery, there are potential risks and challenges to the participants’ wellbeing by the process itself. It is not the intention of this paper to discuss these risks; these have been outlined successfully by researchers over the decades (Boal [1995](#); O’Grady [2017](#); Reynolds and Zontou [2014](#); Zontou [2012](#)). Instead, this paper uniquely examines the psychosocial impact of theatre practitioners on people in recovery, as the role of this practitioner group is rarely examined, particularly with this population. To provide a framework in which this notion can be scrutinised, *The Drama Spiral*, developed by Baim ([2017](#)), was used to analyse and chart the perspectives of those in recovery from addiction and engaged in a community-drama project over a period of 8 years. To date, the Drama Spiral has not been utilised in this way; as such, this study provides a unique perspective with which to examine theatre practice through the lived experiences of people in recovery and engaged in community drama.

“I’d Probably Be Dead Now”: Evaluating the Impact of Theatre Practitioners Working on a Recovery-Based Community Drama Project

The Drama Spiral

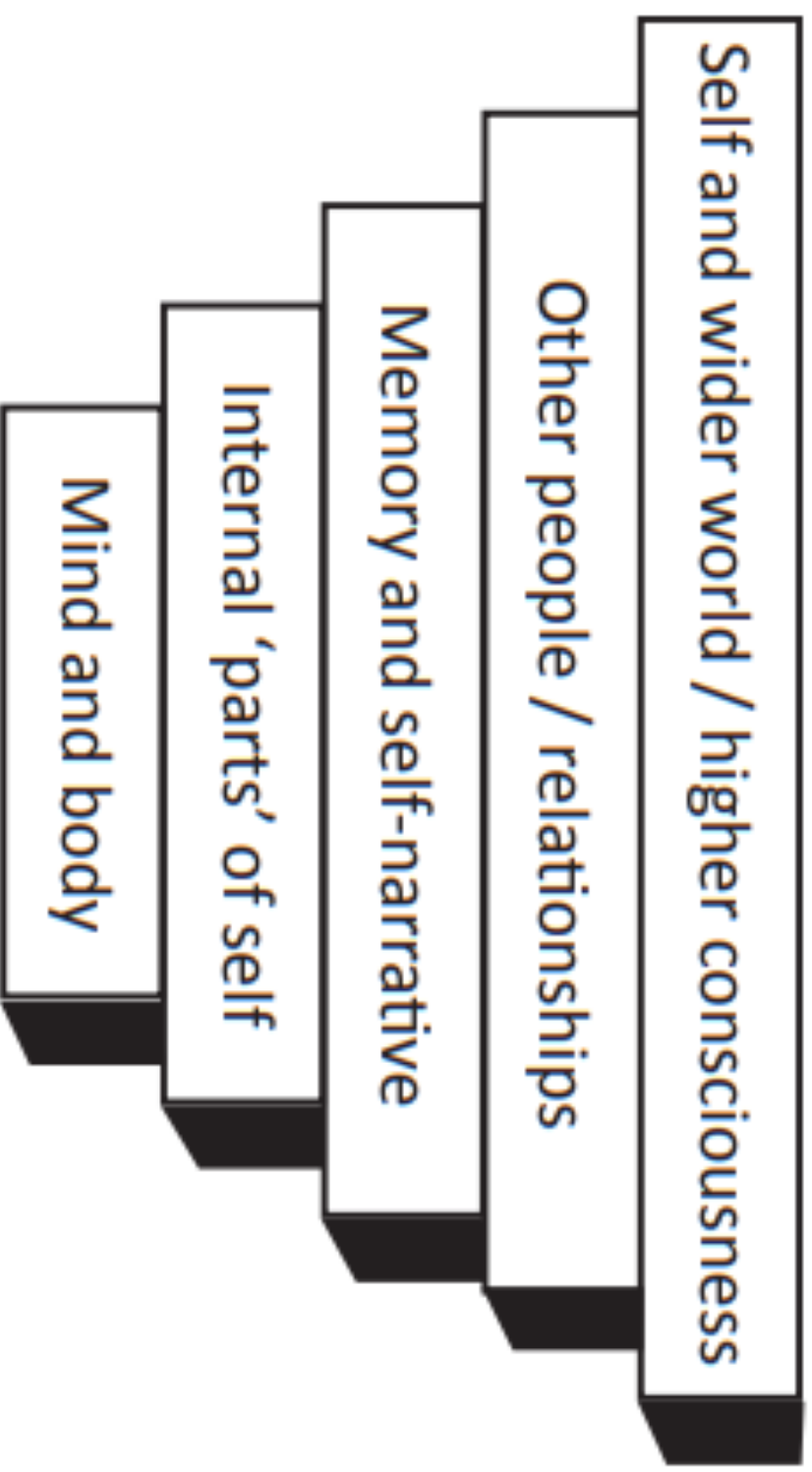
The Drama Spiral (“The Spiral”) was developed to support theatre practitioners who work with people in a safe and ethical way by providing a unique decision-making tool (Bain [2017](#)). A brief summary of The Spiral is provided here; however, readers can access the detailed accounts of the emergence, development, and application of The Spiral, in Bain ([2018](#)) and Bain ([2017](#)). Essentially, The Spiral provides a map or guide to which theatre practitioners can plot activities and sessions appropriate to the needs and readiness of participants. The Spiral (graphically presented in Fig. 1) guides practitioners to consider the appropriate degree of personalisation and sensitivity needed for group work and the development of suitable characters or scenarios, using a continuum of distance regulation. Practitioners can determine the degree of the distance needed for any given activity depending upon their assessment of participants’ need for distance to characters or storylines. This, like all aspects of The Spiral, is dynamic and responsive; theatre practitioners can move up and down this continuum, as needed.

Drama Spiral Used in Applied Theatre Research

Chapter 5 – Intentions



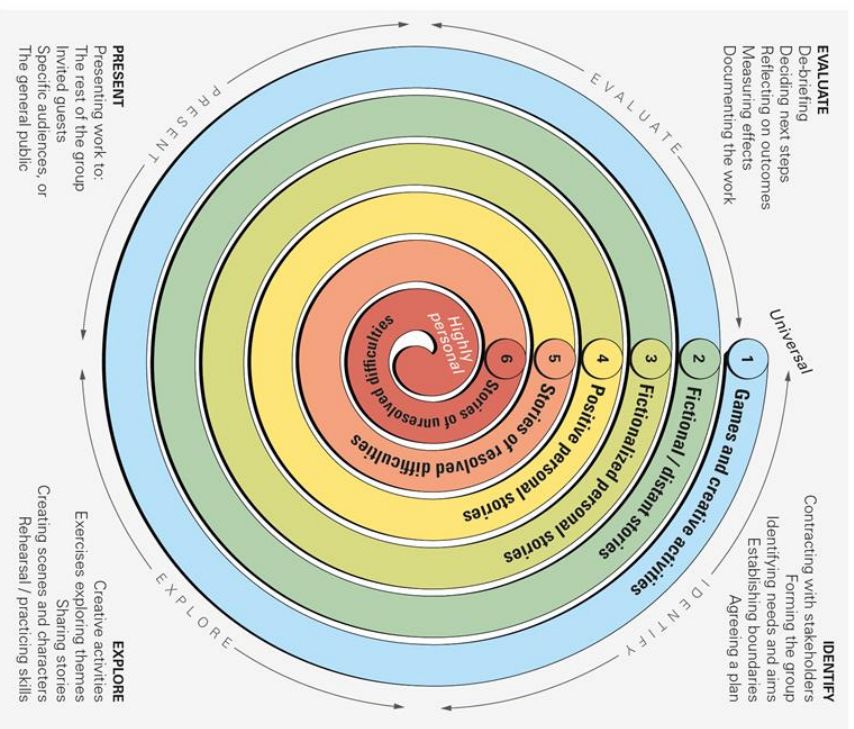
CHAPTER 5: INTENTIONS



Levels of integration

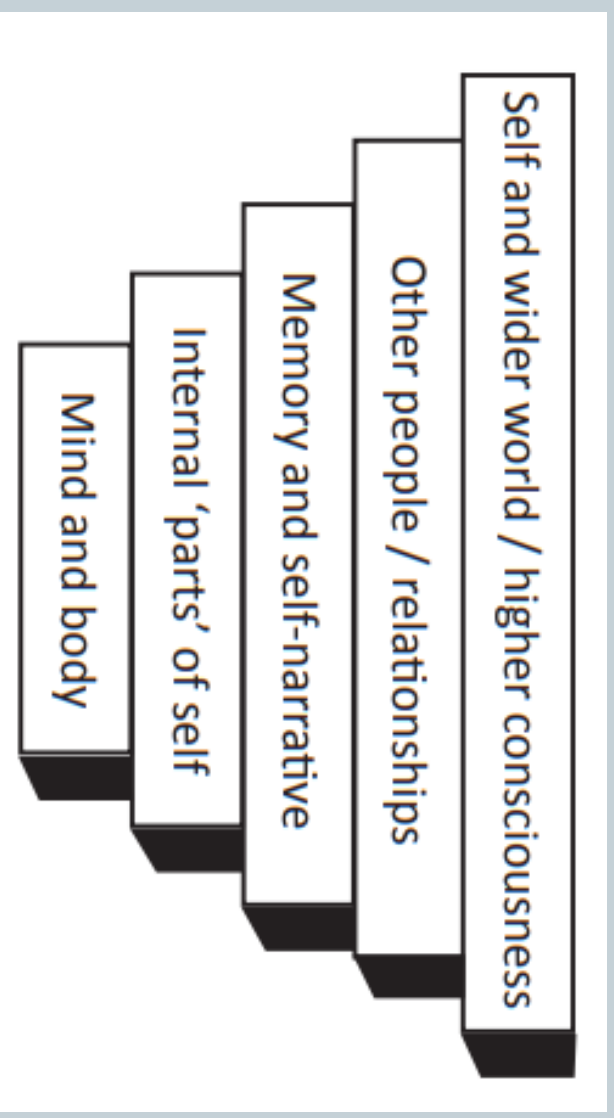
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The closer one gets to the centre of the Drama Spiral, the clearer is the imperative to work with integrative intention.



Four key findings:

1. **Practitioners and students are hungry for practical models** such as the Drama Spiral to assist in session planning, setting aims, structuring processes, and moment-by-moment decision making around safety, ethics and intentions.

2. **The closer one gets to the centre of the Drama Spiral, the clearer is the imperative to work with integrative intention.** In effect, the crucial question (especially at rings five and six of the Spiral) is: *Where is the integration happening in this piece?* Notably, this is also the crucial question in psychotherapeutic processes.

Four key findings:

3. **Practitioners who facilitate theatre processes at rings five and six of the Spiral should obtain additional training in therapeutic principles and / or should have reflective supervision to maintain appropriate boundaries and clear intentions.**
4. **Best practice at rings five and six of the Spiral means medium to long term commitment to participant-performers, as a duty of care. For producers, there is a similar duty of care to autobiographical performers.**

Method of research

2011-2018: Research methods and models included:

Reflective inquiry:

- Literature search
- Reflection on my own practice in theatre and psychodrama
- Critical observation of 25 performances of personal stories
- Field testing / Field research – workshops, master classes, field testing with more than 350 participants.

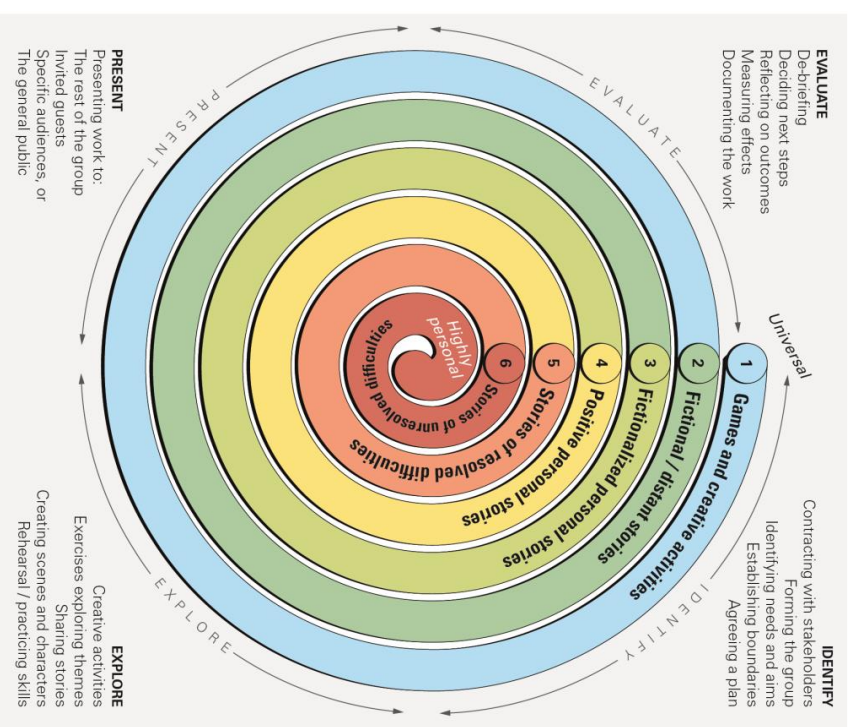
Models / processes of research drawn from:

- Action research
- Kolb's Reflective Practice Cycle
- Applied Phronetics.

Development and refinement of the Drama Spiral, with multiple iterations.

The Drama Spiral

Clark Baim 2015



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