ATTACHMENT & THE ARTS CONFERENCE
Friday 6th October 2017 - 10.00am to 4.30pm
Regent's University London, Inner Circle, Regent's Park, London, NW1 4NS
KEYNOTE SPEAKER
PROFESSOR (EMERITUS) COLWYN TREVARTHEN

Programme, Presentations & Presenters Biographies

Please book online at http://www.baat.org/Courses-Conferences/Conferences

PROGRAMME

9.00: REGISTRATION

10.00: WELCOME – Dr Val Huet & Dr Neil Springham

10.05: Professor Colwyn Trevarthen - Healing Emotional Life Stories with Visual Art

11.15 COFFEE BREAK

11.45: Mary Rose Brady - When less is more: Using an attachment-based model in a brief art therapy intervention with complex trauma

12.20: Alex McDonald - On the same page: Shared understanding in primary-school-based art therapy

13.00 LUNCH

14.00: Dr Sandra Bucci - Client and therapist attachment styles and working alliance

14.45: Ioanna Xenophontes, Nicci Mills and Dr Neil Springham - Queens of the stick people: Epistemic trust, genuineness and artistic style in art therapy

15.30: COFFEE BREAK

15.50: Dr Hayley Berman - Providing an atmosphere of extraordinary safety to promote secure attachment: Case study on Lefika la Phodiso - the Art therapy Centre (www.arttherapycentre.co.za) in Johannesburg, South Africa.

4.30 CLOSING REMARKS AND END
Visual art presents traces of intentional movements, generally ones made by hand. Human hands have evolved new functions for both intricate and productive carrying and manipulation of objects, and for gesture -- the communication of direction of interest and affective appraisal in a shared world where events and objects are given either special emotional importance, or arbitrary meaning for use. Infants develop skill in handling objects slowly compared to gestures for communication. Hand movements in early weeks take part in elaborate 'conversations' in conjunction with voice sounds that synchronise infant and adult expressions in collaborative narratives or stories, the forms of which indicate an innate 'poetry' or 'musicality'. The child does not communicate to express or receive meaning in static and lasting graphical representations until the second year, but in the middle of the first year can enjoy sharing handling of objects as toys in play. About nine months there is increased interest in what a companion is choosing to do with objects and how to use them in special or conventional ways. This lays the foundations for naming actions or articles with words in the second year.

Learning how to share meaning in art is animated by joy of discovery, Piaget's pleasure in mastery of 'schemas' of manipulation and memories of 'object permanence'. More significantly it signals pride in sharing a display of 'cleverness'. An infant can show joyful pride in imitation or reproduction of the climax of an action game for appreciation by a member of the family, and shame at miscomprehension by a stranger who offers intimacy. These are the 'basic complex' positive and negative emotions that must be systematically responded to in sympathetic, collaborative way in therapies. I will review how advances in the psychology of aesthetic properties of infant intentions and of the affective or moral regulation of their communications have supported acceptance and development of dynamic, relational, non-verbal therapies for emotional disorders.

The sharp spike in children’s mental health issues as a result of complex trauma and within a context of budget cuts means that many are placed on waiting lists whilst their problems worsen; some are denied a service altogether. In order to support with the scale and severity of this crisis how can art therapists adapt their practice to ensure that children receive timely and effective treatment? As services increasingly commission time-limited interventions, what are the implications for art therapy practice with children with complex trauma?
The role that art therapy can play within the field of trauma recovery has been supported through recent advances in neuroscience reliably informing us that the part of the brain responsible for forming language is compromised or “switched off” during traumatic events.

Informed by the CREATE framework (Hass Cohen), Mary Rose Brady will describe the “active curative elements” of a brief intervention model of art therapy: ostensive communication, accurately timed marking of emotion, marked mirroring of physical expression, joint attention and the re-labeling of appropriate emotional responses. This approach enabled the lowering of epistemic vigilance in order to maximise the treatment potential; alleviating the complex childhood trauma symptoms of a 5 year old adopted girl.

Alex McDonald - On the same page: Shared understanding in primary-school-based art therapy

Many school children come to art therapy following very difficult, confusing or traumatic experiences. The high levels of distress they experience impact on their ability to concentrate, socialise and manage their feelings. Art therapists have increasingly been employed by schools to help pupils cope with social, emotional or mental health needs which interfere with their learning and wellbeing. Evidence shows that the strength of the therapeutic alliance, namely the shared understanding of and investment in the task undertaken by therapist and client, strongly determines whether the outcome of that therapy is successful. How then, might art therapy help to develop that shared understanding?

Alex McDonald will present an approach to primary-school-based art therapy which has been co-produced with children using various art objects to communicate with each other. In this approach artworks, pages of art therapy journals, printed photographs, animations, illustrations, and the written word are used as part of the ostensive communication between child and art therapist. The art forms enable the art therapist to communicate their intention, the child to communicate their experience, and both to develop a shared understanding. Thus, child and art therapist can work together to co-produce effective art therapy sessions to alleviate distress, continually checking that they are on the same page.

Developing a shared understanding of this approach amongst art therapists is also important for the development of evidence-based practice. Producing clear descriptions of practice can be challenging. Alex will share the research process by which art therapists Bobby Lloyd, Mary Rose Brady, Neil Springham and Tim Wright participated in the co-writing of the description of this particular approach to primary-school-based art therapy. The group-writing process relied on trusted relationships, social media, role play, video and sound recordings to ensure that, at each stage of the development of the manual, the members of the group were indeed all on the same page.
Dr Sandra Bucci - Client and therapist attachment styles and working alliance

Working alliance has been shown to be important in influencing the outcome of therapy. Research has typically focused on client’s attachment style and its impact on factors such as outcome and therapeutic alliance. However, evidence suggests that characteristics of both clients and therapists impact on the development of working alliance. Although attachment theory is well researched, there is relatively limited research on the relationship between both therapist and client attachment style and the working alliance.

Dr Bucci will discuss a study that examined the extent to which both client and therapist self-reported attachment styles are related to working alliance. Findings from our group showed that client and therapist attachment security was not independently related to working alliance, but an association between therapist insecure attachment and alliance in more symptomatic clients was found. There was also some evidence that therapists and clients with oppositional attachment styles reported more favourable alliances. The study suggests that the relationship between therapist attachment style and alliance is not straightforward. It is likely that the complexity of clients’ presenting problems, coupled with interaction between client–therapist attachment styles, influences the therapeutic alliance. Finally, Dr Bucci will summarise proposed candidate mechanisms thought to be involved in the development and maintenance of psychosis more broadly, including the role of early adversity, dissociation and disorganised attachment more specifically.

Ioanna Xenophontes, Nicci Mills and Dr Neil Springham - Queens of the stick people: Epistemic trust, genuineness and artistic style in art therapy

This presentation focuses on how two people who do not identify themselves as artistic found art therapy helped them when other interventions had failed. It explores how it was the accumulation of trust between therapist and patient, rather than the development of a range of artistic skills or styles, which brought their art to life. This opened a means whereby they could structure their thoughts, emotions and sense of self through the visual medium. The presentation is delivered by those two group members and their art therapist who are all now members of ResearchNet which is a collaboration of service users, carers and professionals who co-produce research to improve mental health services.

It is proposed that reading the level of genuineness of their therapists is a central concern for those who have experienced attachment trauma. Reflecting on their experience of art therapy, two of the presenters identified that there were very particular disclosures and demonstrations of intent which helped them believe in their therapist. These demonstrations closely conform to the theory of ostensive communication. Attachment processes then created a reality where artworks could, for the first time, be trusted to mean something relevant and valid. This occurred even though there had been no discernible change in visual style and imagery routinely involved diagrams and stick
people. When art could be trusted, the potential for considering other experiences through shared attention became more possible.

This presentation has implications for those who are interested in strengthening the therapeutic alliance and classifying types of artistic expression in art therapy (i.e. embodied images etc.) in research and practice.

Dr Hayley Berman - Providing an atmosphere of extraordinary safety to promote secure attachment: Case study on Lefika la Phodiso - the Art therapy Centre (www.arttherapycentre.co.za) in Johannesburg, South Africa

Hayley will describe the project of Lefika la Phodiso - the Art therapy Centre (www.arttherapycentre.co.za) in Johannesburg, South Africa, as a case study of providing an atmosphere of extraordinary safety to promote secure attachment. Lefika train’s Community workers as ‘Community Art Counsellors’, a new profession lodged with Health Profession Council of South Africa to address the mental health deficit within a traumatised society. It is based in the inner city and provides a therapeutic resource for children and adults who self refer.
COLWYN TREVARTHEN, a New Zealander, is Professor (Emeritus) of Child Psychology and Psychobiology at The University of Edinburgh. He has published on brain development, infant communication, and child learning and emotional health. He studies the inherent motives for active and shared developments of human communication and learning, their emotional regulation, and the effects of disorders, such as autism and depressive illness. A book on Communicative Musicality, co-edited with musician and counsellor Stephen Malloch for Oxford University Press, reviews how rhythms and expressions of 'musicality' in movement and the intrinsic sense of time in the mind motivate narratives of interests and emotions from before birth, and give essential support to development and the learning of language and other cultural skills. A book edited with play therapist Stuart Daniel published this year on Rhythms of Relating In Children’s Therapies reports developments in infant psychology that support therapy based on encouraging creativity in intimate relations. Also published in 2017 is an article in volume 1 of the International Journal of Cognitive Analytic Therapy and Relational Mental Health on "The affectionate, intersubjective intelligence of the infant and its innate motives for relational mental health". These publications relate new practices in therapy to creativity of movement in the arts, especially the temporal arts of music and dance. Trevarthen has Honorary Doctorates in Psychology or Education, from the University of Crete, the University of East London and Queen Margaret University, Edinburgh, and is a Fellow of the Royal Society of Edinburgh, a Member of the Norwegian Academy of Sciences and Letters and a Vice-President of the British Association for Early Childhood Education.

Email: c.trevarthen@ad.ac.uk

MARY ROSE BRADY is currently Director of Operations for the British Association of Art Therapists, Advisor for Children and Young People and Lead for BAAT’s Accredited Diploma specialising in Art Therapy with Children. Prior to this Mary Rose was Head of Parenting and Creative Therapies at Coram Children’s Charity where she and her team established the first National Centre for Creative Therapy and led the pilot for the national roll out of the Adoption Support Fund. Mary Rose is a qualified Parenting Practitioner and for over 20 years has specialised in children and young people’s mental health with a particular interest in marginalise populations and attachment trauma. During her time as Consultant Art Psychotherapist with looked after children she specialised in sexual abuse, separation and trauma. Mary Rose co-established the first Post Graduate training in Art Psychotherapy in the Netherlands, in partnership with the University of London, where she was also involved in setting up research projects in Asylum Seeker Centres to assess the impact of war trauma on children’s drawing development. Mary Rose has advised and supported Charities on the therapeutic use of art with traumatised populations overseas including in St Petersburg and Mumbai.

ALEX MCDONALD studied contemporary art practice and the history of art at Goldsmiths’ College, London before qualifying as an Art Therapist from Queen Margaret University, Edinburgh in 2005. She has over 12 years of clinical experience working with children and families within the charitable sector and the education system. Over the past 5 years she has worked with the children to co-
produce an approach to primary-school-based art therapy under the supervision of Bobby Lloyd. Alex has also been supervising practitioners in this area for over 6 years. Alex has recently completed research on primary-school-based art therapy under the supervision of Dr Nick Drey and is currently in post as an Officer of the British Association of Art Therapists (BAAT). She is also a tutor and supervisor on BAAT’s specialist degree course for qualified art therapists in Working with Children in Art Therapy. Alex is a member of the international faculty of the Oxford College of Arts and Therapies providing e.learning introductions and foundations in art therapy to those who live in areas without access to tuition. She is also a member of the Art Therapy Practice Research Network and a peer reviewer for the International Journal of Art Therapy: Inscape and The Arts in Psychotherapy.

Dr SANDRA BUCCI completed her psychology training in Australia. After starting out in a research assistant post working in the area of psychosis and substance misuse, she completed her clinical training (2006) and worked as a full-time practicing Clinical Psychologist at an Early Intervention for psychosis service in Newcastle, Australia. She moved to Manchester, UK in 2007. Alongside her academic role, she continued to work clinically as a trial therapist on the MRC-funded COMMAND trial. After a period of maternity leave, she secured MRC funding to develop a programme of research around innovative methods for treatment delivery in psychosis and collaborate with a number of other research groups across Divisions to facilitate this work. She was appointed Senior Lecturer in 2014 and has an active programme of research and teaching duties. In addition, she is the Social Responsibility Lead for the Division of Psychology and Mental Health and lead on the ATHENA SWAN charter for the Division. Her social responsibility activities extend to setting up a Community Interest Company with colleagues at Manchester aimed at making mobile health solutions to self-management in mental health to the NHS and public sector more widely available.

IOANNA XENOPHONTES worked within the print industry, becoming a manager and national sales executive. Ioanna had early contact with health and school counselling services and was first prescribed anti-depressants at the age of 12 yrs. She has since experienced numerous mental health interventions but found that art therapy within a mentalization service made was what the difference. Subsequently she has led Experience Based Co-design projects within mental health services for several years and is a trainer in the method at the Point of Care Foundation. She has worked as a lecturer and mentor in art therapy and clinical psychology trainings at Goldsmith College, University of London, Canterbury Christ Church University and Roehampton University. She has trained as a lived experience practitioner within Oxleas NHS foundation Trust and has regularly delivered psychoeducation sessions within its personality disorder services. Her research interests are borderline personality disorder and violence, co-design and co-production of services. She has published on her experience of the recovery phase after mentalization based therapy. She passionately believes that more people should have access to art therapy and is working to build its credibility through research.

NICCI MILLS studied sociology and psychology and currently works as a team leader within a care-home. Nicci was first referred to CAMHS at 13 yrs and received mental health support until she entered a mentalization based treatment program where she received art therapy. Nicci has completed her lived experience practitioner training at Oxleas NHS foundation Trust and has delivered psychoeducation within its personality disorder services. She is the ResearchNet
representative for the Patient Experience quality stream within the service. She is particularly interested in working with staff to use patient experience and research evidence to make mental health services more humane. Her research interests are in borderline personality disorder, trauma and attachment. Nicci contributed to a paper on ostensive communication in art therapy for the American Association of Art Therapy's journal *Art Therapy*. Because art therapy was given to her at a point where had it not worked she would have lost her life, she feels strongly that art therapy should be recognised as on a par with the more established treatments.

**Dr NEIL SPRINGHAM** is a consultant art therapist at Oxleas NHS foundation Trust in London where he is also Borough lead for psychological therapies and patient experience. He trained in art therapy in 1988 and has worked in adult mental health, addictions and now specialises in personality disorder treatment. He was a course leader at the Unit of Psychotherapeutic Studies, Goldsmiths College, co-founded the Art Therapy Practice Research Network and was twice elected chair of British Association of Art Therapists. He has a PhD in Psychology and founded ResearchNet. He has published and lectured internationally on a wide range of issues in art therapy, mentalization, co-production and Experience Based Co-design.

**Dr HAYLEY BERMAN** is an art psychotherapist, artist and social entrepreneur and currently is Programme Leader for the MA in Art Therapy at Hertfordshire University. Her longstanding research interest seeks to inform and develop methodologies that assist in creating long-term psychosocial change. Her thinking is informed by psychoanalytic theory as applied to practice. Hayley’s writing, image making and practice reflect an embodied manifestation of her approach. Essential aspects of her work include the facilitation and replication of safe spaces; the presence of an ethical empathic other; art materials within a holding space – all within an applied psychoanalytic frame. This work takes place in private practice with individuals - curious about their internal worlds - and in large groups as a process of creatively deepening internal and social group dynamics. This group work has been implemented within research, training, organizational, governmental and NPO contexts. Methodologies include social dreaming matrices and role analysis sets utilizing analytic group art psychotherapy. Hayley started a Non-Profit Organisation: Lefika La Phodiso in Johannesburg (www.arttherapycentre.co.za). She remains an active Board member and is exploring collaborative opportunities with UH. It continues to address the deficit in mental health services and the extraordinarily high levels of trauma due to the complexity of colonialism, apartheid, implicit hierarchical social and economic privilege, poverty, unemployment and violent crime. She is a member of the South African Psychoanalytic Confederation and the Institute of Psychoanalytic Child Psychotherapy. Her work has been applied in informal NPO’s and charities, within Government structures, schools and community centers. She has trained over 200 students as Community Art Counsellors.