



Participant handbook for the 2021 Postgraduate CPD Training program in Narrative Therapy and Community Work

A collaboration between University of Rwanda,
SOS Children's Villages Rwanda and Dulwich Centre

Dear participant,

G'day and welcome to this 2021 Postgraduate CPD Training program in Narrative Therapy and Community Work. Participants in other courses we have been involved in have been keen to know what was expected of them in relation to the course they were enrolled in. Over time, we have had many conversations about this and have found it helpful to write our ideas down on paper so that they can be referred to throughout the year. This is the purpose of this handbook. It also contains a range of information about the course and the processes and procedures we have developed.

We've been eagerly awaiting the commencement of this training program. We're looking forward to learning together!

Warm regards,

Serge Nyirinkwaya, Sabine Vermeire, Joseph Kalisa, Jill Freedman, Sister Seraphine Kaitesirwa, Marc Leger, Beata Mukarusanga, Cheryl White, David Denborough, Gene Combs, Marnie Sather, Anne Candide Habyalimana, Claudine Mukakimenyi, Félix Banderembaho & Chaste Uwihoreye.

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General information about the faculty and Dulwich Centre

1. The faculty

Our Training Faculty works as a collective. We all play our different roles and together we present this course. The collective consists of:

Co-ordinators: Cheryl White & Serge Nyirinkwaya

Teachers/Tutors: Serge Nyirinkwaya, Sabine Vermeire, Joseph Kalisa, Jill Freedman, Sister Seraphine Kaitesirwa, Marc Leger, Beata Mukarusanga, Cheryl White, David Denborough, Gene Combs, Marnie Sather, Anne Candide Habyalimana, Claudine Mukakimenyi, Félix Banderembaho & Chaste Uwihoreye.

Liaison: Joseph Kalisa & Serge Nyirinkwaya

It is relevant to note that, if you speak to one member of the collective about a matter related to the course, you can expect that this will be shared with other members. We will meet together and discuss how things are going. Emails sent to us may be shared. There is a shared confidentiality within the faculty.

2. The courses we offer

The courses Dulwich Centre offers are skills-based courses in narrative approaches to therapy and community work. In this way, they are quite specific.

Key aspects of the course

3. Overall structure

As you are already aware, this program will consist of:

- A five-day intensive training from January 11-15th
- Regular structured reading program – 7 collections of reading
- Regular structured writing program to relate readings back to one's practice
- On-line e-learning site to remain in contact with faculty and participants throughout the year
- WhatsApp group to remain in contact with classmates and program focal persons.
- Bi-weekly book club sessions through zoom to share stories of practices and new explorations. These will start just after the submission of the first reflection, after February 8, 2021
- Attendance at 5-day Level Two Intensive in narrative therapy and community work July/August
- Writing a 5000 word project about how you have used narrative practice in your work over the year. The aim of this project is to support practitioners to be able to use narrative practices in their own context and in their own ways.

The structures of the course are designed to create a generative and supportive context for the exploration of participants' own ideas and work practices. Successful completion of the course will result in the awarding of a certificate for the 2021 Postgraduate CPD Training Program in Narrative Therapy and Community Work

4. Reading

Much of the momentum of the course is created by regular reading and reflection. The reading list is a key source of the ideas that the course aims to convey. For this reason, it is important that participants keep up with the reading. Some topics have a considerable number of resources. It's expected that participants will read/watch at least 3 resources per topic.

5. Written reflections on the reading

Each participant is expected to submit a brief paper (approximately 500 words) on each collection of reading. It will be possible to upload these directly to the online learning site. The aim of these short papers is to try out the ideas from the readings in your practice and then write about how this went! It's great to share stories of your practice then the tutor can offer you additional practical ideas. Don't just tell us what is in the readings because we already know this!! We want to know how you have tried to use the ideas in your work ☺.

- Were there any aspects of the writings/videos that resonated with your own experiences or learnings? If so, in what way?
- How have you tried to put the ideas in the readings into practice?
- What differences have these ideas made to your practice? Or what difference *could* they make?
- What questions and/or dilemmas did they raise?
- In what areas did they spark your curiosity?

We have found that this process greatly contributes to the learning experience and assists participants in making links between the reading and their own practice. This process also enables us as a faculty to stay in touch with people's thoughts and explorations. Here are some helpful hints from graduates from the practitioners in earlier courses in relation to these reflections:

We found it very helpful to develop a regular routine for these reflections. It was then about prioritising this rhythm so that the writing got done. Some of us always did our reflections on Sunday morning after breakfast, others after dinner on a particular evening of the week. One of us always took the readings to the local coffee shop on Sunday morning and read them while her partner read the newspapers! We all found it helpful to develop a routine and to stick to it. If you do get behind, we'd recommend that you take some time off work and catch them all up!

These reflections do not have to be 'academic', nor do they have to be the best piece of writing you could possibly do. It's much more important to do the regular reading and complete the writing. This is a particular form of writing which involves a different rhythm. Here are the steps we found helpful: (1) do the reading (2) take notes (3) wait a couple of days and try out some of the ideas in practice (4) then sit in front of the computer and write for about thirty minutes (5) a couple of days later then go back to these writings to edit and finish the writing, again for about thirty minutes. Of course, you will develop your own rhythm and process.

We also found it helpful to organise a 'buddy', a specific audience/witness, for whom you will do the writing. The pieces can even be written in letter form to this person if that is helpful. We found it helpful to 'write from the point of passion', start from whatever aspects of the reading meant the most to you and then just write. The piece may end up going in a completely different direction and this is okay. Importantly, you have to trust the people reading it – that they'll respect your writing and ideas and that if they think you need feedback they will then give this to you. These reflections are not assessed or graded, they are a way to stay in touch with each other and to relate the readings to your own life and practice.

6. Sharing one longer reflection on WhatsApp group

We also use the reading and reflections as a key way of maintaining a sense of connectedness between participants. This is because each participant nominates one reading about which they would be happy to write a longer reflection (1,000 words) and then posts this on the WhatsApp group. Everyone will then be able to read how other participants engage with the ideas in the particular reading. We have found this process works really well in maintaining a sense of connectedness even when people are reading and writing in different countries!

This 1,000 word reflection will explore the same questions listed above but in greater detail. These papers should **also** be uploaded to the e-learning site as you do with the 500 word reflections. Participants can choose which topic they wish to write their 1,000 word piece about.

7. Timelines

We have put a lot of thought into the timelines for this course – the dates when participants will be required to send in reflections. We try to balance flexibility for participants, with the need to maintain connection between participants and to retain the integrity of the course. We have also taken seriously the feedback we have regularly received from participants of previous courses that having firm timelines actually assisted them in prioritising their study when otherwise other demands in their life may have taken over. We have particularly received this feedback from women participants who have many family responsibilities. We have heard that having firm timelines actually enables them to prioritise their study and learning and to ensure that there is space in their lives to follow through on the course work that they have committed themselves to. With all of this in mind we have developed the following structure:

Written reflections: These are due on the dates listed on the reading list. These dates are not flexible because it is a key component of the course that participants complete the reading and then the reflections at the same time as one another. As explained above, it is the regular reading and reflections that maintain connectedness between participants and faculty when in different contexts and countries. If you don't send your reflection in on time you will not receive feedback on it, and this is real waste! If you are concerned that you might not be able to keep up with these timelines, we strongly recommend you get one or two weeks ahead so that there is some latitude if something unexpected then comes up (for instance the flu, the computer crashing, unexpected events in your family, sudden demands at work!). We particularly recommend this because a couple of the due dates are on or close to public holidays! If you do slip behind, it's best to skip a topic and then continue to hand in the rest of the reflections at the proper date. This way you will get feedback on all but one of your reflections! There are 6 reflections, but you will still complete the course if you only hand in 5 of these. So there is scope to miss one reflection at some time during the course!

Extensions: If there are extenuating circumstances as to why it is not possible for you to complete the reflections by the due date, it is possible to apply in writing for an extension until the 30 October 2021. If this extension of time is required, however, we cannot guarantee that faculty members will be able to offer feedback on your writings. It will be possible, however, for participants to pay an additional consultant's fee and we will approach one of the course's external consultants to read and give feedback on your writings.

Timeline summary:

Teaching Block 1	11-15 Jan
Reflections:	
1. Externalising conversations	8 February
2. Re-authoring conversations – strengthening a ‘second storyline’	1 March
3. Documentation of alternative stories/ knowledges	22 March
4. Working with memory	12 April
Outline of project ideas submitted	23 April
5. Rituals, outsider witness practices, enabling contribution and Community conversations	3 May
6. Responding to trauma/violence/abuse	23 May
7. Working with children/young people	14 June
Draft written project	5 July
Written project due	22 July
Teaching Block 2	July/August
See also extra optional reading	

Formal bits and pieces

8. What enables successful completion of the course?

The following criteria are what need to be demonstrated in order to successfully complete this course:

- Attendance of at least 90% of training sessions.
- Successful and on-time completion of readings/ reflections
- Completion of a feedback form to offer us rigorous feedback on your experience of the training program

If a participant is falling behind in relation to completing assessment tasks and course requirements, a discussion will take place and a plan will be drawn up to try to ensure that they complete the course. Considerable effort will be made to assist students in successfully completing the assessment tasks!

9. Feedback from participants to the faculty

In order to ensure that the courses run at Dulwich Centre are fulfilling participants' expectations, it is imperative that the faculty consistently seeks and receives feedback. This will occur in a range of different ways:

- University of Rwanda/SOS/Dulwich Centre will seek participant feedback at times throughout the year.
- Feedback about any aspect of the course can also be sent to us c/o dcp@dulwichcentre.com.au at any time.
- Please also feel free to offer feedback to Joseph Kalisa and Serge Nyirinkwaya at any time throughout the course and they will relay this to us.

10. Feedback from faculty to participants

The faculty will provide feedback to participants about their progress in the course in a range of ways, including: Written feedback will be offered throughout the year on participants' written reflections.

11. If you have a complaint ... our resolution process

Dulwich Centre will ensure that participants have access to a fair and equitable process for dealing with grievances. If a participant has concerns about any aspect of the program (including assessment results, the feedback they have received, or a grievance about any other matter), we would like to hear about this and will do all we can to respond. If you would like a copy of our formal resolution process, please request one. It can be briefly summarised as:

- Speak directly with relevant teacher.
- If this does not lead to adequate resolution, speak with the course contact people, Joseph Kalisa and Serge Nyirinkwaya.
- If this does not lead to adequate resolution, lodge a written appeal or grievance to the Dulwich Centre Faculty (dcp@dulwichcentre.com.au).
- In the event that these internal processes do not resolve the issue, the faculty will approach Dean Lobovits who acts as external consultants to Dulwich Centre training courses. Dean will then liaise with the parties concerned and attempt to resolve the grievance.

Please note, we really want to ensure that, if anyone has a grievance, it gets sorted out and resolved. If there are other ways that will assist in this process, we will be very open to considering them.

12. Dulwich Centre Faculty email address

To contact any Dulwich Centre faculty member please use the address: dcp@dulwichcentre.com.au

13. Dulwich Centre's e-learning site

The link to Dulwich Centre e-learning site is: <https://dulwichcentre.com.au/courses/2021-rwanda-narrative-therapy-and-community-work-training-program/>

14. Written projects

We have found over previous years that asking participants to take on a major project, to hand in a written piece of work about this project (approx 5,000 words, no more than 6,000 words), and supporting them in the process of writing this, has been a very constructive exercise. In past years, these written presentations have varied over a wide range of topics and we are open to you coming up with your own ideas about this. We encourage everyone to choose a project/topic that they have lots of energy for and would like to develop further thinking/skills around. Please contact Joseph Kalisa and Serge Nyirinkwaya at any time throughout the year if you would like to correspond in relation to ideas or dilemmas around writing your assignments.

The aim for the written project is that it be of a quality that can be submitted to a professional journal, but it's important to note that there is a great diversity of writing styles for different journals. We don't want the experience to be intimidating, but on the other hand we do wish to 'stretch' participants. We have heard in the past that many people need a bit of challenge to take the next step in their careers, which may be to publish their work.

Here are some more helpful hints about the written project from people who participated in our interstate course:

We found it made a big difference if you could find a local audience to witness and encourage the project. Often it worked best for those people who could base the project in their workplace because then their colleagues could act as an audience. The other things we'd recommend include: keeping the topic of the project simple, doing something you have passion for, running your ideas by faculty members, and thinking about it all year (decide on something early!). We'd also recommend taking up the opportunity to have faculty members read your drafts.

What needs to be demonstrated in the written projects

These guidelines are meant to assist people stay on track with the ideas they are developing for their projects. They are not meant to be restrictive, however, and we're more than happy to speak with people individually about the ideas they have and to find ways that the projects people are interested in fit congruently with what we in the faculty require. The main theme that needs to be addressed in the project is that of **'double-story development - including the rich acknowledgement of the effects of the problem AND a rich description of alternative/preferred stories'**.

One of the key concepts of narrative practice involves 'double-story development' – ways in which individuals, groups, communities can develop ways of articulating the effects of problems/obstacles in their lives *as well as* being able to articulate their responses, special skills and knowledges, and alternative story-lines associated with these. Often, it is important that this double-story development

occurs simultaneously and continually. Within your project, it will be necessary to demonstrate how you have made such double-story development possible in your work with individuals, groups and/or wider communities.

It may be important to articulate how space was created to externalise 'the problem' and name the dominant story, to trace its effects, etc., and how identifying unique outcomes or engaging with the absent but implicit led to the first traces of an alternative story.

A significant emphasis of this project is in relation to how you have gone about generating rich description of the alternative/second story and clearly demonstrating the relevant practice skills. There are, of course, very many ways of generating rich description, as well as a vast array of circumstances and contexts to which your project might relate. As you are planning and working on your project, we recommend you keep coming back to the question: 'Am I writing about work that involves double-story development and the rich description of alternative/preferred stories?'

In order to successfully complete the course, any five of the following need to be demonstrated in your written project:

- the use of the individual and/or collective externalising conversations (must include second story development)
- the use of re-authoring conversations (tracing the social, relational, cultural histories of skills and knowledges)
- the use of re-membling conversations
- ways of linking people's lives around shared preferred themes (may include the use of outsider witnesses / definitional ceremony structures)
- the use of letters, documents, certificates, etc.
- the use of archiving solution knowledges and sharing these knowledges between people
- examples of enabling contribution
- re-invigoration of folk culture as response to trauma (creating song, dance, theatre, ritual, etc from the material of the ways in which people are responding to hardship)
- the use of collective narrative methodologies – Tree of Life, Team of Life, collective timeline, checklists of social and psychological resistance
- any other ways of enabling double-story development and the rich description of the alternative/preferred stories of people's lives

A further necessary competency involves:

- Demonstrate an awareness of the operations of power and privilege in your relationships with those with whom you work ('clients').
- Demonstrate practices of accountability to respond to these operations of power and privilege.
- An awareness of considerations of individualism/socio-centrism

Each participant in this program is working in a unique context. Many of you will also be endeavouring to find ways of 'translating' the ideas taught in the course into your own language and cultural context. We hope that the process of developing your course project will encourage participants to generate their own unique forms of narrative practice, which is responsive to the culture, language and local context. Our aim is that people's projects will contribute to a diversity of narrative practices. Please take some time (words) within the project to describe your process of adapting/changing/developing the ideas and practices taught within the course in order for you to be constructing your own forms of narrative practice in your own context.

There are many ways in which these competencies can be demonstrated within the written project, and we really encourage creative approaches. We do, however, need to see real-life demonstrations of the practices (i.e. it's not appropriate to make up examples of interviews, or interview yourself, etc.). There is no prescription as to styles of writing or presenting. What is important to keep in mind though is the clear demonstration of the practice skills outlined above. These skills can, of course, be demonstrated in a wide range of contexts!

If participants' written assignments do not reflect an adequate demonstration of the skills mentioned above, then participants will be invited to do some further work to ensure where possible that they can successfully complete the course.

In summary, your project will need to demonstrate:

- double story development
- the rich acknowledgement of the effects of the problem
- the rich description of preferred storylines
- the use of any five of the themes outlined on the previous page
- an awareness of the operations of power and privilege in your relationships with those with whom you work ('clients').
- practices of accountability to respond to these operations of power and privilege.
- an awareness of considerations of individualism/socio-centrism
- a consideration of how you are adapting/changing/developing the ideas and practices taught within the course in order for you to be constructing your own forms of narrative practice relevant to your own context.

We are very much looking forward to seeing people's written projects!

Reading list

We have put a lot of thought into this reading list. We have tried to create a flexible reading list, so that those who have already read widely can stretch their thinking, and those for whom much of this reading will be new will also be able to thoroughly enjoy the process. We have also decided to make this reading list primarily practice-based and the topics we have chosen relate directly to narrative practice.

Reflections

Participants will be writing their regular reflections on the required reading for each of the 7 topics. Participants will also select which of these topics they would like to write their 1,000 word reflection upon. For this week it is expected that participants will write a 1,000 word response that will be circulated to all participants via the WhatsApp group.

Related reading realms

If you have a particular topic that you would like to read about, please contact David Denborough (daviddenborough@dulwichcentre.com.au) and he will try to assist you!

Access to readings

We will ensure that all participants have access to all the reading for the course via our web site. We have also donated a range of books to SOS-Rwanda so if you are based in Rwanda you may also be able to access some of these.

Topics



- | | |
|---|----------|
| 1. Externalising conversations | 8 Feb |
| 2. Re-authoring conversations – strengthening a ‘second storyline’ | 1 March |
| 3. Documentation of alternative stories/ knowledges | 22 March |
| 4. Working with memory, grief and loss | 12 April |
| 5. Rituals, outsider witness practices, enabling contribution & Community conversations | 3 May |
| 6. Responding to trauma/violence/abuse | 24 May |
| 7. Working with children/young people | 14 June |

OPTIONAL TOPICS

Mental health

Drugs and Alcohol







Thinking behind practice: Decolonising, post-structuralism, considerations of culture, individualism

	Indicates a resource related to working with children
	Indicates a resource that relates to work in Africa and/or with Africans and/or by an African practitioner.



Reflections

Please upload your reflections to the Dulwich Centre e-learning site. Please also post the 1,000 word reflection to the WhatsApp group. Thanks!


1. Introducing narrative practice and externalising conversations – 8 February

	<ul style="list-style-type: none"> Introducing narrative practices: Sharing stories and weaving history, culture, family, and community: From a workshop by Michael White held in Uganda
	<ul style="list-style-type: none"> Externalising - Commonly asked questions co-ordinated by Shona Russell & Maggie Carey
	<ul style="list-style-type: none"> Narrative practice with families with children: Externalising conversations revisited by Michael White
	<ul style="list-style-type: none"> Standing Together on a Riverbank: Group Conversations about Sexual Abuse in Zimbabwe by Sipelile Kaseke
	<ul style="list-style-type: none"> Video on-line: Externalising conversations: Statement of position map 1 by Mark Hayward
	<ul style="list-style-type: none"> Supporting genocide survivors and honouring Rwandan healing ways: Our own names, our own prescriptions - An interview with Chaste Uwihoreye
	<ul style="list-style-type: none"> Externalising the problem when it is expressed as a physical ailment (an exercise developed in Rwanda during 2018 teaching block)
	<ul style="list-style-type: none"> Narrative responses to physical pains - An interview with Sister Seraphine Kaitesirwa
	<ul style="list-style-type: none"> A narrative theatre approach to working with communities affected by trauma, conflict & war by Yvonne Sliep
	<ul style="list-style-type: none"> Broadcasting hope and local knowledge during the pandemic lockdown in Rwanda by Chaste Uwihoreye


2. Re-authoring conversations – strengthening a ‘second storyline’ – 1 March

	<ul style="list-style-type: none"> The danger of the single story by Chimimanda Adichie www.dulwichcentre.com.au/the-danger-of-the-single-story.html [video]
	<ul style="list-style-type: none"> Part 2 and Part 3 Skill development – Narrative responses to trauma & Strengthening stories of resistance/healing/reclamation (from a publication by Jill Freedman, David Denborough & Cheryl White)
	<ul style="list-style-type: none"> Commonly asked questions about re-authoring conversations compiled by Shona Russell and Maggie Carey, <i>Narrative Therapy: Responding to your questions</i>



3. Documenting alternative stories/knowledges – 22 March

	<ul style="list-style-type: none"> Using therapeutic documents – a review by Hugh Fox
	<ul style="list-style-type: none"> Collective documents as a response to collective trauma by David Denborough
	<ul style="list-style-type: none"> - Example of a collective narrative document: Living in the shadow of genocide: How we respond to hard times: Stories of sustenance from the workers of Ibuka ENGLISH VERSION and Kinyarwandan version: KUBANA N'INGARUKA ZA JENOSIDE: UBURYO TWITWARA MUBIHE BIKOMEYE
	<ul style="list-style-type: none"> - Encyclopedia of young people's life-saving tips: https://dulwichcentre.com.au/encyclopedia/
	<ul style="list-style-type: none"> - Collaborative representation' by Sue Mann
	<ul style="list-style-type: none"> - Songs as sustenance by David Denborough






4. Working with memory, loss and grief – 12 April

	<ul style="list-style-type: none">Saying hello again when we have lost someone we love by David Denborough Chap 8 <i>Retelling the stories of our lives</i>
	<ul style="list-style-type: none">Working with memory in the shadow of genocide – Versions in both KINYARWANDA and English
	<ul style="list-style-type: none">The Life Certificate by Mohamad Fareez
	<ul style="list-style-type: none">Working with loss: Beyond re-membering by Jill Freedman video: https://dulwichcentre.com.au/working-with-loss-beyond-re-membering-by-jill-freedman/











5. Collective work: Rituals, outsider witness practices, enabling contribution and community conversations – 3 May

	<ul style="list-style-type: none">Raising our heads above the clouds, Caleb Wakhungu and the Mt Elgon Self-Help Community Project: See also this video: https://dulwichcentre.com.au/raising-heads-above-the-clouds-by-caleb-wakhungu/
	<ul style="list-style-type: none">Responding to genocide in Rwanda: Local knowledge and counter-stories by David Denborough and Cheryl White in collaboration with Hodali Irakoze Pierre Claver, Jill Freedman and Gene Combs
	<ul style="list-style-type: none">Enabling contribution: Exchanging messages and convening definitional ceremonies by David Denborough
	<ul style="list-style-type: none">Community therapy: A participatory response to psychic misery by Adalberto Barreto & Marilene Grandesso with reflections from David Denborough and Cheryl White
	<ul style="list-style-type: none">Work from Aboriginal communities: Linking Stories and Initiatives: A narrative approach to working with the skills and knowledge of communities by David Denborough, Carolyn Koolmatie, Djapirri Mununggirritj, Djuwalpi Marika, Wayne Dhurrkay & Margaret Yunupingu see: http://www.dulwichcentre.com.au/linking-stories-and-initiatives.pdf
	<ul style="list-style-type: none">Exploring the bicycle metaphor as a vehicle for rich story development: A collective narrative practice project by Marc Leger

6. Responding to trauma/violence/abuse – 24 May


	<ul style="list-style-type: none"> Survivors supporting survivors: Recalling the history of the Ibuka counselling team by Adelite Mukamana
	<ul style="list-style-type: none"> Intergenerational narrative practice in response to intergenerational trauma by Saviona Cramer with reflections from Rwandan practitioners
	<ul style="list-style-type: none"> Our story of suffering and surviving': Intergenerational double-story development with people from refugee backgrounds by Emma Preece Boyd
	<ul style="list-style-type: none"> Discovering children's responses to trauma: a response-based narrative practice by Angel Yuen <i>International Journal of Narrative Therapy and Community Work</i> #4 2007
	<ul style="list-style-type: none"> Children, trauma and subordinate storyline development by Michael White
	<ul style="list-style-type: none"> A framework for receiving and documenting testimonies of trauma by David Denborough
	<ul style="list-style-type: none"> The journey of a lifetime: Groupwork with young women who have experienced sexual abuse by Lisa McPhie and Chris Chaffey.
	<ul style="list-style-type: none"> A story of survival by Cecily In <i>Dulwich Centre Journal</i> 1998 Nos. 2&3
	<ul style="list-style-type: none"> Working with people who are suffering the consequences of multiple trauma: A narrative perspective by Michael White Chapter 5 <i>Trauma: Narrative responses to traumatic experience</i>

7. Working with children/young people – 14 June

	<ul style="list-style-type: none"> Narratives in the suitcase by Ncazelo Ncube-Mlilio: https://dulwichcentre.com.au/narratives-in-the-suitcase-by-ncazelo-ncube-mlilo/
	<ul style="list-style-type: none"> Children, children's culture, and therapy' by Michael White (2000) Chapter 1 in <i>Reflections on narrative practice</i>.
	<ul style="list-style-type: none"> The Team of Life with young men from refugee backgrounds by David Denborough
	<ul style="list-style-type: none"> Listening-for-alternative-stories-Narrative-practice-with-vulnerable-children-and-young-people-in-India
	<ul style="list-style-type: none"> The gift of giving: Empowering vulnerable children, families and communities in rural Uganda by Caleb Wakhungu
	<ul style="list-style-type: none"> The garden metaphor by Beata Mukarusanga
	<ul style="list-style-type: none"> Games, activities and narrative practice: Enabling sparks to emerge in conversations with children and young people who have experienced hard times by Serge Nyirinkwaya
	<ul style="list-style-type: none"> Conversations with children with disabilities and their mothers by Maksuda Begum and an Alternative Intake form
	<ul style="list-style-type: none"> Presenting the League of Parents and Small People Against 'Pocket Kering': Debuting the skills and knowledges of those who experience financial difficulties by Elizabeth Quek Ser Mui OR video version: Video on-line: The League of Parents and Small People against 'Pocket Kering' by Elizabeth Quek and Rose
	<ul style="list-style-type: none"> Fostering collaboration – between parents and children, and between child protection services and families an interview with Michael White

OPTIONAL EXTRA READING

Mental health



	<ul style="list-style-type: none"> Psychotic Experience and Discourse an interview with Michael White in <i>Re-Authored lives</i>, Chapter 5
	<ul style="list-style-type: none"> Honouring Samoan ways and understandings: Towards culturally appropriate mental health services and 'Multiple sites of Healing' by Kiwi Tamasese <i>International Journal of Narrative Therapy and Community Work</i> 2002, No. 2, 64-71.
	<ul style="list-style-type: none"> Introducing Narrative Psychiatry: Narrative approaches to initial psychiatric consultations by SuEllen Hamkins
	<ul style="list-style-type: none"> Solidarity and friendship: An interview with Claver Haragirimana by David Denborough
	<ul style="list-style-type: none"> Narrative practice and peer support by Hamilton Kennedy
	<ul style="list-style-type: none"> Holding our heads up: Sharing stories not stigma after losing a loved one to suicide Compiled by Marnie Sather and David Newman

Drugs and alcohol

	<ul style="list-style-type: none"> Challenging the culture of consumption: Rites of passage and communities of acknowledgement by Michael White <i>Reflections on Narrative Practice</i>
	<ul style="list-style-type: none"> Conversations with persons dealing with problems of substance use by Wendy West
	<ul style="list-style-type: none"> Overcoming Craving: the use of narrative practices in breaking drug habits by Har Man-Kwong <i>IJNTCW</i> 2004 No. 1
	<ul style="list-style-type: none"> Consultations with young men migrating from alcohol's regime by Lorraine Smith and John Winslade. <i>Dulwich Centre Newsletter</i> 1997. Nos. 2 & 3
	<ul style="list-style-type: none"> Acts and stories of resistance by Murisi Mtsvanga-Moyo: https://dulwichcentre.com.au/co-researching-alternative-stories-murisi-mtsvanga-moyo/

Thinking behind practice:

Decolonising, post-structuralism, considerations of culture, individualism

	<ul style="list-style-type: none">De-colonizing our lives: Divining a post-colonial therapy by Makungu Akinyela, <i>International Journal of Narrative Therapy and Community Work</i>, 2002, #2
	<ul style="list-style-type: none">Decolonising identity stories: Narrative practice through Aboriginal eyes by Tileah Drahm-Butler in <i>Aboriginal narrative practice</i>
	<ul style="list-style-type: none">Decolonising research: An interview with Bagele Chilisa
	<ul style="list-style-type: none">Stories from Sri Lanka – responding to the tsunami by Shanti Arulampalam et al. Chapter 3 <i>Trauma: Narrative responses to traumatic experience</i>
	<ul style="list-style-type: none">Post-structuralism and therapy – what’s it all about compiled by Leonie Thomas. In Russell & Carey <i>Narrative Therapy: Responding to your questions</i>.
	<ul style="list-style-type: none">A poststructuralist approach to narrative work by Gene Combs and Jill Freedman
	<ul style="list-style-type: none">Broadening the horizon: Looking beyond individualism/collectivism by David Denborough Chapter 9 <i>Collective Narrative Practice</i>
	<ul style="list-style-type: none">The challenges of culture to psychology and postmodern thinking by Charles Waldegrave <i>Just Therapy ~ a journey</i>
	<ul style="list-style-type: none">Beyond psychological truth – Deconstructing Western deficit-oriented psychology and the co-construction of alternative psychologies in narrative practice by Chris Wever, <i>The International Journal of Narrative Therapy and Community Work</i> 2015, 1, 11-25.
	<ul style="list-style-type: none">Five radical ideas, splits and things not to leave behind: A conversation with Ron Findlay from <i>A memory book for the field of narrative practice</i>
	<ul style="list-style-type: none">Working for gender justice across culture: An interview with Taimalieutu Kiwi Tamasese by Cheryl White

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