



To understand the writing we need to  
understand the writer – *Schleiermacher*

Who am I?

Thank you Ana and the EC SF organising committee for giving me the opportunity to speak at this conference. When I was working out the structure for this 30 min presentation I allowed 20 min for speaking, 5 min for stuttering and hopefully would 5 min at the end for questions and answers!

So what is a stuttering psychotherapist from the west of Ireland doing talking to speech and language therapists in Antwerp?!

I'm going to begin by telling you a little bit about myself, then about the rationale for my research question and method. I will talk about data collection using art as part of an interview technique and then I will talk about findings.

I stuttered severely since childhood as did several of my siblings, my father, several uncles and cousins. The times I remember most was when other children and sometimes adults called me names or ridiculed me because of my stutter.

My stammer became extremely problematic at the aged of 12. I had moved to a new school and found myself quite unable to read in class because I was blocking so much. At break-time on that first day I was surrounded by boys imitating and mocking me. I'm not sure how this fits with some of the scientific research we heard earlier regarding the onset and development of stuttering but I believe that it was incidences like this and other bullying incidents that contributing to my stammer becoming more severe. My stammer was so severe in my late teens that my local shop keeper would push a pen and paper across the counter when I walked into the shop.

I attended various speech therapy programmes primarily based on fluency shaping, which helped to some degree, one notable programme being Shames and Florence 'continuous phonation' using Delayed Auditory Feedback in Denver, USA. This was essentially a prolonged speech programme after which I was fluent for about 3 months in the sense that I was able to keep up that novel way of speaking. I remember practising my new speaking technique between sessions using very slowed and prolonged speech. Some of the poor unsuspecting Americans asked me "Do all Irish people speak like that"! But perhaps due to lack of effort on my part, or lack of support (I had moved back to Ireland at that time), or for some other reason, my stammer returned with a vengeance.

However, even though I stammered severely, I was still able to function! I ran a small business and was married with children. And although I avoided speaking situations, I would speak if I felt strongly enough about something. I once organised a meeting of 80 people from all over my area at which I was the main speaker but hardly slept a wink the night before and was literally throwing up with anxiety just before the meeting started.

When I was 35 I resigned myself to the fact that I that I was going to stutter until the day I died. So I set about seeking to understand what was happening for me in the moment of stuttering rather than trying to fix it to see if I could find a way to make my stuttering less of a struggle physically and emotionally. I became aware of the paradox of stuttering - the more I tried to stop myself from stuttering the more I stuttered – the more I allowed myself to stutter, the less I stuttered. I knew I had discovered something important, and eventually decided to train as a psychotherapist to find a language with which to articulate and communicate to others what I was discovering about myself.

Sometime around 2008/2009 I met Jonathon Linklater of the Irish Stammering Association who introduced me to Sheehan's work. I was glad to finally find a writer who agreed with all my theories!

I had begun my psychotherapy training in 2008 and during that time my tutors had used quite a lot of art therapy that I found surprisingly useful and powerful. My first introduction to using art in stuttering therapy was the first day of the Free to stutter.... Free to speak program in which I was a participant in 2009. During an art session on the first day I initially got in touch with sadness, helplessness and fear. Then I connected with anger and with that determination and a commitment to continue to face my stuttering head on. At FTS....FTS I learned strategies for doing just that.

Before I talk about my research, I am going to hand you over to Fiona who will briefly introduce you to the FTS....FTS programme which is one of the subjects under investigation in my research.

## ***Free to Stutter....Free to Speak***

7 day residential course for adults who stutter in the HSE South Ireland

Main components are stuttering modification, narrative therapy and mindfulness

Art is used in conjunction with NT

Lead Therapists : Mary O Dwyer and Fiona Ryan

James attended the course as a participant in 2009

His current role is as a team member: psychotherapist and role model

Free to Stutter....Free to speak is an intensive residential programme for People who stutter in the HSE South, Ireland. Founded by Mary O Dwyer and Fiona Ryan in 2009, core components of the programme included Narrative Therapy and stuttering modification.

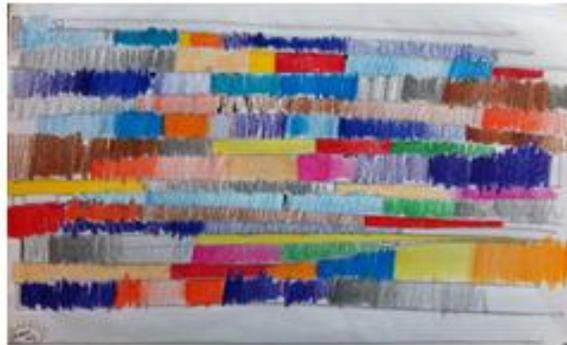
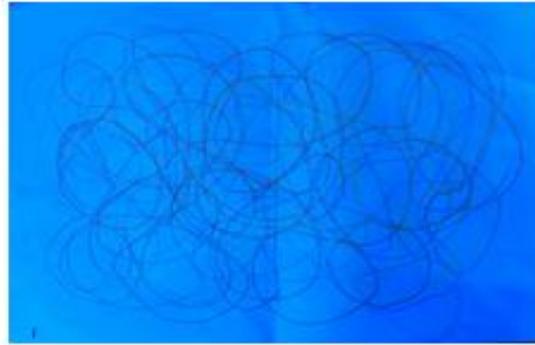
Why use art in research?

I recently completed a research Masters as part of my psychotherapy training. I was interested in three things. Firstly, I was interested in facilitating a small number of people who stutter to share about their experience of stuttering, in other words to say 'what it was like' for them to stutter. Many of the definitions and research on stuttering do not set out to specifically articulate this. Secondly, I thought it was really important to find out from the participants' perspective what being on the FTS programme was like. It was obvious that they found the programme helpful, but I was interested in finding out specifically what it was about the programme that they found effective. I also knew that Mary and Fiona and the health service that funded the programme would be very interested in this too. And I also felt it was imperative to provide the very ones who are supposed to be benefitting from the programme, the PWS themselves an opportunity to evaluate it and contribute to its continuing development. So I recruited 3 participants as co-researchers in what developed into a service-user led critical participatory action research. Thirdly, based on my personal experience of using art as a participant on FTS and subsequently from facilitating art sessions on the programme, I was interested to see how art would work as a research interview technique.

However, I found myself in an ethical dilemma as a researcher. I am a PWS. I knew the participants from either participating with them on FTS or from my role as a psychotherapist and mentor. How could I remain objective and not allow my own bias from becoming mixed up in my understanding of their experience? I wanted to really hear and preserve the unique experience of each individual co-researcher. And like all researchers, I wanted to obtain very rich data in a very short space of time! Remembering how powerfully art had worked for me and others both during my psychotherapy training and on FTS, I decided to use art as a spring board and context from which my co-researchers could interpret their unique individual experience of stuttering. I chose Interpretative Phenomenological Analysis, IPA, as my method of analysis. By complete chance, Dr. Martina Carroll my research supervisor had developed a research method using IPA and art. It was an adaptation of her 2011 research design that we employed in the interviews.

How did we go from abstract art work to scientific data?

Here is what we did. We asked the co-researchers to bring some of their existing art work from their time on FTS....FTS programme or new artwork that represented their experience of stuttering. These are the pictures that they brought along.



We sat around a large board room table in a hotel meeting room and asked people to place their art work in front of them. During the 45 min group interview which came first we asked each individual co-researcher in turn to interpret their art pieces in respect of their experience of stuttering. In qualitative research we talk about asking broad open questions. How about that for an open question!! This next slide is how the conversation opened. (next slide)



**Larry:** "Okay, am, this piece is, meant to be em about what the FTS....FTS program means to me. So while I was trying to do was trying to to express the different layers in my own personality and me as a person and am the different colours symbolise the different parts of me, the different emotions, different personality traits and I suppose, just very basically, the darker colours would be the more deeper emotions, possibly sadder emotions. The brighter emotions then might be the happier emotions. So before the FTS program then I would have been trying to get my, the canvas or the piece of art, has kind of have everything in order and have all the different parts of my life kind of nice and neatly packaged off and layered properly trying to control my emotions and personally for me to try and get my stammer under control. But it's not about that it's about, what I did put down after (*emphasis on after*) FTS, but I don't think after is the correct word to use about the FTS program, for me it's.... since FTS, because FTS is an ongoing process of continuing to meet up with your compatriots and which are ...friends."

This is Larry's opening statement.

Usually a research interview will begin with a more general line of enquiry and hopefully go deeper to a level of self-reflection and meaning making. However, these participants seemed to have arrived at the interview primed and ready to begin at the level of meaning-making in a controlled deliberate self-reflection in terms of embodied living/feeling experience.

*"about what the FTS....FTS program means to me...different layers in my personality, different parts of me, darker colours represent deeper sadder emotions... brighter happier emotions"*



Before FTS *"I'm so embarrassed by myself that I can't, that I can't ask for a, something in a shop..."*

*"since FTS, because FTS is an on-going process of continuing to meet up with your compatriots and which are ...friends."*

*"I had to make a presentation in Dublin, and actually it's something I'm, I might not have done if I had not done the FTS program, and ... I stuttered, and I actually stuttered quite a bit through it but... So there was that struggle, but there was no mental struggle in my head of all that emotion of "what are they thinking about me...I'm really embarrassed..."*

To go deeper I simply asked Larry, for example, to say more about the darker colours, or brighter colours, or to tell us a story that would help us understand what he has represented by these. One of the stories he told about what the darker colours represented ended with:

*"I'm so embarrassed by myself that I can't, that I can't ask for a, something in a shop."*

Notice that he does not say "I'm so embarrassed by my *stammer*" but rather by *"myself"*. At this point, like many other PWS, he is seeing himself through a totalising identity of 'Stammerer'.

The theme of **before** and **after FTS....FTS** is also presented very clearly here in Larry's opening and indeed in each of the three co-researchers opening lines. Larry, like his co-researchers talks about this problematic 'stammerer' identity which he identifies with prior to FTS with the restrictions and limitations this identity imposes that is in contrast to an upgraded identity that emerges during and after FTS, an alternative 'Me –who I am', a person, who stammers, but who can and does resist the influence and dominance of stammering in his life choices.

Later while elaborating on the meaning of 'brighter happier colours', he describes a work presentation he did after having participated on the FTS programme, where he stuttered, where he had that physical struggle, but had substantially less mental struggle and embarrassment. Later on in the interview he surmises that the audience would actually have understood him as well as if he had been a fluent speaker. So there is a paradigm shift in how he sees himself.

This is Amelia's artwork.



*Amelia:* "Start off with this one first.... I suppose this one is from last year, and from what I can remember is that am **the actual dark time before I did FTS**, then there is like **bright and dark colours that showed like that there is like there will always be good things but then there is the bad things that make it, take, take one step back** Like everything in life, you take two steps forward, but always have to take two steps back and everything doesn't go in a straightforward line. Am yeah I think, but like the Free to Stutter last year... It's kind of, **before I did that like, it was just kind of all dark**, it's like, say, it's only steps back there's no steps forward and I think... **after, while I was on the course, kind of remember like that there is the bright things that you do go forward and that there is only a very little amount of time that you kind of go back.**

Amelia begins by telling us that one of the things represented by her art work was the '**dark time before FTS**'. Again, Amelia starts off her interview at the level of meaning making, from a very deep reflective place. To go even deeper I asked her if it would be ok for her to say some more about 'the dark time'. This is what she says: Go to next slide

*"before I did FTS there was days when like I'd stay in bed all day and just wouldn't want to see anyone...(at FTS) I was able to talk about how I felt inside whereas that was never talked about whereas at the FTS I was able to break down and tell how I felt, how it hurt me."*



*"before (FTS....FTS) it was just kind of all dark...while I was on the course, kind of remember like that there is the bright things"*

She later explained that the brighter colours on top of the dark background were the supports she actually had in her family and friends, but which her Stammerer identity had eclipsed or hidden from her view.

“...before I did that (FTS programme) like, it was just kind of all dark...while I was on the course, kind of remember like that there is the bright things”

Like Trudy (Stewart) said in her presentation earlier that in working with PWS it is helpful for a speech therapist to keep this message from the PWS in mind during therapy, “You don’t need to fix me”. So if you are sitting opposite me as a person with a severe stutter, and you begin to feel that there is nothing you can do, don’t you give up on me! See what happened for Amelia, like Trudy said, if you can just stay with me as a PWS, and let me know that you are sitting beside me in my difficulties, I will begin to find my way out of this place just like Amelia does.



*Amelia:* “Then, this one then was done this year on a brighter background and all bright colours bar one, there is, kind of the purple is kind of dark showing that like **mostly everything now is bright and kind of changed from the amount of darkness that there was which was a lot**, that’s the amount of brightness and the opposite the, there is a small bit of darkness whereas there was, there was a small bit of brightness am you know I think I’ve come along on a journey which has helped change everything...”

*“I’ve done things since FTS that I thought I would have never have actually done and say even last week in the space of week I had an interview (radio) and a (college) presentation to do...”*

Another of Amelia’s art pieces, this piece done since being on FTS....FTS and some of the meanings she gives this picture. Again, we have the theme of **before and after** with FTS....FTS as a fulcrum or turning point. Something very special happened for her and the other co-researchers at FTS. Will they tell us what that was?



Owen: "These are blocks of of my life... from years ago, and up to recently and whatever. And the way I was am there... a few years when it wasn't half bad like then and it got worse over time, then it would kind of eased again then it might get awful bad...blocks of I suppose what I mean are stages of me as a stammerer am there was actually times when it was worse than others, like, am that was before I went on FTS last year, and, and again this year (laughing) but and as you can see the blocks are as comparison to here like they've all halved or they've all actually quartered. Because you needed a JCB here (pointing to behind a big block on his drawing) but here all you need is your hands (pointing to behind a small block)."

This is Owen's artwork. Again, Owen begins speaking at the level of meaning making, not just from an intellectual 'head' level, but at an emotional, embodied, situated place. He describes a cycle familiar to many people who stammer.

*"These are blocks of of my life... from years ago, and up to recently ... it wasn't half bad...then it got worse...then kind of eased again then it might get awful bad"*

Once again, during the interview in order to go deeper, I simply pointed to the large block in the centre of the drawing and asked him if he could talk to us about that. This next slide is one example of his response. We get an image of stammering pushing him around saying "talk

"my stammer would have controlled me for years... it controlled me in the sense that of who I spoke to, of what job I went for, of what I wanted to ask for in a shop, or in a pub"



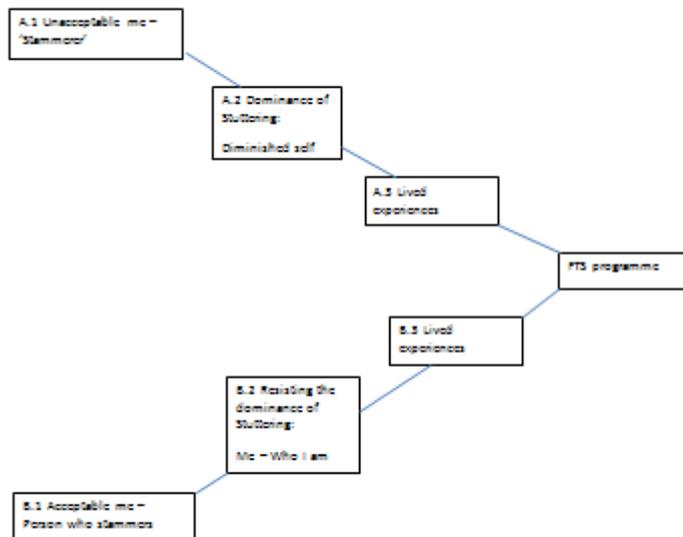
"If I ever start coming back to here (pointing at a particular point on his drawing representing a point in time pre-FTS...FTS) that I can go to here (pointing at a particular point on his drawing representing a point in time post-FTS...FTS)... that I can ring whoever or I can get some help or I can have a chat to whoever... because it's as Larry said it's a continuation, it doesn't stop when you come off the course"

to this person - not that one, go for that job – not this one, ask for this – not that”

However, the nature of the relationship Owen has with stammering changes during the FTS...FTS programme, and he begins to take steps that resist the dominance of stammering in his life.

Again in this slide, we see the pattern of **before and after**, with FTS as the turning point or fulcrum. We also see the importance to Owen of the continuing involvement with FTS...FTS community.

I think this example of Owen’s artwork shows how powerful a simple drawing can be. And this man apologised before the interview for not having a more elaborate piece of art stating that “it may not look like much to you, but it means a lot to me”. However, when asked to interpret it, it meant a lot to me too. I am sure you can see that there are many lines of enquiry a researcher or therapist could follow with what is being offered by this man as he interprets his drawing.



Summary of themes for the group interview

This is the summary of themes for the group interview which takes the shape of an introversion. There is an overarching theme of Identity. The first half of the introversion, beginning from the top shows ‘Unacceptable me’ that is tied up with the identity of ‘Stammerer’, a diminished self with corresponding affects socially, educationally and occupationally. The FTS...FTS programme is the fulcrum or turning point after which an alternative identity emerges, ‘Acceptable me’, who I am, a person who stammers but who resists the dominance of stammering with corresponding predominantly positive affects socially, educationally and occupationally.

This is the expanded view, the Master table of themes for the group interview showing the themes, and typical to IPA, verbatim quotes to support each theme for each participant ( co-researcher in this case).

## Master table of themes in the group interview

### A1. Unacceptable me – ‘Stammerer’

*Larry:*

- Don't stutter whatever you do...get that fluency line29
- what are they thinking about me? 31

*Amelia:*

- the acceptance of my stammer...the judgement just kind of started to build up again 21
- I was called disabled once in school 31

*Owen:* If I knew that I was going to block I wouldn't ask... 22

### A2. Dominance of Stuttering: diminished self

*Larry:*

- I'm so embarrassed by myself 16
- very embarrassed by my speaking voice and it would kind of snowball the whole performance of my presentation 27
- inevitably you'll trip up 29

*Amelia:*

- No steps forward 4
- your stammer is going to hold you back, like you aren't going to go get the job you want to do because of your stammer 16
- like my own judge inside then, kind of the dark one saying, "Oh no you can't do it" 19

*Owen:*

- my stammer would have controlled me for years 20
- it dictated an awful lot when I was younger 34
- Because you needed a JCB (mechanical digger) (to get words out) 44

### A3. Lived experience

*Larry:*

- Physical struggle, the action of not being able to (be fluent) 16
- Emotional struggle 16
- I can't ask for...something in a shop 16
- Fear and trepidation 27
- I can't, and then the fear comes in and the emotion and you just stutter more 29
- I have a really difficult word coming up now, I'm really embarrassed 31

*Amelia:*

- I've done things since FTS that I thought I would have never have actually done (college presentation on stuttering, radio interview) 10
- my own judge took over the, all the positive stuff I was getting from family and friends. 19
- when your self-esteem is low, then your stammer starts to creep back in 27
- I was able to talk about how I felt inside whereas that was never talked about 31

*Owen:*

- it controlled me in the sense that of who I spoke to, of what job I went for, of what I wanted to ask for, in a shop or in a pub or anything 22
- you wouldn't want to put yourself out for, anything... because you were afraid that you'd have to stand up in class and actually speak 36
- I thought that that's what I had to do to just get through the year or whatever or just get through the years in school. 38

**FTS as fulcrum for change – (see table, analysis and discussion below)**

### **B1. Acceptable me – person who stutters**

*Larry:*

- Its okay to stutter 5
- in respect of the FTS it has allowed me to be able to deal more favourably with stuttering and being free to stutter 13
- it's okay to feel this way, but you know you don't have to be embarrassed by it, it's part of who I am... 16
- I'm stuttering.. you know so what 31

*Amelia:*

- I learned to accept the fact that like it'll always be there but it's only a small portion of my life 21
- even though I actually have a stammer it's only like a small part of me 14

*Owen:*

- it'll always be part of me like, but it's how I, it's how I see it 16

### **B2. Resisting the dominance of Stuttering: Me – Who I am**

*Larry:*

- Able to acknowledge that I do have difficult situations and...I will get over them, that is a big...comfort for me in, from where I was previously 5
- and being able to cope with that myself 13
- I think they understood me as well they would have understood a non-PWS 33

*Amelia:*

- I've done things since FTS that I thought I would have never have actually done 10
- it's (stammering) not going to hold me back from what I want to do 14
- the narrative therapy kind of brought me back to when I knew I could succeed and when I knew that like my stammer wouldn't hold me back 21
- I'm not letting this get the better of me and I'm not letting you say this about me 31

*Larry:*

- Yeah, at least here, but I can, I'm in control 18
- but you're in control of it 42
- but it will actually go away... or it will ease it's just going to be a moment, and it's gone again. 42

### **B3. Lived Experience**

*Larry:*

- FTS is an ongoing process of continuing to meet up with your compatriots and which are ...friends 5
- I had to make a presentation in Dublin, and actually it's something I'm, I might not have done if I had not done the FTS program 31
- I gave my talk...and I actually stuttered quite a bit through it... so there was that struggle, but there was no mental struggle in my head 31

*Amelia:*

- in the space of week I had an interview (radio) and a presentation (college) to do and...based my presentation on that (stammering) 10
- it's (stammering) not going to hold me back from what I want to do 14
- Joan asked me would I become like the leader (self-help group) 21
- and I think we all have to help each other through it 21
- at the FTS I was able to break down and tell how I felt how it hurt me 31

*Owen:*

- it's as Larry said it's a continuation, it (support from FTS community doesn't stop when you come off the course) 10
- and now it's kind of all, it's easier, (pointing at his drawing) to climb 12

Was there a surprising find in this research project that every qualitative researcher hopes to find? I believe there was. After the group interview, we conducted a 45 minute focus group interview. This next slide shows Larry's response to my having asked another very broad open ended question. This was probably the most exciting find of the whole research. This conversation opened up followed by each of the three participants contributing to the conversation. When I got this response, my ears grew enormous and I could have jumped across the table and kissed Larry! Just read the slide, Larry says it all.

*Joe: ...when you think about the week and maybe the follow-up days as well, what particularly grabs your attention or your imagination?*

*Larry: "This probably no good for your research paper but it was the actual chemistry in the room or the, just the feeling just the warmth in the room okay, when I went in on the Sunday afternoon we were going in to a strange situation, strange people and you had that kind of, feeling on edge, but soon, it soon dissipated and everybody, I'd say it didn't take all that long, and I'd say by first thing Monday, like there was openness about it, I suppose the fact that we had laid out ground-rules and you had clearly stated about why we were here and everybody got an opportunity straightaway to say, who, do you know, to talk about who they were and... There was that kind of, that kind of chemistry about the place so when I think back on that again, I just feel really, really warm about it really positive about and it's, you know, when the group, it's very important to have that as a core, you know, to associate with that so that when you are out there you, you have the facility to be able to, just, grab onto that and pick up the phone and talk to whoever else was on it so that you have that, kind of... Am... What is it, is it some kind of...*

What Larry and the other co-researchers talk about is what is commonly called 'therapeutic alliance'. They identify this 'chemistry in the room', the therapeutic relationship between all those participating on the programme as one of the core conditions that enabled them to do begin to engage with the programme and make changes in their lives. This is synchronous with the findings of Plexico, Dilollo and Manning's 2010 study, 'Client perceptions of effective and ineffective therapeutic alliances during treatment for stuttering' which found that the most important component in successful treatment of stuttering was not the particular techniques or strategy nor the length of time it was administered, but the quality of the relationship between client and therapist. Second to this was clinician competence. Here is the master table of themes for the focus group detailing this theme of therapeutic alliance:

<b>Master table of themes for the focus group</b>	
<b>Therapeutic Relationship</b>	
<ul style="list-style-type: none"> <li>● <b>Solidarity with peers and clinicians in FTS community</b> (This theme is carried forward from group interview)</li> </ul>	
<i>Larry: continuing to meet up with your compatriots and which are ...friends.</i>	line 5
Just to am, say as well that these sort of meetings and the reviews as well are very	151

important to the whole, to the whole process	
<i>Amelia:</i> and I think we all have to help each other through it	21
<i>Owen:</i> it's as Larry said it's a continuation, it doesn't stop when you come off the course	10
<ul style="list-style-type: none"> <li> <b>Feeling safe in the group</b> </li> </ul>	
<i>Larry:</i> chemistry in the room, warmth, ground-rules	14
<i>Amelia:</i> felt like a safe place	31
<i>Owen:</i> Backup, to have actually somebody there that you could ring... have a talk about whatever/ first thing, that it was safety.	18
You weren't going to be laughed at or be afraid of what you said	20
'Absence of labelling/stereotyping' ('so and so', 'your man down in the corner talking')	24
<ul style="list-style-type: none"> <li> <b>Unity of purpose</b> </li> </ul>	
<i>Larry:</i> we were all in tune with each other's way of thinking	26
<i>Amelia:</i> like we all kind of did, kind of gel together	28
<i>Owen:</i> all of us were there for the same reasons	20
<b>Therapist position: de-centred but influential</b>	
<i>Larry:</i> the main thing was that this, this feeling was, it wasn't made by the therapists ...it was facilitated by them, but it was made by us	32
<i>Amelia:</i> (Willingness of therapists, student SLT's to work with participants during lunch breaks) showed us that they were there to help and that, we were there to help each other...puts you kind of like in a more safe environment	37
<b>Narrative therapy</b>	
<i>Larry:</i> was the best the core of the whole thing for me	114
my own story is really important to me but also the other participants story as well	116
<i>Amelia:</i> I think the narrative therapy is huge part of it	118
<i>Owen:</i> good way to... drawing out what you had actually done and what you were going to do	131
<b>Art</b>	
<i>Larry:</i> as Owen was saying you're actually learning to show it as something other than am words..... just going to another medium	79
It was interesting that I was able to express it and actually is something that is very, very beautiful for me.	81

<i>Amelia</i> : art therapy helps you actually do that, like, it helps you kind of get your feelings out there that are very strong, like let's you kind of release them	86
<i>Owen</i> : It was a great way of expressing yourself without actually saying anything	75

This table of themes also identifies the next theme in the focus group, Therapist position. Narrative therapy, the main psychotherapeutic component of the FTS...FTS programme, and as Mary and Fiona pointed out in their presentation yesterday, positions the therapist as 'de-centred and influential'. This means the therapist facilitates the client to take the lead as the prime mover in his or her change process. This ownership of personal power and agency is recognised by Larry when he states 'the main thing was that this, this feeling (chemistry in the room) was, it wasn't made by the therapists ...it was facilitated by them, but it was made by us'. The clients also see themselves as powerful in the creation of the therapeutic alliance too.

As can be seen from the above table, another aspect of the FTS...FTS programme that these particular clients identified as important were Narrative therapy, also deemed to be 'core', 'a huge part of it'. Owen identifies narrative therapy as 'drawing out what you had actually done, and what you were going to do'. In this he is identifying the 'alternative' me that had been 'eclipsed' by stammering. He is also literally referring here to his actual artwork in that the FTS programme integrates the art exercises into the narrative therapy elements of the programme in a way that he sees as inseparable. Art itself is also identified as an important aspect of the programme.

Even though I have talked primarily about art as a research technique, I hope you have seen that these same concepts are in many ways transferrable to therapy. In this research the aim was to find out 'what the experience of stuttering was like' for these three participants. In the FTS...FTS programme it is used as a tool in helping clients get closer to what they are experiencing, and as an aid to help them map out how to reach their objectives. I would like to challenge you all to think about using art in your therapy and research with people who stutter. To begin you might like to try it with yourself, with your peers or perhaps with your tutors. Then when you gain a personal experience of it, you might like to try it with your clients, adults as well as children.

Thank you!