from the chair

Since the last edition of Tele, the Quinquennial review visit has taken place. I am happy to report that the BPA and its Training Organisations have been very well received. The visit was to the London School who organised the day with commendable thoroughness. The BPA was well represented by students, former graduates, representatives from all our Training Organisations and Executive members. The report from our assessors led by the experienced Cynthia Pollard (vice-chair of HIPs) was most complimentary about the London School, about the quality of our trainings as a whole, and about the organisation work of the BPA in fulfilling the recommendations of the previous review in 2000. The wording of the report paid tribute to the work done on diversity issues, the triennial review of our own trainings utilising trained assessors, the structure and implementation of the CPD policy and the recognition of the BPA as a model for other umbrella organisations in UKCP.

Sincere thanks are due to Jinnie Jefferies and Anna Chesner who were both at the forefront of the day since it was their training organisation that was under particular scrutiny and also for their organisation of the day. I was particularly grateful for the committed turnout on the day from all those representing different aspects of our organisation.

The situation in relation to Derek Gale keeps re-emerging. In addition to the newspaper items appearing in The Mail in August, he was the subject of negative publicity on a Channel 4 news item in December. For those unaware, Derek Gale has been suspended by the Health Professionals Council (HPC) as an arts therapist for unprofessional practice. Some of the unprofessional practices were ‘sensationally’ covered in the news items. Rather than accede to the suspension he has continued to work, citing Psychodrama as his professional vehicle. I have alerted all members of UKCP HIPs section and UKCP centrally that Derek Gale is not a member of the BPA and that he has no Psychodrama qualification recognised by the BPA. My communication reiterates the need for organisations to check with the BPA that Psychodrama, Sociodrama and action methods trainers and qualifications should be checked with the BPA.

It is likely that the process towards statutory regulation of psychotherapy will begin in October 2009. We need to be aware of this challenge since the psychotherapy trainings offered will be the subject of rigorous scrutiny by HPC. It would be

(cont. on page 2)

<table>
<thead>
<tr>
<th>INSIDE</th>
</tr>
</thead>
<tbody>
<tr>
<td>BPA Conference 2008</td>
</tr>
<tr>
<td>Dance Movement Therapy</td>
</tr>
<tr>
<td>Mike Forrester</td>
</tr>
<tr>
<td>Summer Schools</td>
</tr>
<tr>
<td>Training Schools</td>
</tr>
<tr>
<td>Workshops Noticeboard</td>
</tr>
<tr>
<td>Playback Noticeboard</td>
</tr>
<tr>
<td>Books and DVDs</td>
</tr>
</tbody>
</table>
appropriate to begin the process by looking at what needs to be done in some detail. By the time you read this I will have attended an Accreditation and Executive meeting and ideas for a working group to do this work will have been discussed.

I think it is important to recognise the subtle shift that is taking place in the world of regulatory control. Psychotherapy trainings will have to be seen as just that – a psychotherapy training. From the BPA’s point of view we will be offering psychotherapy training with psychodrama as the specialism. The idea of being a psychodramatist with its emphasis on the spontaneity and creativity of the drama will still be important but the accent will, in the future, be much more on the Psychotherapist element in the status Psychodrama Psychotherapist.

Increasingly the importance of research-based psychotherapy is becoming vital. To retain credibility the humanistic and integrative psychotherapies have to make themselves credible in the world of psychotherapy as a whole. At a second Joint Research Day with Badth in November there were 2 psychodrama presenters but only 2 other representatives of the BPA in a room of about 30 people. What makes what we do successful is so important. The Executive welcomes the Oxford initiative of a designated group dedicated to Psychodrama research.

The Executive has been giving some thought to the status of retired members of those who want a link with the BPA because of their valuing of the work of Psychodrama, Sociodrama and action methods. To have the title ordinary member no longer seems appropriate. What about the term ‘Associate’ member? Does this seem more respectful? If you have any firm views on this issue, I should like to hear from you.

The Executive is also keen to recognise those who have served our organisation well over the years. I do not want to lose sight of Life Time Achievement awards but the Executive is keen to recognise aspects of innovative practice that have made a significant difference to the value of Psychodrama, Sociodrama and action methods. Again, if you have any ideas of those whose work would be recognised, please let me know (0115 920 0470, jeanniejohnathan@aol.com).

It is good to recognise the dedicated work of the PCC under the stewardship of Alyson Coupe. I am most impressed by the enthusiasm for the codification of our ‘Ethics for Practice’ and ‘Complaints Procedure’ documents. Both documents were specifically favourably commented on by the HIPs assessors. We are fortunate to have such committed volunteers in this increasingly visible and important area. Both documents are available on the website.

For the professional and social event of the year the place to be between 18th and 20th July will be Liverpool in European Capital of Culture 2008. The conference committee, led by Carl Dutton, has produced another varied and informative package of workshops and social events. There is a real importance of coming together for a sharing of professional expertise and linking up with colleagues old and new in a social setting. As our CPD requirements are more extensively monitored, a conference would seem to be a really appropriate way of ensuring our commitment to practice is maintained.

I hope you have taken advantage of the early bird booking rates and will be giving yourself a professional and personal lift in Liverpool in July.

Subsequent conferences will be in Glasgow in 2009 with the possibility of using Cirencester for a domestic Conference in 2010. If you live in the area and would like to be involved in a challenging and enriching experience, please make yourself known to Nancy Piercy at nancy_piercy@yahoo.com, 01684 560011.

Finally, it is good to recognise some recent special achievements by some of our members. 2007 saw Olivia Lousada’s achievement of her doctorate working with Opposite Sex Twins. She most impressively showed her work at the Joint Research Conference with Badth on 24th November.

Since the start of the year I have heard that Jinnie Jefferies has been awarded the Terry Waite award by the Butler Trust. This is a highly prestigious award recognising her exceptional contribution to working with lifers in the prison service.

Clark Baim has also been granted the David Kipper Scholars Award by the American Society of Group Psychotherapy and Psychodrama (ASGPP) for his editorial work with the innovative book published last year: ‘Psychodrama: Advances in Theory and Practice’ (Routledge, 2007).

Congratulations to all three on their achievements.

Jonathan Salisbury
Our Theme:
The theme for this weekend is ‘The Pool of Life’, which reflects the origin of the name of this 800-year-old city, and our hope that, through the culture that is developed through psychodrama, action methods, song, dance, and storytelling, we create a pool of experiences that can be taken away and used in our professional and personal lives. The opening session, by sociodramatist Ron Weiner, will help us develop and engage with the ‘Pools of Life’ that we are in.

Our Workshops:
We have listed our (planned) workshop leaders to give a flavour of the variety available:

- Ron Wiener (Opening Plenary)
- Liz White (Canada)
- Veronica Harris
- Wayne McKnight (Norway)
- Anna Chesner
- Zoli Figusch
- Christina Hagelthorn (Sweden)
- Nick Luxmoore, Teresa Brown
- Margaret Bird
- Mark Farrall
- Peter Haworth, Lisle Scott, Gill Attwood
- Dena Baumgartner (USA)
- Clark Baim, Sally Brookes, Alun Mountford
- Sheila Foxgold
- Michael Wieser (Austria)
- Linda Ciotola (USA)
- Chip Chimera
- Maxine Daniels
- Jeanne Burger (USA)
- Jan Hext
- Jinnie Jefferies
- Connie Miller (USA)
- John Casson
- Olivia Lousada
- Trausti Olafsson (Iceland)
- Ali Simmons
- Chris Andrews
- Martin Gill, Francesca Rinaldi
- Barbara Hickmott
- Eve White
- Mary Levens
- Victoria Atkinson (‘Vicki’ in the conference brochure)
- Neil Jordan (Supportive Space)

Our Entertainment:
Outside of the workshops we have a chance to view Liverpool in the ‘Yellow Duckmarine’, an amphibious craft which tours the city’s great landmarks, and also plunges into the famous dockland area – a trip not to be missed. On site we have great entertainment offered through song and storytelling by Eric Madden on Friday evening.

Manchester Playback on Saturday, and The Mersey Beatles at the Gala Dinner.

Poster Presentations:
Is there something about your work that you would like to tell other delegates? Poster presentations are being collated by Carl Dutton: e-mail: carl.dutton@rlc.nhs.uk

Silent Auction:
We would appreciate donations of books, workshop spaces, and anything else you could give for the auction. Nancy Piercy is Secretary to the Trust - please speak to Nancy at the conference or e-mail: nancy_piercy@yahoo.co.uk concerning making donations.

Booking:
The booking form may be returned to James Scanlan, the BPA Administrator. A full residential place costs £315-£390, depending on whether you are a BPA member and whether you book before 30th April. Extra nights are available on a B&B basis at £40.50 per night.

For more details about the conference, visit the BPA website: www.psychodrama.org.uk

We welcome you to Conference 2008 and hope you enjoy all that is on offer.

Conference 2008 Committee:
Carl Dutton, Kate Kirk, Annot Dillon, Di Adderley, Zoli Figusch, Graham Prior

Planned Future Conferences:
2009 – Glasgow
2010 – Cirencester
BPA Pre-Conference Workshop 2008 in Liverpool

‘The Social Forces that Shape Us’

A two-day workshop led by Rollo Browne, Sociodramatist and Trainer from Sydney

Using Sociodrama to explore the impact of Social Systems in Community, Organisational and Educational settings

Dates: Wednesday 16th – Thursday 17th July 2008

The Northwest Psychodrama Association is delighted to present this workshop, prior to the annual BPA Conference during Liverpool’s year as European Capital of Culture. Rollo Browne is a leading Australian sociodramatist, trainer and consultant. He worked extensively in education before specialising in group dynamics, team development and cultural change in organizations. The key to his work is the love of action and the reconnection of clients to their own spontaneity so that they can intervene in their own situations

What is involved in using sociodrama in community, organisational and educational settings? What should the director pay attention to and what creates a meaningful experience for the groups we facilitate?

The dream of Morenian change agents is that they can apply his action methods to almost any situation they face. The reality is that it depends on the warm-up rather than the techniques. The creative use of stage, auxiliaries and action only works well if it can be directly linked to the people present, why they are there and what they want to get out of it.

Participants will be involved in setting out and exploring each other’s social and organisational issues, while, as facilitators, we will learn how to:
- create a dual warm-up to both a personal and a collective focus
- frame effective sociodramatic questions
- manage the level of warm-up to suit the purpose of the group
- set out and unleash a system
- understand the social forces operating in the system and our own roles therein

Fees: £135 (organisation paying) and £120 (self-funding)

Venue: The University of Liverpool - B&B is available at the University if required – this is not included in the fee

To secure your place, please send a cheque for £50 (non-refundable deposit) or full amount, made payable to NWPA, to:

NWPA
6 Greengate Lane, Prestwich, Manchester, M25 3HW
E-mail: diane@adderley.demon.co.uk

Directions and other joining instructions will be sent with your booking confirmation

Connie Miller
Connie will be presenting Souldrama at the Liverpool conference. She will also be presenting souldrama for 5 days in Amsterdam on Monday 30th June – Friday 4th July. Catch her at Liverpool and check her work on www.souldrama.com
The Earliest Document of Dance Movement Therapy in Britain?

John Casson and Bonnie Meekums have been looking at the early history of dance movement therapy

The little pamphlet: ‘John Lowin Roscio’s Brief Conclusions of Dancers and Dancing’ (1609) is available to readers of the British Library in London: catalogue number 1039 f39. The full title is:

Brief Conclusions of Dancers and Dancing Condemning the profane and commending the excellence of such Persons which have from Age to Age, in all solemn Feasts, and victorious Triumphs, used that (no lesse) Honourable, Commendable and Laudable Recreation; As also true Physicall observations for the preservation of the body in health, by the use of the same exercise.

The writer is thus keen to support the use of dance for what he regards as holy or healthy purposes. He surveys the Bible, finding examples of holy, celebratory dance such as Miriam and David, thereby showing that dance, rightly used was not wholly a sensual, profane activity that need be rejected by religious people. One section is titled:

‘What sort of Dancing is more convenient for the health’

‘Among the indifferent dances, those dances as we think, must be numbered, which as practised for the exercise of the body that thereby the bodily health may be better preserved wherefore in regarding the diversity of dispositions, which is found at all times in the humane kinde, it will not bee amisse, to set down one word in this purpose, to declare what sort of Dancing is more convenient for these and what for those.’

‘Such Dances as do strongly stirre the body, ought to be chosen of them, which have some obstruction in the wayes of urine, or some other like impediment. And the contrarie must be used of such persons, as doe perceive their own Braines to be weake, or the like infirmitie to be in some other part. But to the others that Dancing is fitter, which exerciseth the bodie in a meane measure of agitation. Therefore let all those persons, which doe ordinarily exercise themselves in Dances, carefully observe and regard the constitution of their bodies: to the intent, that they should not use any kind of Dancing, which by repugnance might be hurtful to their complexions: Remembering assiduously within themselves, and so much the more in this matter, to acknowledge God to be the Author of all good things: become the Apostle S. Paul in the 4 Chap of the first Epistle to Timotheus doth condemn the bodily exercise, when it is not accomplished with godliness.’

We note that the writer is recognising the importance of matching the type of dance to the ailment to be treated and insisting that each person is different. Despite the emphasis in this text on the advantages of dance for physical health, there is a small reference in the phrase ‘… such persons, as doe perceive their own Braines to be weake …’ that dance might also be used to promote mental health.

Obviously this document is of its time. It is religious and sexist: “the practise of Dancing is more becoming unto women then unto men.”

This pamphlet preceded Burton’s ‘Anatomy of Melancholy’ (1621) in which he suggested dance as a method of treatment for that ailment, now known as depression. There are two Jacobean plays in which dances are used as part of therapeutic dramas for mad men: John Fletcher’s ‘The Mad Lover’ (1616) and John Ford’s ‘The Lover’s Melancholy’ (1621-5) (Casson 2007). Ford was certainly influenced by Burton. It is possible that Burton and the dramatists were influenced by J. L. Roscio’s pamphlet.

It was not for a further 200 years that we find dance being used in some of the more enlightened psychiatric hospitals in Europe. WAF Browne, a surgeon and medical superintendent of the Crichton Royal Institution in Scotland, wrote in 1837 about a ball given in 1835 for the female patients in a French asylum, which resulted in positive effects on their mental state, in particular for those suffering from ‘melancholia’. Browne (1837) commented: ‘Dancing, both as a physical exercise, and as a recreation, has been introduced, and with excellent effects, into many well-regulated British asylums’. He went on to say that the account of the French experiment would ‘very correctly describe what takes place, and has for years taken place, once every week in the establishment under my care’ (Browne p218-219).

However, Dance Therapy, now called Dance Movement Psychotherapy, did not develop as a profession until the 1940s in the UK, a further century later (Meekums, 2006)

Whilst we can look further back into the mists of time and see the origins of therapeutic dance in shamanic and... (cont. on page 6)
Reflections on leaving my Dance Movement Therapy post in Hackney

To know more about dance movement therapy, the editor asked Tricia Mason for a current view of dance movement therapy in clinical practice. This is her experience in the NHS.

I have been working for 3 years as a Dance Movement Therapist in the NHS in the Mental Healthcare for Older People service in Hackney, London and I am in the process of leaving. I have managed to sustain 3 years of living in two places, Bristol and London (3 days a week) and my endurance has now come to an end.

It seems a good moment to share some of my experiences and to place the post in its context in the Dance Movement Therapy family. Marion Violets, initially through a student placement, inspired the creation of the post and thanks to the support of Andrew Kingston, Head of OT, it has since grown and developed.

I was appointed as a Snr 1, to manage two other Arts Therapists (Music and Art). Agenda for Change has been an unavoidable issue throughout, involving re-writing job descriptions, initial banding (all three of us on 7), my appeal, long delays, negotiations, review, and was unresolved for some time. After many delays this has now been re-banded 8A.

Alongside this has been changing structures, threatened closure of facilities and now a new management plan to locate us in psychology rather than OT.

The thread of my Dance Movement Therapy sessions has however continued unbroken, weaving a web around three different locations each week. These included a continuing-care nursing home for people with dementia and challenging behaviour where I run a group and see two individuals, an acute ward environment where I run a group, and various community settings (e.g. day centre, supported living schemes, sheltered housing) where I run a series of time-limited groups.

My anchor through all this has been my external clinical supervisor, Nina Papadopoulos, who gave me ground, container, vision, validity and much more, and for whom I am really grateful.

Some moments of great pleasure have been:-

* Witnessing a Turkish Cypriot man of 75 dancing traditional movements in a one to one session, connecting with his masculinity, culture, joy and passion and sense of fun.

* Dancing with a small group of Afro-Caribbean men, who have severe dementia, connecting with rhythms, harmonies, joy, and each other.

* Being with an isolated, potentially aggressive woman with dementia and learning disabilities, witnessing, sensing, being available and gazing into each other’s eyes.

I was invited by one of our consultants, Sandra Evans to present my work at a National Conference on ‘How to Manage Challenging Behaviour in People with Dementia’. Our slot was entitled ‘Psychodynamics of Dementia Care’. I embodied some clinical material to the surprise and pleasure of the audience, and received many interested comments afterwards.

Sandra has been a great supporter of the arts therapies and her book, ‘Talking over the Years’ contains a chapter by Marion Violets. Another reference point for me has been the Person Centered approach to Dementia care, and the chapter by Shustik and Thompson in ‘Healing...”

References:


Bonnie Meekums is one of the UK pioneers of dance movement therapy.
Creative Therapy & Personal Development Workshops in Edinburgh

One-Day Workshop involving Art Therapy & Action Drama

‘Being in a Group’
Saturday 10th May 2008

Time: 10am – 4pm
Venue: Stepping Stones, The Old Fire Station,
27 East Norton Place, Edinburgh
Cost: £45 (or £35 concessions)
Group Leaders: Gary Smith (gestalt therapist) & Margaret Temple (Art Therapist)

‘Being in a Group’ - We are born into family groups, we socialise in groups and often work in groups.

This workshop will offer participants the chance to explore from within a group how they function in it.

The workshop is open to anyone, but might particularly suit individual’s whose profession involves working directly with clients or who wish to explore how they interact as part of a team. For such individuals, personal development is an instrumental part of professional development and we will issue certificates for CPD.

For more information and a booking form, contact:
Common Ground Arts
9 East Terrace, South Queensferry,
EH30 9HS
Tel: 0131 331 4553
E-mail: commongroundarts@onetel.com

Gary Smith:
Between 1999 and 2003, I underwent a 4-year in-depth experiential and theoretical training in Gestalt Psychotherapy at the Edinburgh Gestalt Institute. Previous training has included a Diploma in Fine Art, and a post graduate certificate in Community Theatre, which was based on the Theatre of the Oppressed work of Augusto Boal.

I have over 25 years experience of personal development work with both individuals and groups, including working within mental health projects, teaching in further education, and as a freelance community artist.

I regularly run Creative Therapy group workshops in collaboration with an art therapist colleague, involving art therapy and action drama/psychodrama. Furthermore, I co-lead a weekly Men’s Group at The PF Counselling Service in Edinburgh.

Gary’s website: www.counsellingandcreativetherapy.co.uk

Who is an Accredited Trainer?
We are publishing a list of our accredited trainers – so we know who they are

Senior Trainers:
Jenny Biancardi
Dr John Casson
Anna Chesner
Peter Haworth
Jinnie Jefferies
Marcia Karp
Olivia Lousada
Catherine Murray
Celia Scanlan
Susie Taylor
Ron Wiener (sociodrama)

Trainers:
Diane Adderley
(sociodrama)
Clark Baim
Teresa Brown
Jan Costa
Chris Farmer
Sheila Foxgold
Sandra Grieve
Christina Hagelthorn
Sandy Jay

Kate Kirk
Dusan Potkonjak
Gillie Ruscombe-King
Jonathan Salisbury
Jeannie Thompson
Barbara Tregear

A full list
- prepared by
Richard Oliver

Art Therapies and Person Centered Dementia Care’.

And so, I finish with thanks for the great opportunity to work as a Dance Movement Therapist in the NHS and with good wishes to my successor.

Tricia Mason
tricia.mason16@yahoo.co.uk

This article was previously published by the Association of Dance Movement Therapy in their Autumn 2007 newsletter ‘e-motion’

For further details of Dance Movement Therapy: www.admt.org.uk
Profile of Mike Forrester

Mike lives in Aberdeen and talks about his life and work

I am a Nurse Therapist in a psychiatric hospital in Aberdeen. I have been in the NHS for 25 years now. Since 1989 I have been part of a team running a day Therapeutic Community (TC) within the Psychotherapy Department.

The hospital operates the only TC in NHS Scotland. It has been established for many years now and so far we have not got caught up in the kind of funding problems that seem to plague these kinds of services in England. There has been something like a TC operating in Aberdeen since the 1970s and we survived the surge in biological psychiatry in the 1980s. We represent a way of working that fell out of favour at that time. It sometimes feels like the Japanese soldier discovered on an island years after the end of the war, living in a different age. However, with the development of services for people with personality disorders, there is a resurgence of interest in the Therapeutic Community model and people are using the collective power of the community group in all sorts of care settings.

I started psychodrama training 10 years ago with Marcia Karp and Ken Sprague at Holwell and qualified as a psychodrama practitioner in 2007. Psychodrama always made a lot of sense to me, in that I did not always understand what was going on but felt that the mix of action and emotion got me to the same point, leaving understanding to follow along in its own good time.

I find that I have a secure base here to run a psychodrama group. It is a valued part of the treatment programme and a good adjunct to Group Analysis. Psychodrama has mentalisation, (i.e. the ability to think about what someone else is feeling, the latest thing in the treatment of personality disorder) at its core through role-reversal and doubling. Many of the people I work with are very disturbed or frightened and often feel they can’t talk. I find it useful to have a feel for the doubling process and put myself in their shoes. People can sometimes do work in psychodrama that they can’t do in talking therapies and will often use the psychodrama group as a place to begin working on unspeakable problems that can then be developed further in talking groups. In psychodrama they don’t have to talk and we can work with what they show us, a “Don’t Tell Me, Show Me” approach from Moreno.

The people who come to the TC for treatment are called patients, to differentiate them from those who come there to work, who are called staff. These are traditional titles conferred on us by our roles within the hospital. I feel that one of the biggest challenges facing many of the patients is the process of giving up that role and developing more independent, less vulnerable roles for themselves. It can also be very challenging for staff to show themselves from behind their label. In the psychodrama group, both groups have an opportunity to try roles that they have not been in touch with or that have been damaged. This can be a particularly valuable experience for the many students and trainees who visit the group and may be asked to play difficult roles in a psychodrama. The sharing of this experience gives each a view of themselves in the other’s world.

I find that psychodrama has a lot to offer as a different sort of approach to problems. I am planning to try out-patient psychodrama in time-limited groups. I recently spent a week with the eating disorders service. I became interested in working with “contemplators”, who aren’t sure that they want to do anything about their problems. I feel that some action work around themselves might help them have a clearer idea of what they do want. This is an unsticking process. Here in north-east Scotland, people traditionally tend to think of themselves as more isolated and less likely to talk about themselves: hence the unsticking process. Psychodrama is one way for people to do something different for themselves.

I enjoy using psychodrama in my approach to making presentations and training sessions. I like to create a slight air of mystique which engages people’s curiosity. I hope to reward their curiosity with a positive experience rather than a frightening one. I did a lot of my training with Ken Sprague in Norway. I had met some of his Norwegian group at Holwell and Olav, a big man with long hair, a huge moustache and a Harley Davidson (the modern longboat) said to me: “Mike, you must come to Norway, because you
This brings me to think about how work fits in with my personal life. It is important for me that I don’t do work all of the time. I spend a fair bit of the time doing things like climbing hills. I have also enjoyed discovering what I can get my body to do. When I told my brother that I had entered a two-day mountain marathon, he said that he thought that I should be doing less as I got older, not more. For me it is about challenging myself to dream again, to challenge the limitations that life places on me and to try things I used to think I couldn’t do. Playing in the wild places gives me perspective, and it’s being with people in a more ordinary way. Most importantly it protects me and allows me to unwind from the psychic hazards that are part of my working environment. I smile at the contrast of how crude I can be amongst my friends in the mountains and how sensitive I am at work. I feel that’s so important.

Mike Forrester
mike.forrester@gpct.grampian.scot.nhs.uk

Ron Weiner’s article in Tele (November, 2007) leads me to offer another take on the situation. The challenge is to find our own unique, deeply personal, creative personality through psychodrama, and have the courage to position it centre stage over against contemporary culture. Centre stage - not only as an adjunct to other therapies, but as a stance to question them.

True, if psychodrama is to stand and continue to grow, then it must be contemporary. We need to balance protecting individual human rights and freedom to choose, protect against the danger of uncontrolled regression, safeguard clients’ rights to legitimate defences, and avoid a one-for-all application of the method with the need to challenge redundant defences, facilitate their emergence into consciousness, and coach the individual into contact with their creative, spontaneous and free self. To achieve this, psychodrama needs to be safe and to be seen as such.

The tools are there: the containing double of the Therapeutic Spiral Model, the use of metaphor in drama and arts-based therapy, the delicate dance between body and spirit found in Biodanza or Bodywork approaches, and the exploration and confrontation of the unconscious can all be shown to have their roots in Moreno’s original inspiration, whatever the limitations of its expression in his writings and practice.

So I find myself challenged with my psychodramatic colleagues to value and re-state such primeval modes of being as encounter, accurate empathy (seeing through the eyes of another), role reversal with others, with nature, and with split off parts, group dynamics and colleague support, and not less an object than the healing of self and mankind.

I feel challenged, too, to name our relational co-creative therapy ‘Psychodrama’ and wear the label proudly as a unique and wonderful way of life and therapeutic endeavour.

The encounter of the true self in Psychodrama, especially with others, can be breathtakingly wonderful and effective, but as difficult to formulate as a profound poetic insight, as immeasurable as true art, yet as touching, real and healing as it too.

Bernard Widlake
bernardwidlake@btinternet.com
With the launch of the 2008/2009 ongoing course in Sociodrama and Creative Action Methods of working with groups

**When:** Friday 5th – Monday 8th September 2008  
- the week counts for external training/CPD hours

**Where:** Northern College, near Bamsley  
- further details of the venue are on the web site: [www.northern.ac.uk](http://www.northern.ac.uk)

**Fees:** refer to the course directors - Ron Wiener and Di Adderley

Sociodrama is concerned with social learning in a group. A sociodramatist will base their work around an understanding of the roles people play, the systems within which they work and the social forces which impinge on the situation being examined.

This is an opportunity for psychodrama trainees to explore the use of Morenian methods in settings other than the clinic e.g. with community, educational and organizational groups across voluntary, public and private sectors.

Ron Wiener is the UK’s only Senior Trainer in Sociodrama. He is founder and co-director of the MPV/SAM School, training consultant, team builder, mentor, coach and supervisor. Further details: [www.ronwiener.co.uk](http://www.ronwiener.co.uk)

Di Adderley is a Trainer in Sociodrama, co-director of MPV/SAM, organisational trainer, psychotherapist and actor. She has been a regular performer with Playback Theatre Manchester and York Playback since 1992

Both trainers work internationally, recently in Russia, China, Portugal, Sweden, Norway and Germany. The Summer School has always attracted students from both the UK and abroad.

**Contacts:**  
Ron Wiener  
Tel: 0113 266 7722  
E-mail: ron@ronwiener.co.uk  
or  
Di Adderley  
Tel: 0161 798 6044  
E-mail: diane@adderley.demon.co.uk

**Our logo:** by Ken Sprague: Parable of the Fishes “Energy and Co-operation”  
[www.mpv-sam.com](http://www.mpv-sam.com)

**Residential Workshop in 2008**

**Venue:** away from it all in traditional cottages on the coast of Greece

**Dates:** Thursday 21st – Thursday 28th August 2008

Stay for a week or choose to extend your visit in a delightful nearby village close to the sea at Afitos Halkidiki.

**Fees:** refer to the course tutor - Jinnie Jefferies, senior trainer

For the 8th consecutive year, the London Centre of Psychodrama Group & Individual Psychotherapy offers an opportunity to work out in the open, to eat well, to swim and to enjoy each other’s company. The day begins with breakfast, psychodrama under the trees until midday, lunch, a swim and then back at work at 5pm until 8pm, before a communal supper of home-prepared Greek food. Accommodation is in Greek traditional cottages right on the edge of the sea.
This is an opportunity to gain external or CPD hours as well as to learn more about psychodrama, role analysis and process.

Travel Arrangements: Nearest airport: Thessalonica, Greece. Direct flights with Olympic Airways from Gatwick / British Airways flying out of Gatwick & Manchester / Malev Airlines via Budapest flying from Heathrow. Book online for a discount.

Course Fee includes food and accommodation - with a non-refundable deposit.

Jinnie Jefferies: is senior trainer at the London Centre of Psychodrama & Group Psychotherapy (London & Greece). She is well known for her work including founding and leading the psychodrama project at HM Prison Grendon.

Further enquires:
Jinnie Jefferies
Tel: 020 8948 5595
E-mail: jinjefferies@aol.com

www.londoncentreforpsychodrama.org

One to One Top-up/Conversion Course

This one-year course is open to qualified and registered psychodrama psychotherapists who trained before the qualification in individual psychotherapy was part of the training.

It is intended for practitioners with experience in group psychodrama who wish to deepen their understanding and skills base in one to one psychodrama; and for those who are already practising one to one psychodrama who wish to ensure that their qualification reflects their practice. The programme includes theory, skills practice, ethics, case discussion and tutorials.

The course runs monthly on a Sunday (usually the third Sunday of the month) between 10 am and 6 pm in our London Centre at Tabernacle St.

The course fee is £1,000 for ten Sundays.

Applicants for our September intake are invited to send a letter of intent and a CV together with a £55 interview fee made out to the London Centre for Psychodrama to:
Anna Chesner
64 Manchester Rd London E14 3BE

Further information, contact Anna Chesner on chesnera@aol.com

Creative Approaches to Supervision

One-year diploma course 2008 - 2009

Course Description: this one year 120-hour diploma level course is for psychotherapists, counsellors, arts and play therapists, coaches and others engaged in the supervision of practitioners from similar fields. The course is accredited by BADTh and BPA, organisational members of HPC and UKCP respectively.

Course Dates:
Friday-Sunday
Module One 26th – 28th September & 24th – 26th October 2008
Special Module: Supervision of Supervision: 28th – 30th November 2008
Module Three: 1st – 4th May 2009 includes Monday
Submission Date for final paper: end of August 2009

Course Model: The course is based in psychodynamic and integrative principles, with a strong commitment to the creative process and the use of creative action methods in supervision. Both core staff members have contributed to ‘Passionate Supervision’ published by Jessica Kingsley publishers in 2007.

Venue: London Centre for Psychodrama Group and Individual

www.londoncentreforpsychodrama.org
Psychotherapy
51 Tabernacle Street, London EC2A 4AA

Staff:
Anna Chesner UKCP reg psychotherapist, HPC reg arts therapist, specialist in psychodrama & group analysis
Liz Zografou HPC reg arts therapist, specialist in Gestalt in organisational consultancy

Fees: £1,350 - payable in instalments

Application: Applicants must be at least two years post qualification and should send a CV, letter of intent, passport sized photo, a £55 interview fee and names and contact details of two referees, one of whom should be a current supervisor, to:

Anna Chesner, Institute of Action Methods
64 Manchester Rd London E14 3BE.
E-mail to chesnera@aol.com or Tel 020 7515 6342

www.londoncentreforpsychodrama.org

New Higher Certificate Course: Creative Action Methods and Role Analysis in Psychotherapy (CAMRAP)

Two-year course for trained arts therapists, counsellors, clinical psychologists and psychotherapists.

The course is aimed at practicing members of a core therapy modality wishing to integrate elements of psychodramatic thinking and skills into their current practice. Hours may be used for CPD.

Course Structure:
Participation in ten weekends per year over two years, being a combination of training weekends and experiential weekends. The structure of this course is being finalised and we will be seeking accreditation by the British Psychodrama Association for the course at Higher Certificate level.

Proposed Start Dates: There will be two intakes per year, in September and April.

For further information contact:
Anna Chesner
64 Manchester Rd, London E14 3BE
Tel: 020 7515 6342

www.londoncentreforpsychodrama.org

Phoenix Psychodrama Workshops in London

Phoenix Psychodrama: we are Maxine Daniels and John Murphy

‘We will show you how psychodrama can transform your life’

We offer a series of one-day workshops for individuals and groups in the therapeutic uses of action methods. We offer:

* self-development workshops
* professional workshops
* organisations’ workshops
* individual therapy workshops

using:

* dramatic re-enactment
* action insight
* creativity
* role analysis
* valuing each individual’s experience

Venue: Lancaster Hall Hotel, 35 Craven Terrace London W2 3EL

Get Some Spring In Your Life
One-day workshop on Saturday 26th April 2008
10am-5pm
Cost: £95

A Time of Letting Go and Saying Goodbye
One-day workshop in September 2008
10am-5pm
Cost: £95

Families – We Can’t Escape Them
One-day workshop in December 2008
10am-5pm
Cost: £95

Psychodrama Group with Marcia Karp in London

Would you like to join a psychodrama therapy group? Would you like to join a psychodrama training group? These take place in Brentford, West London: trains run regularly from Waterloo station

The group will meet on a Saturday afternoon every other Saturday or a Tuesday night depending on the availability of participants.

All enquiries to:
Marcia Karp
Tel: 0208 560 1460
E-mail: mkarp11444@aol.com
Losing Someone Close to You
One-day workshop in January 2009
10am-5pm
Cost: £95

Payment: We accept all major credit cards using our online payment system.
Contact for enquiries: Tel: 0776 596 8361

www.phoenixpsychodrama.com

New
Psychodrama
Group in
Glasgow

A monthly group for personal and social growth

Facilitators: Celia Scanlan & Julie Caulfield

When: every 3rd Saturday of the month
Starting Saturday 19th April 2008

Time: 9.30am - 4.30pm

Where: Tom Allan Centre, 23 Elmbank Street, Glasgow, G2 4PB

Who is the group for?
This group is for anyone and everyone who would like to experience the spontaneity of working with action methods. If you are interested in the creative exploration of yourself, your relationship and your life using action as well as words, then you might value and enjoy the psychodramatic methods used in this group.

It is suitable for anyone wishing to explore their own personal situation, those interested in personal growth and those with a professional, training or therapy focus. Trainees studying psychodrama and other professionals requiring CPD are also welcome.

If you would like to find out more, please contact:
Julie Caulfield
Tel: 0781 432 2784
E-mail: theactweact@hotmail.com

Northern School of Psychodrama

Calendar for 2008-2009

Fairy Tales in Our Lives
Friday 30th May - Sunday 1st June 2008
Glasgow with Kate Kirk (guest presenter)
At times of conflict fairytales can be used to create emotional distance, enhance group safety and containment, and promote creative problem solving. This workshop will demonstrate how fairytales and stories can be used in psychodrama to explore not only the struggles presented by individual protagonists but also the issues that arise from group dynamics.

Safe Work With Trauma
Friday 3rd - Sunday 5th October 2008
Newcastle with Jenny Biancardi
Many of us have experienced trauma directly, or work with others who have. This workshop will look at some of the new thinking from neuroscience and the use of active techniques – including bodywork – to help clients gain distance from distressing symptoms, including: nightmares; flashbacks; intrusive thoughts; compulsive rituals; and panic and anxiety attacks.

Where do I focus: Panorama or Close Up?
Friday 17th – Sunday 19th October 2008
Manchester with Di Adderley
We will explore the continuum between sociodrama and psychodrama, the group and the individual, using creative action methods across the spectrum, from therapy to organisational and political work.
Psychodrama in Individual Therapy
Friday 5th – Sunday 7th December 2008
Manchester with John Casson
Many clients bring a host of others with them into the consulting room. This is an opportunity to develop appropriate skills in creative action methods to help clients explore roles, aspects of self and others.

Don’t Push The River: Exploring Group Process in Action
Friday 6th - Sunday 8th February 2009
Edinburgh with Sandra Grieve
Understanding and trusting group process is an important function for the group facilitator or psychodramatist. We will explore ways in which we can harness the energy of the whole group and enable the drama to emerge.

Transformation Through Psychodrama
Friday 27th February - Sunday 1st March 2009
Manchester with Jinnie Jefferies
Role analysis, exploration and training can enable us to change our perspectives, our sense of ourselves and others, and indeed our lives.

I Won’t and You Can’t Make Me! Weathering The Storms of Adolescence
Friday 24th - Sunday 26th April 2009
Glasgow with Sandra Grieve
We will explore ways of establishing and maintaining psychological contact with young people. Adolescence can be a turbulent time. We will work with our own experience of adolescence in creative and energetic ways.

Unravelling The Mysteries of Relationships: Mind the Gap!
Friday 5th – Sunday 7th June 2009
Manchester with Dr. Olivia Lousada
In between you and I there can be gaps: missing bits that lead to misunderstandings. We will explore these mysteries through creative action methods, which Olivia employed during her doctoral research.

Times for all weekends:
Friday 6pm-9pm;
Saturday 10am-5pm & Sunday 10am-3pm

While therapeutic, these are training events constituting 15 hours training
Each event costs £135 if paid in full 1 month in advance or £115 if paid in full 3 months in advance. Deposit (non-refundable) of £30 secures a place

NSP is pleased to announce the development of a new Intermediate Level of training in Creative Action Methods in Psychotherapy, to commence this autumn or early next year. This training will be open to people who are already qualified counsellors and therapists who are members of their respective professional bodies. It will constitute CPD and equip trainees with skills in Creative Action Methods.

The course is in the process of being considered by the BPA Accreditation Committee and at this stage we are inviting expressions of interest from prospective trainees. Formal applications and interviews will be arranged from May 2008. The earliest the course would open is September 2008.

The training will consist of trainees joining the diploma programme for two years: the cost will be £2,225 per year, a total of £ 4,450. Trainees will attend four weekends a year and two week-long residencies: one of five days, the other of four days, in the spring and autumn. They will also be offered individual tutorials.

The Intermediate Level will lead to a Higher Certificate of skills in Creative Action Methods in Psychotherapy. Further details will be available when the BPA Accreditation process has been completed.

Apply for any of the above courses to:
Dr. John Casson
62 Shaw Hall Bank Road,
Greenfield, Oldham, OL3 7LE
Tel: 01457 877161 (8am-8pm)
E-mail: drjohncasson@gmail.com

www.creativepsychotherapy.info
www.nspsychodrama.org.uk
Calendar of Events 2008-2009

The Birmingham Institute offers a variety of weekend workshops, a Certificate course, and a Diploma Course. The course leaders are Susie Taylor and Clark Baim.

Training weekends are open to diploma or certificate trainees from any psychodrama school and people who are in related professions.

**Psychodrama and the Role of the Auxiliary Ego**
Saturday 7th – Sunday 8th June 2008
Training Weekend with Susie Taylor and Clark Baim

This weekend will include the technique of doubling and the use of auxiliaries to represent other people in the protagonist’s life or aspects of the protagonist’s self.

**Psychodrama and the Process of Personal Change**
Saturday 2nd – Sunday 3rd August 2008
Open Weekend with Susie Taylor and Clark Baim

This weekend will include psychodramas and also processing and teaching on models of personal change, including the 5-stage model developed by Prochaska and DiClemente.

Oxford Psychodrama Group

Calendar of Events 2008

Facilitated by Peter Haworth together with Nancy Piercy and Lisle Scott

**Grief and Traumatic Loss**
Saturday 12th – Sunday 13th April 2008
Therapeutic Community Building, Oxford

**Residential workshop run as an experiential Therapeutic Community experience**
Thursday 10th – Monday 14th July 2008
Run jointly with the Birmingham Institute for Psychodrama Fawley Court, Henley

**Exploring Sexuality**
Saturday 9th – Sunday 10th August 2008
Therapeutic Community Building, Oxford

**Costs:** £120 for a weekend workshop, £400 for the residential workshop

**Bookings Contact:**
Peter Haworth
Oxford Psychodrama Group
8 Rahere Road, Oxford, OX4 3QG
Tel: 0779 872 5545
E-mail: peter@psychodrama.freeserve.co.uk

Open Weekend – Psychodrama and Working with Dreams
Saturday 11th – Sunday 12th October 2008

Training Weekend – Family Systems and Transgenerational Psychodrama
Saturday 6th – Sunday 7th December 2008

Open Weekend – Starting off the New Year on the Right Foot
Saturday 10th – Sunday 11th January 2009

Training Weekend – Using Psychodrama to Address Unresolved Trauma and Loss
Saturday 7th – Sunday 8th February 2009

**Times:** each weekend runs Sat 9:30 – 6:30 and Sun 9:30 – 4:30. A weekend counts as 16 psychodrama training hours and can be credited towards the full diploma course, where relevant.

**Fee:** £145 - weekend fees include lunch and tea breaks but not accommodation.

The Institute uses two venues in Birmingham: Harborne Hall and Beeches Conference Centre – check when booking your place.

Residential Workshops with Susie Taylor & Clark Baim, run jointly with the Oxford Psychodrama Group:

Thursday 1st – Monday 5th May 2008
Thursday 10th – Monday 14th July 2008

This residential will provide an experience of living in a therapeutic

(Cont. on page 16)
MPV/SAM Sociodrama & Action Methods Training
Calendar 2008-2009

MPV/SAM runs a course starting in September, in creative action methods and sociodrama. The course is aimed at trainers, consultants, facilitators, group workers, teachers and a variety of community workers. The course consists of a series of linked weekends. Participants are free to come to as many as they like. Those signing up to do a certificate or diploma have to complete a number of hours - see website for details.

Each weekend will run from Saturday morning to Sunday afternoon and will count for 14 hours training. The only exception is the first weekend, which will double up as our summer school that will run from Friday 2pm through to Monday lunchtime. This weekend will be residential and will run at the Northern College, near Barnsley. All other weekends will take place in Manchester at the YHA, where accommodation is available.

Our Workshops:
Summer School and introduction to sociodrama and Morenian teachings
Friday 5th – Monday 8th September 2008

Death to Powerpoint - how to make training interesting and creative - use of time lines, role play and other techniques
Sat 25th – Sun 26th October 2008

Use of psychodramatic techniques in a sociodramatic setting - role reversal, doubling and mirroring
Sat 29th – Sun 30th November 2008

Role Theory, social and cultural atoms and their relationship to organisational consultancy
Sat 31st January – Sun 1st February 2009

Sociodrama - the full monty. A group-centred method for exploring social issues
Sat 21st – Sun 22nd March 2009

Working with groups including dealing with difficult situations
Sat 16th – Sun 17th May 2009

Related techniques - forum theatre, living newspaper, playback etc
Sat 4th – Sun 5th July 2009

Each weekend workshop costs £110 (£140 for organisations) which doesn’t include travel, accommodation or food. The exception is the September residential weekend. In addition SAM certificate students pay £165 per year and SAM diploma students £330 which covers the cost of tutorials and marking papers. These weekends are open to non-SAM students.
The Shadow and the Light

One-day workshop in Greece with Sandy Jay

Date: Thursday 3rd July 2008: 9.30 – 6pm

As therapists or trainee therapists, our ‘shadow’ selves can often undermine us and prevent us from reaching our full potential. This day is for those of you who are trainees/therapists who would like to explore how your ‘shadow’ operates.

How does it affect your confidence and undermine your true abilities? Maybe get a glimpse of how you could be if you didn’t allow it to be so powerful. Why not join fellow companions who also wish to re-connect with the lighter more creative part of their ‘therapist self’?

Venue: the workshop will be held at the Endelehia Centre, Egnatia Street 119, Thessaloniki, Greece

Cost: 100 Euro’s (approximately £75)

This workshop will count as 8 hours towards psychodrama training or CPD hours

When Enough is Not Enough!

Two-day workshop in Greece with Sandy Jay

Dates: Friday 4th July 2008: 9.30 – 6.30pm and Saturday 5th July: 9.30 – 1pm

This workshop is for those of you who use food or alcohol to deal with emotions

Why do we behave in ways that make us feel worse?
Why does the short-term comfort outweigh the long-term plan?
Why do we set ourselves up to fail?
Why do we always “start again tomorrow”?

Join fellow ‘strugglers’ to explore some of the answers behind these questions in this safe supportive workshop.

Venue: the workshop will be held at the Endelehia Centre, Egnatia Street 119, Thessaloniki, Greece

Cost: 80 Euro’s (approximately £60)

This workshop will count as 11 hours towards psychodrama training or CPD hours
Group members will be encouraged to only work at the pace they feel comfortable with. Sandy believes that creating safety in a group is of the utmost importance for group members to benefit.

Sandy Jay is a registered psychodrama psychotherapist (UKCP), trainer (BPA) & supervisor with over 20 years experience running groups and working with individuals. Sandy has worked hard over the years to recognise her own ‘shadow’ and has found ways of overcoming some of the challenges it presents … most of the time.

Sandy explains why this workshop is in Greece:
‘I ran a workshop in Greece for Neli about 4 years ago when she was in psychodrama training. Her peers needed some training hours from an external trainer. It was successful and I have been invited back and am delighted. Neli is now at the end of her training but wants to arrange workshops for her clients/psychodrama trainee’s from Thessaloniki and Athens for external hours … again, I am delighted to return’ (Sandy)

For both workshops, contact Neli who is the organiser in Greece. Neli is ready to help you with making payment and in finding accommodation.
E-mail: nelibyzantiadou@gmail.com

To view webcams for a flavour of Thessaloniki: www.decisivechange.co.uk

Bodywork Training Workshops

Many readers will be familiar with Susan Aaron’s workshops and Susan is offering further workshops during 2008-2009.

Psychodramatic Bodywork
(reg trademark)
(combines two forms of psychotherapy: psychodrama and bodywork. For those who are curious to learn, Susan offers introductory level workshops. For those who have started on this path and wish to go to the next stage, Susan offers intermediate and advanced level workshops.

Introductory level workshops (3 full days)
Friday 16th – Sunday 18th May 2008, at Atlow Mill, Derbyshire (near Chesterfield)

Registration & enquiries:
Jean Bond Tel: 01335 370494 info@atlowmill.org
Jeannie Thompson Tel: 0115 920 0470 jeanniejonathan@aol.com
Fee: £230 after 1st April - deposit £50 (non-refundable).
Directions will be provided and are also available at www.atlowmill.org

Friday 7th – Sunday 9th Nov 2008 in Toronto, Canada

Registration & enquiries:
Susan Aaron 416-699-3211 or aaron@youremotions.com
Fee: $450 CDN before 5th October, $475 CDN after that date
The training will take place at Inner Directions, 323 Kingston Rd. Toronto.

Advanced Level Training - 4 units of 5 days each (spread over 2 or more years)
Monday 26th – Friday 30th October 2008 at the Warf Shed, near Cromford, Derbyshire

These are the dates of the first of four units of Advanced training. The cost of each unit is $750 CDN or £400 British Pounds and each participant is expected to commit to the series of 4 units when they register.

Anyone with counselling training who has completed the Intermediate Level workshop is eligible to apply. Those registering are responsible for the total fee of $3,000 or £1,600 regardless of whether or not they can attend all four advanced training sessions.
www.youremotions.com

Intermediate level workshops (3 full days)
Wednesday 21st – Friday 23rd May 2008 at Atlow Mill, Derbyshire (near Chesterfield)

Registration & enquiries:
Jean Bond Tel: 01335 370494 info@atlowmill.org
Jeannie Thompson Tel: 0115 920 0470 jeanniejonathan@aol.com
Fee: £235 after 1st April - deposit £50 (non-refundable).
Directions will be provided and are also available at www.atlowmill.org

Friday 16th – Sunday 18th January 2009 in, Toronto, Canada

Registration & enquiries:
Susan Aaron 416-699-3211 or aaron@youremotions.com
Fee: $450 CDN before 9th November, $475 CDN after that date
The training will take place at Inner Directions, 323 Kingston Rd. Toronto.

www.decisivechange.co.uk
Featured Playback Group:
MIRROR MIRROR based in Totnes

MIRROR MIRROR Playback Theatre is dedicated to listening to people’s stories and transforming them spontaneously into theatre. Playback Theatre aims to create a ritual space where every voice and any story - however ordinary, extraordinary, hidden or difficult - might be heard and told.

Who we are:
MIRROR MIRROR Playback Theatre is: Andy Blackwell, Amanda Brown, Richard Dealler, Arnet Donkin, Alison Fairlove, Kate Hewitt and Katie Sarra.

Both Alison and Amanda have undertaken extensive training as Playback practitioners in the UK and abroad. They are able to offer training for those wishing to develop Playback theatre skills. Together they have also formed a women’s company dedicated to hearing women’s stories and addressing women’s issues that is touring Devon towns.

Where we play:
MIRROR MIRROR Playback Theatre’s first performances in 2005, as a part of the ‘Upstairs at the Globe’ theatre nights in Exeter were all received enthusiastically. Subsequent work has included performances at the Exeter Text festival, the West Country Storytelling festival, the Barbican Theatre, Plymouth and Port Eliot Literature Festival. The company can be seen regularly every third Thursday in Totnes and are currently actively seeking a regular performance opportunity in Plymouth.

Catch us this year:
MIRROR MIRROR Playback Theatre are hosting the Playback Theatre UK Gathering this year in the South West on Thursday 30th October – Sunday 2nd November 2008.

They can also be seen at this year at the West Country Storytelling Festival on Friday 5th – Sunday 7th September 2008, which features storyteller Robert Bly.

www.mirrormirrortheatre.co.uk
Current UK practitioner members of IPTN - March 2008

Di Adderley - Manchester
diane@adderley.demon.co.uk
www.playbacktheatremanchester.co.uk

Amanda Brown - Devon
amanda@stern.eclipse.co.uk
www.mirrormirrortheatre.co.uk

Anna Chesner - London
chesnera@aol.com
www.mirrormirrortheatre.co.uk

Elanora Ferry - Bristol
lifeforce.storytelling@blueyonder.co.uk

Simon Floodgate - Reading
s.floodgate@reading.ac.uk
www.playbackame.co.uk

Agnes Law - London
acejunior76@gmail.com
www.trueheart.org.uk

Orla McKeagney - Belfast
orlamckeagney@hotmail.com

Veronica Needa - London
vneeda@aol.com
www.trueheart.org.uk

Nick Rowe - York
n.rowe@yorksj.ac.uk
www.playbackyork.org

Brian Tasker - Stroud
briantasker@hotmail.com

Current UK group members of IPTN – March 2008:

Belfast Playback Theatre - Orla McKeagney, BELFAST
Email: orlamckeagney@hotmail.com

Bristol Playback Theatre - Tracy Cavalier, BRISTOL
Email: tbscavalier@yahoo.co.uk

Findhorn Playback Theatre - Jacquie Jones, FINDHORN
Email: jacquijones@onetel.com

Mirror Mirror - Amanda Brown, DEVON
Email: amanda@stern.eclipse.co.uk - mirrormirrorplayback@yahoo.co.uk
www.mirrormirrortheatre.co.uk

Playback Theatre Manchester - Diane Adderley, MANCHESTER
Email: mail@playbacktheatremanchester.co.uk
www.playbacktheatremanchester.co.uk

Playback Theatre York - Nick Rowe, YORK
Email: n.rowe@yorksj.ac.uk - www.playbackyork.org

Playback AME - Anna Chesner, LONDON
Email: chesnera@aol.com - www.playbackame.co.uk

Playback South – Duncan Foster, LONDON
Email: info@playbacksouth.org – www.playbacksouth.org

Random Acts - Tig Land, LONDON
Email: randomacts@freeuk.com - Email: tigland@freeuk.com
www.randomacts.freeuk.com

Replay Theatre - Cathy Sargeant, EAST SUSSEX
Email: csargeant49@hotmail.co.uk

True Heart Theatre - Veronica Needa, LONDON –
Email: vneeda@aol.com - www.trueheart.org.uk

New group developing in Derbyshire - contact Cath Hollywell at chollywell@btinternet.com

The BPA web site:–
www.psychodrama.org.uk

Please provide text in Microsoft Word format and images in jpeg or gif format. Text is best provided without features (underline/italic) and a good font to use is Verdana.

Updates are welcome throughout the year and will be posted as and when time and space permit. The website is managed by Gordon Parrott.
Playback Theatre – Summer Workshop near Barnsley

Presented by Di Adderley

Dates: Monday 11th – Friday 15th August 2008

Venue: Northern College, near Barnsley, an adult education centre in lovely grounds and countryside near Barnsley in South Yorkshire. Accommodation is in single en-suite rooms – for a view of the college, see www.northern.ac.uk.

During this five-day residential, we will learn and revise the basic forms as well as look at new ones … and perhaps develop our own forms. The workshop is suitable for beginners and those who have some basic training or other experience in playback, and those who have an ongoing interest, but are not members of playback companies and have no regular setting in which to practice. No prior experience of ‘acting’ is necessary - playback performers come from all walks of life.

Playback develops spontaneity, creativity, teamwork, empathy, expressivity, listening skills and self-confidence. Come, play, and tell your stories.

The workshop hours may be credited for training purposes by psychodrama/sociodrama students or as relevant CPD for practitioners. The course is equivalent to Core Training, required by the UK School of Playback Theatre as a pre-requisite for attendance at medium and advanced level courses

Di Adderley is the co-founder of Playback Theatre Manchester and also a regular performer with York Playback Theatre. She teaches the form in the UK and internationally, and is one of the trainers with the UK School of Playback Theatre. Di is a leadership graduate of the original School of Playback Theatre (USA) having studied with the originator of the form, Jonathan Fox.

Fee: £355 (fully residential)

Booking:
Please send your name, address, e-mail, telephone number and a £75 non-refundable deposit (made payable to Di Adderley) to:

Di Adderley
6 Greengate Lane, Prestwich, Manchester M25 3HW
E-mail: diane@adderley.demon.co.uk

The British Journal of Psychodrama and Sociodrama

This is published twice a year: Spring/Summer and Autumn/Winter issues.

Contributions are accepted throughout the year as 3 copies on A4 paper with double spacing. Contributions are peer-reviewed and then published (if accepted) in the next immediate journal.

For the Spring-Summer 2008 edition, the Journal will be co-edited by Dr Annie Huntington and Kate Kirk. Then Kate will be relinquishing the editor role. Her contact details are:

Dr Kate Kirk
11 Thorny Road, Douglas, Isle of Man, IM2 5EF
Tel: 01624 673505
E-mail: kate_kirk@manx.net

BPA Professional Conduct Committee

As part of maintaining ethical standards within our practice, the Professional Conduct Committee watches how the code of ethics is applied in practice. In the event that you need to contact the committee, the appropriate contact is the Chair as follows:

Alyson Coupe, Chair of PCC
119 Murdock Road, Birmingham B21 9JR
Tel: 0121 507 0595 or 0771 373 7083

The UKCP is creating a body to hear complaints in the future. This body is called the ‘ICO’ – the Independent Complaints Organisation. They will eventually deal with any cases of professional misconduct or breaches of our code of practice.

The BPA is monitoring the introduction of ICO and expects to clarify how this may affect UKCP members and non-UKCP members.

In the meantime, the committee continues to handle complaints against practitioners (if they arise) and they advise any practitioner who has received a complaint, is in any doubt on ethical practice, or wishes to discuss professional practice.

Alyson Coupe
BPA Membership Rates from January 2008

Basic membership of the BPA: £50

Scale of fees:
Trainee: £50 (£100 in total)
Practitioner: £65 (£115 in total)
Trainer: £90 (£140 in total)

Additional fees for postage to overseas members:
Europe: £5
Rest of the World: £10

Payment Methods for membership and conference fees:
In the UK: we ask for cheques made payable to ‘BPA’
From abroad: we accept sterling drafts

Membership is administered by:
James Scanlan
The Administrator
Flat 1/1
105 Hyndland Road
Glasgow G12 9JD
Tel/Fax: 0141 339 0141
E-mail: jscan@bpad.co.uk

Visibility Noticeboard
Di and Ron wrote to describe their recent activities

Di Adderley has:
* worked with managers at United Utilities and Astra Zeneca around Manchester
* used playback theatre in a large project with young asylum seekers and refugees in Liverpool
* taken Playback workshops and performances into mainstream theatre at The Lowry in Salford

Ron Wiener has:
* run sociodrama training sessions for 2 psychodrama institutes in Sweden
* facilitated a workshop in Germany
* run a ‘play in a day’ at the Lawrence Batley Theatre in Huddersfield where he also leads an ongoing drama group for the over-50’s.

Kate Kirk’s Pilgrimage

Kate Kirk will be walking 500 miles from 12th April to 28th May 2008 with her colleague Sue Moore

This 500 mile walk will follow an ancient medieval pilgrim trail called the Camino de Frances, from St Jean du Pied du Port to Compostella de Santiago. What this means is that the trail goes from just south of Biarritz in the south of France over the Pyranées and on across the north of Spain almost to the Atlantic Sea. If we have the time, and energy, we might walk an extra 45 miles to Finisterre and the sea. Historically, Columbus left to discover America from this point.

We are two women, mothers, who both work in the health service and we are keen walkers. In a mad moment we conceived this idea, which surprisingly didn’t involve alcohol, and haven’t regretted the decision at all. In fact the idea was initially to undertake this as we believed it would be life changing in some way. However, we decided that other people should benefit in some way and because of our experiences and connections with young people with life-threatening and life-limiting or terminal illness we chose Rebecca House.

Part of my job is to work closely with young people who are ill in Paediatric Liaison. I was sad that previously when a young person was dying often had to go to Alder Hey children’s Hospital in Liverpool, rather than to stay on the Island. Now we have a much needed children’s hospice, Rebecca House, but little or no funding. We are making this walk to raise funds for the hospice and we are paying for our own travel, accommodation and expenses.

We have set up internet links ready for our journey:
2pilgrims.livejournal.com (view reports from us: Kate & Sue)
www.hospice.org.im (click on Pilgrimage to make donations)

Treasurer Announcement

I am Treasurer of the BPA and my contact details are as follows:
Sheila Foxgold
4, Helston Close, Linton, Derbyshire, DE12 6PN
Tel: 01283 763577

Late Claims:
As part of the accounting, I pay out-of-pocket expenses for members attending committee meetings eg travel, postage, and photocopying. Sometimes expense claims are submitted late and this disrupts the accounts process. At a meeting of the Executive, it was agreed that claims for expenses must be submitted within three months of their occurrence or by 31st December of the same year whichever is the earliest. Claims received after this will not be honoured – please note.
Book Published by Adam Blatner

Last year I published a new book:

‘Interactive and Improvisational Drama: Varieties of Applied Theatre and Performance’ - edited by Adam Blatner (with Daniel J Wiener)

As a paper book:
Published: 2007, list price: $25.95
(plus taxes and shipping)

As an Adobe e-book:
Published 2007, for only $6.00

Thirty-two innovators share their approaches in using non-scripted drama in community-building, education, personal and social empowerment, therapy, and recreation. This may be the most dynamic cutting edge of the theatre arts today.

You can order it now at:
www.iuniverse.com/bookstore
- and in the UK:
www.amazon.co.uk

In addition, this book has a website that contains many supplementary papers, references, anecdotes, and resources:
www.interactiveimprov.com

For example, there are papers on the website including:
Interactive Clowning
Drama with Elders
The Theatre of Games
Healing the Wounds of History
Medieval Re-Enactment
Women’s Empowerment Drama

I welcome your comments - send them to me. Please reply to: adam@blatner.com

Adam Blatner, MD

www.blatner.com/adam

Book to be published by Zoli Figusch

Coming soon: ‘From one-to-one psychodrama to large group socio-psychodrama - more writings from the arena of Brazilian psychodrama’, edited and translated by Zoltan (Zoli) Figusch.

This is my second volume of Brazilian psychodrama writings translated and edited into English. While the first volume (Sambodrama – The Arena of Brazilian Psychodrama) has presented the historical background and identity of Brazilian psychodrama, as well as the theoretical and technical innovations introduced by the Brazilian psychodrama practitioners, this second volume focuses on two other areas of creative development and innovation: one-to-one psychodrama and large group socio-psychodrama.

This time it will be an electronic book, as it is difficult to get the publishers interested. I will self-publish and possibly look up some internet publishers as well.

The first part of this electronic book includes chapters regarding the theory and practice of one-to-one psychodrama, that is, psychodrama psychotherapy with an individual client and without auxiliary egos. Through theoretical reflections and clinical examples of practice, the similarities and differences between one-to-one and group psychodrama are established and technical approaches to this particular form of psychodrama are introduced.

If we think about the setting of one-to-one psychodrama as the smallest possible group, the second part of the book focuses on its polar opposite: the socio-psychodramatic work with very large groups. In Brazil, this is a practice that has been applied in a wide range of settings, through street psychodramas, and to regular open public psychodramas.

The chapters included in this second part aim to give a flavour of the fascinating and colourful experiences Brazilian practitioners have developed while working with large groups.

For more information or pre-orders please contact:

Zoli Figusch
figusch@hotmail.com
Zerka Moreno DVDs

The editor reviewed 3 training DVDs that are available from:

www.psychotherapy.net

They contain interviews with Zerka (1st & 3rd DVD) where she imparts much of her knowledge of psychodrama and sociometry. There is also a psychodrama which is directed by Zerka (2nd DVD) and this shows us her style of directing. Each DVD was filmed in Zerka’s home and we are watching her speaking from her armchair. Personally, I felt that I was in her sitting room having a cup of tea, it felt that natural.

In fact, she was speaking to a group of senior psychodrama trainers in response to a series of questions posed to her about psychodrama and sociometry. Usually, I get bored with anyone speaking at length to the camera. With Zerka, I never lost interest, not for a moment.

On these DVDs, she is clear, definite, and succinct, and the result is a string of gems for anyone to appreciate. Let me give you some examples:

From the 1st DVD, ‘Zerka on Psychodrama’, Zerka describes doubling:

‘I think that it is important to realise, also to look for – protagonists or patients or clients we work with - they often cannot double until they have found a little bit more about who they are themselves. Because it means giving up something they haven’t got yet.’

From the 2nd DVD, ‘Psychodrama in Action’, Zerka describes grounding the client in the process:

‘The warming up process is like the flexing of the muscles that sports people do to get into shape before the event. Notice how well Frank responds to the specific physical cues. This helps the process to be less of an abstraction, a more powerful and real emotional experience.’

From the 3rd DVD, ‘Psychodrama, Sociometry, and Beyond’, Zerka describes her role as a director:

‘This is not your psychodrama you’re doing. This is your protagonist’s psychodrama. It’s very important to put the protagonist back in the centre of the action and to diminish the power of the therapist because we are merely guides. In fact, I do my best work - sometimes - when I do very little.’

There are many more valuable quotations on the 3 DVDs. If you want more, they are available at the following prices:

DVD’s for individual viewing from $49-$69 each DVD - individual viewing may count towards ‘Continuing Education’ in the States (this is the equivalent of our CPD hours)

DVD’s licensed for instructor’s use from $149-$169 each DVD - the instructor’s version comes with a manual that includes the complete transcript.

www.psychotherapy.net

Reviewed by Richard Oliver