

**THE
BULLETIN
OF THE
BRITISH
PSYCHODRAMA
ASSOCIATION**

NOVEMBER 2005

from the chair

The BPA is in the aftermath of another very successful Conference, wonderfully managed by a dedicated team of volunteers led by Pen Fitzgerald. There were varied workshops which the feedback forms indicated were very well received. There was the presence in our midst of BPA members who attend conferences infrequently as well as a magnificent proportion of interested parties from other disciplines. So the BPA is slowly attracting more interest in its activities. The conference also made money but our financial position remains precarious. As indicated at the AGM, we have reserves as an organisation, but we spend more than we take in each year.

For the first time, the membership of your Executive Committee remains the same in 2005-6 as it was in 2004-5. The personnel are as follows:

President

Chris Farmer

Chair

Jonathan Salisbury

Secretary

Jenni Metcalf

Treasurer

Jane Bould

Minutes Secretary

Eve White

Chairs of Committees:

Accreditation

Anna Chesner

Professional Conduct

Alyson Coupe

Cross-Cultural

Margaret Bird

Conference 2006

Jenni Metcalf

Editor - Journal

Kate Kirk

- Tele

Richard Oliver

Registrar

Di Adderley

BPA Website Manager

Gordon Parrott

International Links

Representative

Ana Aguirregabiria

Ireland Representative

Noelle Branagan

UKCP Representatives

Peter Haworth and Jonathan

Salisbury

Committee Members

Monica Daniels, Carl Dutton, Gail

Smith, Pen Fitzgerald

The fact remains that as an organisation the BPA needs to change. Our numbers remain at the 220 level but our trainings contract. We have effectively 3 training schools for Psychodrama and 1 for Sociodrama.

How much work is available for our successful graduates from our trainings? The AGM at the

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Conference was challenged to raise the profile of Psychodrama so that it can become an NHS treatment of choice. The need to evaluate our psychotherapeutic work in an evidence-based way to attract NHS funding was seen as paramount. Only in this way can Psychodrama's profile be raised. In the past, a lot of the energy present in the organisation was generated by those whose livelihoods depended on the establishment of Psychodrama and Sociodrama trainings and the provision of work for the graduates. When that energy was present, significant strides were made.

We have to be in a position to meet the needs of those who sign up for our trainings and who will be graduating into a world of statutory registration for psychotherapists. Sociodrama graduates are infinitely more fortunate in this respect. How do we compete in this world? How does the BPA access funding? How do we raise the profile of the BPA and of Psychodrama so that we are more than just quietly respected?

Some significant and valuable work is being undertaken to raise Psychodrama's profile in significant areas - the world of Therapeutic Communities, Eating Disorders and Child and Family mental health. The work is necessarily carefully paced and dependent on volunteers to push it forward.

In response to these concerns highlighted above, the BPA is holding an additional meeting of the Executive, together with other interested parties, on Saturday 19th November. The title is 'Development Day'. We have to realistically explore our vision. Some key questions will be on the table.

What does the BPA want to look like in 10 or 15 years' time?

Is the age profile of the organisation holding us back?

How will Training Organisations have to change to research and attract outside bodies to put money in and to buy our trainings?

How will Psychodrama evaluate itself to demonstrate efficacy as a treatment of choice in the NHS?

What alliances do we have to make in order to gain further credibility? Are these links to be with other psychotherapy organisations or a closer alliance with other creative therapies - art, drama, music or play?

Is the existing committee structure of the BPA flexible enough to take on the perceived future challenges?

Can you be part of the BPA's future direction? If you would like to attend the BPA's Development Day on **Saturday 19th November** at the Midland Arts Centre (MAC) in Birmingham, from 11 am to 4.30 pm, please contact me (0115 920 0470/e-mail jeanniejonathan@aol.com). We have to meet the challenges.

Jonathan Salisbury

What is Psychodrama?

The word 'psychodrama' is often used as a generic term when talking about the range of action methods that J L Moreno developed.

Conceived and developed by Jacob L Moreno, psychodrama employs guided dramatic action to examine problems or issues raised by an individual, often within a group. Using experiential methods, sociometry, role theory, and group dynamics, psychodrama facilitates insight, personal growth, and integration on cognitive, affective, and behavioural levels. It clarifies issues, increases physical and emotional well-being, enhances learning, and develops new skills.

Psychodrama is used to enable past, present and future life events to be explored. Issues or problems and their possible solutions are enacted rather than just talked about. Psychodrama offers the opportunity to practise new roles safely, see oneself from outside, gain insight and change.

There is a director, an action area and group members. The director supports groups to explore new solutions to old problems, group members participate in the drama as significant others, and share how they personally relate to the presenting issue at the end of the session. Psychodrama can be used in a group or individually for therapy and personal growth. It can also be applied to family and couples therapy. Psychodrama is practised and taught extensively throughout the world.

What is Sociodrama?

Whereas psychodrama focuses on an individual's personal concerns, sociodrama addresses the group's issue.

Sociodrama is used with groups wishing to explore common issues in training, organisations, community, educational and political contexts. It uses many of the same techniques as psychodrama to enable learning and change with individuals and groups.

What are Action Methods?

Action methods enable people to see and experience different viewpoints and the 'bigger picture'. They can be used in personal & professional contexts eg job and relationship choices, conflict resolution, strategic planning, team building, review meetings, training and development events, and community consultation.

Psychodrama in Psychiatry and Psychotherapy

The vast majority of conditions in psychiatry and therapy are accessible to psychodrama. Common examples are affective disorder (including drug resistant depression), phobias, post-traumatic stress, eating disorders, self harm, alcohol and substance abuse. Long term problems in life-styles or relationships, including marital and family stress, can be addressed through psychodrama whether or not they have resulted in mental illness.

Any person in therapeutic care may benefit from psychodrama, provided that there is an ability and willingness for presentation of self - shown by stepping on to the stage area.

Who is Psychodrama for?

Psychodrama is for everyone and anyone who would like to experience the spontaneity of working with action methods, whether your focus is personal, professional, therapy, or training.

Where Can I Train in Psychodrama or Sociodrama?

Notes:

All of our trainings are accredited with the British Psychodrama Association (BPA) - a member organisation of the United Kingdom Council of Psychotherapy (UKCP).

All of our courses are part-time and trainees combine their course with continuing their existing work.

The costs of training are specified in the brochures available for each course - you may find them moderate for a psychotherapy training.

Our trainers work with the minimum of administrative support and share their knowledge for others to carry on. We hope that you will appreciate this.

London Centre of Psychodrama and Group Psychotherapy

The London Centre of Psychodrama Group and Individual Psychotherapy was founded in 1990 and offers training in psychodrama, group and individual psychotherapy. In 1994 a further training school, associated with the London Centre, was set up in Thessaloniki, Greece. The centre offers an annual summer school, beside the sea at Halkidiki, Greece

Senior Trainers: *Jinnie Jefferies and Olivia Lousada*

Four-Year Diploma Course: London and Greece

The Diploma Course offers a training in psychodrama & group psychotherapy. It aims to produce practitioners who will be professionally competent in these areas and who will be registered with the UKCP. Trainees may choose to train in either London or Greece.

One-Year Certificate Course:

The Certificate Course offers a basic introduction to psychodrama theory and action methods. It can be credited towards the full Diploma Course.

For a full brochure and details of the

Summer School please contact:

The London Centre of Psychodrama & Group Psychotherapy
15, Audley Road
Richmond, TW10 6EY
Tel: 0208 948 5595

E-mail: jinjefferies@aol.com

Oxford Psychodrama Group

Oxford Psychodrama Group was founded in 1989 and has established a well-known training course based in Oxford. Certain workshops within the course are based at the attractive retreat centre at Henley upon Thames.

Senior Trainers: *Susie Taylor and Peter Haworth*

Four-Year Diploma Course: Oxford

The Diploma course leads to registration as a practitioner with the BPA and as a psychodrama psychotherapist. It aims to produce practitioners who will be professionally competent in these areas and who will be registered with the UKCP

For a full brochure please contact:

Peter Haworth
Department of Psychotherapy

Warneford Hospital
Oxford
OX3 7JX
Tel: 01865 747604 or 07941
360283

E-mail:
peter.haworth@oxmhc-tr.nhs.uk

Northern School of Psychodrama

The Northern School of Psychodrama was founded in 1996. Training centres are operated in Glasgow, Newcastle, and Manchester. Trainees should expect to attend workshops in all 3 centres. Trainees also benefit from the accommodation and beauty of Fawcett Mill Fields, Cumbria, the venue for their bi-annual residential weeks

Senior Trainers: *Jenny Biancardi, Dr. John Casson, Celia Scanlan*

Four-Year Diploma Course:

The Northern School of Psychodrama offers an Advanced Diploma in psychodrama leading to accreditation with the BPA and registration with UKCP

One/Two-Year Certificate Course:

This Certificate offers training to individuals with prior counselling/ psychotherapy training who wish to use aspects of psychodrama as part of their working practice or those who wish to use the Certificate as APL towards the Diploma

Sociodrama Course:

We also co-operate with MPV/SAM School in Sociodrama and Action Methods to offer a psychodrama training to their diploma programme in sociodrama.

For a full brochure please contact:

Celia Scanlan, NSP Registrar

Flat 1/1 105 Hyndland Road
Glasgow
G12 9JD
Tel: 0141 339 1077
Email: celia@nspd.co.uk
www.creativepsychotherapy.info

MPV School in Sociodrama and Action Methods

The MPV/SAM School provides the only training in this country in sociodrama and action methods. This is now well-established with a Sheffield base. Consequently, a further training centre has been set up in Moscow for trainees in Russia.

Following the initial weekend launch in September, the course meets for a full day once a month 11 times each year. Participants with different levels of experience are combined in the same group which meets in Sheffield. The heritage site of Bretton Hall near Wakefield is the venue for the annual summer school

Senior Trainers: *Ron Wiener and Francis Batten and*
Trainer: *Di Adderley*

Students may simply attend for the experience without requiring a qualification, though both Certificate and Diploma courses are available. Additionally, people may attend for a one-day 'taster' before committing to the full course. This course is particularly applicable for anyone working with groups in organisations, both public and private sector, which are not therapy groups but are about development, learning and change. Trainers,

consultants, therapists wishing to broaden their outlook and those interested in the use of drama in education and adult learning will find the course of value.

For a full brochure please contact:

Ron Wiener
27 Gledhow Wood Close, Leeds
LS8 1PN
Tel: 0113 266 7722

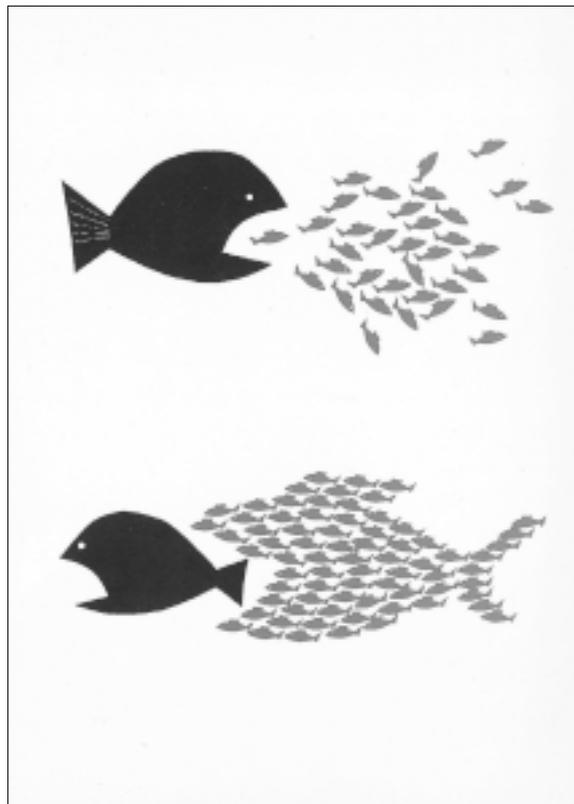
E-mail:
ronwiener@27gledhow.freeserve.co.uk

Training in the West Midlands

Trainers: *Susie Taylor, Clark Baim*

One-Year Certificate Course, sponsored by the West Midlands Psychodrama Group:

A course for professionals in the fields of mental health, education, counselling, social care, youth work, arts therapies, criminal



The MPV/SAM School has chosen the fish drawing by Ken Sprague as their theme

justice and psychotherapy. At the end of the course, successful participants will be awarded a Certificate in Psychodramatic Techniques and Action Methods.

For further information please contact:

Course Administrator,
West Midlands Psychodrama Group,
97 Stirling Rd,
Birmingham
B16 9BD
Tel: 07961 517135

E-mail:
cbaim@hotmail.com

Institute of Action Methods and Rowan Studio
Supervisor Training Course

Senior Trainers: *Anna Chesner, Dr Sue Jennings*

One-Year Diploma Course in London and Glastonbury

A one-year course accredited by the British Psychodrama Association (UKCP member organisation) and the British Association of Dramatherapists (HPC member organisation) of 90 hours training divided into three taught modules: four weekends and one four day block. A fourth module is supervision of supervision.

For a full brochure please contact:

Anna Chesner
Institute of Action Methods
64 Manchester Road, London, E14 3BE
Tel: 020 7515 6342

E-mail:
chesnera@aol.com

Compiled by the editor and the training organisations

The Group as a Safety Belt

Jasna Veljkovic and Zoran Duric (Serbia) work in Belgrade and are psychodrama trainers. Their article first appeared in 2004 in their own psychodrama journal and we are pleased to print it here

Introduction

This paper describes the 'state of mind' of one psychodrama group during the period of NATO bombing of Yugoslavia. During the war, sitting in a circle was the most important thing. Every movement outside the circle of the group was experienced as potential wounding. Our clients came to the group sessions and talked about things in which they projected their feelings of being endangered and threatened. The group was in deep regression. Outer reality was mirrored in the group. We concluded that the group was 'good enough' to contain the evil from the outside and integrate the pieces of the broken mirrors of its members into a new, group mirror.

We consider the psychodrama method as a 'good breast' which always offers 'good milk' to her children and group analysis as a 'father' which takes care of the reality of the group process, respecting inner and outer reality. We want to present you, as psychotherapists, with what happened in our psychodrama groups during the period of NATO bombing.

The Group

This psychodrama group began its work in 1996 and finished it in 2001. It was a slow-open group conducted by two therapists, who were both psychodramatists and group analysts.

During the group-life we lived through very difficult moments with our group members. This refers to

the period during and after the NATO bombing of Yugoslavia. It was difficult to work in such a frightening reality, when our physical existence was jeopardised by death and aggression.

During the seventy nine days of NATO bombing, this group kept its setting - it was always the same place, in the afternoon hours. It was important to the group members to finish the group before nightfall, to come home, to be with their families before the night bombing.

All the group members came regularly to the group sessions except one woman. The group was very cohesive. Many difficult topics - such as separation and loss - were discussed surprisingly easily.

During the NATO bombing, one of the two group conductors lost her father. She did not come to the group sessions for some time. Another therapist stayed with the group during that time and took care of the group members. He notified the group about the reason of his colleague's absence. The other therapist came to the group, when she felt that she was capable to deal with it. In her counter transference to the group she felt guilty towards the group and her colleague because of her absence. The group mutually contained her unspoken guilty feelings, her loss and her pain. During the psychodrama sessions, air strikes happened. There was no rule as to when the air strikes would happen or end, but there was a clear and very respected time setting for

beginning and ending the group session. Very often we came to the group during the air strikes. During one group session, a major detonation happened, but nobody stood up, nobody wanted to leave the room, or to move from the circle. Everybody stayed in their place, only physically much closer to each other.

'nobody wanted to leave the room'

Two bombs fell thirty metres away from the space where our group sessions were held (not during the session). They completely destroyed the Ministry of Internal Affairs. The picture of a big and very powerful building made of steel and glass seriously damaged was terrifying. It was obvious evidence that everything was possible from the disinhibited Power which came from the Sky.

Two unexploded bombs, which fell on the same place - thirty metres away from our psychodrama building, remained there one year after the NATO bombing was finished and were 'a silent threat' to us.

Sometimes, it was difficult for the therapists as human beings to stay in their professional roles. In such a 'psychotic reality' it was difficult to

make a distinction - what belongs to outer reality and what belongs to our group's deep, inner, unconscious processes. Our unconsciousness was mixed and united before the same threat - the life threat, which was common to all of us. Our primitive mental states to which we regressed put us 'all in the same boat'.

After our psychodrama sessions, we stayed processing what had happened longer than usual, trying to separate what belongs to us, and what to the group.

During the NATO bombing, the group did not go on to the psychodrama stage. That means that we didn't have the usual psychodrama actions. We did have them, but in the psychodrama circle. We called it 'The Safety Belt'.

The circle as a perfect shape was the most important thing. We could think about the 'magical' meaning of the circle in the light of psychoanalysis or anthropology, philosophy etc, but we were interested just in the circle of our group.

In such a desperate situation, the group members needed the group as

a whole and they made the efforts to keep that wholeness. Every move from the circle of the group was experienced as dangerous, as potential wounding. That is the reason why the group members rejected every possibility of going out from the circle on to the stage.

'intensive fear of disappearing'

The members of the

group fed each other with 'good milk', with warmth, tenderness and understanding. The group as the whole was the 'Good Mother Group'. Conflict areas between the group members appeared, but the group ignored them, as if they didn't exist. The interpersonal and personal were suppressed and to be together was all that was important. We were conscious of that. The group resonance was the general state of mind in our country at that time. Nobody was alone, new connections between people were formed, people became friends, like in the Bible Legends.

After the NATO bombing, this 'magic' disappeared. After the bombing, the group needed some time to move from the circle on to the psychodrama stage with an individual protagonist. It looked very much like the first steps of a young child, who was trying to walk again after being wounded in his first steps.

We did not write down any group session consistently during the NATO bombing. We wrote down the first meeting of the group after the bombing, which was held after five weeks of summer holiday. We are presenting it here.

Group Session

In the beginning, the group members were sitting in a circle, having a free-floating discussion. The topics that appeared were: nausea, problems of feeding, sexual problems. We can

easily conclude that through such topics our group members projected the feeling that their life was endangered. They had a problem to satisfy their elementary impulses. The outer destruction provoked intensive fear of disappearing. It reflected in



elementary impulses - survival impulses: food, sleep, sex.

One of the group members came to the group in a very confused state. She talked about the time she spent during the summer, at the seaside, with her boyfriend. She started to live with him during the NATO bombing. She told us that she intended to marry him.

She experienced a feeling of uneasiness in her stomach with constant pains during her summer holiday. At the seaside, the weather was beautiful. It was warm, the sun was calm, the water was mild, and the food was good. She likes to eat meat and fish, and ice cream. She likes to drink beer and red wine. She usually enjoys sex with her man.

During the time they spent together at the seaside, she couldn't eat anything and she lost weight; she couldn't drink beer and wine, she could hardly make love to her man. She didn't enjoy it. She was permanently hungry and she wanted to eat, but she could not. When she is hungry, she can't make love.

This young woman wanted to be the protagonist of the psychodrama and work out the problems she mentioned, but she did not dare to go on to psychodrama stage. She expressed a very clear wish to work, but she wanted to stay in the psychodrama circle. We appreciated her wish and she was the protagonist of a very unusual psychodrama action.

She could not move from the circle. At the beginning, the psychodrama director asked her to be in the role of her stomach. She was a twenty six year old stomach, with pains and with a burden inside. Such a burden

existed for as long as she could remember. That burden became much bigger later. She cannot enjoy because of it. Through the usage of psychodrama techniques, she found out that her parents were in her stomach. She had some problems with her heart sometimes. The parents were in her heart too. Her father did not accept her man, he thought that he was not good enough for his only child.

She found all this out during the psychodrama action, sitting in the circle, not moving from her chair. She entered different roles - of her stomach, her heart, her father in her stomach, her mother in her heart, her sexual feelings inside of her.

The group held her strongly. At the end of the group session, she couldn't stand any physical touch from the group members. She wanted to stay intact with her painful inner feelings, with her parents inside her body and her incapability to take into herself the man she loved.

The group resounded strongly with her drama and shared similar feelings with her.

At the end of the session, the group was like one body. The protagonist of the session was capable of giving herself to the group and the group was the 'good mother', which accepted her although she was damaged. At that time she could introject the group into herself, but she couldn't introject her individual needs.

Reflections

Two sessions later, the psychodrama protagonist went on the psychodrama stage. She dealt with separation and loss. The group was capable of



containing that movement, to contain her feelings of loss, her aggressive feelings, her suffering, and her fears.

The group was developing again, growing from a very regressive feeling, psychotic state, without boundaries between group members, to a psychosomatic level, to a neurotic level of functioning, where it was capable of holding the protagonist who dared to get out of the circle onto the stage and deal with separation and loss. The group grew up from the regression in which it had fallen during the destruction outside.

When we put all these feelings together, we could easily see that the dominant one among them was fear of death, fear of disintegration, fear of being cut into pieces. This is a well-known fear of psychotic personalities, and we regressed to a psychotic state of mind at that time, in order to survive.

This group was good enough to contain both the evil aspects of outer reality and the bad aspects of inner reality.

*Jasna Veljkovic and
Zoran Duric*

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Traversing Life with a Full-Brimming Tank

Jorge Miguel Brusca (Argentina) works in Buenos Aires. Whilst attending the Oxford International Conference in 2004, he wrote these words

I thought about it one morning while I was sitting on the lawn in Deer Park, which was in front of my room window in Magdalen College. I was staying in that college and was planning to be there for a whole week, as I was attending an international congress organized by the BPA. I had already had my breakfast with some other colleagues - from all over the world - in the students' dining room. In there, long dark wooden tables were surrounded by paintings of British historical characters and were faintly lit by the multicoloured light which spread from the medieval stained-glass windows.

The excitement you experience - just because of the congress - was heightened by the fact of having the chance to be staying in that fifteenth-century building. I had some minutes before the workshops started in St. Hildas, a neighbouring college, so I really wanted to etch that highly-cherished moment in my memory: the lawn was carefully looked after and some deer were grazing nearby. In front of me, there was a hundred-year-old oak tree and in the Cherwell river - which skirts the college - I could already see some couples roaming about in flat-bottomed boats propelled by gentlemen who skilfully stood on the sterns and - with long thin poles - guided the movement of these boats.

The sun - a really rare occurrence in Oxford - warmed my face and I thanked life for being there. I recalled that - the previous day - I had taken

part in a workshop led by a Californian therapist, who had deeply moved me: each of us had had to play the role of our native-country conquerors.

'pathological dependence on how valuable other people consider us'

However, I had ended up singing a "tango" - on a so-called Buenos-Aires-city-centre bar counter - to a

Portuguese colleague who in turn had intoned a "fado" - squinting her eyes at me and squeezing among her fingers - which rested on her chest - a typical embroidered shawl.

What each human being turns to so as to make others love them - taking into account what individuals not only from my own culture, but also from other societies do - was what I slept on that night.

What happens when we feel we need to be loved? How can we explain that wide range of behaviours which go from the most naïve to the most pathological quest for love?

I came up with a metaphor: most times when we drive to a highly-appreciated place and we have a full-petrol tank, we feel both safe and confident that we will get to our destinies. However, if - all of a sudden - we see that red light - near the fuel gauge warning us that there isn't much petrol left -, we may react with much anxiety - especially if we are heading for a highly-cherished place. Thus, we may make the mistake of either driving too slowly or too fast in order to get to the next gas station.

Here's my metaphor:

Throughout our lives, we are embarked on a trip, always looking for our happiness, which we find when we feel other people love us.

As on any other trip, we need "fuel", whose quantity not only fluctuates in the same way our self-esteem and self-confidence does, but also depends on how valuable and prestigious we consider that image we form of ourselves.

Whatever threatens to devalue that "self-esteem fuel" - whether it is because we really believe we are failing or making a mistake, because we accept a hard and unfair criticism, or because we feel highly rejected or guilty - also makes a "red light" come on, as we feel we are being left without fuel. In the same way that we do when we are in a car with an almost empty tank, we desperately start to look for a gas station that can provide us with that "fuel" we so much need.

In order to regain that supposedly lost prestige we held of ourselves, we may resort to showing off; or to highly-damaging substances, such as drugs or alcohol, or to craving power and money, or to handling others in a possessive or bossy way. We may also fall back on rampant consumerism. Besides, we may turn to boasting about the "unbeatable" number of sexual partners we drive to ourselves, which is not only a lie, but also a masquerade to hide our lack of security. This gives away our complete pathological dependence on how valuable other people consider us.

Our culture - through the mass media



- cunningly shows us that we are about to “run out of this self-esteem fuel” with a view to making us believe that we are trapped in a no-way-out situation, which enables them to sell us deceiving solutions.

Sitting there on the lawn in Oxford, I thought: what would our lives be like if we were sure that “self-esteem fuel” is never-ending?

We should call to mind the fact that, when we were born, we were provided with all the possibilities we would need, not only to be loved, but also to attain happiness and to grow up. Besides, from our birthday onwards, a flame has been burning inside us and, though many different circumstances might have threatened to quench it, they have never succeeded - the proof being the fact that we are still alive.

We should think that we can always - and in many different ways - rekindle this flame, that nobody can put it out and, last but not least, that it is certainly a source of never-ending love.

Maybe, this “full-brimming tank” image could help us to avoid falling into that trap that makes us resort to harmful responses, wrongly believing that - in that way - we will get something back.

I have given that “fuel” we keep in store a name: self-love. Provided we take care of it, we can not only develop it but share it with others as well.

This self-love does not set us apart from others. On the contrary, it drives us to others so that we can jointly look for happiness in a healthy way.

There in Oxford, that most enchanting morning, I felt that my “tank” was brimming and would forever be, that I was most happy

and that I longed to share that most fulfilling moment with all of you.

Jorge Miguel Brusca

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Jorge Brusca has a degree in Psychology from the University of Buenos Aires. He has published around 30 articles related to his field of work in the mass media in Buenos Aires. He has been part of the teaching staff in most of the hospitals in the city - either in their psychopathology services or in their residential care psychiatric facilities. At present, he works with adults, groups, couples, and families in a private surgery in Buenos Aires

ASGPP Conference 2005 in Miami - ‘Establishing Safe Harbours’

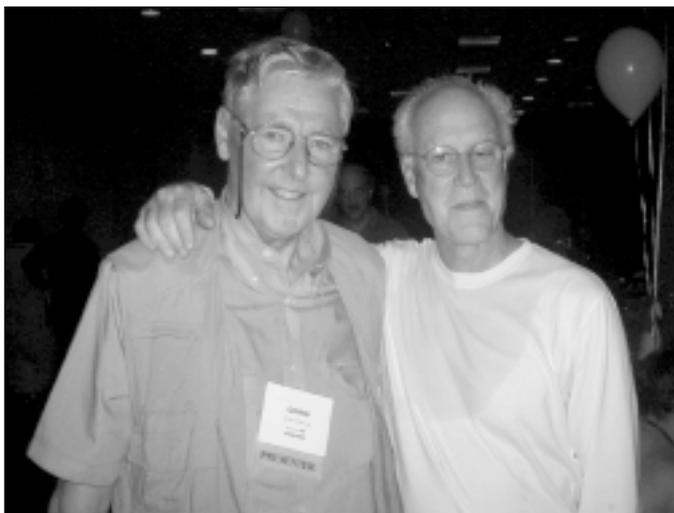
Chris Farmer attended the conference of the ASGPP (American Society of Group Psychotherapy and Psychodrama) and describes the roots and branches that he came across

I think that the conference organisers did a great job. It must have been shattering when the original hotel, selected on account of its ambience and accessibility to the tourist attractions of the Miami, was bought out by another company, leaving the ASGPP to find another hotel. This was downtown, with nowhere much to visit on foot (Carl Dutton saw people living in cardboard boxes). However, for our conference purpose, I considered it a good venue. It was not too big, the rooms were fine and the elevators not too high. The conference rooms were spacious, easy to find, and insulated for sound. For those who wanted a night out, an enterprising restaurant

organised a relay of stretch-limousines for a meal at South Beach.

The conference was very well attended by people from all over the world, although it was not specified as an international conference. There was a large contingent from South Korea, the women wearing traditional clothing. As for myself, I experienced a full programme in staying just three nights. It made the 18-hour journey each way (plus one and a half hours immigration queue) very worthwhile.

I picked up snippets of conversation on some aspects of the organisation of the ASGPP. There are, for



Chris Farmer with Peter Pitzele

example three “Chapters”: New York City, Mid-Atlantic and Mid-West. There are also four “Collectives”: Hudson Valley, Pennsylvania-Delaware Valley, New Mexico and Toronto. Some people expressed a sense of isolation between the different areas. On the other hand, North America is so large that the geography might account for some of this. It is not helped by the size of the population: with a membership not that much bigger than the BPA, individual members or subgroups of the ASGPP might easily feel distanced in a population more than five times ours.

The annual conference this year greatly missed Zerka Moreno; all were relieved to hear, via a phone-call, that she was only feeling poorly at that time and not able to travel. Last year at Brooklyn she was seated by the registration desk, greeting us while we were standing in line. The number of people that she knows is extraordinary.

Jose Fonseca, from Brazil, gave an opening keynote address, which described how Moreno dealt with social exclusion. This was followed by a wonderful workshop presentation of a systematised way to work with psychodrama in individual

psychotherapy, expanding the roles of director and auxiliary. Jose is, among other things, the founder of the Brazilian Federation of Psychodrama, and I imagine that he will be prominent at the IAGP congress in Sao Paolo in July 2006.

The opening plenary was conducted by

Carlos Raimundo. He comes from Argentina, but for years has lived in Australia. He facilitated sociometric interaction to provide a rich conference social atom. In his afternoon workshop, what impressed me most was being reminded of the importance of the stage as a well-defined place that provides a dramatic “as if”, playful context that is separate from the social and the group milieu. Since a protagonist or an auxiliary know that they are on the stage, it does not seem necessary to derole once they step off. Carlos, as a director, appears to remain off the stage to maintain an “observer” stance. He never interprets, which he regards as projecting; instead, he asks the subject what they feel or perceive, why they are behaving in a certain way, and how they wish to proceed.



Adam Blatner and Calvin Odhner

I was reminded how I miss some of the long-standing “stars” at these kinds of conventions. Elaine Goldman, and Carl Hollander come immediately to mind. Many of these people had trained directly with Moreno at Beacon. However, Donell Miller was there in great form; I last saw him about 15 years ago, when I discovered that one of his main interests was psychodrama in family therapy. He still writes prolifically on this and other subjects. Many of his recent books were on sale at the excellent conference bookstall. Comparing experiences of psychodrama in North America with



Calvin Odhner with Marilyn

those in Great Britain, I am aware that the spirit of Beacon lives on, as does that of Holwell. Not having known anyone involved in psychodrama before I attended Holwell, I wonder what prompted me to go there for the first time. I think it must have been mainly searching for new ways to understand my patients. I had read an account of Holwell in a medical magazine, written by a GP who had spent a week there. This persuaded me to apply for a week’s residence.

When I was training in the 1960’s, the only respectable way to call oneself a “psychotherapist” was to go through a psychoanalytic training. That seemed at that time to be geared to a selective population of patients, whereas psychodrama



Jacob Gershoni and Marcia Geller

carried an idea of universality, where there was no strict division between its formal clinical purpose and its use for those seeking personal growth.

Today, there are an enormous amount of different philosophical approaches, not only in therapy, but also in self-development and fulfilment in general. It would seem that psychodrama faces great competition. However, there are other ways of looking at this. For example, there are great possibilities for interaction with those practising other remedies or even lifestyles. I feel that by keeping in touch with our roots we have something very special - our sociometry - that helps us to connect with the larger world, geographic and methodological. It is interesting that our BPA conference this year was entitled "Roots and Branches", while the Miami conference was subtitled "Gateways to Inclusion".

I remember that Holwell was inclusive. When I first went there, I did not have to be qualified in anything and I did not have to have a clear purpose for going. All that was needed was a willingness to connect and to explore. There was no talk of clocking up training hours; it was something that was done primarily for its own sake. People at the time would often come just to "do psychodrama". It was only later that I valued it as a "training" opportunity.

ASGPP Conference 2005 in Miami - 'Establishing Safe Harbours'

Carl Dutton presented a workshop and describes his experience of the conference

It was the title that attracted me to put forward the work I do in Liverpool with my colleague Georgina Hughes who is an Art Therapist. I wanted to share with others the innovative work we were doing in schools with asylum/refugee children and the local children as well.

The Project that we are involved in is called 'The Haven' which is a national programme which aims to support, advise, and provide therapeutic interventions for children and families within the six schools we work in. The main aims of the project are to provide rapid access for assessment and interventions within a safe and secure setting, namely schools, a safe harbour for asylum/refugee children in a sea of uncertainty on a day to day basis.



Peter Pitzele and Carl Dutton

This year, two of my grandchildren have come over to stay. I observe them in their play. I see how quick they are to mimic, rehearse, and engage with people. I notice their incessant search for new experiences and ways of overcoming setbacks. Their joy of interaction with us adults is infectious. The older child, aged five, involves herself spontaneously in enacting elaborate stories, involving family members as the characters whenever she can. She puts us in the roles of various personalities by telling us who we are, and what we should say. She will respond and then

The title of our workshop was 'Saying Goodbye when they've already gone - Managing Sudden Endings in School'.

It was a workshop on how to use an Art and Psychodrama approach with whole classes of pupils who were suddenly confronted with sudden departures of pupils who had been moved either around the city, country, or deported by government policy in respect of refugee and asylum seekers. We had both recognised that to allow the sudden disappearance of the children without

become a character that she has given to one of us adults. No one has said anything to her about role reversal. I console myself that at my age I may not have that exuberance, imagination and vitality, but at least there is something still within me that can resonate with these qualities.

How much we have to be grateful to those children whom Moreno was able to observe and learn from in a Vienna Park.

Chris Farmer

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any recognition or discussion by the pupils and staff would only add to the mystery and misconceptions that can be generated by not allowing the gaps to be filled in a meaningful way.

On to the USA; Miami is a huge place and all around 'downtown' were the signs of a wealthy and opulent society with towering buildings and cars bigger than anything I had seen before. The hotel I was staying in was about a 15-minute walk from the conference venue, a rather grand and impressive hotel overlooking the harbour area with the large cruise ships docked ready for sailing in tropical waters.

The walk to the venue showed how Miami is a city of contrasts with all the trappings of wealth on the one hand and signs of poverty on the other. I met people who lived on the ground, in bushes, and under archways, carefully putting their belongings into some order and tidying away their cardboard bedding. I found it distressing to see these people living in such obvious poverty yet all around were the statements of a city being developed

on a huge scale.

The opening ceremony was a mixture of singing and ritual which allowed the conference to make connections with each other, honour those who were not able to attend, and also those who had travelled great distances to be in Miami.

My overwhelming memory was of the lighting of candles to represent Zerka's absence and also a large delegation of Korean psychodrama practitioners who were present. The warm up was conducted by Carlos Raimundo whose playfulness and sensitivity were most evident as he guided us to meet each other, as he said 'Life is between us.'

During the morning, we collected our conference packs and were invited to put labels on our name badges and this must have been an interesting sight for the other guests in the hotel with our brightly coloured badges around our necks. The conference itself was spread throughout the hotel on different levels but with a number of large rooms in use on one level. This at times was frustrating in that it was hard to find the rooms because

different elevators only went to certain floors but with perseverance and a little luck I found the workshops.

The workshops were many and varied and I found them to be well presented, full of energy and creativity, and most welcoming. I found the same welcome in encounters in the hotel, bookstall area, in sessions for new members/first time attendees, and in the downtown and South Beach areas of Miami.

In terms of the workshops that inspired me I found Jose Fonseca's work with the individual client a real master class in that he showed the delicate dance of a therapist working with psychodrama à deux. He also showed the delicate balance of working with and alongside an interpreter which is something I do on a weekly basis in Liverpool.

Adam Blatner reminded me of the playfulness and bravery required to be a psychodramatist and also the need to constantly re-evaluate our role repertoire and to take the spontaneity and creativity outside of the therapy room.

Judy Swallow created an atmosphere of spontaneity and creativity with her workshop on Playback Theatre and helped me to look at the contrasts within Miami with new eyes.

In terms of my own presentation it seemed well received and what was interesting was to work with people whose first language isn't English and the need to slow things down but also be more aware of the body and use it to aid expression and understanding. I also liked the way the conference had a designated person for each workshop who aided you in getting



Carl Dutton with the group of South Koreans



Nick Wolff and his wife, Jude

the room ready, make refreshments available, and feedback questionnaires given out. It made me feel supported and cared for as a presenter and also meant I had a few less things to think about and therefore was able to concentrate on the workshop.

The closing ceremony involved the passing of the role of President from Rene Marineau to Nick Wolff, the representation of the safe harbour we had co-created, and an invitation to the next ASGPP event in San Francisco in April-May, 2006.

In closing this report I would like to thank a number of people who made my attendance possible, NWPA and BPA for helping with the cost of attending, Action for Children in Conflict and Alder Hey Children's Hospital who supported my attendance, my co-presenter Georgina Hughes who was brave enough to go and present, ASGPP for their welcome and support throughout the conference, and finally my partner and children who are my safe harbour when I put to sea on these adventures of discovery.

Carl Dutton

Project Therapist Liverpool Haven

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Evaluating a Group

Christina Elisabeth Hagelthorn (Sweden) has used a simple evaluation form to provide feedback from groups and she has sent us a copy

I have translated an evaluation form that I made for a group when I worked within the medical system. It is very simple, but it seemed to impress the doctors and managers and give them something they could relate to. So this is an inspiration to all other psychodrama group leaders to hand out a similar sheet of paper after they have finished a group. I am sure everyone can find the phrases that suit their group best.

Then putting the answers together takes an hour or two, but is well worthwhile, it seems to me.

Christina Elisabeth Hagelthorn

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The Form:

Evaluation form for a group with the aim to build self-confidence

When I started this group, my self confidence was, as I now remember it:

- Nothing much
- More or less average
- Fantastically good

Now, after the group, my self confidence has:

- Got worse
- Remained more or less the same
- Improved a great deal

What worked best for me in the group?

What could I take with me from the group and use in life?

Would I recommend this group to others?

- Absolutely not
- Sceptical
- Yes, definitely

Any other comments?

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BPA 2006 Conference - 3-Day Pre-Conference Workshop

Introductory Psychodramatic Bodywork Training
Tuesday 20th - Thursday 22nd June 2006

Psychodramatic Bodywork(r) is Susan Aaron's unique integration of these two dynamic techniques, psychodrama and bodywork (based on the meridian systems of shiatsu). Participants will be exposed to a range of skills, from emotional first aid to deep cathartic release facilitation. Great attention is paid to the creation of a safe group. In addition to Susan Aaron, there will be a skilled team of assistants, trained in these methods, who will be offering support and guidance throughout the training.

Psychodramatists who complete the 3-day pre-conference workshop have the opportunity to assist at the full-day conference workshop as a way of gaining further experience in the method if they choose to do so.

Format: There will be both didactic presentations and experiential learning. The assistants will be demonstrating the various forms of emotional release. They will also perform skits that help demonstrate the theory. The atmosphere is relaxed and fun and fosters learning in an easy, natural manner.

The introductory level training focuses on:

- * understanding, witnessing, and experiencing emotional release of anger, sadness and fear
- * having opportunities to be facilitated in the experience of safely releasing each of these emotions
- * witnessing the full range of each emotion from barely expressed to fully released

- * learning where the body holds each of these emotions when they are unexpressed
- * learning and practicing guidelines for safe touch
- * increasing our comfort level in the use of safe touch
- * experiencing the integration of emotional release and bodywork into the structure of a psychodrama
- * closure theory

Prerequisite: Participants must have a minimum of 200 hours of psychodrama training

Training manual: All participants will receive a manual at the training, where all of the work is described in detail. This frees participants to be fully present in an experiential manner, knowing that the information is recorded for them and there is no need for note-taking at the training

Residential Fee: £243.60 before 31st March, £263.60 after 31st March
includes 3 days pre-conference



training, lunches and 2 nights standard B&B
Non-residential fee: £196.80 before 31st March and £216.80 after 31st March includes 3 days pre-conference training and lunches
Further B&B at Langstone Campus is £23.40 - check Conference brochure for Thursday night in due course

Course Times: 9.30am - 5.00pm

Registration & enquiries: please contact:
Annot Dillon 3, The Shore,
Bolton-le-Sands, Carnforth,
LA5 8JR
Tel: 01524 822045

E-mail:
annot@macunlimited.net
Web site:
www.youremotions.com



UKCP and Statutory Requirements

Peter Haworth and Jonathan Salisbury are the BPA's representatives to the UKCP. There are changes taking place in the registration of psychotherapists during the next few years and Peter Haworth writes about these

Introduction

There are currently very major developments taking place in the psychotherapy field that will profoundly affect the BPA and most of our members.

The UKCP, originally called the Rugby Conference, was originally set up with one of its main aims to campaign for the statutory regulation of psychotherapists. For many years this has seemed a distant and for many people an impossible dream. For others it has been their worst nightmare. As with many things in politics, almost overnight the situation has changed.

Last year the government decided to set a timetable for the regulation of both therapeutic counselling and psychotherapy by 2007 under the Health Professions Council. It has commissioned UKCP and BACP (British Association of Counselling and Psychotherapy) to start the process off with a mapping exercise, which is now near to completion. The timetable is now very tight and has pushed UKCP into making decisions that prepare the way for statutory regulation.

Not a Choice

One thing is clear we have no choice about this, although it may be delayed. From 2007-8 it will be illegal to call yourself either a counsellor or psychotherapist unless you are registered with the Health Professions Council.

Individual and Trainee Registration

Individual registration will soon be introduced so that practitioners will be registered directly by UKCP. The new system introduced this year will prepare the way for this. Next is the UKCP registration of trainees, which may be introduced next year.

Central Complaints Procedure

Complaints of serious professional conduct will be dealt with centrally by UKCP. Less serious complaints and grievances will still be dealt with by BPA.

Sections to Member Institutions

The UKCP is making big changes to separate its regulatory functions from its professional functions. The UKCP sections will become separate companies in their own right. BPA will be part of the Institute of Humanistic and Integrative Psychotherapy. It is not yet clear how this will happen and what the relationships between individual psychotherapist and trainees and their member organisations will be. One thing is sure that things will happen far too quickly. A section meeting of the HIPS Section is being held on 5th July to discuss these proposals and think about our future.

Quinquennial Review

Every five years or so, the BPA is visited by members of the HIPS Assessment Board to see whether they meet the requirements of the Section and to offer advice about

possible changes to both the structures of the BPA and the Training Organisations. Our review is due to be presented at the AGM in 2007 - the process will probably start early in 2006.

Clinical Practice Hours

The accreditation committee are in the process of updating clinical practice requirements in accordance with the current requirements of HIPS. These have yet to be agreed in the light of the UKCP standard of 450 clinical hours. This is an important issue and we envisage publishing an article in the next Tele with further details

NHS National Pay Scales

Alongside statutory regulation, the Department of Health is at last introducing national job profiles for Adult Psychotherapists under the Agenda for Change framework. These are due out in October 2005. I attended a meeting between UKCP and Amicus during which it was asserted that anyone working as a psychotherapist in the NHS should not go through the job matching process until the nation profiles have been published. This will produce pay scales and job profiles that are similar to Clinical Psychology.

Peter Haworth

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A Tribute to Peter Slade

Peter Slade was one of the influential figures in the development of dramatherapy and John Casson has written this tribute to his work

Peter Slade, who died in 2004, coined the term 'Dramatherapy' as one word and influenced the development of an entire profession. He was of course the founder of educational drama and wrote the book 'Child Drama'. With Sylvia Demmery, he promoted natural dance for children and adults. He cared about those less fortunate and worked tirelessly to create and promote a way of working that will benefit future generations of children and adults

I met him in 1995 and since then I was privileged to visit him and correspond with him. He always answered letters in detail within a week. He was a generous, gentle and loving man and I felt uplifted by contact with him. Recently I put him in touch with a trainee dramatherapist. She talked to him over the phone and was thrilled, moved, and inspired by the conversation. That he could so inspire the next generation at the end of his life was typical - he enthused, encouraged, and empowered others.

Slade's Childhood

Peter Slade was born in November 1912 in Fleet, Hampshire. The son of a doctor, he was educated at Lancing College in Sussex. He was very unhappy at this boarding school, which he described to me as oppressive. To comfort himself he read avidly by torchlight under the bedclothes, a clandestine activity that may well have led to later eyesight

problems and periods of blindness. Indeed he and other boys were so unhappy that they set up a suicide club. Peter described how the members of the club would go out on to the Downs and enact dramatic scenes and dances in which various teachers were symbolically killed. The enactments helped the young men not to kill themselves after all, but to find hope and try to believe life must be better after school. Slade noticed that not only were these dramas sufficiently cathartic to enable the boys to decide not to commit suicide but indeed they did better academically.

The Early Development of Slade's Work

After an argument with his father, Slade travelled to Germany and attended the University at Bonn, studying economics and philosophy. There he met William Kraemer with whom he later collaborated. On returning to Britain in 1932 due to the deteriorating situation in Germany, Slade began his life's work of developing drama in education and therapy. He first lived in London, acting in theatre and experimenting with more intimate and fluid productions. Sometimes poor and hungry, he watched children play in the streets, noticing their absorption in creative play, their joy in sudden bursts of running, and their use of the different levels of the pavement. These observations were later to be the foundation for his child drama philosophy, helping him distinguish between drama, 'the doing of life', and scripted theatre.

In 1935, Slade began to use drama to build confidence in adults and started his first theatre school, training

actors for theatre in the round. In 1936, he founded the 'Parable Players' to perform for schools and churches and aged just 24 became the youngest "uncle" on BBC Radio's Children's Hour. From 1937, Slade used drama to facilitate therapy, working in collaboration with Dr. W. Kraemer, now a Jungian psychotherapist living in exile in London. The climactic moment came in 1939 when Peter Slade addressed the British Medical Association on dramatherapy.

In 1940, Slade's lecture 'The Value of Drama in Religion, Education and Therapy' was published by the Guild of Pastoral Psychology. That year he opened his first arts centre in Tenbury Wells, Worcestershire. There he used his drama method to help under-achieving and unhappy children.

In 1941, after an accident whilst making a training film about dealing with incendiary devices, Slade was a patient in the Military Wing of the Crichton Royal Institute, Dumfries. As he recovered, he began to direct patients in rehearsals for a theatre performance and there were two performances of 'Dear Brutus' by J. M. Barrie.

Meetings of Remarkable Men

Slade was in touch with Moreno by letter from 1938 and they met on at least two occasions when Moreno visited Britain between 1948 and 1951. Moreno asked to meet him during his visits and respected his work, offering to help find funds to purchase equipment. Slade recalled Moreno as a larger than life figure who could seem rather overpowering and he preferred a gentler approach.

The term “Dramatherapy”

In the USA in 1945, Lewis Barbato's article 'Drama Therapy' was published. This was the first published use of the term as two words - the normal American usage. Also in the USA in 1946, Florsheim published 'Drama Therapy' - the enactment of scripted plays as therapy. In 1959 Slade published 'Dramatherapy as an aid to becoming a Person'. This was the first published use of Dramatherapy as one word - the normal British usage.

Drama in Education

After the war Slade was appointed as Birmingham's Drama Advisor, a post he held from 1947 to 1977. He took drama into schools and developed drama training in colleges. He established the Rea Street Centre where he offered drama sessions for children, theatre for children by adult actors, and courses for teachers. With Sylvia Demmery, Slade created "natural dance" based on his earlier observations and "athletic movement". For 13 years he ran special sessions for delinquents and disabled people. His annual summer schools trained teachers from around the world and he gained an international reputation.

In 1954 came publication of his influential book 'Child Drama'. This book has since been translated into many languages and quickly became seminal in the development of drama as a valid and valuable educational tool. In 1964, he chaired the creative drama section of the first world conference on theatre for children in London. Leading figures in Drama in Education, such as Brian Way and Gavin Bolton, have acknowledged

the debt they owe to his pioneering work throughout the 1950s and 1960s.

From his years of child observation, Slade developed a body of theory and practice based on that experience. He observed two types of play: projected play and personal play. Projected play - with objects - enables the child to develop concentration. Personal play - with the whole body in role - enables the child to develop sincerity and confidence. His view was that both types of play were essential to human development but that it was important for children to move from projected play into personal play to fulfil their potential.

His last book, 'Child Play: Its Importance for Human Development', was published by Jessica Kingsley in 1995 and is his testament. It was intended to help parents, teachers and therapists. 'It might make some children more happy, too,' he said. 'That's why I wrote it.'

Death

Peter died in June 2004 aged 91. He had observed a person in a motorised wheel chair too close, he feared, to the edge of the pavement. He tried to warn the driver but lost his balance and fell himself, breaking a shoulder bone. Although this seemed to be healing, he later suffered a heart attack from which he did not recover. He died in hospital with Sylvia Demmery by his side.

John Casson

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Monthly Psychotherapy Group in Devon

This group will be of interest to you if you are wanting to make changes in your life.

Common issues explored: stress, relationship & family difficulties, low mood, past issues, anger, loss, anxiety and more.

The group meets on one Saturday a month Nr Bovey Tracey between 1.30 and 5.30pm

Cost: £40 for 4-hour session.

Sandy Wooding is a qualified Psychotherapist (UKCP), Supervisor and Trainer. She runs a private psychotherapy and supervision practise and works as a Psychological Therapist in the NHS

For details:

Telephone Sandy: 01626 821400
sandy@tumblestones.freemove.co.uk

Electronic Version of 'TELE'

We are making an electronic version of 'Tele' in pdf format. This may be sent by BPA members to those expressing interest in Psychodrama and to increase the profile of the BPA.

Since non-members may be reading 'Tele', we have included new sections such as 'What is Psychodrama?' and 'Where Can I Train?'

The electronic version will be available from the BPA web site as a download in the 'Publications' section. It will also be available from the editor - see back page.

Richard Oliver

Research & Development Register

The Research & Development Register of the BPA was initiated to illustrate who has expertise in each of the many areas of application. It is hoped that when BPA members publish their work, they will seek support from the experience that we already have

Name	Research Experience & Research Interest
Annot Dillon (published) Kate Kirk (published)	<ul style="list-style-type: none"> * Outcome studies * How to, and the impact of, work with sexually abused clients (both qualitative); * Use of anniversary cards in bereavement (qualitative); * Health service staff and their preparation to work with bereaved clients (quantitative); * Evaluating the research skills and experiences of staff working in a community Trust (combined qualitative and quantitative).
Christina Elisabeth Hagelthorn	<ul style="list-style-type: none"> * Effectiveness of psychodrama with young people with Asperger's * Family violence * Use of action methods
Olivia Lousada Smaroula Pandelis (published)	<ul style="list-style-type: none"> * Research into the relationship experience of opposite sex adult twins * Aggression in cancer patients * Subject's responses to biofeedback treatment
Mike Forrester	<ul style="list-style-type: none"> * Creation of a diagnostic tool for adolescents' self-esteem * Economic outcomes of therapeutic community treatment * Use of community meetings to modify ward atmosphere.
Annie Huntington (published) Dr John Casson (published)	<ul style="list-style-type: none"> * 'Looked after' young people and Evaluating services * Dramatherapy and psychodrama as psychotherapeutic interventions with people who hear voices: PhD, Manchester Metropolitan University, 2002
Jan Costa	<ul style="list-style-type: none"> * The Communicube (The Five Story Self Structure) - web site:www.communicube.co.uk * Hearing voices and psychodrama
Gail Smith	<ul style="list-style-type: none"> * Aspects of working in a therapeutic community * Attitude and knowledge of careers officers about stammering * Therapeutic relationships * Therapeutic use of the double in stammering therapy
Carl Dutton	<ul style="list-style-type: none"> * Effectiveness of psychodrama in speech and language therapy * Effectiveness of psychodrama with young people with Asperger's
Ron Wiener (published)	<ul style="list-style-type: none"> * Psychodrama and young people * Drug Taking amongst School Children * Creative Training (Jessica Kingsley, 1997) * plus book chapters on sociodrama, supervision, sexual abuse
Mo Daniels (published)	<ul style="list-style-type: none"> * Unemployment and mental health * Literature survey of organisational psychology
Edna Davis (published)	<ul style="list-style-type: none"> * Effectiveness of psychodrama * Practice-based psychodrama with children * Working with children, families, and young people who have been sexually abused * Treatment groups with men who have perpetrated abuse
Susie Taylor	<ul style="list-style-type: none"> * Internal perpetrator and victim roles * Working with cross-cultural groups
Clark Baim (published)	<ul style="list-style-type: none"> * Young sex offenders and the effectiveness of psychodrama * Psychodrama and attachment - especially the use of adult attachment interviews
Alyson Coupe Francis Batten	<ul style="list-style-type: none"> * CSA and personality disorders * Organisational role analysis and Effectiveness of experiential methods

In 2003 Kate Kirk and Mo Daniels undertook an audit of the research skills and experiences of psychodrama practitioners and members in the BPA. The result of this audit was the Research and Development Register. The aims of the register are not only to record

these research skills and experiences, but also, and perhaps more importantly, to enable researchers to network with each other. We hope that this will encourage new practitioner researchers. Of course this register is only going to be as good and as up to date as the

membership allow it. So please let me, Richard, know if there are any omissions and developments since Kate and Mo collected the initial data:

Richard Oliver
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Talking for Life

Christina Elisabeth Hagelthorn (Sweden) works with refugees who live without papers and are hidden from society

Since the autumn of 2004, I have been doing volunteer work one evening a week at a clinic, run by an organization in Gothenburg, called Rosengrenska Stiftelsen (RS). RS was started in 1998, as a network of people in the medical professions to support hidden refugees to get medical care within the already existing medical system. Now it is also an independent clinic in Sweden, specializing in giving medical care to hidden refugees. There is a similar organisation in Stockholm, run by "Médecins du Monde" and "Médecins Sans Frontières". In a couple of other Swedish towns, new networks are beginning to form.

There are today approximately 10,000 hidden refugees in Sweden, or people without papers, hiding from the authorities. In this article, they will be called "hidden".

A group of MD's and nurses come after their working hours to give treatment to the hidden. They often have difficulties getting in the public medical care or are afraid to seek it there.

I offer psychotherapy or rather supportive counselling to the hidden. Psychotherapy in a traditional sense would not make sense for our clients. Their outer world is already in so much turmoil that it would be too much to expect from them to change their inner world in a deeper way.

I do individual sessions most of the time. Occasionally I see the client together with a family member. Since our clients come from many different countries in the world, an interpreter

is almost always present to help me do my work. RS now has a network of volunteer interpreters for a wide variety of languages.

I see my job as helping my clients to endure their difficult lives for a little longer, until hopefully their situation can improve, that is, asylum can be granted or amnesty is given to all the paperless refugees.

In this work I have good use of my psychodramatic experience as well as my experience of working and living in international centres. Under the surface, we all share the same human feelings and needs. In a crisis situation those deeper layers of human beings often come to the fore.

Persons who have had to go underground, have lost almost all their social and personal roles as well as all their means and belongings. At the same time, they often become a burden for a few people around them who have taken them in or are helping them. They are literally nobody - helpless and powerless like newborn babies. They are not wanted here and they cannot go back to where they have come from. They have left their homes, jobs, families and friends as well as their habits and cultural context and everything else that gives us human beings our identities.

In a sense they are like actors left alone on the dark stage after the play is over and most everybody has gone home. There is no-one to interact with any more. If there is anybody at all still around, this person is often worn down. This is a state for

developing hallucinations and delusions.

The first thing I can do in this job is to become another person; a co-actor or an audience. I listen, relate, and interact. I become somebody who lets in glimpses of reality into the abandoned theatre. Most often, the hidden ones say that they are frightened of going mad. The gratitude they also often show for my being there for them week after week can seem a bit exaggerated compared to what I feel I have actually done. In many cases, however, my listening presence has been the difference between life and death for the hidden ones. I have been a significant other.

As the weeks go by, recognition builds between us, and meeting again after a week's interval becomes a joyful moment. Perhaps that is the only time in a week that somebody greets them with happiness to see them. In other words, they get reassured that they are alive, remembered and matter to



somebody in this world. At least, they get a smile and a hug each week.

When I listen to their stories, I receive and accept the great pain and sadness that most of them carry. So far they have had to carry this load alone. Sometimes it feels as though this load doesn't exist - only they feel so bad. In me they get a witness, some one who can restore their self-respect and confidence. Their stories can be understood and therefore get a meaning.

Expressing stored-up pain takes away numbness and energy blocks. Spontaneity can come forth again. In a situation filled with endless problems, the hidden refugees need creative energy more than most other people. I am often impressed with how they manage to survive and create some sort of life for themselves. And they haven't even read "Who Shall Survive".

When a hidden has found a good

The BPA Library

Dr. John Casson has now taken over as BPA Librarian. The library is a small collection mostly consisting in Moreno/psychodrama journals going back to 1945.

This is a treasure house for researchers and John will publish a catalogue as soon as possible. John will photocopy articles and there will be a charge for this service.

Anyone interested in having access should contact:

John Casson
joncassun@beeb.net

solution to a problem (and most of the time their problems are overwhelmingly big), I praise him or her and do my best to reinforce their self-confidence.

The invisibility in which the hidden live, creates a hard strain on the relationships within their families when they have one. It is also a part of my job to strengthen the relationships and encourage positive feelings and love between the spouses, not the least for the sake of their children.

In the situation of role deprivation, I look for positive roles that the hidden has had or wants to have. There I can do a small vignette à deux about this positive role to bring it back to life or to lay out the ground for it to come.

Often, the refugee carries feelings of guilt, self-blame, or inferiority because he or she chose to or had to fly from their country. When the hidden tells his or her story, I look for facets of it that he or she might have overlooked, facets that might alter the total picture for the better when lifted to the foreground and enhanced.

In those cases when the refugee has indeed been drawn into and involved in terrible actions when coming from a country at war, and is suffering from guilt and self hatred, I have found it helpful to take a role as a double for him or her and talk about how it feels inside when one discovers that one has committed awful and immoral acts.

Many refugees suffer from the fear that they are becoming crazy. They are in fact often suffering from Post Traumatic Stress Syndrome (PTSS). It has then been useful to explain in detail what happens in the brain and in the rest of the body when a person has experienced a heavy trauma.

When they understand that what they are experiencing is a normal reaction to an abnormal situation, they feel relieved.

Another part of my job is to be an informer and a reality tester for the hidden. He or she is suddenly inside a society that they know little about and where often they are badly treated and feel powerless. Then it is easy to develop a paranoid attitude or a view of being subjected to a conspiracy. Such ideas don't make the life of the hidden any easier. Information about the political and cultural facts of our society can then be helpful.

As a part of suffering from PTSS, the hidden ones are often very tense and complain about pain in their bodies or difficulty sleeping. It can be a good thing to teach some basic relaxation techniques which the hidden can practice wherever he or she will end up in the world.

Since I started to work at RS, we have begun to build a group of therapists, counsellors, masseurs and physiotherapists. We can ask each other for support and advice and we meet as a group once a month to get supervision by an experienced therapist who has earlier worked with traumatised refugees.

For a more thorough explanation of role theory, please see my article 'War and Peace: On Psychodramatic Role Theory and the Life Situation of the Refugee.' Journal of the British Psychodrama Association, 5/90.

*Christina Elisabeth
Hagelthorn*

E-mail:
christinahagelthorn@swipnet.se

Exploring “Power and Control” using Psychodrama

led by Sheila Foxgold
in the presence of Barbara Tregear

This is a training workshop and, although therapeutic benefit may be gained, therapy is not the intention. We will endeavour to explore what we mean when we use the phrase “Power and Control”. What impact does this meaning have on our lives? When is it useful and when is it dysfunctional?

Dates:

Saturday 19th - Sunday 20th
November 2005

Times: Saturday 9.30 - 5.30 &
Sunday 9.30 - 4.30

Venue: Derbyshire - ask for details
(approximately 10 minutes from the
A38 or M42)

Cost: £75 (£20 non-refundable
deposit required)

This workshop will provide 15
external training hours

If you miss booking for this
workshop, you may contact Sheila
and let her know that you are
interested in a similar event

Bookings and Enquiries:

Sheila Foxgold

E-mail:

sheilafoxgold@totalserve.co.uk

Sheila is an experienced
psychodramatist with a private
practice offering therapy and
supervision. Amongst other
commitments, she works in both
HMP Dovegate and HMP Grendon
Therapeutic Communities

The Turin Psychodrama Library

Wilma Scategni and Stefano Cavalitto (Italy) write about their library in Turin. Whilst this is not local to the UK, they are happy to make links with anyone interested in their project

There is a new library in Turin that collects newspaper, books, reviews and bulletins regarding groups, psychodrama and analytical psychology with a view on intercultural subjects. The library is now in progress - it's been open for a few months.

The works that we have are only in paper format, but in future we hope to organize a file archive. We have published texts, but also unpublished articles that the authors give us for review. The aim is to put all the material on the web site of the association that hosts the library that is: www.gajap.org.

All the people who work in the library are volunteers. So the texts can be consulted only in the library during our opening times. The visitors cannot borrow them and cannot photocopy for reasons of copyright. For texts not under copyright or for authorized publications, the visitors can ask directly at the desk of the library. We can contact the editor or the printer or also the authors, if the readers are interested.

Most of the publications are in Italian or English, plus some in German. Most of the books and reviews are a gift from our domestic or international network of friends from the associations we belong to (eg IAGP, FEPTO, etc).

The library is open once a week, on Friday afternoon, from 13.30 to 16.30. The telephone number is +39 011 596366. There is an automatic answer machine when the library is not open.

We hope to create new links with anyone who is interested in these topics.

The Northern School Library

The Northern School of Psychodrama are trying to extend the library that they make available to their trainees.

Offers of second-hand psychodrama books would be most welcome.

Could you possibly make an offer of some of your books?

Then contact:

Celia Scanlan:

Tel: 0141 339 1077

E-mail:

celia@nspd.co.uk

Wilma Scategni

wscategn@tin.it

Stefano Cavalitto

stefanomaria.cavalitto@fastwebnet.it

Change of Address

Susie Taylor has moved - her new address and phone number is:

82 Barley Mow Lane,

Catshill,

Bromsgrove

Worcs

B61 0LP.

Tel: 01527 873 822.

E-mail:

dikkta@aol.com

Northern School of Psychodrama

Calendar of Events 2005/2006

Psychodrama is Magic!

*Friday 11th - Sunday 13th
November 2005*

Newcastle with Jenny Biancardi
This workshop will look at the power of trance in psychodrama; to heal & reform out of date and distorted beliefs & feelings. The workshop is suitable as an introduction to psychodrama or as ongoing training.

Creativity in the Space Between

*Friday 2nd - Sunday 4th December
2005*

Guest event with Teresa Brown in Glasgow
Using psychodrama, this workshop will offer the opportunity to explore many of the transitions we make in our lives, some by choice yet many visited upon us - the Space Between - Self and Other, Past and Present and what Surplus Reality might hold for us

Psychodrama as an Individual Tool

*Friday 24th - Sunday 26th
February 2006*

Glasgow with Celia Scanlan
This workshop has become a regular feature with NSP providing an opportunity for trainees to practice the particular skills required to work with clients individually or in preparation for group work.

The Fundamentals of Psychodrama

*Friday 17th - Sunday 19th March
2006*

Manchester with John Casson
We will explore the fundamental philosophy, theory and practice of psychodrama, its origins in encounter and spontaneous theatre, and the

related methods of sociometry and sociodrama.

Drama, Psychotherapy and Psychosis

*Friday 21st - Sunday 23rd April
2006*

Manchester with John Casson
We will explore the application of creative action methods in understanding and working with people who hear voices and struggle with psychotic experiences.

Psychodrama in Everyday Life

Friday 2nd - Sunday 4th June 2006

Newcastle with Jenny Biancardi
This workshop will look at the wider applications of psychodrama. An opportunity to widen your skill base as we explore working with children, supervision, team building, general group work, couples & individuals.

Times for all weekends: Fri 6pm-9pm; Sat 10am-5pm & Sun 10am-3pm

While therapeutic, these are training events constituting 15 hours training.

Each event costs £115 if paid in full 1 month in advance or £95 if paid in full 3 months in advance. Deposit (non-refundable) of £30 secures a place.

Further information from:-

Celia Scanlan (NSP Registrar)
Flat 1/1, 105 Hyndland Road,
Glasgow G12 9JD

Tel: 0141 339 1077

E-mail:

celia@nspd.co.uk

www.creativepsychotherapy.info

International and National Conferences

- What's going on around the world?

*Friday 10th - Monday 13th March
2006*

Moreno Psychodrama Society of Australia Conference, Melbourne, Australia

The pre- and post-conference events are on Friday 10th and Monday 13th March. The conference itself begins on Friday evening and finishes on Sunday evening. A full day post-conference workshop will be conducted by a group of psychodramatists from different countries. Each has 1.5 hours to work with the group. At the end of the day, there will be processing of the rich variety of styles and approaches.

Website: www.psychodrama-institute-melbourne.com

*Thursday 27 April - Monday 1 May
2006*

ASGPP Conference, San Francisco, California

'Gateways to Wholeness'
Website: www.asgpp.org

*Friday 23rd - Sunday 25th June
2006*

BPA Conference, Portsmouth

'Flotsam and Jetsam'
Website: www.psychodrama.org.uk

*Tuesday 18th - Saturday 22nd July
2006*

IAGP Congress, Sao Paolo, Brazil

Pre-congress workshops 17th-18th July

'Groups: connecting individuals, communities and cultures'

The presentations will be in English, Spanish and Portuguese, with translation in most of them

Website: www.iagpcongress.org

Oxford Psychodrama Group

Calendar of Events 2005/2006

Facilitated by Peter Haworth and Susie Taylor

Passion and Power

Saturday 26th - Sunday 27th

November 2005

Cost: £80

Littlemore Mental Health Centre,
Oxford

Sociometry and Group Dynamics

Saturday 10th - Sunday 11th

December 2005

Cost: £80

Littlemore Mental Health Centre,
Oxford

Working with Pre-Verbal Experiences

Saturday 28th - Sunday 29th

January 2006

Cost: £80

Littlemore Mental Health Centre,
Oxford

Four Day Training Workshop with assessment time

Friday 17th - Monday 20th

February 2006 - provisional dates

Cost: £160

Littlemore Mental Health Centre,
Oxford

Working with People who Self-harm

Saturday 25th - Sunday 26th

March 2006

Cost: £80

Littlemore Mental Health Centre,
Oxford

Four Day Training Workshop

Thursday 25th - Monday 29th May

2006 - residential

Cost: £320

Fawley Court, Henley

Unlocking the World of Dreams

Saturday 10th - Sunday 11th June

2006

Cost: £80

Littlemore Mental Health Centre,
Oxford

Multiple Roles of the Director and Conflicts that may Emerge

Friday 28th - Monday 31st July

2006 - provisional dates

Cost: £160

Littlemore Mental Health Centre,
Oxford

Auxiliary Development and Role Theory

Thursday 7th - Sunday 10th

September 2006 - residential

Cost: £240

Fawley Court, Henley

Bookings Contact:

Peter Haworth

Dept of Psychotherapy, Warneford
Hospital, Oxford, OX3 7JX

Tel:

01865 747604 or 07941 360283

E-mail:

peter.haworth@oxmhc-tr.nhs.uk

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

Tel: 0121 507 0595

E-mail:

alysoncoupe@aol.com

The committee not only handles complaints against practitioners (if they arise), they also advise any practitioner who has received a complaint, is in any doubt on ethical practice, or wishes to discuss professional practice.

A Tribute to Ken

A recent special edition of 'Clinical Psychology Forum' was dedicated to the late Ken Sprague. The journal is published by the British Psychological Society and this edition was co-edited by psychodramatist Graham Wooding (edition 153, September 2005).

This edition comprises papers flowing from presentations given at the 2004 Annual Community Psychology Conference at the Phoenix Arts Centre in Exeter. Ken Sprague was due to open and close the conference and his artwork was featured on the conference T-shirts. Sadly, he died just before the event, but was made very present through his artwork.

Graham Wooding

E-mail: grahamwooding@yahoo.co.uk

Related web site: www.bps.org.uk

Institute of Action Methods

1. Psychodrama in London - Experiential Workshop Series

Dates: *Fridays - Sundays*
November 11th - 13th 2005
February 10th - 12th 2006
May 12th - 14th 2006

You are invited to attend as stand-alone or as a series

With Anna Chesner, BPA reg
psychodrama trainer

Venue: Maudsley Hospital, London

Cost: £150 per weekend or £500
for 4 weekends

Workshop times:

Friday 7-10 pm

Saturday 10am - 6pm

Sunday 10am - 5pm

These workshops can count towards
training hours within the BPA & as
CPD

Enquiries: Tel: 020 7515 6342
chesnera@aol.com

2. 'Family Myths and Legends'

Psychodrama residential course at
Chalice Well, Glastonbury

Tuesday 22nd - Friday 25th August
2006 (three full days)

With Anna Chesner & Chip Chimera

Cost: £315

Enquiries: Tel: 020 7515 6342
chesnera@aol.com

Northern School of Psychodrama

This is to inform you that Neil
Jordan has graduated from NSP
with a Diploma

Andromaque Barbour has been
awarded a Certificate

Celia Scanlan

3. One day training event: 'Psychodrama and Cognitive Behavioural Therapy'

Saturday 14th January 2006

With Anna Chesner and Maxine
Daniels

Venue: Maudsley Hospital, London

Cost: £95

Enquiries: Tel: 020 7515 6342
chesnera@aol.com

4. Playback Theatre - 'The Ensemble for Experienced Playbackers'

Friday 25th - Sunday 27th
November 2005

With Anna Chesner & Veronica
Needa

Venue: Maudsley Hospital, London

Cost: £215

Enquiries: chesnera@aol.com or
vneeda@aol.com

5. Supervisors Training Course - BPA and BADTh accredited

One year diploma course

Institute of Action Methods and
Rowan Studios

Applications welcome for the course
beginning January 2006

'Action methods in Supervision'

A stand alone course for CPD
purposes or may be accepted
towards module one of the training
diploma.

Sat 28th - Sun 29th January 2006

Venue: Cawley Centre, Maudsley
Hospital London

With Anna Chesner, Dr Sue Jennings

Cost: £155

Enquiries: Tel: 020 7515 6342
chesnera@aol.com

Anna Chesner

Institute of Action Methods

64 Manchester Rd

London E14 3BE

BPA Membership Rates from January 2006

**Basic membership of the
BPA:**
£45

Scale of fees:

Trainee: £45 (£90 in total)

Practitioner: £60 (£105 in total)

Trainer: £85 (£130 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

jscan@bpad.freemove.co.uk

BPA 2006 Conference

Title: Flotsam and Jetsam

Dates: Friday 23rd, Saturday 24th, Sunday 25th June, 2006

Venue: University of Portsmouth

Rubbish or Objets d' Art? What's important? Everything has meaning, depending on your view of it. Navigating our own personal and professional journeys, sometimes through dangerous and uncharted waters, we discover our own hidden treasures. We invite you, through the spontaneity and creativity of psychodrama and sociodrama, to validate and celebrate your own personal and professional experiences

The theme has been chosen to link the thread of the workshops to the sea and to the shore. In fact, Portsmouth has been described as the 'UK's premier shorefront destination'. The shore is always nearby. Moreover, the Historic Dockyard is a display of maritime history including HMS Victory, HMS Warrior, and the Mary Rose.



The conference centre is within Portsmouth University and on the shorefront at Langstone Harbour. There is lots of car parking space, free of charge for delegates. All of the facilities are next to each other - the workshop rooms, the restaurant, and the accommodation. The accommodation is all en-suite and each floor has a large communal area for gathering, drinks, and snacks.

Whilst in Portsmouth, the charm of the city may be balanced by a visit to the beach in the height of summer. If you extend your stay by a day, then there will be time for a visit to the beach at Southsea - a stony beach one mile from the conference centre - and the nearest sandy beach is at Hayling Island. There is also the Isle of Wight - journey times are 10 minutes by hovercraft, 20 minutes by 'fast cat', and 45 minutes by car ferry.

The conference team are: Jenni Metcalf, Eve White, Pat Brandwood, Jane Bould, Trisha Williams, with the

invaluable help of Noelle Branagan. They are currently organising the workshops. These are expected to include Gong Shu, Susan Aaron, Liz White, Christina Hagelthorn, and many more. Themes already arranged include the Art of Living with Change, Psychodramatic Bodywork, Therapeutic Communities, Masks, and Playback Theatre.

The conference is already advertised on the BPA web site. We expect the conference brochure to be issued during early 2006. By that time, we will have the prices for booking and payments may be sent to James Scanlan

For further information:

Jenni Metcalf

Tel: 01865 300350

E-mail:

jennimetcalf@aol.com



Related web sites:

www.hms-victory.com

www.hmswarrior.org

www.maryrose.org

Playback Theatre Noticeboard

To locate your nearest Playback Theatre group:

The Balsam Playback Theatre Company

c/o Brian Tasker Tel: 01963 31841 or 01373 831849 brian Tasker@balsamproject.org.uk

Barnet Playback - new company in North London

c/o Terry McGachy Tel: 020-7435-2075 terrymcgachy354@ukonline.co.uk or Malka Bellamy Tel: 020 8366 7974

Belfast Playback Theatre

c/o Orla McKeagney Tel: 028 9023 1892 & 07720 404122 orlamckeagney@hotmail.com

Bristol Playback Theatre - established in 1998

c/o Tracy Cavalier Tel: 0117 914 5805 tsbcavalier@yahoo.co.uk

Findhorn Playback Theatre - performing throughout Scotland

c/o Jacqui Jones Tel: 01309 672 001 jacquijones@onetel.com

Groundtruth - a new group (London/Devon) committed to ecological issues

c/o Moira Lake & Sue Proffitt Tel: 01548 511300 & 020 8943 5507 moiralake@groundtruth.fslife.co.uk

Kent Playback - new group

c/o Sara Prosser Tel: 01843 600 051 saraprosser@yahoo.co.uk

Mira Mira - new group in London

c/o Gabriella Oakley Tel: 020 7274 9830 gabriella.oakley@refugeecouncil.org.uk miramiratlc@hotmail.com

Playback AME - London-based for playback training and performances

c/o Anna Chesner Tel: 020 7515 6342 anna@playbackame.co.uk www.playbackame.co.uk
www.actionmethods.co.uk

Playback International - drawing on the international background of its members

c/o Julia Howell Tel: 0115 847 9281 batten-howell@ntlworld.com

Playback South - based in London - monthly performances in Islington

c/o Sharon Morgan Tel: 020 8989 7450 slmorgan@dircon.co.uk

Playback Theatre Manchester - established in 1992

c/o Diane Adderley Tel: 0161 798 6044 diane@adderley.demon.co.uk Sally Sheridan Tel: 0161 448 1768
info@playbacktheatremanchester.co.uk www.playbacktheatremanchester.co.uk

Playback Theatre York - established in 1991

c/o Nick Rowe Tel: 01904 652252 n.rowe@yorks.ac.uk www.playbackyork.org

Random Acts - established group based in London

c/o Tig Land Tel: 020 8293 1924 randomacts@freeuk.com www.randomacts.freeuk.com

Re-act Playback - new group in Newcastle

c/o Steve Nash Tel: 0191 240 2146 stevenasher@blueyonder.co.uk

RePlay Theatre - new company in Hastings

c/o Mary Dawson Tel: 01424 852 668 rainbowsmary@bopenworld.com Sophie Chisholm Tel: 01424 713645

Revelations Theatre Company - a new company in Wales

c/o Marcia Postema Engel Tel: 01443 433 261 billyengel@storyworks.freeserve.co.uk

Practitioner Members of IPTN - for training and mentoring (eg basic playback training):

Di Adderley

Tel: 0161 798 6044 diane@adderley.demon.co.uk www.playbacktheatremanchester.co.uk

Anna Chesner

Tel: 020 7515 6342 Fax: 020 7987 5858 chesnera@aol.com www.playbackame.co.uk

Elanora Ferry

Tel: 0117 966 2628 lifeforce.storytelling@blueyonder.co.uk

Elinor Kirk

Tel: 01333 311 343 elinorkirk@hotmail.com www.theatreandtherapy.co.uk

Orla McKeagney

Tel: 028 9023 1892 Mob: 07720 404122 orlamckeagney@hotmail.com

Veronica Needa

Tel: 020 7221 2694 Mob: 07779 945 991 vneeda@aol.com www.playbackame.co.uk

David Powley

Tel: 01751 431 249 davidpowley@phonecoop.coop

Nick Rowe

Tel: 01904 652 252 n.rowe@yorks.ac.uk

General UK Playback Website for Calendar and UK News:

www.playbacktheatre.co.uk

International Website for World Online News & Journal

www.playbacknet.org

Compiled by Veronica Needa

E-mail: vneeda@aol.com

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.

Contact the editor for enquiries or for the full text document 'Guidelines for Contributors'

Journal Editor:

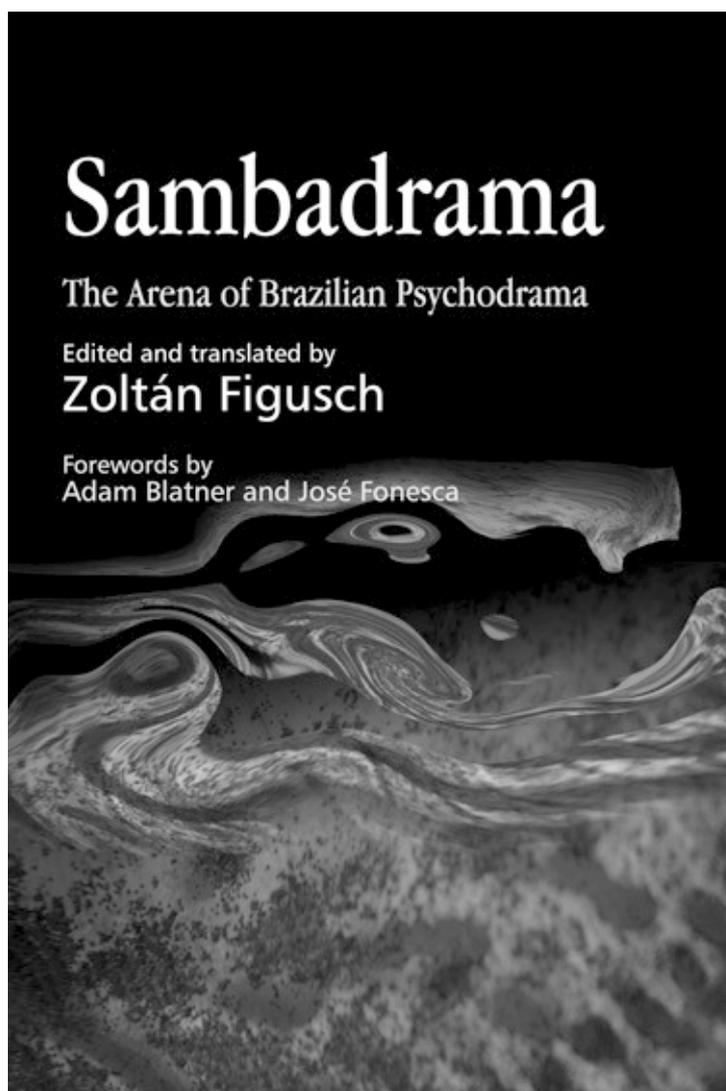
Dr Kate Kirk

11 Thorny Road, Douglas, Isle of Man, IM2 5EF

Tel: 01624 673505

e-mail:

kate_kirk@manx.net



'Sambadrama - the Arena of Brazilian Psychodrama'
Edited and translated by Zoltán Figusch, with forewords
by Adam Blatner and José Fonseca, is published at
£19.95 by Jessica Kingsley

A Special Open Workshop

'Introducing a new therapeutic method: The Communicube'

Conducted by Dr. John Casson, dramatherapist, psychodrama psychotherapist

Saturday February 11th 2006

Fee: £ 55

Venue: Manchester YHA, Castlefield

The Communicube is a creative tool of great potential in assessment, therapy, team, organisational and educational work. Flexible and empowering it provides a containing structure and sufficient distance from material, enabling people to think, observe, share perceptions of self, other and their world. It combines the simplicity of button sculpting with story-making and a method of mapping intrapsychic elements and interpersonal relationships in miniature, enhancing the observer ego, promoting insight and integration.

It can be used with people to explore aspects of self (such as sexuality, spirituality, personal power), their relationships with others, and the dynamics of organisations and teams. It can help clarify the inter-connections between different levels of experience. It was invented during doctoral research into therapeutic work with people who hear voices but has wider applications.

Participants in the workshop will:

- * Learn to use the method
- * Reflect on theory and practice
- * Explore the potential of the method

The day will be experiential, practical and theoretical. The morning will be focused on individual work, the afternoon on group work using the method.

This workshop constitutes 6 hours training for registered psychodrama trainees and CPD

Structures can be purchased but for this training workshop all equipment is provided.

Apply to:
Dr. John Casson
62 Shaw Hall Bank Road,
Greenfield, Oldham, Lancs, OL3
7LE

E-mail:
joncassun@beeb.net

John has been in practice as a therapist for over 21 years. He has a private practice as a therapist and supervisor at Inscape in Uppermill and is the Training Manager of NW Cruse Bereavement Care. He is a senior trainer with the Northern School of Psychodrama. His book "Drama, Psychotherapy and Psychosis" is published by Brunner/Routledge.

www.communicube.co.uk

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

The BPA website is managed by Gordon Parrott:
gparrott@gotadsl.co.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

Credits for this issue:

Collecting and Editing: Richard Oliver, London
Layout and Design: Pauline Andersen, Fareham

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Contributions to the editor Richard Oliver at:
richard@rendez-vous.demon.co.uk
Tel: 020 8889 3659

Text: as a file attachment or as part of the text in your e-mail
Images: as a file attachment.

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