

**THE  
BULLETIN  
OF THE  
BRITISH  
PSYCHODRAMA  
ASSOCIATION**

**NOVEMBER 2006**

## from the chair

The conference has happened and what an inspiring weekend it was. Portsmouth was a lovely venue and the weather very kind. The workshops were well attended and the atmosphere was both positive and creative. Next year's conference will be in Portsmouth again. There will be some changes in format and timings based on the feedback at this year's conference. Brochures will be available later in the year for the conference on Friday 22<sup>nd</sup> – Sunday 24<sup>th</sup> June 2007. If you didn't attend in 2006, don't miss out in 2007.

One of the highlights for me at the conference was discovering the work of Susan Aaron and psychodramatic bodywork. Linking bodywork with psychodrama has already influenced my practise considerably with positive results from clients. As has already been circulated, Susan is coming to this country in January to run both introductory and intermediate modules in her Psychodramatic Bodywork training programme. Details of these workshops can be obtained from Jeannie Thompson on 0115 920 0470 and jeanniejonathan@aol.com.

The Executive met in September and two of our new members, Ali Gill and Nancy Piercy, were welcomed. The meeting was very positive with a good energy inspiring a number of ideas. Our main work will again be about enhancing the visibility of psychodrama.

The BPA is joining with BADTH, the national dramatherapy organisation, to host a day entitled "Outcomes and Evaluation in Psychotherapy." The date will be Saturday 3<sup>rd</sup> March 2007 at a venue in Oxford. The whole issue of measuring our psychotherapeutic practice will be shared. More details from the BPA Autumn/Winter journal or Kate Kirk

on 01624 673505 and kate\_kirk@manx.net.

2007 will see the end of Chris Farmer's 5 years' presidency of the BPA. As agreed in 2002, the Exec is throwing the choice of BPA Presidency to the membership. Accordingly, who would you like to be BPA President from 2007? I am inviting nominations in writing with a proposer and a seconder together with a 50-word profile of your chosen candidate. Send nominations to 148 Coppice Road, Nottingham NG5 7GZ or jeanniejonathan@aol.com to reach me by 28<sup>th</sup> February 2007. Those nominated will be the subject of a postal ballot so that this prestigious and honorary role can be truly said to reflect the wishes of the whole BPA membership.

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There were no Life Time Achievement Awards made at this year's conference and the Executive is open to nominations for someone whom you consider to have provided outstanding service to psychodrama and/or the BPA. To aid your thinking, this may be someone who has rendered long service or someone who has been responsible for a significant project which has enhanced the status of the Psychodrama/BPA in the world of psychotherapy generally. To help you, the previous Life Term Achievement recipients have been Marcia Karp, Ken Sprague, Paul Holmes, Anne Bannister, Susie Taylor, Jinnie Jefferies, Peter

Haworth, Francis Batten, Jenny Biancardi and Dorothy Langley.

The structure of the Executive Committee for 2006/7 is as follows:-  
Honorary President: Chris Farmer  
Chair: Jonathan Salisbury  
Vice Chair: Clive Ley  
Treasurer: Sheila Foxgold  
Secretary: Jenni Metcalf  
Minutes Secretary: Eve White  
Chair of Accreditation Committee: Anna Chesner  
Chair of Professional Conduct Committee: Alyson Coupe  
Chair of Conference 2007 Committee: Eve White  
Editors - Journal: Kate Kirk  
- Tele: Richard Oliver

Website Manager: Gordon Parrott  
BPA Registrar: Noelle Branagan  
UKCP delegates: Jonathan Salisbury and Peter Haworth  
Committee Members: Carl Dutton, Ali Gill, Nancy Piercy, Di Adderley, Gail Smith.

The Executive meets regularly in Birmingham. If you would like to attend as a participant observer to contribute or to find out how the BPA operates, please let me know on 0115 920 0470 or [jeanniejonathan@aol.com](mailto:jeanniejonathan@aol.com).

*Jonathan Salisbury*

## 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  
[jyjefferies@aol.com](mailto:jyjefferies@aol.com)

### web-site:

[www.londoncentreforpsychodrama.org](http://www.londoncentreforpsychodrama.org)

## 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  
peter.haworth@obmh.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

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  
celia@nspd.co.uk  
web-site:  
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 Trainer: Ron Wiener 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.

For a full brochure please contact:

Ron Wiener  
27 Gledhow Wood Close, Leeds  
LS8 1PN  
Tel: 0113 266 7722  
ron@ronwiener.co.uk  
web site: www.mpv-sam.com

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

### Four-Year Diploma Course:

From September 2007, this will be

provided by Susie Taylor and Clark Baim as a new training school - the Birmingham Institute of Psychodrama

For further information please contact:

Course Administrator,  
West Midlands Psychodrama Group,  
97 Stirling Rd,  
Birmingham B16 9BD  
Tel: 07961 517135  
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  
chesnera@aol.com

Compiled by the editor and the training organisations

# **My Experience as Honorary President of the British Psychodrama Association**

*Chris Farmer gives us his impressions from his viewpoint as the BPA President*

Though entirely unexpected, I felt very appreciative when this honour was announced. I started to wonder what being the Honorary President entailed. It was made clear that I would be very welcome if I attended some of the Executive Committee meetings.

## **The Work of the Executive Committee**

I am greatly impressed with the energy, competence and dedication of the chairman and the members, who have some demanding tasks to undertake. There are sub-committees to head, journals and bulletins to edit, our finances to manage, secretarial duties, liaison with other bodies, such as the UKCP, accreditation and standard-setting for our training organisations, organising complaints and disciplinary procedures, ensuring that we comply with national and international standards for equality and inclusiveness, reviewing our constitution, and, impressively, organising our annual conferences. In addition to maintaining the professional standards of the BPA, we regularly review the future; where are we going, what do we want to achieve, and where do we need improvement? I hope to reflect on this during this article.

## **Our BPA Membership's Development**

Before looking to the future, I look back to wonder how we each first became involved with psychodrama. This leads me to think, in retrospect, what I would have liked to have done during my tenure as Honorary President. It may not have been possible, or a good idea, but I have often thought, out of curiosity, to ask individual people what led them to psychodrama. Then to ask: what led people to stop attending conferences or groups? There are many old friends from psychodrama that I now do not meet: did they grow out of psychodrama? Did they move on to something else that they found more relevant? Did something drastically change in their lives? Were they disappointed? It would of course be intrusive to ask these questions of individual people, unless great care was taken to do it properly. Then I wonder: if we do not ask, we may never know if in some way we have, unwittingly, failed people. On the other hand, we may simply hear the encouraging news that those who left got what they needed from psychodrama and moved on.

## **The Current Role of the Membership**

I have known organisations where the membership has been rightly only too happy to delegate responsibility upwards to the committee. Sometimes, however, the committee functions so well that the individual members, understandably, allow their own involvement to fall away. I have known committees to continue to function so effectively that the members feel less the



need to participate, to the extent that, as a functioning body, the membership gradually declines, leaving the committee to work on its own.

Fortunately, we as members have a vital and ongoing interest in the work of the committee and the role of the Association.

I have heard, however, that, once qualified, and no longer attending a training organisation, unless there has been the opportunity to practise or to train, some of our members have been feeling isolated and without a clear role in the Association - or indeed, in the practice of psychodrama. Fortunately there have recently been a number of initiatives, promoted in 'Tele', for further participation in psychodrama, as in supervision, training or experiential workshops, often involving visitors from abroad.

## The Role of Psychodrama in Mental Health and its Relation to Psychiatry

From early on, at our annual conferences in particular, I made a point of asking people how they felt that I could be of help to the BPA. One person suggested that I could involve more psychiatrists in psychodrama. I began to think that perhaps being a psychiatrist had something to do with my appointment as Honorary President. I wrote to the Past President of the Royal College of Psychiatrists, whom I had known from my school days. He replied very warmly. However, it appeared to me that I would be facing an uphill task. The College, for example, had a very challenging political agenda in regard to the proposed Mental Health laws. The Psychotherapy Section was very involved with cognitive behavioural therapy and other short-term methods backed by strong evidence-based research.

## Evidence-Based Psychodrama

We have many in our Association who are, fortunately, emphasising the importance of this kind of research in psychodrama. David Kipper in the USA has published a summary of a large amount of material, including meta-analyses. Perhaps we have not yet found a way to communicate this knowledge in a way that others find compelling. If we have evidence-based research, do we necessarily convince the NHS that we can operate within a short time-span and produce results at a relatively low cost?

## Psychodrama in Practice

I wonder, while acknowledging the importance of this research, why my heart is not in it. This is not to say that I do not value psychodrama in psychiatry. Far from it. I believe that with some people it is very effective within a short period of time, sometimes when other methods of therapy have failed. However, just as important is the need for continuity, sometimes over a long period, in situations where progress, realistically, can be slow. It might even be a matter of indefinitely containing an otherwise deteriorating condition. It is still challenging and important.

Most of the psychodramas that I have undertaken in a group situation have been on a regular weekly basis in a day therapeutic community, where there are patients with a wide range of problems. I greatly value psychodrama in this context, where the creativity of the group can grow to embrace newcomers, while not leaving behind those who continue to find their lives difficult to manage.

This kind of experience is not possible to record in double-blind controlled trials. What do we mean by "evidence"? It is not difficult, when looking enthusiastically, to find data somewhere to support some intervention. To be truly "scientific", however, means that we would have to work hard to seek for evidence against a hypothesis, and to weigh up, as dispassionately as we can, one against the other. I like to remember the psychodramas that appeared to be successful, but I have no "hard" evidence to prove it - and, to be fair, there have been a lot of people who have relapsed.

I do not know if we can "sell" psychodrama. I came to it because I experienced it and knew that I could "share" it.

Psychodrama is closely linked to psychiatry, which was why Zerka met Moreno, the psychiatrist. Although I heard about psychodrama from a mental health colleague, I first went to Holwell to "do" psychodrama for its own sake, as did many people at that time, who would later come to our annual conferences. While we were concerned to uphold standards, anyone who was interested was welcome to attend and to become involved, if so inclined. While paying the fees, there was no expectation for all who attended, to join the organisation.

## Our Identity as an Organisation

Now we live in a working culture of more regulation and qualifications to maintain the professional standing of our clinical discipline. This gives rise to a pressing need to

attend to the economics involved in our time for training and in safeguarding our status at our places of employment.

Therapy has become popular, with an increasing range of philosophies and applications. It would be surprising if there were not considerable competition. We anticipated this, thanks to those like Mike Watson. Inevitably, we have moved from a “family” base to a formal organisation, which is up to us to cherish and foster. In this 21st century culture, can we preserve our precious identity, or must we expand to avoid becoming incorporated by, or subordinated to, some other body in order to survive?

We are not defined as a part of psychiatry. This would limit our nature. We are also not constrained to being purely a branch of psychotherapy. Education, Management and Personal Development, Religion (as in Bibliodrama), and Ethics (as in Reconciliation after the Falklands conflict) are just a few examples of the extensive field of psychodrama practice.

## **Our Sociometry**

To me, the key to our sense of identity is our gift of sociometry in the legacy of Moreno’s vision, which transcends the limits of one defined field of practice.

Perhaps it is because I do not belong to a training organisation, as such, that I am not up-to-date with people that I used to know. It would have been nice to have said “goodbye” to those with whom so much has been shared in psychodrama encounters. Once upon a time we had, in Holwell, a “place” – a recognised location – a centre for psychodrama, as well as for our residential courses, where contact with people was both within groups and informal. Over time, we got to know each other in a unique manner.

However, our social and cultural atoms are not geographically confined. Indeed, psychodrama has almost worldwide connections. At Holwell people came from many different countries. We still welcome overseas visitors for our conference workshops. I sometimes think that in my population of Guernsey (60,000), were I to be closely linked with everyone, I would not have room to move. Among the hundreds of those attending the IAGP Congress this July in Sao Paolo, the only other person in psychodrama from the UK that I met was Marcia Karp. In that large crowd we were able to recognise each other and had the space to communicate. In Guernsey I can go for years without meeting some people that I know very well. “Who was that?” I ask myself. I have forgotten their name, but I remember the psychodrama.

*Chris Farmer*

cjimfarm@guernsey.net

## **Relationship experiences of Opposite Sex**

### **Twins Research**

The pilot study of this research can be found on the web site:

[www.boygirltwins.org](http://www.boygirltwins.org)

Further material from the research will be forthcoming in 2007

Please get in touch. E-mail: [olivia@boygirltwins.org](mailto:olivia@boygirltwins.org)

*Olivia Lousada*

# **Trial Lawyering and Psychodrama**

*How does the work of the lawyer mix with that of the psychodrama practitioner? Jim Leach (USA) tells us how he uses psychodrama to help lawyers*

We are in a courtroom in South Dakota. A lawyer stands before a jury. Beside her sits a young African American man accused of killing a police officer. The lawyer’s gut is tight because she knows the young man’s life depends on how well she can reach the jurors. She is afraid that she will not do her best, that she will be outsmarted by the prosecutor or intimidated by the judge. She is afraid that someday she will be witness to the state’s execution of her client.

A mother sits in her lawyer’s office in South Dakota. Her child was profoundly injured at birth. In a few days she will tell a jury about what happened at the hospital, about her child’s injuries, and about what it is like to live with a severely disabled child. She is enraged at the doctors and fearful of the legal process. Today her lawyer will prepare her to testify.

## **The Client’s Point of View**

In every case, the lawyer must deal with the client. The lawyer may dislike the client or dislike things he or she has done. Such feelings as these can inhibit the lawyer from doing her best for the client. Psychodrama can help her to understand and appreciate the client, warts and all.

One way to understand the client is

to participate in role reversals. Lawyers are used to playing roles. Most lawyers however, have never stepped into the client role. The insights can be startling. With a psychodrama practitioner, the lawyer begins to understand what it is like to be on trial for one's life or to live with a profoundly impaired child. Once the lawyer has seen the world through the client's eyes, the lawyer understands the client's truth and is in a powerful position to convey it to the jury. So let's look at jury selection.

## Taking the Role of the Jury

Jury selection frightens most lawyers more than any other part of the trial. Lawyers have been taught to mask their fears and to speak to the jury in a stylised manner. Jury selection offers the opportunity to engage the person who sits as a juror. To do this, the lawyer must establish a genuine relationship. This is hard to accomplish in a courtroom, where the lawyer is anxious about her own performance and under pressure. But it is essential to make the most of the opportunities that jury selection provides.

A psychodramatic exercise to prepare the lawyer for jury selection may involve people playing jurors, a judge, and opposing counsel. With a psychodrama practitioner, the lawyer is prompted to voice her fears. The lawyer begins the exercise in her own role but soon is directed to reverse roles with a juror. The lawyer who plays the juror may understand that jury selection is perceived by jurors as manipulative and meaningless. In the juror role, the lawyer learns that a juror will not disclose much if the lawyer does not self-disclose or does not really listen. She learns that only a lawyer who is emotionally open will

elicit openness from a juror.

In a criminal case, a juror may think 'That lawyer's a phoney, that defendant is guilty'. The lawyer needs to gain her credibility in front of the jury. The lawyer, prompted by a psychodrama practitioner, may speak her inner feelings: 'I've never been so afraid. I'm afraid the jurors don't trust my client because he's African American. I'm afraid that the jurors will not believe that police officers might lie. I'm afraid that I'm inadequate'. Through this process, we gain an understanding of what's really happening in the courtroom, beneath all the words.

## Direct Examination and Scene-Setting

A man is testifying in his lawsuit against his former employer for firing him without good cause. This is 'direct examination' – a lawyer asking questions of a witness whom he has called to the witness stand. The lawyer is asking him about a particular moment central to the case. He asks him questions that allow him to set the scene in the here-and-now for the jurors: 'Where do you go?' 'Do you see that place now?' 'What does it look like?' 'What does it smell like?' 'What time of day is it?' 'What kind of furniture is in the room?' 'Is there anyone else here?'

Standard legal questions are in the past tense and do not ask for details such as the smell of the place. The lawyer is using the psychodramatic technique of scene-setting and bringing the moment to the here-and-now. The lawyer may even put the witness in action by having him come down off the witness stand and use a few chairs to set the scene.

The lawyer is warming the witness up



to the moment. The witness's recollection is heightened and his affect changes from the anxiety-laden affect when he took the stand to the affect that he had in the moment, when he was afraid of losing his job and he did not know the right thing to do.

As the questioning continues, the lawyer asks for the witness's soliloquy: 'Tell us what you are saying to yourself.' The witness responds: 'I'm trying to figure out what to do. I don't know what kind of choice I have for myself.' The lawyer says: 'Tell us what you are thinking.' The witness replies: 'I just sit down and it gets to me. The room is so small here, and the room is getting smaller and smaller. Pretty soon, I just get up and leave. I slam the door and run out of there.' The jurors have lived the moment with the witness and they have no doubt that they have seen the truth of the witness's inner struggle.

A reality has been created that the other lawyer, with no help from psychodrama, will have a hard time disturbing. How did this come about? Before the witness testified, the lawyer spent some time with a psychodrama practitioner and briefly became the witness. It only took a couple of minutes and the lawyer left the role with a direct empathic connection with the witness. In this way, the lawyer finds it easy to stay right with the witness as he helps him



to tell his story. The witness finds it easy to stay with the lawyer and the story is told well.

**The Judge is a Person too**

The judge is an authority figure who has the power to impede the lawyer’s case. Consequently the lawyer may allow judges to have more power over her than they really have. When a lawyer allows the judge’s authority to overwhelm her own initiative and creativity, the lawyer’s work-life becomes miserable and she becomes less effective. Sometimes we forget that authority figures are people too.

A lawyer having difficulty with a judge or difficulty with finding her own authority in the courtroom often benefits from enacting the situation psychodramatically. The lawyer may realise that she has trouble being assertive or that there is a particular judge before whom she feels powerless. Role reversal with the judge allows her to take on the power she experiences the judge as having over her.

The lawyer who is willing to enact these issues using psychodrama can understand how the judge thinks and feels. She can learn what needs to be done to deal effectively with the judge. The lawyer is likely to learn that judges, no matter how inhuman they appear on the outside, will respond to emotional honesty and openness.

**Bringing Out the Truth of What has Happened**

This method of conducting trials differs sharply from the traditional method. Lawyers are traditionally trained to think in the courtroom, not to feel. Lawyers are trained to behave in programmed, calculated, and purposefully manipulative ways. The problem with such behaviour is

that everyone, including the jurors, sees it for what it is: programmed, calculated, and manipulative.

Lawyers are taught that trials are about facts, so opening statements and closing arguments are often presented as a recitation of what happened in the case. But facts are only as important as the story that they tell. A lawyer who has entered the client’s world through a psychodramatic enactment or a brief scene, through role reversal with the client, often finds that her storytelling improves remarkably. The lawyer has learnt the emotional truth of the case and has discovered how to tell it.

For example, a lawyer is giving a closing argument in a crack cocaine case. She is going to take the role of the drug that the client is accused of selling. She says to the jurors: ‘I’ve been thinking about what that drug would say if it could talk. I think it has a story to tell.’ She walks over, picks up the drug, walks back, and stands squarely in front of the jurors, holding the drug in both hands directly in front of her.

She says: ‘If I could talk to you, I would say something like this: ‘I weigh 5 grams. I live in a plastic bag. I come from another country and I was smuggled here. I am kept hidden. Most people are afraid of me and they are afraid of anyone found near me, such as Luis. Wherever I am, there seem to be people around. I never knew Luis, but I was in the room where he was arrested. Since he has a drug record, I knew everyone would assume that I was his.

I ruin lives, but I can be extremely valuable. Right now, I’m the most valuable substance on earth to Luis’ friend John, who by saying I belonged to Luis is avoiding a long prison term, away from his wife and

children. People have such strong feelings about me that they stop thinking and just react, like the police and prosecutor reacted in this case. I’m wondering if you will just react, instead of stopping to look at what really happened here.’

Still in the role of the drug, she adds slowly: ‘There’s one more thing I’ll tell you. People associate me with Hispanic people. Even hearing the name Luis in connection with me makes people think I must have belonged to Luis. It’s like ham and eggs, or smoke and fire. Luis didn’t ask for this burden, but he’s got it. John knew this when he came in here and told you that I belonged to Luis. I’m wondering if any of you know what it’s like to be judged based on preconceptions about you, instead of what you’ve actually done. If you’ve ever had an experience like that, you might be able to imagine what it’s like to be Luis.’

After the trial is over, someone approaches the lawyer and remarks: ‘I’ve never seen anything like that. Usually lawyers do the same thing in each trial. Where did you learn that stuff?’ ‘Well’ says the lawyer ‘I never used to do it that way. I used the way that I was taught in law school and in legal seminars and I got mediocre results. Have you ever heard of psychodrama?’

*Jim Leach*

*with support from Richard Oliver*

[www.southdakotajustice.com](http://www.southdakotajustice.com)

*Jim Leach first participated in psychodrama in 1980. In addition to his law practice in Rapid City, South Dakota, he is a trainer at Gerry Spence’s Trial Lawyer College. He uses psychodramatic methods to help lawyers and their clients prepare for forthcoming trials*



## ‘Voices and Visions’ – a play by Dr John Casson

*Di Adderley and Clark Baim have reviewed the first production of this play*

After undertaking doctoral work involving research with people who hear voices and turning his thesis into a book (see below) – John Casson has written ‘Voices and Visions’, a full-length play based on his research. In July 2006, it received its first production at The Arden School of Theatre, Manchester, directed by Helen Parry, and performed by a large cast of drama students.

The production was a triumph and worked superbly on many levels. The play is dramatic, engaging, moving, intense, compassionate and humane, powerful in putting the case for expressive therapies, and critical of the medical model of management. It moves between naturalistic speech and powerfully-written poetry for dream sequences, masked ancestral and spiritual entities or simply the poetry written by one of the main characters. The young company gave the production their full commitment and the cast are to be congratulated on their excellent and well-paced realisation of such a complex, multi-



*At the clinic Ray talks with Jude about his ancestor spirit voices whilst Pat prepares his depot injection*

layered piece, which incorporates elements such as film, voiceover, song, puppets, masks, dance and the most astounding come-to-life Punch and Judy show you are ever likely to witness.

Because of the play’s complexity, it is a great credit to director Helen Parry that she managed to focus on the play’s core - no mean feat when you

have thirty people on stage. The central subject matter is the lives and hospital treatment of four people (Ray, Sam, Jo and Terry), each labelled with a different mental health diagnosis, all voice-hearers and clients of the mental health services. We see them alone, in social and domestic situations, in appointments with psychiatric workers, and in art, drama and psychodrama therapy treatment, mainly with Jude, a dramatherapist - clearly also highly-skilled in psychodrama.

The common struggle of the four is to become fully functioning people and to understand and express their own true selves in an environment where professional, family and social pressures are all working to crush them. Their story is considered with a deep and profoundly moving humanity by Casson. The dramatic movement of the play pivots on the remarkable and utterly unique scenes of art therapy, dramatherapy and psychodrama, where Casson shows the four central characters



*Dr. Jay, consultant psychiatrist, is unaware at first that Sam is haunted by her abusive brother’s voice*

encountering their ghosts, taming old terrors, and learning to make peace with their voices.

A particularly effective dramatic device was that of personifying the Voices as a group of black-clad, capering, gibbering, screaming, whispering, cavorting actors, choreographed by Ruth Jones. These Voices allow us to enter the reality of the four central characters and to develop an understanding and empathy for them. To call them a 'chorus' would not be quite accurate, as that implies some uniformity in the performance. The Voices were notable for the varying styles of their physical and vocal realisation, and their unpredictable and sometimes overwhelming eruptions onto the stage at moments of great stress, isolation, fear or violence for the characters. There is no romanticised vision of madness here. The Voices are variously racists, critics, male, female, deities, devils, ancestral spirits, echoes of the past, significant others and (very occasionally) friends or supporters.

The main protagonist, Ray, was played at two of the four performances by a young British/Iranian actor, Ali Babakordi, and at the other two performances by a British/African-Caribbean actor, Marvin Brown. Casson adapted the script to incorporate differing and relevant cultural references for the character according to the ethnic background of the actor. In both cases, the actors played the character of Ray with great commitment and



*Terry clears up after his session with Rose, the Art Therapist*

energy. They presented his vivid and charismatic personality and showed their willingness to enter the world of his highly complex, tormented mind.

*Di Adderley  
and Clark Bain*

*'Drama, Psychotherapy and Psychosis: dramatherapy and psychodrama with people who hear voices' by Dr John Casson is published by Brunner-Routledge (2004)*

## **BPA Professional Conduct Committee**

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

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

The 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.

It is our understanding that the UKCP plan to establish a centralised complaints committee and complaints process to be effective from March 2007. As far as we can gather, representatives from our PCC committee may be asked to take part in investigation panels. However, our relationship to the new committee remains unclear at this time. Our PCC may still be required to act in less serious cases of professional misconduct or breaches of our code of practice.

*Alyson Coupe*

### **Change of BPA Treasurer**

Sheila Foxgold has taken over the role of Treasurer from Jane Edmunds. Jane has been the BPA Treasurer for some years now and we thank her for all her work.

#### **Sheila can be contacted at:**

4 Helston Close, Linton, Derbys DE12 6PN

**E-mail:** sheilafoxgold@totalserve.co.uk

**Mobile:** 07808 829907

## 'Horses as Mirrors of Ourselves'

*Weekend workshop provided by Jennifer Blenkiron & Sheila Foxgold*

This is a unique combination of horses and psychodrama, which aims to help with self-discovery offering the possibility of new perspectives of ourselves and our relationships.

Working experientially and with their non-judgemental, honest, unbiased ability to give feedback, the horses offer us the chance to learn by doing. Although adapted to living and working with humans, they remain free-spirited, potentially dangerous wild animals. Yet there is an extraordinary and thrilling affinity between the radically different minds of humans and horses.

### **Workshop dates:**

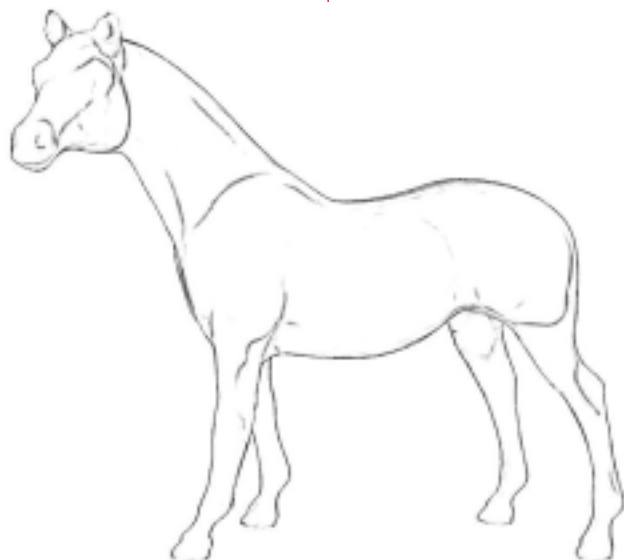
Saturday 28<sup>th</sup> and Sunday 29<sup>th</sup> April 2007

Saturday 9<sup>th</sup> and Sunday 10<sup>th</sup> June 2007

Saturday 29<sup>th</sup> and Sunday 30<sup>th</sup> September 2007

**Location:** Chillington Farm, Codsall Wood, Wolverhampton

**Cost:** £175 each workshop



This workshop does not involve any riding and will take place both indoors and out irrespective of the weather

The aim of this workshop is to use the horses to help us explore how we communicate and interact with ourselves and others. It will be experiential in nature, open-minded with an underpinning philosophy of acceptance for who we are and what we do as being good enough for today yet maintaining the possibility that we can develop and change our responses if we so choose.

Jennifer an experienced natural horsewoman will take responsibility for the physical and emotional well-being of the horses while Sheila, an experienced psychodramatist will assume responsibility for the emotional well-being of the humans

For further information:

E-mail  
sheilafoxgold@totalserve.co.uk  
Tel: 07808 829907

## Psychodrama Therapy Series with Marcia Karp

*'The Authentic Self'*

**Venue:** Kilburn, near Kilburn station on the Jubilee line

**Weekly group:** Monday nights  
7pm - 9pm

£30 for each Monday session

or

**Saturday Workshop:** Alternate Saturdays

1pm - 6pm

£60 for each Saturday session

or

**Weekend Workshop:** Enquire for the next date

1pm - 6pm

£120 for the weekend workshop

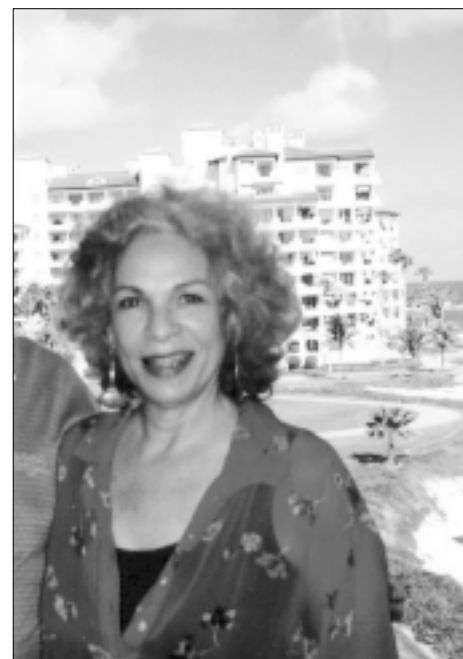
The theme will be 'the Authentic Self' in all three separate series

### **Contact:**

Marcia Karp

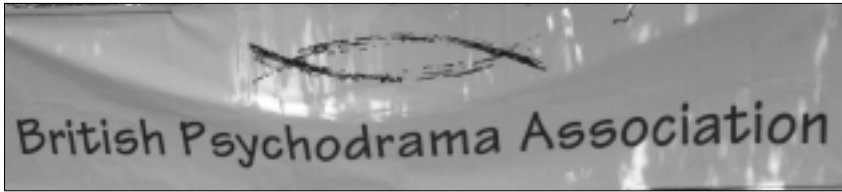
**Tel:** 0208 452 3448

**E-mail:** MKarp11444@aol.com





# BPA Conference 2006 in Portsmouth



*Photos by Peter Haworth*





## MPV/SAM Plays Abroad

*The MPV/SAM course, the Sociodrama and Action Methods training school, has developed further overseas. Five students and trainers describe the breadth of their work.*

### MPV/SAM in the latest 12 months

#### - Ron Wiener

*Over the year, SAM trainers and students have been clocking up airmiles and contributing to global warming alas while working across a whole range of countries.*

Ron Wiener, senior sociodrama trainer, has finished running a 3½ year certificate and diploma training course in Moscow. This will finish with a master class in Kazan in November. The program looks like producing eight practitioners who work mainly as business consultants. A first visit to Ukraine is planned to see if there is a basis for a more sustained program there.

There was an action-packed 2-week visit in August to Kunming, Shanghai and Beijing in China running 3-day introductory sociodrama workshops. I arrived in Kunming at 8pm on a Saturday night after 32 hours of sleepless travel to be welcomed with flowers and a photo shoot. I was

whisked to a hotel and informed that I was due to give a seminar to 40 people who were waiting to see if the workshop I was due to run in 2 days' time was of interest. After a quick shower I walked into the room to find the 40 people, none of whom had had any experience of sociodrama, sitting in rows, pens poised. I was formally introduced to a round of applause and then off we went. I got the group to move all the tables to the side to create an action space, started sculpting with volunteers a typical family, remembering all about the one-child policy in China, and added in some doubling and so it all began.

The tour was a great success. A short

report of the Beijing workshop appeared on local TV and on the internet. My host emailed me afterwards saying "you took a fresh air of sociodrama to China and left fragrance. We look forward to the flower opening in the future." This translates to hopefully setting up two certificate courses as joint ventures in 2007.

Furthermore, I gave 2-day seminars on action methods for organisational consultants in Stockholm and Tubingen (Germany).

These workshops involved working with a variety of translators across a whole range of different cultures. In Sweden for example, everyone turns up on time and ready to go. In Russia, time keeping and attendance is more haphazard and participants want to record the sessions on tape, camera and video.

*Ron Wiener*

ron@ronwiener.co.uk

### MPV/SAM in Europe

#### - Val Holland

*Sociodrama and action methods have become regular features of my work in Europe and to date I have used it in Sweden, Belgium, France, Slovakia, Poland and of course with multi-national groups in England – I am based in Sheffield.*

As the Transnational Manager for a disadvantaged women's employability project funded by the European Social Fund (ESF), I am responsible for the exchange of best practice and the facilitation of discussion around cultural and diversity issues across

three separate partnerships and seven different countries. While English has been the agreed language of all of the partnerships, the proficiency of people's language skills has varied. Because of this, it has become necessary to locate meaning with non-verbal methods before we are even able to touch upon practice.

This has been especially useful in discussing 'woolly' terms that have ambiguous meaning in English – such as Innovation, Diversity, Equality and Empowerment - the guiding principles of the entire ESF.

The programme's funders are very enthusiastic about me using action methods. They have been encouraging and have even included them in the 'Guide to Transnationality' published by the European Commission.

My next challenge is to use sociodrama to facilitate a series of workshops surrounding the hotly-debated topics of Women, Human Rights and Prostitution throughout Europe.

*Val Holland*

certificate student  
valmonti@yahoo.com

## Action Methods in Malaysia - Esther Cameron

“It’s got a Star Wars theme, and a huge spinning wheel and we’ll all be wearing coloured wigs. I’ve spent the last four weekends getting the technicalities right. Can’t wait to meet you”

Chris, my contact in Kuala Lumpur was bubbling with excitement when I spoke to him on my mobile at Heathrow airport. I was on my way to meet with him and a couple of others to prepare for the simulation element for a conference for 120 managers of a large commercial organisation going through huge change.

The aim was to stimulate thinking about how 120 managers based all over the world could start to work together in different ways, moving from isolated teams, jealously guarding their technical knowledge,

to collaborative teams sharing resources.

The conference design team, led by the leadership consultancy RFLC, sitting in mainland Europe had decided that this exercise would be active, challenging, fun and relevant - and definitely not too expensive. When we met over those few days in Malaysia, we worked hard to get the balance between fun, relevance and challenge. Keeping the simulation active and keeping the costs down seemed to be the least of our worries.

The highlight of the trip was working with a group of Chris’ friends who get together regularly to play games in a friend’s house in Kuala Lumpur. They tried out the simulation and gave us really helpful feedback. I was really impressed by their ability to

quickly get into the spirit of the game which involved being welcomed to a new planet, setting up your own companies as competitive teams, and then half-way through the game selecting a team to collaborate with.

The trial runs back in the UK went well, despite difficulties with briefing everyone on their facilitation roles and persuading people to wear costumes. When we ran the simulation live at the conference, the hall was buzzing. The facilitators really got into their Star Wars roles, and the sharing afterwards was valuable and thought-provoking.

Even the wigs worked well.

*Esther Cameron*  
certificate student

[www.cameronchange.co.uk](http://www.cameronchange.co.uk)

## Russian Reflections – Rozi Purdy

So where to start with our time in Moscow? Well, first off it was February and extremely cold. Banks of white stuff lined the streets with channels dug in it to walk through. Pretty desperate for the few homeless people we passed who were huddled over the hot air pavement vents coming up from the subways.

We tried to fit in as much ‘cowcha’ as possible, visiting art galleries, classical concerts, historic buildings, Lenin’s Tomb to name but a few. We ate some great food in some of the local cafes and restaurants. Several bottles of excellent Russian wine were quaffed and thoroughly enjoyed by all involved

So what about the sociodrama? We jointed the Russian group most

days for a long session that usually incorporated a meal (thank you, it was delicious). One of the

observations we made was that any self respecting Health and Safety officer in the UK would have turned



ashen at the high energy levels and liveliness with which we all threw ourselves in the exercises. Chairs would fly, tables were jumped over and walls bashed into. Especially in a game of theirs, where you had to avoid-capture-at-all-costs by the frighteningly mobile and ever-expanding 'Bears Den' - don't even ask, I couldn't even start to explain. All great fun, and certainly adding that 'element of risk' the UK oh-so-often manages to write-out of its culture, systems and learning. In some of the feedbacks we talked about how good it was to create all that energy, but where did it lead to? Where were we going with it? Did we need to harness it or calm it to then do the 'real' work?

We observed that there seemed to be a very serious and strong connection to their history and their deep Russian psyche. This was described to us in those words on several occasions. We did an exercise where we looked at some of the stereotypical images that the two nations may hold about each other. We choose Cossack Dancing, Vodka and Big-Fur-Russian-Hats. For us, they chose Porridge, Double-Decker-Red Buses and Being-Terribly-Polite.

We were amused with what they had chosen. But for some of them it was a more serious matter. They were hurt. And perhaps a little offended that the-rest-of-the-world may see them, in such frivolous terms. There was concern that the Great Russian Literatures and Philosophies weren't chosen. The student who was directing then asked about: what happens when stereotypes hurt? How do we confront this?

To explore stereotypes, she then set up a vignette. The group then developed the theme of a UK man

accidentally meeting a Russian woman. Where? In Red Square of course. The UK'ers then coached him on how to approach her, and the Russians coached her on how to approach him. In our groups we deepened each character and gave them a history. In our separate groups, very secretly, we whispered with our character about what slant to take at this chance meeting. We gave them history. We discussed expectations and changing intentions as the meeting developed. Then we let it roll. This gave the stereotypes a different quality and depth. Building on the warm-up of the group and the characters, the structure of the vignette allowed the drama to find different levels that they could deepen or draw back from. There was much humour but also a certain sincerity to the evolving characters.

When talking after the visit, we thought that their history seemed somehow so much 'closer' and tumultuous than ours. Maybe that's why it hurt more, only a thought.

We observed a difference in the way they approached the sessions. It

appeared to be much more casual than the UK style. Quite open conversations were held between people during the sessions, which in the UK would have been frowned upon. A sign that we are too polite perhaps?

It's hard while writing this piece to separate the sociodrama differences from the cultural differences. But somehow the sociodrama differences seemed to be deeper in their nature. I seem to remember that we sang more than we would in the UK. But again that could have been more to do with sharing cultural differences, and music is a good expressive medium to do this. Then again, it could have been that we had the luxury of having Di's wonderful voice and a piano in the same room at the same time.

*Rozi Purdy*  
with help from  
*Dougey Hunter*

*2 of the 3 MPV/SAM students who travelled with Ron on his training trip to Russia in February 2006*

rozi.purdi@gmail.com

## Action Methods in Sweden and Playback in Serbia – Di Adderley

I've had a variety of overseas training to do this year including courses in Sweden and Serbia. Let's start with the one-day course on change for the IT staff of a multi-national in Stockholm:

Training delivery in business is frequently of the presentation (Powerpoint and trainer-performer) and brief 'discuss-in-pairs' variety. Action methods are not easy to sell to Training & Development people

who want a demonstrable, quantifiable 'return on investment' and 'value added'. On this occasion I was able to use action methods in 3 main areas:

1. Warm-Up:  
All too often warm-up is confined to a go-round-the-room giving name, where you work, role, and what you want from the day. This is otherwise known as 'creeping death'. I took

*(Continued overleaf..)*

the time to do a 'proper' warm-up, including geographical mapping (country where you live); prior connections (sociometry); pairing up with someone you know less well and finding out what you each want from the day; and introduce your partner (highlighting listening and paraphrasing skills - crucial in supporting stressed colleagues).

## 2. Spider-Webbing:

I encouraged contact with as many others as possible both early on and throughout the training. The warm-up does a great deal of this. If done well, the 'web' of interconnecting 'threads' supports people sufficiently to acknowledge and accept group responsibility for maintaining a safe learning environment and to feel brave enough to take risks.

## 3. Spectrograms/Time Lines:

After describing DREC Change Curve (Denial-Resistance-Exploration-Commitment) or the Stress Curve (Understress – Optimum Stress – Overstress), I mapped out the model in the room and invited new pairings to 'walk the curve' together. They shared their own journeys in relation to the subject and arrived at where they felt themselves to be in the present.

These simple uses of action methods made a great difference to the group being engaged in the work.

In Serbia, I was invited by Dr Dusan Potkonjak to teach playback theatre at his Moreno Institute of Psychodrama in Belgrade and also at a performing arts academy in the city of Novi Sad. Oh bliss – people who WANT to get into action. The group was constantly changing, with some people leaving and some arriving at each session. This made it hard to build a sense of continuity or

progression in the skills, yet many moving stories were told and enacted.

A theatre director from Zagreb explained that this was his first visit to Belgrade in 15 years and, as a Croatian, he was nervous about how he would be received in the heart of Serbia. An actor who had not seen this man since they worked together many years ago, tearfully told of her memories of the excitement of being young actors travelling abroad and being respected internationally for the experimental nature of their theatre work. Now she felt 'claustrophobic', unable to go abroad, trapped in the

creative and financial poverty of the State theatre factory.

There were stories of the lack of opportunities for young people in present day Serbia and the struggle to remain hopeful in a situation where the economic and political situation is extremely difficult. However, as ever in playback, many of the stories were of people simply 'getting on with their lives as best they could'. The Croatian gentleman felt welcomed and was heartened to return to Belgrade again in the not-too-distant future.

*Di Adderley*

diane@adderley.demon.co.uk

## Training in Birmingham and Training in Oxford

From October 2007 Susie Taylor and Clark Baim are planning to start a new psychodrama training organization based in Birmingham (subject to approval by the BPA Accreditation Committee). Susie will be withdrawing as a primary trainer with Oxford Psychodrama Group from this date. Both organisations will be working together to support each other in this new development and to ensure the continued expansion of psychodrama in the Midlands and the South West.

Both organizations have exciting new ideas about developing psychodrama.

Susie Taylor  
Peter Haworth  
Clark Baim

## MPV/SAM Summer School in 2007

Sociodrama and Playback Summer School  
Monday 20th – Friday 24th August 2007 in a lovely rural Pennine setting - full booking details nearer the time

A new certificate/diploma course starts 1st/2nd September 2007 - there are taster days available

**For full details see:**  
[www.mpv-sam.com](http://www.mpv-sam.com)

## Summer School in Greece 2007

There is a residential summer school hosted each August by the London Centre for Psychodrama (Greece)

A week's workshop by the sea in Greece

A mixture of psychodrama and healthy living near Thessaloniki

**Dates:** Thursday 23<sup>rd</sup> – Thursday 30<sup>th</sup> August 2007

### Contact details:

Jinnie Jefferies  
Tel: 020 8948 5595  
E-mail: [jinnefferies@aol.com](mailto:jinnefferies@aol.com)  
[www.londoncentreforpsychodrama.org](http://www.londoncentreforpsychodrama.org)



## Psychodramatic Bodywork Training with Susan Aaron

This training combines two forms of psychotherapy: psychodrama and bodywork involving 'safe' touch to help individuals connect with the messages that are held in the body as pain, numbness and/or illness. Susan works with a skilled team of assistants who perform demonstrations that help illustrate the theory and process of Psychodramatic Bodywork. The atmosphere is relaxed and fun and fosters learning in an easy, natural manner. A spiritual component that deepens the effectiveness of the work is incorporated into the training. More about Susan Aaron: [www.youremotions.com](http://www.youremotions.com)

### A bit of background:

Susan was very well received at the International Conference in 2004. She returned to run the first introductory training outside North America before the 2006 conference as well as running a workshop at the conference. She is offering further workshops during 2007:

### The Introductory level training focuses on:

- understanding, witnessing, and experiencing the emotional releases of anger, sadness and fear



- learning where the body holds each of these emotions when they are unexpressed
  - learning and practicing guidelines for safe touch
- The Intermediate level training focuses on:
- the 3 styles of blocking anger, sadness and fear
  - identifying the meridians in the body that relate to each blocking style
  - relating the blocking styles to various life traumas and the healing process

You must have attended the Introductory training to attend the Intermediate. The Advanced level training will be available following these 2 levels

### From Pat Brandwood:

'My comments about the effect on me personally are that I was able to shift some body memories which I had held onto since the war years - terror and rage - in a very short space of time and with a feeling of complete relief afterwards, in an environment of trust (caring and boundaried). The experience confirmed my own belief in insomatically held memories which are not easily accessed cognitively. The encouragement and permission to let go physically, trusting that I would be held and kept safe was what did the trick for me.'

**From Jeannie Thompson and Jonathan Salisbury:**  
'We were very taken with this approach. We



felt it deepened and enhanced psychodrama. It rekindled some of the magic and power of our first witnessing of psychodrama. It has already invigorated our one to one and group practice. We gained lots personally. We were so excited that we immediately committed ourselves to organising this training in England.'

### *Introductory level training (3 full days)*

Friday 12<sup>th</sup> – Sunday 14<sup>th</sup> January 2007

Cost: £220 plus £98 accommodation

### *Intermediate level training (3 full days)*

Tuesday 16<sup>th</sup> – Thursday 18<sup>th</sup> January 2007

Cost: £220 plus £98 accommodation

**Venue for both trainings:** Unstone Grange near Chesterfield, Derbyshire

**Discount for both:** £420 plus accommodation. Post-dated cheque instalments if necessary. Cheques payable to Jonathan Salisbury

### **Booking and Information**

Jeannie Thompson, 148 Coppice Road, Arnold, Nottingham NG5 7GZ

**Tel:** 0115 920 0470

**E-mail:** [jeanniejonathan@aol.com](mailto:jeanniejonathan@aol.com)

*Jeannie Thompson*

# Playback Theatre Bulletin Board

**International Playback Theatre Network website:** [www.playbacknet.org](http://www.playbacknet.org)

**UK Playback Theatre website:** [www.playbacktheatre.co.uk](http://www.playbacktheatre.co.uk)

The next International Playback Theatre conference will be in Sao Paolo, Brazil, during August 2007 - Check the IPTN website for more details [www.playbacknet.org](http://www.playbacknet.org)

The School of Playback Theatre (NY, USA) will be offering a programme of training in the UK, from beginners to advanced courses from November 2006 onwards: contact [vneeda@aol.com](mailto:vneeda@aol.com) for more info or [www.playbackschool.org](http://www.playbackschool.org) (overseas courses)

**Current UK group and practitioner members of IPTN – October 2006:**

**Groups:**

**Belfast Playback Theatre**

c/o Orla McKeagney, BELFAST - Email: [orlamckeagney@hotmail.com](mailto:orlamckeagney@hotmail.com)

**Bristol Playback Theatre**

c/o Tracy Cavalier, BRISTOL - Email: [tsbcavalier@yahoo.co.uk](mailto:tsbcavalier@yahoo.co.uk)

**Findhorn Playback Theatre**

c/o Jacqui Jones, FINDHORN - Email: [jacquiujones@onetel.com](mailto:jacquiujones@onetel.com)

**Mirror Mirror**

c/o Amanda Brown, DEVON - Email: [amanda@stern.eclipse.co.uk](mailto:amanda@stern.eclipse.co.uk) - [mirrormirrorplayback@yahoo.co.uk](mailto:mirrormirrorplayback@yahoo.co.uk) - [www.mirrormirrortheatre.co.uk](http://www.mirrormirrortheatre.co.uk)

**Playback AME**

c/o Anna Chesner, LONDON - Email: [chesnera@aol.com](mailto:chesnera@aol.com) - [www.actionmethods.co.uk](http://www.actionmethods.co.uk)

**Playback Theatre Manchester**

c/o Diane Adderley, MANCHESTER - Email: [mail@playbacktheatremanchester.co.uk](mailto:mail@playbacktheatremanchester.co.uk) - [www.playbacktheatremanchester.co.uk](http://www.playbacktheatremanchester.co.uk)

**Playback Theatre York**

c/o Nick Rowe, YORK - Email: [n.rowe@yorksja.ac.uk](mailto:n.rowe@yorksja.ac.uk) - [www.playbackyork.org](http://www.playbackyork.org)

**Random Acts**

c/o Tig Land, LONDON - Email: [randomacts@freeuk.com](mailto:randomacts@freeuk.com) - Email: [tigland@freeuk.com](mailto:tigland@freeuk.com) - [www.randomacts.freeuk.com](http://www.randomacts.freeuk.com)

**Replay Theatre**

c/o Mary Dawson, EAST SUSSEX - Email: [rainbowsmary@btopenworld.com](mailto:rainbowsmary@btopenworld.com)

**True Heart Theatre**

c/o Veronica Needa, LONDON – Email: [vneeda@aol.com](mailto:vneeda@aol.com) - [www.trueheart.org.uk](http://www.trueheart.org.uk)

## The British Journal of Psychodrama and Sociodrama

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

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

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

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**Elanora Ferry** – Bristol - [lifeforce.storytelling@blueyonder.co.uk](mailto:lifeforce.storytelling@blueyonder.co.uk)

**Simon Floodgate** – Reading - [s.floodgate@reading.ac.uk](mailto:s.floodgate@reading.ac.uk)

**Agnes Law** – London - [acejunior76@gmail.com](mailto:acejunior76@gmail.com)

**Orla McKeagney** – Belfast - [orlamckeagney@hotmail.com](mailto:orlamckeagney@hotmail.com)

**Veronica Needa** – London - [vneeda@aol.com](mailto:vneeda@aol.com) - [www.trueheart.org.uk](http://www.trueheart.org.uk)

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**Nick Rowe** – York - [n.rowe@yorksja.ac.uk](mailto:n.rowe@yorksja.ac.uk)

**The BPA web site:-**

**[www.psychodrama.org.uk](http://www.psychodrama.org.uk)**

The BPA website is managed by Gordon Parrott: [gparrott@gotadsl.co.uk](mailto: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

# BPA Policy on Continuing Professional Development (CPD)

In the New Year I will be sending out the CPD forms to the membership for 2006, to be completed and returned by the end of February 2007. We are looking into the possibility of being able to conduct this electronically in the future and I will keep you posted re developments in this.

In the meantime Richard has suggested that we could include the CPD policy document in this Tele. It is a well-written document that can act part as a reminder of CPD requirements and part as a promotion of good practice.

I appreciate Richard's invitation to include this and I invite any of you to contact me should you have any queries re the CPD requirements.

*Noelle Branagan, BPA Registrar*

Mobile: 0798 060 7658

E-mail: nbranagan@yahoo.com

## Introduction:

This is the BPA policy in relation to CPD for practitioners. The aim is to encourage the maximum all round professional development over time. Over a three-year period, the Accreditation Committee would hope that the cumulative constituent elements of CPD would involve a member being in contact with other members. Requirements are elements that must be achieved; Guidelines are those things that are desirable. Members will decide how to fulfil their responsibility to ensure the quality of their on-going practice and their professional development.

## Requirements for normal ethical practice:

The following are essential to effective, ethical practice as a psychodramatist or sociodramatist:

On-going Professional Practice:  
Continuing to learn from our clients, we will develop through the practice of psychodrama and sociodrama with groups, individuals, couples, families, and organisations.

## Supervision:

It is essential that all practitioners have continuing supervision. As this is an ethical requirement, supervision may not be counted as CPD hours.

## Physical and Mental Health:

If our spontaneity suffers from the heavy responsibilities that we carry, we may look to drama, theatre, art, music and other sources of inspiration for personal recreation. Physical exercise, holidays, a social life and hobbies beyond the profession can invigorate us. Creative activities can be enjoyed for their own sake and as part of our development.

## Reading:

Journals and books can further inform our professional awareness of specific issues, theory and practice, keeping ourselves up-to-date with research findings and related fields.

## Guidelines:

The following are recommended to practitioners in taking care of their personal and professional development:

## Personal Therapy:

Whilst it is not essential to be in continuous personal therapy, it is important that when we become aware of personal issues clouding our work which are in excess of what we can reasonably deal with in supervision, we seek appropriate further personal therapy.

## Spirituality:

Whilst there can be no prescription in this area, do we consider the wider life of the spirit/soul? Moreno's work was inspired throughout his life by his philosophy, spirituality and thoughts on God, our place in the cosmos, and our common human destiny.

## Continuing Professional Development (CPD)

Once qualified, each psychodramatist and sociodramatist must continue to ensure their professional development. Life-long learning is essential to maintain the quality of our practice. This is a requirement of UKCP whose published policy states:

\* The over-arching purpose of CPD activity is the protection of the public by ensuring the maintenance and improvement of standards of practice.

\* Registered psychotherapists need to take full responsibility for the aliveness and development of their own practice.

The BPA Code of Ethics and Practice states:

"2.4 Psychodramatists seek ways of increasing their personal and professional awareness and development."

## Requirements for Continuing Professional Development: Hours of CPD.:

*(Continued overleaf..)*

Each practising psychodramatist or sociodramatist is required to attend 40 hours CPD a year. (These hours may include 20 hours of the BPA conference.) The hours may be aggregated over three years to a total of 120 hours. No registrant would lose their registration if their CPD was less than 40 hours in any one year. 25% of CPD must be receiving training, or conducting research, or attendance at conferences related to your professional practice over any three-year period.

### **Recording CPD:**

Registrants are encouraged to keep a record of CPD which if necessary will demonstrate to others their continuing professional development. In submitting their annual record of CPD, practitioners must quantify the hours spent under these headings.

### **Guidelines for what makes up CPD:**

**Further Training:** (maximum 100%) Each person will decide what further training in psychotherapy and other relevant areas (such as management, training, supervision skills) will best compliment their skills. If one enters a new field of client work, seeking further training is an ethical essential.

### **Research:** (maximum 100%)

The profession needs postgraduate research. Evidence-based practice means we need to know of the effectiveness of psychodrama and sociodrama. Registering for a higher degree can provide the structure, support and discipline for research.

### **Attendance at Conferences:**

(maximum 100%)

To keep up to date with developments and the wider context of the profession, attendance at the BPA and other conferences can form an important source of professional

development. Presenting a paper or workshop at conference can also be professional development.

### **Involvement in the BPA:**

(maximum 50%)

Practitioners and trainers may offer to serve on committees and eventually on the Executive as an expression of their commitment and responsibility to the developing profession and their own professional development.

### **Attending a peer group/seminar:**

(maximum 50%)

If there is no such group available in our locality, we may set one up. Sharing time with other practitioners, even if only twice a year, can be very valuable.

### **Political Analysis, Social Responsibility, Cross-Cultural and Anti-Oppressive Practice:**

(maximum 50%)

'Sociatry', Moreno's term for the healing of society through action methods, encourages us to consider our role in the wider society and our responsibility for the context of our work. In engaging in a methodology that aims to promote creative change, what is our thinking and practical involvement in the political process of our society? Is our practice anti-oppressive and are we aware of the power imbalances inherent in society's structures, and how they can affect the process (including diagnosis and treatment)? Are we aware of the ethnocentrism in Western thinking that can devalue, distort and pathologise other cultures and how can we avoid this? Do we need further training in these areas?

### **Writing:** (maximum 25%)

Writing case studies, articles, and books can help us focus on theory and practice. Writing for the BPA Journal and Tele are a valuable way

of demonstrating professional development, sharing knowledge and taking the profession forward.

### **Personal Therapy:**

(maximum 25%)

Whilst it is not essential to be in continuous personal therapy, it is important that when we become aware of personal issues clouding our work which are in excess of what we can reasonably deal with in supervision, we seek appropriate further personal therapy.

Amended policy written by:

John Casson, Di Adderley, the Accreditation Committee, January 2001

Further updated by Di Adderley, December 2005

### **Announcement**

For your information, **Sandy Wooding** has recently changed her name back to her maiden name of **Sandy Jay**.

**Contact details remain the same:**

Tel: 01626 821400

Email: [sandy@decisivechange.co.uk](mailto:sandy@decisivechange.co.uk)

### **Announcement:**

#### **Gloucester Peer Group**

Donna Hope, Nancy Piercy and Huw Richards are interested in starting a peer support group in Gloucester. This is an embryonic idea and we would like to hear from anyone in the area interested in joining the group. We have the opportunity of a venue in town at weekends. We could use psychodrama as a method of support and possibly hold all day groups maybe on a monthly basis with a circulating director.

What do you think?

**Contact to discuss this further:**

Nancy Piercy

Tel: 01684 560011

E-mail: [nancy\\_piercy@yahoo.co.uk](mailto:nancy_piercy@yahoo.co.uk)



## Fear and Love

*Jorge Brusca (Argentina) looks at what lies behind these two emotions*

I am not referring to any complex meanings such as those found in dictionaries or in treatises on humanistic sciences. I just wish you to consider what we feel when we say either “I’m afraid” or “I’m fond of you”. I am sure you have – some time or other – pronounced or heard any of these two phrases, which I believe cover most of that spectrum of feelings internalised by all the members in our species.

Culture – in all of its different manifestations – has indefinitely referred to these two feelings, especially in art – such as in literature, drama, painting, sculpture and so forth. Can we really think of anybody who has failed to identify himself or herself with Romeo’s most romantic words before Juliet’s balcony? Is it feasible not to see how fearful the Sabine Women felt when we look at Jacques-Louis David’s painting where he marvellously depicted their rape?

Deeply engraved into us, there exist all those bogeymen – placed there by our well-intentioned educators who wished to teach us how to escape danger. However, we also learned to feel pleasure when accompanied by those who either took care of us or gave us their approval and rewards. That way, we learned both to fear and to love.

These two feelings sprang up from our being born mammals: the baby is so delicate when born that it can only survive – for a long period – with its mother’s over-protection. In the

same way that her loving care conditions her baby’s life, either her desertion or rejection causes extreme anguish.

Do you follow me? Love saves our lives, and rejection triggers the biggest fear: the fear of death. This may help us to understand why we have always clowned around – from the time we were children, including our adulthood – so as to make others love us. I believe the industry of seduction (from the Latin “seduccere”: make others love us) is the mightiest in this planet.

We are always looking for love: when we choose a tie, a perfume, a hairstyle, a word, a car, a smile. And also when we want to share the sunset with someone we dream of, when we pour a glass of wine, when we shake hands, when we brush someone else’s lips, or when we give someone a hug. But now, it’s up to you – my reader – to complete this catalogue with the endless ways in which you can be loved.

What about fear? This is what we feel when we are not loved. Romeo was not frightened because he knew Juliet loved him dearly. In the same way, she did not care much whether her parents found her out because she loved Romeo. Conversely, David’s Sabine Women show an extreme fear in their eyes because they know – for certain – that their kidnapers, Romulus’s subjects, do not love them.

However, just by knowing the complex circuits by which our fears were engraved into us allows us to protect ourselves from such an unpleasant feeling.

But, cheer up! We have already said that love frightens fear away in the

same way that garlic scares Dracula away.

Thus, we should also explore those complex circuits that tell us about the way in which we learned to be loved. Again, it is up to us and our inspiration to ease our fears with drops of love.

An Oriental wise man was asked, “What’s fear?” He answered, “Lack of love.” So, “What’s love?” He said, “Lack of fear.”

*Jorge Miguel Brusca*  
jorgebrusca@infovia.com.ar

*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 patients adults, groups, couples, and families in a private surgery in Buenos Aires*



# “Aye, Aye!” to the London Eye

*Bernard Widlake took his family to the London Eye*

The tickets were bought and I was set to meet my wife and our 5-year-old daughter under the Eye. As we walked over the “wobbly bridge” and along the South Bank, my fear of heights, deliberately caged in the run up to the tryst, began to emerge like pulsing waves seeping through my screen of chatter. I spiralled into my dread of total loss of control in dizzying vertigo and used distractions to pull out of it. How did the capsules stay upright? Could I look only at the floor? Would it be firm? Here’s where the whale had appeared. Five-year-old’s curiosity about the whale’s death. Her refreshing, innocent confidence and trust that all would be well on our flight into the London sky. But her excitement as the Eye appeared through surrounding buildings was not shared by me.

Pre-booked tickets dispensed automatically opened the wonders of modern technology. But dread stalked me, and challenged my containing double and observer roles which I drew on from my Therapeutic Spiral training. I spoke to my wife, who confirmed my

freedom to go or not to go, and I gazed into the capsules and envisaged my journey up into the blue sky above our lovely London. Now we were in the queue, inexorably moving to the doors which would lock us into that glass bubble. I so longed to share with the little ones and their parents this venture. But now I dreaded more the fear, like a Leviathan - as great as a lost whale beached on the banks of the Thames. I grasped at a guide book, and insisted on pushing back through the queue to purchase it. Reading and clutching my guide gave me a transitional object, but all my ploys deserted me as I stood by the entrance.

I spoke to the officials, ushering us in, and said I’d have to go back. They stood firm, calmly awaiting my decision. I walked into the capsule and, to my surprise, one of the ushers came into the capsule and sat down beside me. She had already said “You’ll really enjoy it”. Now she said “Look straight out” and - vitally – “If you really need to you can press that button there, and we’ll come and get



you out”. I seized the bench, focussed on it, and listened to the whirr of the motor which told me we were moving. My wife checked with me now and then. I said “Tell me when we’re over the top”. Eventually, after only a quick peek south, and brief waves of vertigo, she said “We’re at the top now. I waited a little and then began to look out cautiously at the wonderful views. I even stood up as we came in “to land”.

I sought out the usher, wanting to give her a medal. But I shook her hand instead, and said “You were a real help. Thanks. It was wonderful.” And it was.

*Bernard Widlake*

bernardwidlake@btinternet.com

## International and National Conferences

*- What’s going on around the world?*

**Wednesday 24th – Sunday 28th  
January 2007**

ANZPA conference in Wellington, NZ  
‘Playing with the Systemic Perspective’  
www.anzpa.org

**Thursday 26th April - Monday  
30th April 2007**

ASGPP Conference, New

York Marriott Hotel at the Brooklyn Bridge

‘Give Peace a Chance: Community Consciousness, Inner Wisdom, & Social Change’  
www.asgpp.org

**Wednesday 2<sup>nd</sup> – Saturday 5<sup>th</sup>  
May 2007**

Congreso Iberoamericano de Psicodrama, La Coruña, Spain

‘Psicodrama en Síndromes y Conflictos Culturales’  
www.sppsicodrama.com

**Friday 22<sup>nd</sup> – Sunday 24<sup>th</sup> June  
2007**

BPA Conference, University of Portsmouth  
‘Making a Difference’  
www.psychodrama.org.uk

## Visibility Initiative – Introductory Workshops

*Di Adderley has offered to co-ordinate members presenting introductory workshops in psychodrama and sociodrama*

As part of the ongoing attempt to make psychodrama more visible in the world, I am volunteering to co-ordinate an 'Introductory Workshop' service. I will keep a list of trainees, practitioners and trainers willing to run such workshops and attempt to match them up geographically with appropriate events.

Please will you help promote our work by any of the following:

\* Let me know if you are willing to run such workshops and how far afield you are prepared to travel.

\* Keep an eye out for and proactively seek learning events happening in your area at which it might be appropriate to offer an 'Introduction to Psychodrama/ Sociodrama & Action Methods' workshop. Suitable avenues to explore are conferences of other therapy modalities, training organisations, youth and adult public and voluntary services, education and other learning organisation events, human resources and development training, other voluntary organisations and charities. You could also offer such workshops to organisations you know or are interested in.

\* If you hear of a suitable event, please obtain some printed information and contact details.

\* If you hear of a suitable event and you are not able to offer a workshop yourself, let me know and I will attempt to find someone else.

\* Perhaps you could offer overnight accommodation in the area ?

\* If you can get funding from your

own organisation, please do so. You can also apply for a Michael Watson Trust Visibility Award, worth £150 – contact Nancy Piercy, 8 Benton Close, Upper Welland, Malvern, WR14 4LL. There are a limited number available each year

If you have other ideas about how we may develop this initiative, communicate them to the Executive Committee - via me if you like, or any other Exec member.

Francis Batten used to apply the 'zest test' to new initiatives – how much 'zest' do we have for it? Well, I have 'zest' for this one, having successfully co-run with Ron Wiener just such a workshop for the British Psychological Society's Occupational Psychologists section in Glasgow in January 2006. We were fortunate to have been sponsored by a commercial training consultancy, through Marc Adams, an occupational psychologist and organisational consultant. Marc attended the Worcester BPA conference for his first ever experience of Morenian methods and was bowled over. We have proposed a further workshop for the BPS Occ Psychs for 2007.

*Di Adderley*

diane@adderley.demon.co.uk

Tel: 0161 798 6044

## Psychodrama in Cambridge

*in association with Cambridge Group Work*

One-day workshops led by Barbara Tregear

Saturday 3rd March 2007 – enquire to Hilary (below)

**Time:** 10 am - 6 pm

**Venue:** Cambridge Body Psychotherapy Centre, 28 Ditton Walk, Cambridge

No previous experience or acting ability is required in order to take part. There is no pre-ordained theme; psychodrama will emerge from the warm-ups and the concerns of the group and individuals.

Barbara Tregear is a UKCP registered psychodrama psychotherapist and trainer.

The fee for the day is £50, payable in advance - concessions are available

**For information about arrangements and to book a place, or to be added to the mailing list for future workshops:**

Hilary Taylor

Tel: 01223 573847

E-mail: hil.taylor@ntlworld.com

### **Announcement: new group in Worcester**

Nancy Piercy and Huw Richards have just begun an on-going psychodrama group and this is held weekly in the Worcester Arts Workshop. At present we have 9 clients who are from various backgrounds and who want to use psychodrama for personal work and personal development. We are looking forward to running this group on a termly basis and we hope that it will be a success.

**For further information please contact:**

Nancy Piercy

Tel: 01684 560011

E-mail: nancy\_piercy@yahoo.co.uk



## The Communicube and Communiwell

The Communicube and Communiwell are transparent, open five level structures: creative tools of great potential in assessment and therapy, invented during doctoral research by Dr. John Casson.

### New uses of the Communicube and Communiwell:

Originally invented for use in individual therapy, the structures are now being used with couples, families, groups and teams. As well as buttons, miniature symbolic objects, semi-precious stones and small figures have been successfully used, in individual and group work. Teachers have also begun to use the structures in education across the curriculum: to help pupils model and analyse complex processes, and to promote thought, reflection and awareness of different points of view.



“The Communicube, being a visual tool, offers both diagnostic and treatment possibilities for deaf and hard of hearing young people”  
*Martin Gill, Psychodramatist*

“I wanted to say thanks and to express how much I enjoyed the training workshop yesterday. I found the whole day very powerful and exciting, and I felt very at home with the method, which I now hope to incorporate in my Art Therapy practice”  
*Joanne Williams, Art Therapist*



Each structure (£129.99) comes with a comprehensive instruction manual and assorted buttons. Also available are a training DVD/Video (£49.99), semi-precious stones (£35) and miniature ‘furniture’ (£15). Delivery is free in the UK. Charges for Europe & Worldwide on application

### Testimonials:

“I’ve used it in therapeutic counselling in GP surgeries. The Communicube offers a safe focus and invariably produces rich material for us to work with. It’s versatility means that I can adapt its use to respond to specific needs. Each time I have used the Communicube it has moved the therapeutic work on considerably”  
*Julie Lloyd, Dramatherapist*

Communicube Ltd  
Ivy Mill, Crown Street, Failsworth,  
Manchester M35 9BD  
E-mail: [info@communicube.co.uk](mailto:info@communicube.co.uk)

**News of forthcoming workshops is available on our web site:**  
[www.communicube.co.uk](http://www.communicube.co.uk)

## ‘Introduction to Psychodrama Psychotherapy’

### Workshops in 2006/2007

Led by Ali Gill (UKCP Practitioner)

**Venue:** Falmouth Adult Education Centre (Tregenver)

Saturday 11th November 2006  
Saturday, 3<sup>rd</sup> March 2007  
Saturday, 5<sup>th</sup> May 2007

**Time:** 10am to 4.30pm

These workshops are independent of each other so you can attend 1, 2 or 3 of them. The workshops provide an opportunity to experience the therapeutic technique of psychodrama and to learn about the history of this approach. Participants will be able to explore personal issues in words and action as far as they feel able with the help of the group.

These workshops are low cost due to help from adult education: £7.50/£11/£15

To enquire about the workshops, one-to-one counselling and psychotherapy or ongoing psychodrama groups, call Ali Gill on 01736 786157

To book a place on any of the workshops, please call Falmouth Adult Education on 01326 319275



## Two linked weekend workshops on Mental Health

Organised by Oxford Psychodrama Group.

*'Introduction to Modern Mental Health Systems'*  
and  
*'Advances in Modern Mental Health Practice'*

Intended for current trainees in psychodrama, practitioners, trainers and senior trainers who need to refresh and update their knowledge of mental health and psychiatry.

Topics covered will include:

- Mental health act
- DSMIV and ICD10
- Diagnosis
- Mental Health Systems
- Management plans
- Hospital admission
- Roles of mental health professionals
- Mental health placements
- Current protocols for medication management

The first weekend will focus on the diagnosis of mental illness and medication. The second weekend will be on the role of psychotherapy in the NHS, NICE guidelines and NSF.

We will provide handouts on all subjects as well as recommendations for further reading.

First weekend is 10<sup>th</sup> and 11<sup>th</sup> February 2007 and the second weekend date will be decided at the first weekend

Course fee: £200 is the cost of both weekends together

Both weekends will be run by Lisle Scott, team psychiatrist, Oxford Complex Needs Service and Peter Haworth, Consultant Psychotherapist, Psychotherapy Department, Warneford Hospital

**Venue:** Oxford Therapeutic Community building, Manzil Way, Oxford.

### Applications and further enquiries:

Oxford Psychodrama Group, Department of Psychotherapy,  
Warneford Hospital, Oxford, OX3 7JX  
Tel: 0779 872 5545  
E-mail: Peter.Haworth@obmh.nhs.uk

### Announcement: Newly Qualified

As BPA Registrar, I have the pleasurable task of sending out the BPA Certificates to all Diploma graduates. Since the last Tele in April 2006, the following have successfully completed their training:

Anna Chesner is confirmed as moving from trainer status to senior trainer

Sandra Grieve is confirmed as moving from practitioner status to qualified trainer

Richard Oliver successfully completed his training as a psychodramatist at the Oxford School on 6<sup>th</sup> May 2006

The following six Russian students have successfully completed their MPV/SAM training and are qualified sociodramatists

Yuliana Lyakhova on the 6<sup>th</sup> May 2006

Ekaterina Dzhabar-Zade on the 30<sup>th</sup> June 2006

Daria Tsybulskaya on the 1<sup>st</sup> July 2006

Elizaveta Zelenez on the 4<sup>th</sup> July 2006

Ekaterina Kikteva on the 3<sup>rd</sup> August 2006

Leonid Bogdanov on the 7<sup>th</sup> August 2006

*Noelle Branagan*

### London School Announcement

The following trainees have both successfully become qualified psychodramatists

Eleni Ioannidou

Paschalina Velentza

*Jinnie Jefferies*

### Northern School Announcement

We are pleased to announce that the following trainees have successfully completed their certificate in psychodrama (not the diploma)

Ms. Jenny Secretan

Ms. Sarah Sargeant

Ms. Daisy Best

Ms. Suzanna Madden

and

Biggi Hofmann became a qualified psychodramatist on the 1<sup>st</sup> July 2006

*Celia Scanlan*

## Northern School of Psychodrama

### Calendar for 2006-2007

#### **Fri 1<sup>st</sup> – Sun 3<sup>rd</sup> Dec 2006**

Manchester with Clark Baim (guest presenter)

#### *Psychodrama and the Cycle of Violent and Sexual Abuse*

We will explore the use of psychodrama in working with offenders, looking at the role dynamics of Perpetrator- Victim- Rescuer – Witness. We will focus on structuring sessions and regulating distance to maximise effectiveness and safety

#### **Frid 16<sup>th</sup> – Sun 18<sup>th</sup> Feb 2007**

Glasgow with Celia Scanlan

#### *Mirror, Mirror on the Wall*

This workshop will explore the relationship between self and parent focusing particularly on the reflections from them that we have internalised

#### **Fri 16<sup>th</sup> – Sun 18<sup>th</sup> March 2007**

Manchester with John Casson

#### *Anger in Psychodrama – Safe Practice*

Psychodrama offers methods for safe expression of strong emotions. We will focus on anger and working with potentially violent clients in safe ways

#### **Fri 27<sup>th</sup> – Sun 29<sup>th</sup> April 2007**

Newcastle with Jenny Biancardi

#### *Metaphor in Psychodrama*

A common concern in psychodrama is to ensure that the action does not re-traumatise the protagonist. Metaphor can be a powerful and safe way to release feelings and gain healing, while avoiding further trauma. In this workshop we will experiment with the power of symbols and allegory in action.

#### **Fri 8<sup>th</sup> – Sun 10<sup>th</sup> June 2007**

Glasgow with Liz White (guest presenter)

#### *Befriending our Defences: Role Theory in Action*

When challenged, we may revert to defensive manoeuvres learnt in early life. Over-developed reactions kick in before we can make a choice. We will clarify four common defences, identifying them and seek new responses.

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](mailto:celia@nspd.co.uk)

[www.creativepsychotherapy.info](http://www.creativepsychotherapy.info)

## Oxford Psychodrama Group

### Calendar of Events 2006-2007

*Facilitated by Peter Haworth and Susie Taylor*

#### *Spirituality and Creativity in a Materialistic World*

#### **Sat 25<sup>th</sup> – Sun 26<sup>th</sup> Nov 2006**

Cost: £100

Therapeutic Community Building, Oxford

#### *Psychodrama in One to One Therapy*

#### **Sat 9<sup>th</sup> – Sun 10<sup>th</sup> Dec 2006**

Cost: £100

Therapeutic Community Building, Oxford

#### *Psychodrama and Supervision*

#### **Sat 27<sup>th</sup> – Sun 28<sup>th</sup> Jan 2007**

Cost: £100

Therapeutic Community Building, Oxford

#### *The Disordered Personality*

#### **Sat 31<sup>st</sup> March – Sun 1<sup>st</sup> April 2007**

Cost: £100

Therapeutic Community Building, Oxford

*I'm only Human – exploring Diversity*

#### **Sat 9<sup>th</sup> – Sun 10<sup>th</sup> June 2007**

Cost: £100

Therapeutic Community Building, Oxford

*Residential Workshop focusing on Child Development*

#### **Thur 26<sup>th</sup> July – Mon 30<sup>th</sup> July 2007**

Cost: £400

Fawley Court, Henley

*Residential Workshop – Working with Perpetrators*

#### **Thur 6<sup>th</sup> – Sun 9<sup>th</sup> Sept 2007**

Cost: £300

Fawley Court, Henley

#### **Bookings Contact:**

Peter Haworth

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

Tel: 01865 747604 or 0779 872 5545

E-mail: [peter.haworth@obmh.nhs.uk](mailto:peter.haworth@obmh.nhs.uk)

## Institute of Action Methods

**Experiential psychodrama weekends** with Anna Chesner, Senior Trainer in London

**Venue:** Maudsley Hospital, London SE5

### Friday - Sunday

3<sup>rd</sup> – 5<sup>th</sup> November 2006

9<sup>th</sup> – 11<sup>th</sup> February 2007

11<sup>th</sup> – 13<sup>th</sup> May 2007

7<sup>th</sup> – 9<sup>th</sup> September 2007

9<sup>th</sup> – 11<sup>th</sup> November 2007

8<sup>th</sup> – 10<sup>th</sup> February 2008

9<sup>th</sup> - 11<sup>th</sup> May 2008

Attend as stand-alone weekends (cost: £160) or as a series of four, with a discount

### For information contact:

chesnera@aol.com 0207 515 6342  
www.londoncentreforpsychodrama.org

**Residential Experiential Workshop in Glastonbury** with Anna Chesner and Chip Chimera

*'Family Myths and Legends'*

Fri 26<sup>th</sup> – Mon 29<sup>th</sup> October 2007

### For information contact:

chesnera@aol.com 0207 515 6342  
www.londoncentreforpsychodrama.org

**Weekly therapy group in Greenwich, London**

with Anna Chesner on Wednesday evenings.

### For information contact:

chesnera@aol.com 0207 515 6342  
www.londoncentreforpsychodrama.org

*'One Year Supervisors Training Course'*

Commences January 2007 in London

### For information contact:

chesnera@aol.com 0207 515 6342  
www.londoncentreforpsychodrama.org

Anna Chesner

Institute of Action Methods, 64,  
Manchester Road, London E14 3BE

## UKCP Membership Fees

*James explains the structure of UKCP subscriptions*

Fees went up from £105 in 2005 to £115 in 2006. In addition, for the next two years, a levy of £16 will be added to pay for 'internal reorganisation and recategorisations'. Thus the total fee for the coming year will actually be £131. For the following year, the total fee will be £141 as the basic fee increases to £125.

Normally I would send out reminders in early June with a request for fees. We generally have all our monies in by the end July, apart from a few stragglers. This is for the main cohort with membership running from 1st October to 30th September of the following year.

However, anyone can enrol from any point of the year. The increase to the £115 fee has been applied by UKCP from April of this year, although the £16 levy only applies from October onwards. So you can see why I thought some explanation might be useful for everyone registered with UKCP.

*James Scanlan*  
james@bpad.co.uk

## BPA Membership Rates from January 2007

All membership rates are the same as in 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

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## Distribution of 'Tele'

'Tele' is published twice annually to network psychodrama practitioners and those with an interest in psychodrama

'Tele' is distributed as a paper version to over 225 BPA members – 175 members in the UK and 50 members overseas including Ireland and Greece

We produce an electronic version of 'Tele' in pdf format. The electronic version is available from the BPA web site (www.psychodrama.ork.uk) as a download in the 'Publications' section or from the editor as an e-mail attachment

*Richard Oliver*

# BPA Conference 2007

**Dates:** Friday 22<sup>nd</sup> – Sunday 24<sup>th</sup> June 2007

**Venue:** University of Portsmouth

**Theme:** Making a Difference

Ken Sprague's powerful and playful image illustrates the challenge that inspires psychodramatists and sociodramatists. Join us again in Portsmouth to experience how, through action methods, we can really make a difference.

The workshops and seminars will be examples of the creative use of psychodrama and sociodrama. These are being planned and will include presentations by many of our trainers and practitioners, together with Biodanza. We will have presenters from overseas too: Liz White (Canada), Susan Aaron (Canada), and Christina Hagelthorn (Sweden).

We hope to attract more trainees to attend the conference this year. For any 5 trainees who attend from the same training organisation, we propose that they pay the same price as 4 people. This offer is likely to be publicised not only to the BPA training schools but also to other psychotherapy trainings.

Concerning the format for the three days, we have listened to feedback



from members and have adjusted the timetable to suit people. On Friday, we will start earlier and fit more into the day.

On Saturday, we will have workshops throughout the day. We expect this to attract people for the day who are discovering psychodrama and sociodrama.

On Sunday, we will finish the conference with lunch together.

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

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