

**THE  
BULLETIN  
OF THE  
BRITISH  
PSYCHODRAMA  
ASSOCIATION**

**NOVEMBER 2007**

## from the chair

Another successful conference, attended by 114 people. This is an important supplement to the finances of the BPA. The organising team, led by Eve White, performed wonders yet again in the administration and in the calm and controlled way they responded to some of the difficulties that arose. The feedback indicates that the changes put in place from 2006 were well received, the workshops were well appreciated and that even the AGM got a lot of “excellents” largely because of the impromptu playback style of awarding changes in status, run by Anna Chesner.

The conference 2008 team lead by Carl Dutton is hard at work preparing for 18<sup>th</sup>-20<sup>th</sup> July in Liverpool. Brochures will be available later in the year. If you regret not coming to Conference 2007, don't miss out in July 2008.

The Executive met in September and welcomed new members Lisle Scott and Gill Attwood. The meeting was very positive, inspiring a number of ideas. It was particularly encouraging to hear that the special interest working group around therapeutic communities is generating so much energy with positive encouragement for the use of psychodrama in those establishments. This success has been due to keeping a psychodramatic profile at all recent therapeutic community conferences.

Another welcome development emerging from the conference was the spontaneous creation of a group keen to promote the profile of psychodrama in the world of psychotherapy. Their thoughts and ideas are being fed back to the Executive for action and discussion.

By the time you read this, the BPA will have had their site visit by the

HIPs assessors from the UKCP. The visit is to the London School on 17<sup>th</sup> November. This will hopefully conclude a process which began as long ago as April 2006. Sincere thanks to Jinnie Jefferies, Anna Chesner and the students at London for their patience in hosting what for them will be a disrupted day.

Another of our tasks in the year ahead will be to ensure that the website is organised in a consumer friendly way and that the information stored there is relevant and up to date.

You may have seen some media coverage during the summer and autumn concerning Derek Gale whose unethical practice was revealed in the tabloid press. He has been suspended by the Health Professionals Council (HPC) who regulate arts and drama therapists, along with many other professions. Gale has continued to practice

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## **New President for the BPA**

We are pleased to announce our new Honorary President: Peter Howarth

Peter was a founding member of the BPA in 1984, along with Susie Taylor, Marcia Karp, and Ken Sprague

Since then, he has promoted psychodrama by jointly running the Oxford Psychodrama Group for over 20 years

Moreover he has ensured the benefits of accreditation for BPA practitioners by representing the BPA at the UKCP

He is currently presenting, with others, his work with psychodrama in therapeutic communities at professional conferences in the UK

Peter took over from Chris Farmer as BPA President this year and will be in the role for 5 years. He expects to promote the interests of both psychodrama and sociodrama

*Announced at the AGM in June 2007*

## **Whither Psychodrama**

*Ron Wiener considers where we are going as professionals*

We are a small, predominately therapeutic community in the UK of some 200 members. We have been static at about this number for some time. We are only financially viable because of the income from the International Conferences we organise. We have had the loss of training schools in Devon and Ireland though we have gained Birmingham. Most of the training schools have gone through periods where recruitment has been an issue.

As regards promoting the organisation, the Executive Committee has held future planning days. There have been PR and Marketing Committees. There is ongoing talk of another film project following on from the very successful one that Jinnie Jefferies did for TV many years ago. It was being shown in China on my last visit there.

There are only a handful of people who have qualified as psychodramatists who actually earn a full time living from jobs with the title of psychodramatist rather than using their skills as part of another job. Many of these people do 1 to 1

work rather than group work. Hence psychodrama is difficult to sell as a career in the face of the popularity of CBT and CAT and solution-focused and brief therapies which all have the attraction of being shorter and cheaper. In fact CBT (a computerised version) is to be rolled out across GP practices. On the therapeutic side we are faced with the long-term historical position of the various psychoanalytic, individual and group trainings.

This situation is of course not unique to Britain. In much of Western Europe psychodrama also has problems. In Germany and Russia for example psychodrama is not recognised as a legitimate therapy by the insurance industry or the state. In Germany this has resulted also in a reduction in the number of training institutes and students.

This is all in big contrast to South America where psychodrama is flourishing, partly because it embraces disciplines such as dramatherapy which would be seen as separate here and partly because it seems to swim in a more favourable culture. According to Marcia Karp it

*(from Page 1)*

referring to himself as a psychodramatist since psychotherapy is not yet statutorily regulated. I have contacted The Mail on Sunday to make a statement on our behalf that Derek Gale is not a member of the BPA and has no qualification in psychodrama that would be recognised by our organisation.

### **The structure of the Executive Committee for 2007/8 is:-**

Honorary President - Peter Haworth  
Chair - Jonathan Salisbury

Vice-Chair - Clive Ley  
Treasurer - Sheila Foxgold  
Secretary - Eve White  
Minutes Secretary - Nancy Piercy  
Chair of Accreditation Committee - Anna Chesner  
Chair of Professional Conduct Committee - Alyson Coupe  
Chair of Conference Committee - Carl Dutton  
Editor: Journal - Kate Kirk  
Editor: Tele - Richard Oliver  
Website Manager - Gordon Parrott  
BPA Registrar - Noelle Branagan  
Irish Rep - Pen Fitzgerald

UKCP delegates: Peter Haworth and Jonathan Salisbury  
Committee members - Ali Gill, Lisle Scott, Gill Attwood, Di Adderley, Simon Thomson

I am confident that the creative energy in the BPA is up to the task posed by the 'Whither Psychodrama?' article in this edition of Tele.

*Jonathan Salisbury*

(cont. from Page 2)

might also be because psychodrama started with doctors and psychiatrists and spread downwards while here it is a more difficult bottom up movement. It is of interest that the first International Sociodrama Conference is going to take place in Lisbon in October. Australia and New Zealand also have a culture in which psychodramas exist outside the clinic. To what extent is this a function of the Australasian way of life and to what extent a training, which is more broadly based, where it is possible to get certification as a sociometrist and role trainers as well as psychodramatists and sociodramatists?

Moreno wrote a lot about psychodrama but his teachings also embraced sociodrama and sociatry which here and in America remain small pipsqueak voices bleating in the psychodramatic domain. At the recent American psychodrama conference there were few workshops about psychodrama being practised outside the clinic.

But if psychodrama, however worthwhile, remains a minor therapeutic player, can it survive if it is confined to the clinic? There have been recent surges of energy for new developments such as the Therapeutic Spiral and more recently, Bodywork. Also Marcia Karp has started some open sessions in London. However is that sufficient to recruit more trainees or does psychodrama in this country need to find a way of existing in the wider world outside the clinic?

It might be thought that sociodrama concerned with change whether in communities or organisations might provide a way forward outside the clinical framework. When I work in Sweden with management consultants exploring the use of creative action

methods, these are seen as useful tools that can be employed in their organisational work. Here, presenting similar workshops at conferences, the retort is often, 'very interesting' but it wouldn't work here. So is there something about the British culture which prevents people playing 'silly games' or engaging emotionally with each other?

On the other hand companies embrace role training sessions, particularly where groups of actors come and play out 'difficult' scenarios for them to discuss as part of a development workshop. In this context they are largely observers rather than participants.

There are also lots of consultants who use 'role plays', often without training or an understanding of their origins, which have helped to make the two words an announcement of dread.

Adam Blatner's recent book 'Interactive and Improvisational Drama' explores lots of ways that different theatrical methods including forum theatre are used in a variety of different, mainly educational settings. Many sociodramatists and some psychodramatists work in prisons, in organisations, the voluntary and public sectors using their skills as training facilitators and/or therapists and employing many of the techniques described in Blatner's book. But again this has not resulted in a flood of neophytes.

The BPA has little to offer sociodramatists as they attempt to take Moreno out into the world. Membership confers no status, no vocational assistance or sense of being part of a sibling grouping. Instead ex-trainees create their own post-course action learning sets. Sociodrama remains a side stream

within the BPA. Psychodrama dominates throughout the organisation and hence its needs, eg for UKCP ongoing recognition, provide the main drive. This is all fine if it would lead to psychodrama becoming an established therapeutic tradition instead of a group hanging onto the coat tails of the English therapeutic bandwagon.

It might of course be that that is the best it can do. That sociodrama just doesn't have 'oomph' in the British way of living and learning that is quite formal and institutionalised. There are teachers/experts/consultants and students/workers and learning is largely downwards. Cultural conserves predominate. A recent attempt to set up a trade union theatre was met with 'on your bike', 'that's not the way we do things here'; and 'we're not having any of that rubbish'.

So where next? If psychodrama is confined to a small, but exciting, backroom and sociodrama fails to find purchase either within the BPA or outside of it, what hope of growth? When working abroad I find foreigners often have a vision of each of our training schools having a large building with scores of students. We are very good at taking the method abroad but less successful in nourishing its roots here.

Perhaps we need to embrace the internet age. We need to have podcasts and entries on You Tube. Type in 'sociodrama' on You Tube for example and there are plenty of video snippets all in Spanish or Portuguese. The net is where most people learn about new activities and opportunities these days – perhaps we just need to move out of our historical cultural advertising conserves?

*Ron Wiener*  
ron@ronwiener.co.uk

# BPA Conference in Liverpool

**Friday 18<sup>th</sup> – Sunday 20<sup>th</sup> July 2008**

*Carl Dutton writes on behalf of the 2008 conference committee:*

The BPA Conference this year is being held in the historic and wonderful city of Liverpool. It is also being held at the same time as the city and its people celebrate the culmination of many years' hard and creative work towards the European Capital of Culture.

The warm-up to the conference



begins with a pre-conference workshop by Rollo Browne from New Zealand on the **16<sup>th</sup>-17<sup>th</sup> July** at the same venue and I would urge you to attend to make the most of having such a skilled practitioner of sociodrama and psychodrama with us.

The conference theme is 'The Pool of Life'. It is hoped that the combination of the wide and varied use of psychodrama and other action methods will show how they can be used in the broadest possible ways from clinical applications to

community-focused interventions, such as following trauma or peace and reconciliation building.

We all have an important part to play in showing how and why action methods can be used and, as a committee, we hope that you will be part of this on 18<sup>th</sup> -20<sup>th</sup> July.

The venue is at the University of Liverpool's Derby and Rathbone Halls of residence set in extensive parkland and only a few feet from Penny Lane of The Beatles fame and also close to the famous Palm House in Sefton Park.

Liverpool has a long and proud history which can be easily seen using the excellent public transport system and also by foot. It really is easy to walk round and take in the sights and sounds of this fascinating city.

It has the historic waterfront with the three Graces standing as landmarks of a bygone age, and the Liver Building the most recognisable with the Liver birds on top. Liverpool was



one of the busiest ports in the world, with the River Mersey and its famous ferries going back and forth. The Albert Dock, Matthew Street and the Cavern Club, and of course the people, famous for their welcome, humour and community spirit are just a few of the pleasures and surprises waiting in store for you.



During the weekend of the BPA Conference, there will be opportunities to take in some of these sights, which include the Tall Ships, in dock before they embark on a journey round the world.

And with Liverpool's musical heritage in mind, we plan to have some of that Mersey Beat playing at the Gala Dinner.

So please put the dates in your diary for a truly memorable conference on **Friday 18<sup>th</sup> - Sunday 20<sup>th</sup> July 2008**

PS: You might also like to add the **Wednesday 16<sup>th</sup> – Thursday 17<sup>th</sup> July 2008** for the pre-conference workshop with Rollo Brown

**For further details contact:**

Carl Dutton  
0151 707 0101 and  
carl.dutton@rlc.nhs.uk  
Kate Kirk  
01624 673505 and  
kate\_kirk@manx.net  
or  
visit the BPA website:  
www.psychodrama.org.uk

*Carl Dutton*  
*Liverpool 2008 BPA Conference*  
*Committee*

## BPA Professional Conduct Committee

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

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

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

The BPA is monitoring the introduction of ICO and expects to

## The British Journal of Psychodrama and Sociodrama

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

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

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

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

clarify how this may affect UKCP members and non-UKCP members.

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

*Alyson Coupe*

## BPA Membership Rates from January 2008

Basic membership of the BPA: £50

### Scale of fees

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

### Additional fees for postage to overseas members

Europe: £5  
Rest of the World: £10

### Payment Methods for membership and conference fees

In the UK: we ask for cheques made payable to 'BPA'  
From abroad: we accept sterling drafts

Membership is administered by:  
James Scanlan  
The Administrator  
Flat 1/1  
105 Hyndland Road  
Glasgow G12 9JD

Tel/Fax: 0141 339 0141  
E-mail: jscan@bpad.co.uk

## Accreditation Issues

### BPA Policy for appeals against decisions made by the Accreditation Committee

#### Stage One:

To appeal against any decision made by the Accreditation committee: the grounds for appeal should be put in writing to the chair of the accreditation committee. A meeting is then arranged with the chair or a delegated member of the committee to discuss the member's grounds for appeal and explanation for the decisions of the committee. A report of this meeting will be sent back to the Accreditation committee for ratification. Failing resolution at this stage the procedure moves on to stage two.

#### Stage Two:

The appeal and report of the meeting is referred to the Executive Committee. The chair or delegated member of the Executive Committee will convene a meeting with the chair or delegated member of the Accreditation committee and the BPA member in an effort to resolve the situation. Failing resolution at this stage, the procedure moves on to stage three.

#### Stage Three:

The appeal and reports of subsequent meetings are referred to the External Moderator of the BPA for a final resolution.

*Ratified by the Accreditation Committee  
18th May 2007*

## Who is an Accredited Trainer?

*We are publishing a list of our accredited trainers – so we know who they are*

### Trainers and Senior Trainers:

Diane Adderley (sociodrama)

Clark Baim

Jenny Biancardi

Teresa Brown

Dr John Casson

Anna Chesner

Sheila Foxgold

Sandra Grieve

Peter Haworth

Julia Howell

Sandy Jay

Jinnie Jefferies

Marcia Karp

Kate Kirk

Olivia Lousada

Catherine Murray

Dusan Potkonjak

Gillie Ruscombe-King

Celia Scanlan

Susie Taylor

Barbara Tregear

Ron Wiener (sociodrama)

*Prepared by Richard Oliver*

*- and checked with colleagues*

## Shakespeare Research *by Dr John Casson*

Colleagues may be aware that I have been doing some specialist Shakespeare research so I write this to give some indication as to what I am finding. I have become involved in the discovery of Sir Henry Neville, who is the latest candidate for the authorship of Shakespeare's plays. If you don't know about the authorship question, this may seem to defy commonsense so I will briefly sketch the problem.

### The Authorship Question

Even during his lifetime there were some questions raised about William Shakespeare's authorship, but it wasn't until the 19<sup>th</sup> Century that these doubts became sufficiently serious for people to search for the real author. The problem is that there is virtually no evidence that W. Shakespeare wrote the works attributed to him. Despite being our greatest writer, he left not a single letter and no library. His daughters were illiterate and none of his descendants were writers. For me there was sufficient doubt to become interested and yet the most famous

candidates, Francis Bacon and The Earl of Oxford, were not convincing. The best recent book to examine the question is Diana Price's Shakespeare's Unorthodox Biography, which dispassionately examines the evidence for William Shakespeare and concludes that he was not the writer. She was unable to identify an alternative but guessed he was an aristocrat.

### Sir Henry Neville

In 2005 Brenda James revealed her discovery of Sir Henry Neville as the real author. If this interests you I warmly recommend her fascinating book: 'The Truth Will Out'. I have read and re-read it. People have asked me what difference this revelation makes. I have come to use the metaphor of entering a cathedral on a dull day: the works of Shakespeare are magnificent, like a cathedral, but a bit dull. The discovery of Neville is like the sun coming out and lighting up the interior through the stained glass windows: light floods in, revealing details and meanings that were lost in the grey. Indeed the more we discover, it is as if someone has now switched on the floodlights: the effect is stunning. The politics and meanings of the plays suddenly stand out in relief. It is thrilling to realise what is going on. Neville's biography fits the sequence of the plays like a glove and he had all the experiences and contacts, had travelled to many of the cities in the plays, including Vienna and Venice, had read the books, knew the people, and even had his London office next to the Globe Theatre.

### My Research

The first spin off from my own research was the discovery of the scenes of healing drama in

## Announcement: Newly Qualified

*As BPA Registrar, I am pleased to announcement the following successes:*

**Orla McKeagney** - from the Newtown House Centre in Ireland

**Gordon Parrott** – from the Oxford School

**Lisle Scott** - from the Oxford School

**Mike Forrester** – from the Northern School

**John Murphy** – from the London School

*Noelle Branagan*

*The Northern School of Psychodrama wishes to announce that:*

**Kate Squires**

**Julie Holden**

have successfully completed their courses with NSP and been awarded their certificates.

Shakespeare-Neville's last play (co-written with John Fletcher) 'The Two Noble Kinsmen': the first use of drama for therapeutic purposes in Britain. I wrote a paper on that (Casson, 2006) and subsequently discovered four other 17<sup>th</sup> Century plays by Fletcher, Massinger, Middleton and Ford which also deliberately used theatre as therapy (Casson, 2007). These plays have dramatherapeutic and psychodramatic scenes. These discoveries are thrilling: 300 years before psychodrama and dramatherapy developed, theatre was demonstrably being seen to have therapeutic power.

I then turned my attention to the lost Shakespeare-Fletcher play 'Cardenio', 1613. A version of this play 'Double Falsehood' was discovered by Theobald Lewis in the 18<sup>th</sup> Century but critics have always doubted whether it was genuine. Through a careful analysis of the metaphors in the play, I have now been able to show that this is a

genuine remnant of 'Cardenio' and also have discovered compelling evidence within the play for Neville's involvement. If you wish to access this paper you may request a free copy from:  
nevillejournal@yahoo.co.uk

I am continuing on with my research and making breathtaking discoveries, which will be published in due course through the Journal of Neville Studies. The first issue is free but future issues will cost. Brenda James' second book, which will explain how she made the discovery, will hopefully be published next year. I warmly recommend her first book, which is now out in paperback.

### References:

Casson, J. (2006) Shakespeare and the Healing Drama. Journal of the British Association of Dramatherapists Vol 28, No 1, Spring

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James, B. & Rubinstein, W.D. (2005) The Truth Will Out: Unmasking the Real Shakespeare, Harlow, Pearson Longman

Price, D. (2001) Shakespeare's Unorthodox Biography: New Evidence of an Authorship Problem, Westport, CT: Greenwood Press

*Dr John Casson*  
drjohncasson@gmail.com

## Where can I find Research Funding?

The National Institute for Health Research funds £25 million of research per annum. Individual research projects can last for up to 36 months with a budget of up to £250,000.

The general title for this programme is: 'The Research for Patient Benefit (RfPB) programme' and full details of the application process can be found on the website:

[www.nihr.ac.uk](http://www.nihr.ac.uk)

Funding is provided for research related to day-to-day practice in areas identified

and developed by health service staff which include high quality academic input. They select proposals for funding on the basis of the quality of the research proposal and its relevance to the broader NHS.

Thinking of submitting an application for funding? We have copied some helpful hints from the website [www.nihr.ac.uk](http://www.nihr.ac.uk) to help you decide:-

**Could grants be awarded to care providers in the private and voluntary sectors?**

Yes, but we would expect there to be a clear link with the NHS and would

also look for clear evidence of appropriate academic input. Demonstrating a clear partnership approach will enhance prospects of success.

**I have an honorary NHS contract, is this enough to be the lead applicant on proposal?**

Yes, the contract issued by the Department of Health would be with the NHS Trust that provided the honorary contract.

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### **Do I need to involve patients in the research itself?**

There are many different ways in which patients and the public might be involved in research and you should consider how the involvement of patients can specifically benefit your project.

### **What if I have a good research idea that seems to fit under this programme but I haven't got the time or the skills to work on the project myself?**

You will need to approach a potential academic partner.

### **My proposed project is very local, to do with services for a small group in a particular community. Is this likely to be acceptable?**

The programme will look with favour on projects that hold out the prospect of outcomes that are likely to make a difference for patients and to the health of the public in an area. We recognise, for example, that a small change sometimes can make a big difference.

### **Will any special criteria apply to requests to fund pilot studies?**

Carrying out pilot work is frequently essential for a sound research design and lack of preliminary feasibility work can result in a waste of resources, especially when a complex intervention is proposed. For this reason, the programme will consider requests for funding of pilot studies.

*Raised by the Accreditation Committee  
Details collected by Richard Oliver*

## Focus on Child Protection

*Shelagh Austin reminds us of Child Protection issues*

First of all, our duties are contained in the BPA Code of Ethics as follows:

If a psychodramatist has knowledge or suspicion that a child is being abused or at risk of abuse, he/she has a duty to refer that concern to Social Service Departments, NSPCC, or the police, who have statutory duties and responsibilities to investigate and take action (BPA Code of Ethics).

If a client or patient informs a psychodramatist that he or she is currently abusing a child, the psychodramatist must inform the client that he or she (the psychodramatist) has a duty to break confidentiality in this particular case, in order to protect the child or children. A psychodramatist should, however, bear in mind that the timing of such reporting could be crucial as evidence can be removed if a perpetrator of abuse has time to do this before he or she is investigated (BPA Code of Ethics).

The South West Region website offers further advice on this subject. The following extract is from: [www.swcpp.org.uk](http://www.swcpp.org.uk)

If you are concerned about a child, you may need to work alongside another worker. You can also discuss your concerns with senior colleagues in another agency to help you understand the child's needs and circumstances - it may not be necessary to identify the child in question to do this. If at any point you believe the child is at risk of significant harm, you should contact children's social care and discuss the case with them (SW Region).

Shelagh speaks from her own experience in working with clients:

Speaking from direct personal experience, child protection is a more difficult area for those who work only with adult clients. I have learnt to be very clear in my first encounter when establishing confidentiality that all sessions are confidential, unless the client and I agree that I should discuss something with another professional. Also if I feel the client or another person are at risk, particularly children, I undertake that I will tell the client if I am going to make a disclosure to the appropriate agency (Shelagh).

I think that any uncertainty should be immediately discussed with my supervisor or manager. I have before now told a client that I needed them to go to their GP or social services themselves and that I would need to check that this had happened. I prefer this approach as it leaves the client taking responsibility but it is important that they know that however much you respect them and trust them you have to take responsibility too, hence the confirming of action. If the client sacks us on the spot, we remain with the responsibility to the person at risk (Shelagh).

*Raised by Shelagh Austin  
shelagh.austin@nbt.nhs.uk*

*Supported by Richard Oliver*

## MPV/SAM Sociodrama & Action Methods Training Presents the 9th International SAM Summer School in 2008

With the launch of the 2008/2009 ongoing course in Sociodrama and Creative Action Methods of working with groups

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



**Where:** The Lumbutts Centre, Todmorden, West Yorkshire - for further details of venue, view the web site: [www.lumbuttscentre.com](http://www.lumbuttscentre.com)

**Cost:** Fees to be arranged

The School will be directed by Ron Wiener and Di Adderley

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

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

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

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

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

Full details later on the web site: [www.mpv-sam.com](http://www.mpv-sam.com)

Ron Wiener - Tel: 0113 266 7722

**E-mail:** [ron@ronwiener.co.uk](mailto:ron@ronwiener.co.uk)

or

Di Adderley - Tel: 0161 798 6044

**E-mail:** [diane@adderley.demon.co.uk](mailto:diane@adderley.demon.co.uk)



*Our logo: by Ken Sprague: Parable of the Fishes "Energy and Co-operation"*

## The London Centre of Psychodrama (Greece)

*Residential Workshop in 2008*

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

**Dates:** August 2008 – exact dates to be confirmed



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

**Tutor:** Jinnie Jefferies, senior trainer

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

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## Bernard Widlake in Florence - for the 15<sup>th</sup> Congress of the European Association for Psychotherapy



This is an opportunity to gain external or CPD hours as well as to learn more about psychodrama, role analysis and process.

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

**Course Fee:** to be confirmed - including food and accommodation - with a non-refundable deposit

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

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

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

Between 14<sup>th</sup> and 17<sup>th</sup> June 2007, I joined 1,400 international psychotherapists in Florence for a conference entitled 'Humour and Other Strategies to Survive Emotional Crises'. I was accompanied by my wife and six-year-old daughter. I had been invited to the conference by Shirley Kelly, who is an integrative arts psychotherapist and a qualified child psychotherapeutic counsellor. We had met and worked together conducting a psychodrama group in a London Psychiatric Hospital and she had later observed our young daughter weekly over 2 years. I suggested to Shirley that we present a workshop in which I came in as a child client in the role of a clown and we mimed a therapy session. We planned this carefully, and rehearsed it, giving it the title 'Let's Laugh Ourselves Better'.

*it is natural to focus on the funny side of things*

Once settled in our comfortable and friendly hotel, we all went to the grand Palazzo dei Congressi, where

Shirley and I were to register as 'Speakers'. Two clowns entertained us while we did so. In a conference with such a theme, it is natural to focus on the funny side of things. So, as we listened

to the translation of the speeches into English (the language of the conference) through our earphones, there was a significant pause when jokes were offered, before the translation kicked in, and the roar of laughter followed. We would laugh at the jokes in English, and then everyone else would laugh later. But then, he who laughs last, laughs longest. There were poignant moments also, as when one woman who had attended our workshop stopped me on the stairs to tell me how much she had appreciated it, but



could not quite manage to say it in English. I found myself helping her out by telling her why she had enjoyed the workshop so much.

*I finally waved a magic wand over my Cinderella doll*

There were 150 speakers or conductors, 9 plenary sessions or round tables in the auditorium, 30 workshops, and 38 papers presented. Presentations varied in depth and significance. With so many students present, some were little more than an extension of basic teaching. Others offered insight into the application of different ways of doing therapy. I was fascinated by the paradoxical use of Eriksonian hypnotherapy to keep a suicidal client at the task long enough to survive. Chinese medicine presented by Celia Lai Wan Chan, from the University of Hong Kong, offered another way of thinking, and a cultural shift, and insight into the importance of this mode of working. Patch Adams, the famous international clown, challenged our cultural conserves, offering joy and love as an alternative to a drug-based medical model in a plenary session reminiscent of the anti-psychiatry movement of the last century, but with dire warnings about our abuse of the planet added in. A packed hall cheered his message ecstatically.

Our 30-minute slot for our presentation was extended at the last moment to an hour. I dressed in my clown outfit, and appealed to people milling about to come and help me, Shirley sat waiting as the therapist while I asked the group to help me find her and mimed my fear of doing so. Once in the space she had prepared, we mimed a session, and I finally waved a magic wand over my Cinderella doll in rags, and turned it over to reveal the Princess in her

beautiful outfit, while I danced out happy and healed.

I then sat with Shirley and facilitated feedback, with members saying that they had found the presentation very moving, and

questioning us about the method of work. Shirley then read a paper which described her sensitive work with children and the help that her humour brings to it, and offered copies to everyone attending.

The setting in the beautiful conference centre, itself in a lovely city, added to the thrill of hearing and sharing in such a huge event. The sheer number of therapists, in Italy and other European countries was a revelation to me. I hoped that the use of action methods with such a sensitive therapist colleague brought some at least to recognise its value, and what fun therapy can be, even when the material is so painful. Having my little

family there, with a six-year-old's perceptions and insights, and a mother's tender caring, helped keep me rooted in the spontaneity and simplicity where psychodrama began.

Within a week I found myself at the BPA conference, presenting a workshop, and sitting a little lighter with life's ups and downs when I realised I had gone to the wrong city,

and had to rush by taxi to arrive in time to present my workshop. The contrast with a large international setting organised by a hired professional team, and our home-based conference, equally professional but friendly and familiar, may

say something about psychodrama and the deeply personal atmosphere it generates, as well as the need to find its unique contribution to the international scene.

*The sheer number of therapists ... was a revelation to me*

*Bernard Widlake*

bernardwidlake@btinternet.com



*Dinner in Buenos Aires with Zerka Schutzenberger and Jorge Brusca in* *reno, Marcia Karp, Anne Ancelin Chinese restaurant*

## A New Permanent Home in London - for the London Centre for Psychodrama Group and Individual Psychotherapy

*Anna Chesner writes with some good news*

On 13<sup>th</sup> July 2007, the London Centre for Psychodrama Group and Individual Psychotherapy met for the first time in our new permanent home at 51 Tabernacle Street London EC2A 4AA.

We celebrated our move with food, drink and playback theatre, sharing our feelings about the change, and our memories of the different places the London Centre has called home over its 17-year history.

We were warmly welcomed by the owner Anne Welsh, founder of Synthesis-in-the-City, a psychosynthesis training and therapy centre. She has lovingly restored the premises, which are spacious and aesthetically designed.

One of the exciting advantages of this change in our circumstance is that we are able to inaugurate Open Training Weekends, the first of which will happen in December 2007. We very much hope that colleagues and trainees from other parts of the country, and other training schools will join us for this weekend focusing on using psychodrama one-to-one. It is our intention to make these open weekends an annual feature of our calendar.

The Centre is located in a historic part of the City - apparently Tabernacle Street was the first home of the Huguenots when they fled here from France in the 16<sup>th</sup> and 17<sup>th</sup>

centuries. It is part of the Shoreditch/Hoxton area, which now has many bars, and a couple of handy low cost hotels. It is very close to Old Street and Moorgate Tubes, and Liverpool Street station.

We will be pleased to welcome you at our new permanent home during our open weekend:

**‘Psychodrama à Deux’** - *bringing creativity into the one-to-one process.* This experiential training workshop will be run jointly by Anna Chesner and Jinnie Jefferies (senior trainers)

**Venue:** 51 Tabernacle Street  
London EC2A 4AA

**Dates:** Friday 14<sup>th</sup> – 16<sup>th</sup>  
December 2007

**Times:** Friday evening 7pm - 10pm,  
Saturday 10am - 6pm, Sunday 10am  
- 4pm

**Cost:** £130

This course is suitable for trainees and practitioners as well as qualified psychotherapists and counsellors from other traditions.



Numbers are limited to a total of 18 and will be allocated on a first come first served basis.

The weekend constitutes 17 external training hours or CPD hours.

Residential accommodation is available from approximately £26 per night in the local Hoxton area in easy walking distance: try the Hoxton Hotel ([www.hoxtonhotels.com](http://www.hoxtonhotels.com)) or the brand new Travelodge.

During November, we will be hosting the quinquennial review of the BPA by the UKCP, and look forward to welcoming our colleagues from the other training schools.

For more information about events happening at the London Centre please see our website at [www.londoncentreforpsychodrama.org](http://www.londoncentreforpsychodrama.org)

*Anna Chesner*  
chesnera@aol.com





## Phoenix Psychodrama Workshops in London

*Phoenix Psychodrama: we are  
Maxine Daniels and John Murphy*

'We will show you how psychodrama  
can transform your life'

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

- self-development workshops
- professional workshops
- organisations' workshops
- individual therapy workshops

using:

- dramatic re-enactment
- action insight
- creativity
- role analysis
- valuing each individual's

experience

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

### *Losing Someone Close to You*

One-day workshop in January 2008  
10am-5pm  
**Cost:** £95

### *Get Some Spring In Your Life*

One-day workshop in April 2008  
10am- 5pm  
**Cost:** £95

**Payment:** We accept all major credit  
cards using our online payment system

There will be more workshops as we  
arrange them - see our new site  
below:

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

**Contact:**  
07765968361

**Institute of Action Methods,  
London**  
*Experiential psychodrama  
weekends* with Anna Chesner, Senior  
Trainer

**Venue:** Maudsley Hospital, Denmark  
Hill, SE5 8AZ

Friday - Sunday

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

12<sup>th</sup>-14<sup>th</sup> September 2008

Attend as stand-alone weekends at a  
cost of £170 or as a series of four  
consecutive weekends for £575

### **For information contact:**

chesnera@aol.com 0207 515 6342  
[www.londoncentreforpsychodrama.org](http://www.londoncentreforpsychodrama.org)

*Weekly therapy group* at the London  
Centre for Psychodrama at 51  
Tabernacle St, London EC2A 4AA on  
Wednesday evenings  
with Anna Chesner

For information contact:

chesnera@aol.com 0207 515 6342  
[www.londoncentreforpsychodrama.org](http://www.londoncentreforpsychodrama.org)

*Open Training Weekend* at the  
London Centre for Psychodrama  
'Psychodrama One to One'  
with Anna Chesner and Jinnie  
Jefferies  
Friday 14<sup>th</sup> – Sunday 16<sup>th</sup> December  
2007

### **For information contact:**

chesnera@aol.com 0207 515 6342  
[www.londoncentreforpsychodrama.org](http://www.londoncentreforpsychodrama.org)

### *'One Year Supervisors Training Course'*

**For information contact:**  
chesnera@aol.com 0207 515 6342  
[www.londoncentreforpsychodrama.org](http://www.londoncentreforpsychodrama.org)

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

## Psychodrama Therapy Series in London

*with Marcia Karp*

### 'The Authentic Self'

**Venue:** Flat 7, 4 Town Meadow Ferry  
Quays, Brentford, TW8 OBX

**Weekly group:** a new group is  
forming and meeting Monday nights  
7pm - 9pm

**Cost:** £30 for each Monday session

**Saturday workshops:** Alternate  
Saturdays

1pm - 6pm

**Cost:** £60 for each Saturday session

The theme will be 'the Authentic Self'  
in both series

### **Contact for bookings and enquiries:**

Marcia Karp  
Tel: 0208 560 1460 and 07710 481 017  
**E-mail:** MKarp11444@aol.com

## Workshop in London

### 'Restoration Day'

- *enabling Self Care in those who  
Care for Others*  
with Mario Cossa and Chip Chimera

**Date:** Saturday 17<sup>th</sup> November 2007

**Time:** 9:30am (for 10am) to 6 pm

**Cost:** £120 inclusive of lunch

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

Participate in the creation of a  
spontaneous and playful environment  
that focuses on restoring energy and  
passion while developing an on-going  
vision for effective self-care. This  
workshop encourages helping  
professionals to commit to regular  
self-care to prevent burn-out as well  
as maximize both effectiveness and  
satisfaction. Remember what it was  
that drew you to this work

### **Booking contact:**

E-mail: chipchimera@btinternet.com  
Tel: Chip on 0845 166 1939

**Workshop in Oldham**

*The Northern School of Psychodrama is proud to present:*

**‘The Authentic Self’ - a Psychodrama Directing Master Class**

with Marcia Karp  
- a special opportunity to work with this international psychodramatist and trainer

**Venue:** the Phoenix Centre, Oldham

**Dates:** Friday 14<sup>th</sup> – Sunday 16<sup>th</sup> March 2008

**Times:** Friday 6pm-9pm; Saturday 10am-5pm & Sunday 10am-3pm

**Fee:** £135 or £115 if paid in full 3 months in advance

Marcia Karp was trained by JL Moreno and by Zerka Moreno. She founded the Holwell



International Centre for Psychodrama in Devon and trained a generation of psychodramatists. She travels internationally, training people in Japan, Russia, USA, Latin America and Europe. She is co-editor of several psychodrama books and is a trainer whose spontaneity and creativity are inspirational.

Whilst therapeutic, this is a training event constituting 15 hours CPD/ training

**For further information:**

Dr. John Casson,  
62 Shaw Hall Bank Road,  
Greenfield, Oldham, Lancs, OL3 7LE  
Tel: 01457 877 161  
E-mail: drjohncasson@gmail.com  
[www.creativepsychotherapy.info](http://www.creativepsychotherapy.info)

**Director’s Day in Leatherhead**

*with Mario Cossa*

**Dates:**

Mario Cossa will be presenting this workshop next year:

Saturday 17<sup>th</sup> May 2008 – to be confirmed

**Venue:** Leatherhead Institute, 67 High Street, Leatherhead, Surrey

We might want to explore in action specific issues with regard to directing, to develop our practice, or even just reconnect with old friends and make some new ones. The intention is to have fun, develop our spontaneity and practice our craft .... it’s a space for us.

Leatherhead is easily accessible from London Waterloo or Victoria and Junction 9 on the M25

This day is for qualified psychodrama practitioners.

**Booking contact:**

E-mail: [chipchimera@btinternet.com](mailto:chipchimera@btinternet.com)  
Tel: Chip on 0845 166 1939



**Workshops at the IFT in London**

*Presented by Mario Cossa*

**Venue:**

Mario Cossa will be presenting one-day workshops at the Institute for Family Therapy, 24-32 Stephenson Way, London NW1 2HX

**Dates:**

Friday 23<sup>rd</sup> November 2007 from 10am to 4.30pm

**Topic:** ‘Befriending Your Inner Adolescent’

Tuesday 13<sup>th</sup> May 2008 – to be confirmed

**Topic:** to be arranged

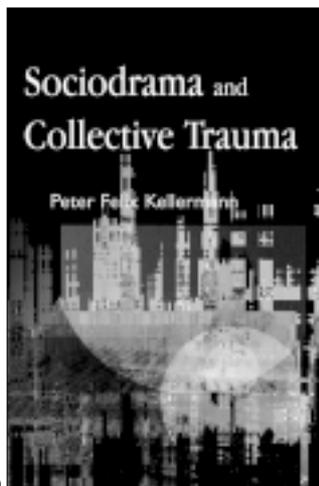
**Booking contact:**

Website: [www.ift.org.uk](http://www.ift.org.uk)  
Tel: the Institute: 020 7391 9150

**Peter Kellermann’s Books available from Jessica Kingsley**

*‘Sociodrama and Collective Trauma’ Peter Felix Kellermann Published 2007, 208 pages, £18.99*

Time does not heal all wounds: decades after a disaster, entire communities may still experience the long-term effects of trauma. Kellermann argues that collective trauma has been insufficiently considered. He suggests practical ways of facilitating the rehabilitation of survivors of collective trauma and develops methods for



understanding the past and preparing for the future. He provides a wealth of case studies based on 30 years’ experience of treating survivors of war trauma and other forms of disaster.

*‘Psychodrama with Trauma Survivors - Acting Out Your*

*Pain’*

*Edited by Peter Felix Kellermann and Kate Hudgins Published 2000, 352 pages, £19.95*

## Workshop in Glasgow

*European Psychodrama: a 2-day workshop after the FEPTO meeting*

### ‘Challenging Cultural Conserves’

**Dates:** Monday 7<sup>th</sup> & Tuesday 8<sup>th</sup> April 2008  
- 9.30am-5.30pm each day with buffet lunch provided

### Location: RSAMD

- the Royal Scottish Academy of Music and Drama  
- corner of Hope Street and Renfrew Street, in central Glasgow  
- we have sole use of the Alexander Gibson Opera Suite

Between 6 & 8 European psychodrama trainers will remain in Glasgow following their annual training meeting to offer a workshop: a unique training experience.



### Background:

‘Sir Alex Gibson was the conductor

of the Scottish National Orchestra when I was a child. He was always involved in bringing music and the arts to children and I have great memories of him bringing sections of the orchestra, and at times what seemed to me the whole orchestra, to the large comprehensive school I attended. I personally have never lost my love of music as a consequence. I think he would have appreciated the use of ‘his suite’ to bring joy to peoples lives. I hope we can live up to that’ (Celia)

**Cost:** £95 booked before 1<sup>st</sup> January 2008, £125 thereafter

**Getting there:** there is a good choice of B&B accommodation within walking distance of the venue. Glasgow International Airport has a shuttle bus to centre of the city and Prestwick airport (for low cost flights) has a train service every half hour to the centre of Glasgow

### For further details:

Celia Scanlan  
Tel: 0141 339 1077  
E-mail: c.drama@ntlworld.com

## Cambridge Group Work - Psychodrama in Cambridge

### Two one-day workshops

Led by Barbara Tregear

### Dates:

Sunday October 28<sup>th</sup> 2007  
and

Saturday March 15<sup>th</sup> 2008

**Times:** 10am - 6pm

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

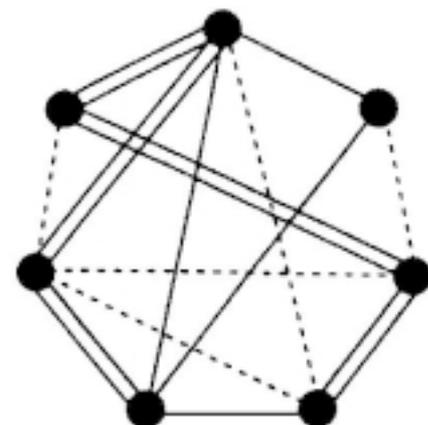
There is no pre-ordained theme; psychodrama will emerge from the warm-ups and the concerns of the group and individuals

Barbara Tregear is a UKCP-reg psychodrama psychotherapist and trainer

The fee for each day is £50, payable in advance. You can book for either or both days. Concessions are available

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

Hilary Taylor  
Tel: 01223 573847  
E-mail: hil.taylor@ntlworld.com



The contributors to this book provide persuasive evidence of how psychodrama can safely be used to create paths of change for even the most severe traumatization. They discuss the possible transmission of trauma patterns across generations. Using psychodrama, they create a place to act out unprocessed trauma within the containment of therapy, in order to stop the obsessive repetition of the past.

*‘Focus on Psychodrama - The Therapeutic Aspects of Psychodrama’  
Peter Felix Kellermann*

*Published 1992, 192 pages, £17.95*

This well-known and respected textbook is for all students and practitioners of psychodrama seeking to extend their knowledge. The author provides a comprehensive overview of the theory and practice of psychodrama, presenting a systematic analysis of its essential therapeutic ingredients.

These books are published by Jessica Kingsley and may be purchased online at:

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

## Northern School of Psychodrama Calendar for 2007-2008

### Exploring Cultural Identity

Friday 23rd November - Sunday  
25th November 2007

### Edinburgh with Sandra Grieve

Culture affects all that we do and the way that we do it. Using creative action methods, participants will have the opportunity to explore their own unique cultural identity and to learn about others.

### In the Shoes of Another

Friday 22nd – Sunday 24th  
February 2008

### Glasgow with Celia Scanlan

This workshop will focus primarily on Role Reversal, the “engine” of psychodrama. We will explore when and when not to role reverse the protagonist. Participants will experience the different effect of brief reversals and of working with the protagonist in role reversal for a sustained period.

### The Authentic Self

Friday 14th – Sunday 16th March  
2008

### Manchester with Marcia Karp

(guest presenter)

Psychodrama Directing Master Class - a special opportunity to work with this international psychodramatist and trainer

### Psychodrama in Miniature

Friday 25th – Sunday 27th April  
2008

### Manchester with John Casson

When there is insufficient physical space for larger scale dramas, or when clients may be overwhelmed or in individual therapy, miniaturisation offers a safe way of working. John will present new methods and provide theory to support this practice.

### Fairy Tales in Our Lives

Friday 30th May – Sunday 1st  
June 2008

### Glasgow with Kate Kirk (guest presenter)

At times of conflict fairytales can be used to create emotional distance, enhance group safety and

containment, and promote creative problem solving. This workshop will demonstrate how fairytales and stories can be used in psychodrama to explore not only the struggles presented by individual protagonists but also the issues that arise from group dynamics.

### Times for all weekends:

Friday 6pm-9pm;  
Saturday 10am-5pm & Sunday  
10am-3pm

While therapeutic, these are training events constituting 15 hours training

Each event costs £135 if paid in full 1 month in advance or £115 if paid in full 3 months in advance. Deposit (non-refundable) of £30 secures a place

### All enquiries to:

Dr. John Casson  
62 Shaw Hall Bank Road,  
Greenfield, Oldham, OL3 7LE  
Tel: 01457 877161  
E-mail: drjohncasson@gmail.com  
[www.creativepsychotherapy.info](http://www.creativepsychotherapy.info)

## Oxford Psychodrama Group Calendar of Events 2008

Facilitated by Peter Haworth together with Nancy Piercy and Lisle Scott

### Working with Adolescents

Saturday 12th – Sunday 13th  
January 2008

Therapeutic Community Building,  
Oxford

### Working with Couples and Families

Saturday 9th – Sunday 10th  
February 2008

Therapeutic Community Building,  
Oxford

### Grief and Traumatic Loss

Saturday 12th – Sunday 13th April  
2008

Therapeutic Community Building,  
Oxford

### Residential workshop run as an experiential Therapeutic Community experience

Thursday 10th – Monday 14th July  
2008

Run jointly with the Birmingham  
Institute for Psychodrama  
Fawley Court, Henley

### Exploring Sexuality

Saturday 9th – Sunday 10th August  
2008

Therapeutic Community Building,  
Oxford

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

### Bookings Contact:

Peter Haworth  
Oxford Psychodrama Group  
8 Rahere Road, Oxford, OX4 3QG  
Tel: 0779 872 5545  
[peter@psychodrama.freeserve.co.uk](mailto:peter@psychodrama.freeserve.co.uk)

## Birmingham Institute for Psychodrama

### Calendar of Events 2007-2008

*The Birmingham Institute offers a variety of open workshops, a Certificate in Action Methods and Psychodrama Techniques, and also a Diploma in Psychodrama Psychotherapy. The course leaders are Susie Taylor and Clark Baim.*

#### Fundamental Techniques of Psychodrama

*Saturday 1<sup>st</sup> – Sunday 2<sup>nd</sup>  
December 2007*

With Susie Taylor and Clark Baim  
This weekend will include psychodramas and also processing and teaching on the key techniques of psychodrama

#### The Underlying Theory and Structure of Psychodrama

*Saturday 5<sup>th</sup> – Sunday 6<sup>th</sup> January  
2008*

With Susie Taylor and Clark Baim  
This weekend will include psychodramas and also processing and teaching on the key underlying theory and structure of psychodrama

#### The Roles We Play in Life

*Saturday 2<sup>nd</sup> – Sunday 3<sup>rd</sup>  
February 2008*

With Susie Taylor - open to all  
This workshop will offer participants the opportunity to explore the different roles they hold in their lives, and how they can sometimes be in conflict. Participants will have the opportunity to explore and practise new roles or new ways to carry out existing ones

#### Psychodrama and Mental Health

*Saturday 8<sup>th</sup> – Sunday 9<sup>th</sup> March  
2008*



With Susie Taylor and Clark Baim  
The first day will be facilitated by an NHS mental health professional and will focus on mental health conditions, medication and legal considerations. The second day will concentrate on how psychodrama can be purposefully adapted to help people with such conditions

#### Using Attachment Theory to Inform Psychodrama

*Saturday 5<sup>th</sup> – Sunday 6<sup>th</sup> April  
2008*

With Susie Taylor and Clark Baim  
We will consider how attachment theory can inform the purposeful adaptation of psychodrama techniques to provide maximum benefit and avoid worsening the client's problems

#### Psychodrama and the Role of the Auxiliary Ego

*Saturday 7<sup>th</sup> – Sunday 8<sup>th</sup> June  
2008*

With Susie Taylor and Clark Baim  
This will include the technique of doubling and the use of auxiliaries to represent other people in the protagonist's life or aspects of the protagonist's self

#### Residential Workshop at Henley upon Thames

Jointly run with Oxford Psychodrama Group

*Thursday 10<sup>th</sup> – Monday 14<sup>th</sup> July  
2008*

**Fee:** £400

**Special theme: Therapeutic Communities.** This residential will provide an experience of living in a therapeutic community, and will integrate psychodrama with other modalities

#### Psychodrama and the Process of Personal Change

*Saturday 2<sup>nd</sup> – Sunday 3<sup>rd</sup> August  
2008*

With Susie Taylor and Clark Baim – open to all

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

#### Times for weekend events:

Saturday 9.30am - 6.30pm &  
Sunday 9.30am - 4.30pm

Each weekend constitutes 16 hours for external training/CPD.

**Cost:** £145 for weekends including a non-refundable deposit of 25%.

Workshops are open to psychodrama trainees from any psychodrama school, people who are considering training in psychodrama, or professionals who have an interest in psychodrama or the topic of the weekend. Fees include lunches but not accommodation or other meals.

**Venue:** All events will be held in Birmingham, except the residential weekend at Henley. The Institute uses 2 venues in Birmingham: Harborne Hall in Harborne and Beeches Conference Centre in Bournville – check when booking your place.

#### Further information from Clark Baim and Susie Taylor

c/o The Birmingham Institute for Psychodrama, P.O. Box 13804, Birmingham B16 6EE  
Tel. 0121 454 3871  
E-mail: cbaim@hotmail.com

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

## Psychodrama Workshops in Ireland

*With Joni Crone*

Come to the beautiful surroundings of Benwisquin Mountain, to the beauty of North Sligo in the Northwest of Ireland, with its wild Atlantic beaches. Explore what is living, growing, taking shape in your life and what is falling away. Time for you, to renew your life, to focus inward, consider what's been happening and why. Time to look outwards for possible new directions and ways to resolve real life questions.

Joni Crone trained in Ireland and England. With many years experience in community arts she is committed to using psychodrama as an ethical practice and integrating the personal, political and spiritual aspects of ourselves.

### **2008 Dates:**

enquire to Joni Crone for details  
Weekends, Saturday and Sunday.  
- check in Saturday 2pm, depart Sunday 11am  
- each weekend counts as 10 hours CPD

**Venue:** The Benwisquin Centre, Ballintrillick, County Sligo, Ireland  
- see [www.benwisquincentre.com](http://www.benwisquincentre.com)

**Cost:** 185 euros per weekend  
- includes overnight accommodation and all meals, tea & coffee.

**Deposit:** 105 euros deposit non-refundable.  
- send euro cheques payable to Joni Crone, Gortaderry, Grange, Co. Sligo, Ireland

### **Travel details:**

From Dublin: Drive north-west on the N4, approx. 135 miles  
From Cork: Drive north on the N20 to Limerick, continue along on the



N18 to Galway and then take the N17 and N4 into Sligo, approx. 205 miles

From Belfast: Drive south-west on the M7, approx. 135 miles

### **Facilities:**

The refurbished, renovated and extended centre opened in July 2000 and has a large common room/ community hall, a fully equipped kitchen, a dining room, a laundry, a drying room, male/female and disabled access toilets and showers, six en-suite bedrooms that can accommodate 26 people and a fully equipped office and reception.

The surrounding countryside:

On a clockwise tour of the valley, you will first encounter the site of a 19th century barytes mill. Further on you, a worthwhile walk that takes you to the top of Truskmore which gives a stunning view of five counties. As you turn to go back down the valley you come to the spectacular cliffs of Annacoona. The cliff face contains small mine entrances, testament to a bygone age when the mineral barytes was extracted from here. The corner of this valley forms a natural amphitheatre and those with a keen eye may glimpse the acrobatic flight of the raven as well as the chough, kestrel or peregrine falcon.

### **Pre-booking essential.**

### **For an application form and further information contact:**

Joni at Sligo: 00 353 71 91 63773  
Mobile: 00 353 87 91 78189  
E-mail: [jonicrone@hotmail.com](mailto:jonicrone@hotmail.com)

## Workshops in and around Newcastle

*Facilitated by Margaret Bird*

*Workshops to experience the basic methods of psychodrama for personal or professional development:*

### **'Inside Stories' - an Introduction to Psychodrama**

*Saturday 24<sup>th</sup> November 2007*

Wylam, Northumberland - Wylam is about 25 minutes drive from Newcastle upon Tyne and also has direct rail link from Newcastle and Carlisle stations

Our individual stories can be rich, varied and often complex. Some of them may stay unspoken, unheard - and unsung. This workshop offers a chance to use the creative action method of psychodrama to explore and share our inside stories in a safe, supported setting

### **'Planet Panic' - how on earth can psychodrama help us?**

*Saturday 26<sup>th</sup> January 2008*

Central Newcastle upon Tyne

Faced with massive environmental questions, we may become frozen by our feelings of panic, anger, and powerlessness. This workshop will offer a space to explore our relationships with the Earth using the creative action method of psychodrama

**Fee per workshop:** £65 standard / £55 concessions - book both workshops together and save £10 in total

Both workshops run from 10am until 5pm - refreshments provided; bring your own lunch

### **Further info / bookings contact:**

Margaret Bird  
Tel: 0191 478 5840  
E-mail: [wildwork@phoncoop.coop](mailto:wildwork@phoncoop.coop)

## The Northern School of Psychodrama: Celia Scanlan Retires

In announcing the retirement of Mrs. Celia Scanlan from NSP, we would like to express our appreciation for her many years of commitment as a skilled psychodrama senior trainer and her efficient organisational skills in running the administration of the School as Registrar. Celia was a founder member of NSP and has thus helped to establish the only psychodrama training in the North of Britain and certainly put psychodrama on the Scottish map! She will continue to provide support and training in Glasgow and is running a weekend on Role Reversal in our next programme (22<sup>nd</sup> - 24<sup>th</sup> February 2008). She has been our FEPTO representative and has persistently been an excellent advocate of psychodrama and NSP. We will forever be grateful for her contribution.

We hope that now the burdens of the role of registrar are off her shoulders she will enjoy many happy, healthy



years of retirement. However like any theatre artist we suspect she yet has many roles to play and so will make many comebacks. We hope she will continue to run training workshops in Glasgow in future.  
Thank you Celia

*Jenny Biancardi and  
John Casson*

## Research Study completed: Boy-Girl Twins by Olivia Lousada

We congratulate Dr. Olivia Lousada, dramatherapist and psychodrama psychotherapist, on successfully completing her PhD and contributing an important research study on boy-girl twins to our understanding of twinship. She used art and creative action methods to explore the relationships between the twins in her study and has made important and clinically useful discoveries. Her findings have wider significance, throwing light on sibling relationships generally and on issues of separateness and identity.

She is now writing a book for general release and has other interesting plans including a festival for twins. She can be contacted on [olivia@boygirltwins.org](mailto:olivia@boygirltwins.org) and her website is: [www.boygirltwins.org](http://www.boygirltwins.org).



*Dr John Casson*

## Psychotherapy Weekends in Devon

*Led by Sandy Jay and Nielsen Leahy*

**Dates:** Friday 7<sup>th</sup> - Sunday 9<sup>th</sup>  
March 2008

Friday 12<sup>th</sup> - Sunday 14<sup>th</sup>  
September 2008

**Times:** Friday 4.30 - 7.30pm;  
Saturday 9.15 - 5.00pm; Sunday  
9.15 - 3.00pm

This weekend will give you the opportunity to look at areas in your life that stop you achieving your full potential. It will give you time to reflect in a safe, supportive environment and provide a space to recharge your batteries. During the weekend there will be time to explore, develop and 'meet' aspects of yourself that may provide the positive answers to your future

**Venue:** The weekends are held at Grangehurst House, set in the beautiful and tranquil surroundings of Buckfast Abbey in Devon. Full disabled access and facilities.

Sandy will be supported by Nielsen Leahy who has worked with individuals/groups in the NHS for 24 years as an Alcohol Specialist. He also runs his own private practice as a Dependency Consultant.

**Cost:** Non-residential £180  
Residential £225 including refreshments, lunch & dinner.  
Residential also includes breakfast & accommodation.

**For more information please contact Sandy:**

Tel: 01626 821400

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

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

## Profile of Sandy Jay - Psychodrama Practitioner and Trainer in Devon



*Sandy describes the way in which she works:*

Sandy first became interested in psychodrama during her psychiatric nurse training near Reading. She really enjoyed the power behind the techniques and was amazed at how the method helped people get beyond their defences. This led to the commencement of her psychodrama training when she moved to Oxford and began work in the Addiction centre. She has very fond memories of her training and, along with another trainee, she was the first person to complete the training with Susie Taylor and Peter Haworth in the Oxford training group.

She studied group analytic therapy in London at this time and states that over the years she has incorporated principles from both therapies into her work.

She enjoys the richness of both therapies and believes that each have their own part to play in the process of change. In the weekend workshops and therapy groups that she facilitates, she explains that her style is quite unique. It has evolved to incorporate action techniques to explore the group process and makes the transference issues visible when directing the protagonist. She explains that using action techniques to explore the group process can really help members become more conscious of feelings that may be hard to access otherwise eg. "There may be silence in the group. A group analyst would stay with this and wait until a suitable moment to intervene, whereas I may offer the group an empty chair and invite them to 'become' the silence.

Being in this other 'place' may help members own feelings otherwise repressed."

I love running weekends because it involves all sorts of people coming together, not quite knowing what will emerge. It's a little like cooking a delicious meal. You start with your ingredients but you never quite know how it is going to taste until you start putting them all together. My job is to do the professional 'tasting'.

Sandy enjoys seeing psychotherapists integrate other therapies into their work. She believes it is all part of the creative process. She is also very clear to point out that people should only do this if they are qualified and experienced enough to know the pitfalls and contra-indications.

Sandy is very conscious of power issues in the group. She is careful to encourage clients/trainees to connect to their own power: 'I try and help group members understand what is going on in the group. I do not feel comfortable sitting in the 'all knowing' position that the therapist can sometimes hold. If a dynamic is occurring in the group then we work with it at an emotional level. The group knows that later I will help them understand (intellectually) what has happened - it is a way of giving the group back its power and conscious choice about whether they wish to work at changing something.

She uses the name 'Decisive Change' for her practice. Her practice covers

her individual work, group work and training work. She

has close working links to a life coach who is always available for people on her weekends and a dependency consultant who works as the group support worker. Sandy

believes that the combination of skill that each person brings to the weekend enriches it considerably.

Sandy works 2/3 of her time privately, seeing individuals, running a monthly psychodrama group, running weekend workshops and facilitating team-training days for organisations. 1/3 of her professional life is working as a psychological therapist within the NHS seeing individual clients. She loves the variety that the 2 roles provide.

How was it when she first qualified as a psychodrama practitioner? 'It was hard at first. Those early days were a struggle. I think the hardest thing was trying to do everything by the book. Luckily, I now have the experience and

confidence to trust myself and the process of the group. My style has evolved during the years to one that I now feel very comfortable with. It works for me and I am lucky enough to be told that it also works for others'.

*I do not feel comfortable sitting in the 'all knowing' position*

*It's a little like cooking a delicious meal*

*Those early days were a struggle*

*Sandy Jay  
with support from  
Richard Oliver*

sandy@decisivechange.co.uk  
www.decisivechange.co.uk

## Featured Playback Group: Breathing Fire - Bristol Black Women's Playback Theatre Company

*A personal journey – by Rose Thorn*

Playback Theatre is a unique form of interactive theatre enabling audiences to tell their stories. The Conductor invites people from the audience to share moments from their lives. They then see them brought to life as the actors and musicians immediately recreate the essence of their story using movement, dance, music and song.

This article maps the birth of Breathing Fire (BF), the first Black Women's Playback Theatre company. BF are a group of Black women of Afrikan /Caribbean descent who are committed to the empowerment of those who have historically been denied a voice. This is a personal account of my journey in this process of 'coming out' and finding my voice. I acknowledge my involvement with our sister company Bristol Playback Theatre (BPT), currently a women's group (by default rather than intention) and with mostly white members. I touch on how belonging to a white company and a Black company mirrors my experience as a woman of mixed heritage.

### **Bristol Playback Theatre – the sister company**

I learnt the rituals and forms of playback theatre in BPT, performing as an actor at monthly public performances and at commissioned gigs (including the 2004 International Psychodrama conference in Oxford).



*At the Pierian Centre in May 2007 - from left to right: Valerie, Judith, Rose, Ruth, Vanessa, Arlene, Jenny*

When I joined in 2002, BPT had all white members except me. On the few occasions that I did share my experiences of difference, I didn't feel heard or understood. I very consciously chose not to initiate a dialogue around difference and diversity which I feared would isolate and exhaust me. In 2005 I began to conduct and it was through being a Conductor that I began to notice the themes of stories that audiences shared and the ones that they didn't. I became aware of my feelings of not being 'seen' within BPT as a woman of mixed heritage (with light skin) and how this impacted on the stories that I chose to share and withhold during the practices.

### **Black women in the audience – different worlds meeting**

During 2003 I belonged to Bristol's Black Womens Writing group where the dialogue of difference, power, class, marginalised experiences and racism were vibrantly alive. Members from this group began to come to BPT public performances which were attended by mostly white middle class people. The visible presence of Black people in the audience was noticed by members of BPT and the usual audiences. From this circle of creativity, Lorna and Vida wondered about the possibility of setting up a company for women of Afrikan/Caribbean descent to use playback theatre within our own communities.

Bristol born Ruth and Valerie joined us with their active involvement with local Black communities and that's where the flicker of Breathing Fire began.

### **Sparks at the National Playback Gathering**

In October 2004 there was an invitation from the playback community for practitioners to come together and play. Being an active member in BPT I invited Lorna, Ruth, Valerie and Vida to come along even though they didn't have actual playback experience. Veronica Needa welcomed us and created a 'taster session' where the four 'un-initiated' tried out playback theatre for the first time. I mention this because it is significant in that the playback training is expensive and this can exclude people from **Black and minority ethnic** (BME) communities. At the end of each day we would scurry back to our dormitory eager to share our observations, doubts, dissect the events and draw out the social issues. Our interests were sparked further and we became the five core members who began...

### **The long funding process**

During the 2004 winter, we continued to meet in each others houses with food and ideas of how to make the vision a reality. At times it was a difficult process where we were getting to know each other and learning about our different experiences and our different expectations of each other and realising how much work was involved. It took months before our proposal took shape. The looming August 2005 deadline resulted in three of us flustered around the computer till 3am fine tuning the application! In the autumn of 2005, we discovered that the Arts Council funding was successful.

### **The three main areas to develop in 2006 were:**

Stage 1: To provide playback theatre training that would be accessible and affordable to Black women in the community who didn't necessarily have theatre experience

In January 2006 we met with Veronica Needa, our playback theatre trainer. As a core group we put a lot of time and energy into planning the two training weekends to ensure that we created a nurturing space that would be a positive experience for us as Black women. During the summer of 2006, five women came forward to join us. We did our first performance to friends and family and all five women decided to stay and commit to Breathing Fire.

### **Stage 2: To do performances with two local community groups**

We organised practices every other Friday evening and a full Saturday alternative months. During Black History month, we joined two Black elder groups at their centre and performed their stories which was warmly received and we have been invited back this year. All eight of us returned in October 2006 to the National Playback Gathering. This was very exciting for the four core members: Lorna, Ruth, Valerie and myself who had sowed the seed there two years previously; sadly Vida left to return to the Caribbean.

### **Stage 3: to launch Breathing Fire to the wider BME communities and groups**

In January 2007 Breathing Fire was officially launched. We invited local organisations and groups working with BME people to an afternoon networking event with hot Caribbean food. People enjoyed the show where stories were shared about ancestry, loss, celebration, families and surviving war-torn Somalia. After this successful afternoon, we were inundated with work.

### **Abolition 200**

Our launch was timely because it coincided with Abolition 200, the anniversary of the abolition of the transatlantic slave trade. Based in Bristol, which had a prominent role in the slave trade, we were successful in acquiring Abolition 200 funding. This



*Gathering of core members in October 2004 - from left to right: Lorna, Rose, Ruth, Vida, Valerie*

has enabled us to focus on engaging with local BME groups, exploring themes of identity, racism, difference, visibility and community.

### **And our future...**

We are performing during this years Black History Month and will continue to socialise as a group and attend other community events. We have developed our skills within the company; Ruth and I went on a Conductors training and a local Afrikan musician shared his skills at one of our practices.

This is a time to reflect on our many successes and think about where we go next. We are all very busy women, often hopping from our paid jobs to do a performance. We are beginning the next step in our development as a new group, looking at our current roles and responsibilities, structures of communication and organisation and how we continue to value our different skills so that BF continues to be a place of nurturing each other's creativity as well as a valuable resource honouring our communities collective and individual stories.

With Breathing Fire I was delighted to finally have a dialogue about the politics of Playback Theatre and this

has been an enriching experience exploring my own sense of identity and belonging as a woman of mixed heritage. Personally I look forward to Breathing Fire and Bristol Playback Theatre coming together, meeting at practices or working on specific projects where we can all share our stories of difference and diversity through the shared language of playback theatre ... but the group will decide how and when the time is right.

If you would like to contact Breathing Fire, email us at:  
breathingfire@hotmail.co.uk

*Rose Thorn*

*Rose Thorn is a committed performer and conductor in both Bristol Playback Theatre and Breathing Fire. She currently works as a dramatherapist with people with learning difficulties and people who experience mental distress. She is passionate about using drama, role, story and movement as a means of exploring, communicating and expressing the themes and feelings that unite us as humans and define our difference.*

## Playback Theatre Bulletin Board

- \* **International Playback Theatre Network** – [www.playbacknet.org](http://www.playbacknet.org)  
(the website has been redesigned, freshly energised - check it out)
- \* **Centre for Playback Theatre** – [www.playbackcentre.org](http://www.playbackcentre.org) (the CPT is an excellent resource for playback activities past, present and future, in writing and in action)
- \* **UK Playback Theatre Website** – [www.playbacktheatre.co.uk](http://www.playbacktheatre.co.uk)  
(noticeboard for the UK)
- \* Playbackers are invited to participate as a delegate to the 'Second International Conference for World Balance' sponsored by the Sociedad Cultural Jose Marti & UNESCO in Havana, Cuba - January, 2008  
([www.playbacknet.org](http://www.playbacknet.org): look under News)
- \* The next European Playback Theatre Gathering will take place in Finland in mid-June 2008. Put date into your diaries if you are interested in coming along. Paivi Ketonen and her team will be hosting (Email [paivi.ketonen@kasvunpaikka.fi](mailto:paivi.ketonen@kasvunpaikka.fi) to indicate interest)
- \* The School of Playback Theatre (New York) offers a programme of training in the UK, from beginners to advanced courses (check [www.playbackschool.org/uk](http://www.playbackschool.org/uk) and email [ukplaybackschool@gmail.com](mailto:ukplaybackschool@gmail.com))

### Current UK group members of IPTN – October 2007:

**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: [jacquijones@onetel.com](mailto:jacquijones@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 South** – C/o Duncan  
Foster, LONDON

Email: [info@playbacksouth.com](mailto:info@playbacksouth.com) –

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

**Playback Theatre Manchester** –  
C/o Diane Adderley,

MANCHESTER Email:

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

**Playback Theatre York** – C/o Nick  
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[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:

[rainbowmary@btopenworld.com](mailto:rainbowmary@btopenworld.com)

**True Heart Theatre** – C/o

Veronica Needa, LONDON

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### Current UK Practitioner members of IPTN – October 2007:

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**Amanda Brown** – Devon -

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

*Prepared by  
Veronica Needa*

photo by Paul Bullivant



*The Launch in January 2007*

## Visibility Noticeboard

*This is a new listing from BPA members who are raising the visibility of psychodrama and sociodrama*

**Peter Haworth:**

Organised a workshop in October on Modern Mental Health Systems

Organising the Therapeutic Communities Conference for Saturday 23<sup>rd</sup> – Sunday 24<sup>th</sup> February 2008. This is being hosted by the Oxford therapeutic community and the Oxford Psychodrama Group presenting 'Psychodrama in Therapeutic Communities'

**Kate Kirk:**

Organising a second evidence-based practice day in London on Saturday 24<sup>th</sup> November. This follows the first day in March and is hosted jointly by the BPA and the British Association of Dramatherapists

**Carl Dutton and the Liverpool 2008 Conference Committee:**

Organising the annual BPA conference for more than 100 people to attend during the 3 days: Friday 18<sup>th</sup>- Sunday 20<sup>th</sup> July 2008

**London Psychodrama Network (practitioners and trainers):**

We met together in October 2006 and decided that we would present public taster sessions in psychodrama on Friday evenings in London. Then we hired a room at RADA in the centre of London

The evenings ran successfully in May and July with Marcia Karp directing,

and in September with Olivia Lousada directing. We have arranged further evenings for October with Maxine Daniels directing and November with Chip Chimera directing.

**Ron Wiener:**

Ran living newspaper workshops in September in Bristol and the Carriageworks theatre in Leeds

Invited to run a workshop at the first international sociodrama conference in Lisbon in October

Asked to lead an international team of sociodramatists working in 6 countries with young people exploring attitudes towards Europe.

Running an ongoing theatre workshop for the over 55's at the Lawrence Batley Theatre in Huddersfield

Acted in Theatre of the Dales touring company's performance of 'The Winter's Tale' in the summer

**Di Adderley:**

Recently directed a sociodrama taster workshop at an international Arts and Health conference held at Northampton University in September. The group sociometrically picked the health issue of addictions to explore and then, choosing as their central character a middle-aged male sex addict, developed a hypothetical drama looking at the impact of his addiction

on his family and the impact of socio/cultural attitudes towards his addiction. Although the piece started off quite lightheartedly, detailed role interviewing deepened the tone considerably and the final sharing revealed many connected personal stories

Di has also been doing a great deal of playback teaching over the past year, having led three workshops in Scandinavia, co-directed sociodrama and playback workshops at the ASGPP conference in New York, and directed a successful foundation training in playback for MPV/SAM's summer school. Di is now about to embark on a performance project with young asylum seekers through a counselling service in Liverpool

*Collected by Richard Oliver*

**The BPA web site:-**

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

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

Updates are welcome throughout the year and will be posted as and when time and space permit. The website is managed by Gordon Parrott.

**Credits for this issue:**

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Contributions to the editor Richard Oliver at:  
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Tel: 07956418601

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

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