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 18th-20th 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 17th 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
**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...
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 exists 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 sociometrists 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 YouTube. Type in ‘sociodrama’ on YouTube 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 18th – Sunday 20th 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 16th-17th 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 18th-20th 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 18th-20th July 2008

PS: You might also like to add the Wednesday 16th – Thursday 17th 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

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

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

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

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

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Tel: 01624 673505
E-mail: kate_kirk@manx.net
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

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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 19th 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

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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.

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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 17th 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 18th 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:

Dr John Casson
drjohncasson@gmail.com
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.

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

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).
**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 5th – Monday 8th 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

**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

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

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

**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.

(Cont. on page 10)

*Our logo: by Ken Sprague: Parable of the Fishes “Energy and Co-operation”*
Bernard Widlake in Florence - for the 15th Congress of the European Association for Psychotherapy

Between 14th and 17th 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’.

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.

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.

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.

Bernard Widlake
bernardwidlake@btinternet.com

Dinner in Buenos Aires with Zerka Moreno, Marcia Karp, Anne Ancelin Schutzenberger and Jorge Brusca in a 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 13th 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 16th and 17th 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 14th – 16th
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.

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

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Dates: Friday 14th – 16th
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) 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

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

Contact:
07765968361

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

Venue: Maudsley Hospital, Denmark Hill, SE5 8AZ

Friday - Sunday
9th – 11th November 2007
8th – 10th February 2008
9th - 11th May 2008
12th-14th 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:
chesner@aol.com 0207 515 6342
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:
chesner@aol.com 0207 515 6342
www.londoncentreforpsychodrama.org

Open Training Weekend at the London Centre for Psychodrama ‘Psychodrama One to One’ with Anna Chesner and Jinnie Jefferies
Friday 14th – Sunday 16th December 2007

For information contact:
chesner@aol.com 0207 515 6342
www.londoncentreforpsychodrama.org

‘One Year Supervisors Training Course’
For information contact:
chesner@aol.com 0207 515 6342
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 17th 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 14th – Sunday 16th 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 J L 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

Director’s Day in Leatherhead  
*with Mario Cossa*

**Dates:**  
Mario Cossa will be presenting this workshop next year:  
Saturday 17th 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  
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 23rd November 2007 from 10am to 4.30pm  
**Topic:** ‘Befriending Your Inner Adolescent’  
Tuesday 13th May 2008 – to be confirmed  
**Topic:** to be arranged

**Booking contact:**  
Website: 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 7th & Tuesday 8th 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 1st 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 28th 2007
and
Saturday March 15th 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
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-5pm

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: drjohnccasson@gmail.com  
www.creativepsychotherapy.info

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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
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 1st – Sunday 2nd 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 5th – Sunday 6th 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 2nd – Sunday 3rd 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 8th – Sunday 9th 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 5th – Sunday 6th 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 7th – Sunday 8th 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 10th – Monday 14th 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 2nd – Sunday 3rd 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.birminghampsychodrama.co.uk
Psychodrama Workshops in Ireland

With Joni Crone

Come to the beautiful surroundings of Benwiskin 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 Benwiskin Centre, Ballintrillick, County Sligo, Ireland
- see www.benwiskincentre.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, kestral 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

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 24th 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 26th 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@phonecoop.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 (22nd - 24th 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 and her website is: www.boygirltwins.org.

Psychotherapy Weekends in Devon

Led by Sandy Jay and Nielsen Leahy

Dates: Friday 7th - Sunday 9th March 2008
Friday 12th - Sunday 14th 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
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.

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’.

Sandy with support from Richard Oliver

sandy@decisivechange.co.uk
www.decisivechange.co.uk
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). 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 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 Conductor's 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 (the website has been redesigned, freshly energised - check it out)
* Centre for Playback Theatre – 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 (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: 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 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 and email ukplaybackschool@gmail.com)

Current UK group members of IPTN – October 2007:

**Belfast Playback Theatre** – C/o Orla McKeagney, BELFAST
Email: orlamckeagney@hotmail.com

**Bristol Playback Theatre** – C/o Tracy Cavalier, BRISTOL
Email: tsbcavalier@yahoo.co.uk

**Findhorn Playback Theatre** – C/o Jacqui Jones, FINDHORN
Email: jacquijones@onetel.com

**Mirror Mirror** – C/o Amanda Brown, DEVON
Email: amanda@stern.eclipse.co.uk - mirrormirrorplayback@yahoo.co.uk

**Playback Theatre** – C/o Nick Rowe, YORK
Email: n.rowe@yorksj.ac.uk - www.playbackyork.org

**Random Acts** – C/o Tig Land, LONDON
Email: randomacts@freeuk.com - Email: tigland@freeuk.com

**Replay Theatre** – C/o Mary Dawson, EAST SUSSEX
Email: rainbowsmary@btopenworld.com

**True Heart Theatre** – C/o Veronica Needa, LONDON
Email: vneeda@aol.com
www.trueheart.org.uk

Current UK Practitioner members of IPTN – October 2007:

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

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

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

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

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

**Orla McKeagney** – Belfast - orlamckeagney@hotmail.com

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

**David Powley** – York - davidpowley@phonecoop.coop - www.playbackyork.org

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

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Prepared by
Veronica Needa

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The Launch in January 2007

Photo by Paul Bullivant
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 23rd – Sunday 24th 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 24th 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 18th- Sunday 20th 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

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.

The British Psychodrama Association is administered by:

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Published by:

The British Psychodrama Association
Registered in England - Company No. 2928708

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