from the chair

The challenge of a new BPA year is upon us. We hope that the spirit of the recent Liverpool Conference can be with us as we look at the future of the BPA. The conference itself was particularly successful, attracting as it did a much larger number of participants from outside the BPA community. Sincere thanks are due to Carl Dutton and his magnificent team for their hard work and enthusiasm in making the Liverpool experience such a memorable one. From Rollo Brown’s sociodramatic pre-conference workshop through the rich variety of workshops at the conference itself, the atmosphere was positive and invigorating.

At the conference dinner, Life Time Achievement Awards were presented to Ron Wiener and Clive Ley. Both in their different ways have been so important in the life of the BPA and their achievements were duly lauded by those present.

Clive Ley was standing down from his role of Vice Chair and also from the Executive Committee and at the first Executive meeting after the AGM Kate Kirk was elected as our new Vice Chair. I am delighted to be able to work with her in that capacity. The new look BPA team is as follows:

Chair Jonathan Salisbury
Vice Chair Kate Kirk
Chair of Accreditation Committee Anna Chesner
Chair of Professional Conduct Committee Alyson Coupe
Treasurer Sheila Foxgold
Secretary Eve White
Minutes Secretary Nancy Piercy
Editorial:
Journal Editor Lisle Scott
Tele Richard Oliver
Website Gordon Parrott
UKCP Reps Jonathan Salisbury

Committee Members
Simon Thomson,
Di Adderley,
Carl Dutton,
Anna Napier,
Adela Campbell

Peter Haworth continues as the Honorary President

A warm welcome to Anna Napier and Adela Campbell, with a wish that their enthusiasm will contribute to the challenges that lie ahead.

Crucial to our future has been the activity of the Strategic Development Group which worked during 2007-08 to work on objectives which it would be essential for the BPA to espouse. This group, comprising Joe McEvoy, Craig Stevens, Chris Andrews, Kate Frost and Mo Daniels, presented their findings to the Executive in June and were visible as ‘listeners’ at the conference. The following are the strategic areas that require robust leadership to enable

(cont. on page 2)
the BPA to be fit for statutory regulation and fit for purpose as a thriving psychotherapy/sociodramatic organisation:-

The BPA will thus strive to:

* produce a strategy document that will outline a vision for the development of the BPA

* espouse a variety of strategic objectives, viz:

(i) review the nature of the current membership with proposals for increasing membership over a 3-year period;
(ii) review the BPA trainings with an aim to increase the number of trainees over the same 3-year period;
(iii) promote formal consultation and co-operation between our training organisations to enable the BPA to meet the training requirements which will be required by the Health Professions Council (HPC);
(iv) make formal links with the Improving Access to Psychological Therapy Programme (IAPT) to make the case for psychodrama as a recommended psychotherapy of choice;
(v) produce a marketing plan to publicise the benefits psychodrama, sociodrama and action methods have to offer personal, organisations and social change;
(vi) get to grips with the need to evaluate the efficacy of psychodrama;
(vii) work on a communication strategy for individuals and organisations to publicise the work of the BPA.

In other words, the aim is to be clinically strong and far more visible in the world of training and organisations in sharing our action methods expertise.

The list above is not exhaustive and some of the work is underway. For instance the training organisations will have met in October to discuss the BPA’s approach to the trainings being fit for purpose in HPC terms once statutory regulation is a reality.

If anyone would like to be involved in the challenging work of the BPA by attending Executive meetings as participant observers, our forthcoming meetings are as follows:

Saturday 17th January 2009 and Saturday 21st March 2009.

The meetings will be at Harborne Hall in Birmingham. Please let me know if you would like to attend (0115 920 0470).

Jonathan Salisbury

### 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 code of ethics for practitioners is the ‘Ethics for Practice Document 2008’ and this is displayed on the BPA website. Though labelled as ‘Draft, it is a comprehensive code of practice and is the correct code for members to adhere to.

This 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

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**Important Message from the Accreditation Committee**

During February of 2009 there is to be a disciplinary hearing held at the HPC (Health Professions Council). This does not involve a member of the BPA, but may have repercussions for us and psychodrama.

It has therefore been decided that there will be a spokesperson to represent the views of the BPA should this be necessary. The person who will hold this role is Susie Taylor.

If you are approached to make any public/press statements relating to this matter, please refer all enquiries to Susie on 01527 873 822 or dikkta@aol.com

Accreditation Committee
October 2008

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**Alyson Coupe**

Profile of Ali Simmons

The editor asked Ali Simmons in Bristol to describe her work

Theatre & Warm-up

I initially trained at drama school and so theatre has always played a part in my training and my work. My principle trainers were Marcia Karp and Francis Batten. I enrolled at Holwell and Marcia taught me to pay attention to warm-up. I have used this ever since, especially in my weekend workshops with Chris Andrews – more about this later.

To receive external training, I attended residential workshops led by Francis Batten. Francis was always strong on the theatre aspects of the work. I incorporated his approach into my warm-up work and for some time he was my mentor.

Weekend Workshops

I organise 5 weekend workshops each year. 4 of these are co-facilitated with Chris Andrews. The other one is a women’s workshop where I work with a friend and colleague who is a highly-skilled psychiatric nurse and counsellor. She trained at Dartington and gained a theatre and dance degree.

All of these workshops are arranged as non-residential weekends. Sometimes they are themed, for example ‘bereavement’, ‘the art of play’, and ‘our regrets’. Other weekends are pure psychodrama, working with all that the protagonists bring.

The workshops attract a mixture of people who come regularly, ‘our old disciples’, and people who are new to the method. We advertise broadly and, inevitably, we find that some of our participants have never experienced psychodrama before. They are then faced with a whole weekend of psychodrama, so we recognise that spending time on warm-up and group-building is essential.

Rehabilitation Centre

I work in a drugs and alcohol residential rehabilitation centre in Gloucestershire, where I have worked for 5 years. Over the 5 years, I have got used to working in a very measured way.

When I joined this unit, I was aware that I would be working with vulnerable people. The duty of care is critical, to ensure that clients do not relapse.

I run one group using action methods and I co-facilitate a trauma group for women. Recently I was seconded to extend my knowledge of trauma with Babette Rothschild from the USA.

The clients are referred by counsellors who already see them weekly one-to-one. They tend to be referred to action methods after at least 6 weeks in treatment. Furthermore, clients with a low concentration span or low tolerance tend not to be referred.

The Action Methods Group has an 8-week term with a taster session at the outset. During the 8-week term, the group meets every week for 2 hours. There is no break and only water is available. As trust within the group develops, the work becomes deeper. Clients spend a lot of time doing vignettes and short psychodramas together with intra-psychic work.

Some themes frequently return, such as working with their saboteur, exploring their resentments, and dialogueing with their addiction. Understandably, we explore all aspects of relapse prevention in action.

To ensure that the work remains safe, there is an emphasis on warm-up and group-building and this develops trust.

My early training grounded me in the psychodrama method. Although it took 5 years in the unit to understand what works and what doesn’t work, I remain very passionate about psychodrama.

Ali Simmons

with support from
Richard Oliver

The Great Unfreeze

Ron Wiener, as a member of ‘Stop Climate Chaos Leeds’, was a co-organiser of the ‘The Great Unfreeze’ in Leeds, involving over 100 participants. This took place on 10th October to promote concerns about global warming.

Congratulations

Clark Baim is now a Senior Trainer
Maxine Daniels is now a Trainer

Both were awarded at the Accreditation Committee meeting in October
‘You Are My Flowers’ - Psychodrama with Adolescents and ‘Squareheads’

Craig Stevens and Kate Frost (Cumbria Partnership NHS Foundation Trust) describe a year in the life of a psychodrama group

We have printed this in full as everything in the group has an importance

Introduction
Kate and I are colleagues in a CAMHS team in Carlisle in Cumbria. We, along with our colleague Gemma Baker, began a Psychodrama group for young people (14-18 years) sixteen months ago. We and the young people who are the group have flourished over this time and we wanted to celebrate the beautiful and messy garden of earthly delights that is a psychodrama group.

How Our Group Runs
Our group meets on a Wednesday evening and was extended at the young people’s request from 1½ to 2 hours long. It is an open group. Young people are referred by CAMHS colleagues. We meet with them and try to describe the group. They decide whether they want to come along and we decide whether they would be suitable. There are 2 rules we impose for safety reasons; a parent/guardian must collect the young person from the group and the referrer stays involved. We offer 6-8 weekly review sessions with the referrer. The young people agreed on one rule only, that mobiles should be switched off for the group.

How Our Group Evolved
The shape of the group has evolved over time. At the outset of group number one, it had been my intention to introduce the group to the method through ice-breaking games, information-sharing exercises and to follow this with an example of scene setting. However shortly before the group began I had a phone call with a friend who told me worrying news of his daughter. She lived with her mother and her mother’s partner and there were concerns about her well-being and safety. When similar issues were alluded to in the opening minutes of the group, I used the scene I had been told of on the phone to demonstrate how we would use the method to look at things in their lives. While this felt like a risk, it was a calculated one.

It is my firm belief that in using psychodrama with young people one has to be prepared to be open, honest and truthful, even if that means showing some vulnerability. I felt that by demonstrating a real and difficult issue in which I was essentially powerless, this could be a validation of the group members’ issues and hopefully empower them in using the group in time. The rapidity with which they began to use psychodrama to explore their issues seemed to bear this out.

Currently we would characteristically begin with gossip and chatting (checking-in), and asking how people had processed the previous group. From this discussion a theme emerges which becomes the warm-up for the group. This effectively promotes one or more protagonists who want to use some time in the group. Over time the use of formal warm-up exercises has reduced dramatically as the young people have acclimatized to working in the group.

For example, one of the young people started to tell us at the
beginning of a recent group of her ire at having been asked for ID when trying to buy a lottery ticket. I asked her to show us and from this scene a psychodrama developed on the subject of rites of passage. This included personal markers that encompassed three generations of her family and required three simultaneous scenes of differing rites. Each of these encouraged her to take tentative steps in her personal area of struggle.

Reflections from a Clinical Psychology Perspective

Kate Frost: I am without doubt, the ‘squarehead’ in the group. Years of training, academic study and striving to do therapy ‘right’ do not equip me well to ‘do’ uncertainty and spontaneity. In the pre-group discussion I would ask ‘so what are we doing tonight?’ This was usually met with a sympathetic smile from Craig and, ‘We’ll do whatever the kids bring us’, would alleviate my anxieties - not one bit.

I don’t want to make sweeping generalisations about the clinical psychology profession or training, as I only have my experience to draw on. But I’m left wondering where spontaneity and creativity has gone? Why do we feel the tyranny of NICE-ness, and why do articles by Craig Newnes and David Smail, amongst others, invoke an anarchistic adolescent joy in some of us. Is it because they give us permission to accept that everything is important, a utopia of existing, that complexity is to be celebrated not rationalised?

How do we free ourselves up in therapy when so much attention is paid to technique? How are we to enjoy the dance together through a time spent together to explore the complexity of being?

Reflections from a Welsh Perspective

Craig Stevens: Without doubt the success of a psychodrama group relies on the strength of the relationship between the facilitators. Gemma and I have worked together for the past 4 years but unfortunately she has been unable to attend the group recently through ill health.

I have known Kate a comparatively short time - about 3 years - but know that because we have gelled so well, that this has allowed the kids to use the framework of being in a ‘family’ with parent figures who obviously care about each other to take risks and experiment.

Kate puts herself down in calling herself ‘square-headed’. However I see her as intelligent, thoughtful and acutely sensitive to the young people. Frequently in the group, I will be directing with a protagonist while the rest of the group is seated. Kate’s observation of how the rest of the group are reacting is crucial to the ongoing success of the group. My focus is largely on the protagonist, and Kate’s acute awareness of how it is for one to be chosen to play X, and for another to be chosen to be Y is profoundly helpful.

One of the difficulties for Kate has been learning how to gauge the amount and level of her sharing of personal material. It has been a staple of the group since the beginning that in order to encourage and legitimise the sharing aspect of the group for the young people, I would begin. After training with Susie Taylor and Peter Howarth in Oxford and Marcia Karp and the late lamented Ken Sprague at Holwell, I am clear about how much to share of myself and my use of humour to leaven the seriousness of the topics of discussion. Yet it has taken strength and determination on Kate’s part to find a suitable balance for her.

I suppose that it is my ‘style’ as a director to let the group flow from the kids. I don’t plan a warm-up and I try to hold thematic issues in mind as the group begins. We let them arrive with their agendas and try to promote them into action. If there is little forthcoming then I will suggest some exercise to kick-start the group into thinking and doing. Asking the group to stand in a circle with no idea as to what I will say next, while combing through the checking-in discussion for a theme or phrase or metaphor that can be useful, is as close to flying as I can get. All possibilities are ahead.

One of the characteristics of our group is the frequency of ‘intrapSYCHIC’ psychodramas – that is those pieces of work where there is no locus scene. Rather, the protagonist externalises various experiences or aspects of themselves and tries to see how they relate one to the other. Often any attempt by me to place this ‘unpacking’ back into a real scene is met with fierce resistance.

Through the cornerstone of role reversal and more complex techniques such as doubling, psychodrama is all about accessing passion. The act of ‘doing’ as opposed to ‘telling’ is used in order to circumvent the defences that the use of language has erected in many of us. That this has become second nature for our group members is a tribute to them and the method. I recently sat as one of the group set out the scene of an argument with her mum; chose group members to play the roles and all but directed the scene herself; only stopping when she
had shown us how it was and needed ideas as to how she could have behaved differently.

**What the Kids Think**

When we asked the group how they would like to contribute to this paper they firstly asked about the purpose of it; for whom was it being written and why? Next they talked about things that were ours – things that we couldn’t put in because no-one from outside of the group would understand. I’ll list them for you.

- The Dixon Bainbridge point.
- Pole dancing on a bus
- ‘It ain’t no thing’
- Telling great big lies (‘Kate’s away this week because she’s having her back waxed’)
- ‘Official Confirmation’
- Eye-rolling
- The piss chair
- ‘The truth will set you free’

and so on ...

One of the young people gave us this for inclusion:

> “Since March 2007, the beginning, I have been a regular member of “the group”. That’s how it’s known to my friends and family, as I think it is to the friends and families of nearly all group members.

It’s really hard to describe psychodrama (I have never referred to “the group” as this, apart from in the company of the other members and facilitators). I hate the name. It sounds like we’re all “mentalists”, we often refer to ourselves as this, but we’re not! And it sounds like we’ll be doing acting …which I for one cannot stand! After speaking to other members away from the group, I realised we all had the same worries. The time spent worrying really wasn’t worth it.

Even after one-to-one work, I don’t think any of us would have come as far as we have without the group. Few things help as much as knowing there are other people feeling the same way as you do. Getting to know those who also thought they were the only one was great. We all help each other by being fellow mentalists in a way that no one else can. I think we would all agree that without the help of Craig, Kate and, of course, each other, we would not be doing as well as we are.”

**Movies and Music**

Naturally any group of people use commonalities and the shorthand of borrowed emotions from films and songs to demonstrate their feelings: “It’s like in ‘The Wizard of Oz when Dorothy says ‘there’s no place like home’ – I wish I felt like that” or “I hate the bitch, she’s making my life hell. I keep thinking of that song ‘What’s she gonna look like with a chimney on her?’” In the way that some might quote Auden, Yeats or Donne, our group uses the pithy turns of phrase by George Michael (‘You got to have Faith’), Goldie Lookin Chain (‘Your Missus is a Nutter!’) or Frank L. Baum (‘We must be over the rainbow’).

On the subject of external material influencing the group, it would be grossly skewed if in writing this I were not to mention ‘HBO’s The Wire’. Not only is it spoken of frequently, we have acted scenes from the show, spoken about the characters and their complexities, used the loan of the DVD’s as a metaphor for friendship and all this with me being the only person in the group to have seen a single episode. This is psychodrama in action.

Naturally a great deal of the material in the group has been relating to parents and whilst Kate is considerably younger than I am, we are very mindful of the transferral issues that are played out during psychodrama groups. The sibling rivalry in search for parental approval and the resentment of being told what to do by a parent figure are two of the more apparent issues on display.

Specific to our group, the illness and impending death of my father had a more subtle influence. On the surface there would be a certain amount of sympathetic feelings for me, but for one of the group there was an element of her learning from me how to manage because her father - my age - was also dying of prostate cancer. For others in the group there was the reminder of their parents’ mortality and the unspoken notion that I and therefore the group may be destroyed by my father’s death. Practically, there was the uncertainty of not knowing when I would need to cancel the group at short notice combined with the inevitability that it would happen.

Another cultural touchstone for the group has been ‘To Kill a Mockingbird’. My love of the book and the film and the fact that it is being studied by several of the group in English along with the death of my father have all contributed to place me metaphorically in the role of Atticus Finch many times. As I mentioned above, the parental roles Kate and I hold are crucial in containing the group, but I feel I should say that after my father’s death, the group undoubtedly contained me.

**Stuff to do with Parents**

Part of the impetus for writing this was that we knew that Kate was to
leave her post and is moving to another part of the country. We wanted to review the group without the effect of her leaving being involved in the dynamics of the group. I wanted to give proper credit to a highly-skilled, fearless colleague and dearly loved friend. Kate just wanted her name on a paper.

We both wanted the kids to know how we feel about their bravery in sharing their vulnerability, how we feel about their commitment, their drive and their ownership of the group. And this is what we feel; awe. You are amazing.

Acknowledgements
Thanks and love to Gemma Baker. Grateful thanks to a colleague, who read our idiosyncratic notes from a group session and looking confused, made the comment ‘Is it always about movies and music?’ She was right, it is. And thanks to our domestic staff who clean so quietly every Wednesday evening.

We are most grateful for the supervision of Ali Simmons and Susie Taylor and for the constant support and frequent appearances in the group of Joseph McEvoy.

Bernard Widlake writes about being retirement age

Well, yes, there are things you can’t do at 77. You might feel like falling asleep while driving. Funerals assume a more personal tone. More has happened than is going to happen.

You’ll be a memory at your children’s (or maybe grandchildren’s) fiftieth birthday. But worse, you’re already a memory. People hold their breath while you’re talking, waiting to get on with the real business of life. You can cheer life on from the sidelines, but you can struggle to locate a place on the living field.

And yet, and yet...there are moments still of grandeur. You see the sunset (is it for the last time?) while others are too busy to notice it. You contact a lonely person, in a moment when life is passing them by.

You’ve space, you see, when you’ve one foot in the grave. You dare to speak or behave like you still have a place, even though some find this aggravating, or even outrageous. In my case, I still have things to say to my eight-year-old daughter, even though I can’t quite match her IT skills, or run as fast as her.

For the BPA and the burgeoning network of professional accreditors (needed though they are) I’d say:

“Don’t exclude us oldies from the pool of life - even though we find the water a bit chilly, or can’t swim like we used to. We who thought the old men foolish may be the foolish old men (or women) now, but accredit our wisdom and our view of life from the harbour waiting to put out to sea.”

Bernard Widlake
bernardwidlake@btinternet.com

Background: Bernard has been practising psychodrama since 1977. He qualified as a trained auxiliary in the Therapeutic Spiral International Model in 2000. He lives in Devon and his daughter Esmie is 8 years old now. He has started to see individual clients again and he has begun offering services as a non-denominational minister of naming ceremonies, weddings, and funerals.

Tired or Re-tired

Craig Stevens
and
Kate Frost
craig.stevens@cumbria.nhs.uk

Craig Stevens is a Clinical Nurse Specialist in CAMHS and a Psychodramatist who plays a 1974 Fender and a 2007 Gretsch 5120 in ‘Bandcamp’.

Kate Frost is a Clinical Psychologist and a CAT Practitioner who loves wingback chairs and Radio 4.
This past year has been a busy year for me at FEPTO. My roles as vice-president and joint Chair of Training Standards have continued to bring their own workload as Pierre Fontaine and I turned our attention to defining qualitative standards of training and how these standards might be implemented throughout Europe.

However my major task this year has been to organise the annual meeting. This 5-day event takes place in a different member country each year. In 2008 it was the turn of Britain and since I live in Scotland this became the venue. So from 2nd - 6th April, 70 psychodrama trainers from across Europe met at Scutus College, Bearsden, near Glasgow.

Sociodrama and Research

Two themes ran through the meeting: ‘Sociodrama’ and ‘Research’. I was delighted to welcome Ron Weiner who led the group in an exploration of their origins and current purpose. This theme was re-visited in our small group work in the days to follow. On Sunday morning we had the pleasure of a presentation from Professor Robert Elliot on Creative Research. I must admit that I have managed until now to leave research to others within our profession. Having listened to Professor Elliot, I can see that it might even be possible for me to enthuse about research.

Of course no event in Scotland could end without a Ceilidh. Hence much energy was expended to the able accompaniment of The “Clackies” band on Saturday evening.

For myself the meeting for me was further enriched by the presence of three colleagues from Britain. Marcia Karp who is a founder member of FEPTO and in addition Jinnie Jefferies and Anna Chesner who are currently applying for membership. Their presentation for the London Centre was both professional and entertaining.

Thanks

My thanks go to Teresa Brown who gave much time in the planning of this event. Teresa sustained an unfortunate injury in February which has confined her to home for the past 2 months. My thanks also to Sandra Grieve who gave much thought and time to the plans and last but not least to Julie Caulfield and the Scottish trainees, Gary Smith, Sue Cairns and Emma Hagan who gave many hours to planning and lent their support at the registration desk and to the opening plenary. Of course the team cannot relax too much as we start again on 9th May with plans for the BPA conference in Glasgow in June 2009.

Post-Meeting Conference

The Post-Meeting Conference on 7th & 8th April was an opportunity for British psychodramatists to meet and work with European trainers before they returned home from their meeting. Some 5 trainees and 3 practitioners from Britain attended this event. Already we are planning an exchange with trainees in Sweden. Next year the annual meeting goes to the Netherlands and Belgium. While the Annual Meeting is restricted to a small number of trainers, there will again be the opportunity for trainees and practitioners to attend the Post-Meeting Conference. Watch out in Tele and the BPA website for further details.

Celia Scanlan

BPA representative at FEPTO, FEPTO Secretary, and FEPTO Chair of European Affairs

c.drama@ntlworld.com

Related website: www.fepto.eu

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

gparrott@gotadsl.co.uk
Playback Theatre Bulletin Board (updated Oct 2008)

* For the next UK Playback Gathering, contact
mirrormirrorplayback@yahoo.co.uk to register interest or visit
www.mirrormirrortheatre.co.uk
* International Playback Theatre Network - www.playbacknet.org
* Centre for Playback Theatre - www.playbackcentre.org (this is an
excellent resource for info about playback activities past, present and future)
* School of Playback Theatre (UK) offers a programme of training for
newcomers as well as experienced playbackers - see
www.playbackschooluk.org (affiliated to School of PT in the States)
* Pencil in your diaries: The Interplay of Psychodrama & Playback
Theatre – 31st July to 4th August 2009 – a 5 days residential for
Psychodramatists & Playbackers
* UK Playback Theatre Website - www.playbacktheatre.co.uk (this is the
noticeboard for the UK. Please let vneeda@aol.com have your playback info
to add to the calendar & news)

Current UK Practitioners – October 2008
Di Adderley - Manchester
diane@adderley.demon.co.uk
www.playbacktheatremanchester.co.uk
Amanda Brown – Devon
amanda@stern.eclipse.co.uk
www.mirrormirrortheatre.co.uk
Anna Chesner – London
chesnera@aol.com
www.playbackame.co.uk
Alison Fairlove – Devon
alisonfairlove@hotmail.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
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
Brian Tasker – Stroud
briantasker@hotmail.com

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Manzil Way, Oxford, OX4 1XE
Tel: 0793 173 8564
E-mail: lisle.scott@obmh.nhs.uk
The 7th Cross-Cultural Psychodrama Training Days
- held in Lipica, Slovenia on 16th - 20th September 2008

*Peter Haworth describes the experience of attending the annual cross-cultural training workshop*

The 7th annual cross-cultural training days seminar took place in Lipica in Slovenia in mid-September. The original idea for these annual workshops was that of Vladimir Milosovic, a psychodrama Trainer from Belgrade in Serbia and Oded Nave, a psychodrama Trainer and group analyst from Tel Aviv. Susie Taylor and I were also invited to become the main trainers. Other trainers have also participated, including from Bulgaria, Macedonia and Austria.

The structure of the workshop has developed slightly since the first meeting in 2002 in Belgrade but has remained essentially the same. Unlike other international events, this workshop is aimed at and is primarily for the benefit of trainees in psychodrama.

This year’s structure was as follows:

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In addition to the actual programme, there was time for a look around the stud farm complex, where the workshop was held, and swimming and sauna in the hotel pool. Plus lots of fantastic opportunities to start lifelong friendships with colleagues from around the world. The total cost was only 300 Euros for the workshop and full board accommodation.

The large group psychodrama sessions illustrate the very different styles and really encourage participants to make a break from the “rules”. In the small groups, trainees direct the sessions and are supervised by a trainer from another country.

In one of the small groups, I supervised a Croatian trainee directing a Japanese protagonist in an extraordinary intuitive piece of work that adapted to the protagonist’s culture around expressing of emotion. I noticed that it was only the second time that she had ever directed. In the other small group that I supervised, an Israeli trainee directed a Serbian protagonist and struggled with the cultural and personal differences between them. This prompted a very thoughtful and supportive group discussion about difference.

Sadly there were no trainees from the UK at this year’s event. In the past
trainees from Oxford have directed at the cross-cultural workshop and have always directed very well. In several cases it has lifted their confidence and greatly enhanced their ability to pass their external assessment.

Over the last seven years, the workshops have been an important part of rebuilding relationships in the war-torn countries of former Yugoslavia. This started with one woman from Croatia that attended the first seminal in Belgrade in 2002. Subsequently this led to the third seminar in Zagreb two years later, which was opened by the Croatian minister of health and was the first post war “scientific” meeting of any kind in Croatia attended by Serbs (they were at war with each other only three years earlier).

The Zagreb workshop launched the Croatian Psychodrama Association and this year’s workshop saw beginnings of the Slovenian Psychodrama Association. Prior to the CCTD seminar, Susie and Peter and Vladimir Milosovic from Serbia, ran introductory workshops in Ljubljana and several of the participants from the seminar joined us in Lipica.

These workshops represent a huge training opportunity for both trainees and practitioners in the UK to explore cultural differences, meet psychodramatists and trainees from other countries and to experience working with different languages. This helps break down some of the prejudices and beliefs we may have about other cultures.

Next year, the cross-cultural training days seminar will again be held in Serbia from the 10th to 13th September 2009 and we would like to see more of you attending. We always co-ordinate travel and other arrangements so that we can travel together in a group. If you are interested please e-mail me/Peter at the address below or watch for further details on the BPA website.

Peter Haworth
Honorary President, BPA and Senior Trainer, Oxford Psychodrama Group
peter@psychodrama.freeserve.co.uk

Sheila Foxgold
sheilafoxgold@totalserve.co.uk

Belgrade 2003: Non-scheduled activities included football
BPA Conference 2009 in Glasgow
Friday 26th – Sunday 28th June 2009

The 2009 conference will be held in Glasgow 26th -28th June at Strathclyde University. The conference is at John Anderson Campus of Strathclyde University and is situated in the very centre of Glasgow 2 minutes walk from George Square and close to many places of interest.

Being a Tourist in Glasgow

There will be free time on Saturday late afternoon which will allow for the ‘tourist thing’. We have not organised a formal trip - there are so many sights and which one would we choose? However there are open-top tour buses leaving frequently from George Square. We hope for some spontaneous grouping to take a tour. You will find details of the tour bus in your conference pack and have the freedom of choice - to stay on board for the full tour or hop off at one or more of the sights along the route. We have had feedback that not everyone wants to take a trip. To this end we will organise a few educational events in this space.

Our Workshop Programme

We are still working on the programme but are very excited by the number of proposals for workshops that have arrived from Britain and beyond. The opening and closing plenary sessions will be facilitated by Maurizio Gasseau, a Jungian psychodramatist from Turin. We believe he will set the tone well for our conference title ‘Dream, Myths & Reality - Psychotherapy and Social Change’.

The theme reflects the need for change, development and adaptation.

As an organisation, we face the challenge of statutory regulation of our professional status. In the UK, psychodrama and sociodrama continue to struggle to maintain their place in the mainstream of therapeutic modalities. Across the globe, humanity faces the threats posed by the increased costs of fuel and food, leading to massive civil unrest, poverty and migration. How do we respond to this? Come to Glasgow and contribute.

The AGM will be on Friday

The AGM will take place on Friday late afternoon which we believe will deal with the business of BPA early enough for everyone to then enjoy the being together and to give their full energy to the workshops on offer.

Accommodation and Transport

The accommodation is mainly en suite and we have 100 such reserved. The entire site at Strathclyde is compact and the accommodation blocks are relatively modern brick build.

Given that we are in the centre of the city, parking, while close by, will be very expensive. We strongly recommend that you arrive in Glasgow by public transport.

Glasgow is served by 2 airports - the International and Prestwick (Ryanair) - there are links from both to the city centre. Edinburgh airport is also very accessible with trains from Edinburgh Haymarket Station to Glasgow Queen Street Station (no more than 10 minutes walk to Strathclyde from Queen Street).
Glasgow is served by 2 rail stations - Queen Street, near by, and Central, a short taxi ride.

The Band for Saturday Night

Last and not least we have engaged ‘The Clachies’ a Scottish Ceilidh Band who are guaranteed to get you dancing. Kilts are not essential for the gentlemen, but who dares?

The Team

The organising team are Celia Scanlan, Teresa Brown, Sandra Grieve, Mike Forrester and Ian Gidley. We have produced a conference bookmark to mark the event – If you have not already received one, it will come in the post with your membership renewal.

We have been working hard all year towards the great event. However its success is dependent on a good turnout. Do come and encourage others.

For any more information contact: Celia Scanlan
Tel: 0141 339 1077
E-mail: c.drama@ntlworld.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:
- self-development workshops
- professional workshops
- organisations’ workshops
- individual therapy workshops

You may be interested in this new monthly psychodrama group starting in London. This is a wonderful opportunity to enhance your personal growth and explore psychodrama.

‘Group Therapy for Personal Growth’

By use of experiential methods, and backed by our understanding of the self based on role theory and group dynamics, psychodrama can facilitate positive change in ourselves and in the groups we live and work in. Join our ongoing monthly psychodrama therapy group.

Dates in the near future:
Sunday 23rd November 2008
Sunday 14th December 2008

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

Time: 10am - 4pm
Price: £50

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

Contact for enquiries:
Tel: 0776 596 8361
E-mail: team@phoenixpsychodrama.com
www.phoenixpsychodrama.com

Related websites:
www.strath.ac.uk
www.glasgowguide.co.uk
www.virgintrains.co.uk
www.ryanair.com
www.easyjet.com
www.flybmi.com

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Celia Scanlan
Residential Workshop in Oxfordshire
The Interplay of Psychodrama & Playback Theatre
- a celebration of creativity and therapeutic depth
with Anna Chesner & Veronica Needa
Friday 31st July to Tuesday 4th August 2009
5 days (4 nights) residential
(Friday 11am to Tuesday 5pm)

Venue: Braziers Park, Ipsden, Wallingford, Oxfordshire, OX10 6AN
- www.braziers.org.uk for a description and photos of this charming house & gardens

This 5-day residential provides an opportunity for playbackers to have a deep experience of psychodrama for personal work and to enrich our practice of playback theatre. For psychodrama trainees, this residential will be an excellent training opportunity to experience both modalities of therapeutic action. We will have sessions each day of both methods, with evenings of processing, and discussions of theoretical & ethical considerations.

Prerequisite:
This workshop is for psychodramatists and psychodrama trainees, with or without playback experience AND for playbackers with or without psychodrama experience. Playbackers must have had some foundation training in playback theatre or at least 6 months experience with an active playback group.

The workshop counts as residential hours for BPA purposes (50 hours) and counts as psychodrama hours towards the School of Playback Theatre requirements for leadership training (50 hours).

About the Venue:
Braziers Park is situated within the Chiltern Hills, in an Area of Outstanding Natural Beauty, on the edge of the village of Ipsden and close to the town of Wallingford. To the north lies Oxford and to the south, Reading. The main house is a listed Grade II building set in 50 acres of land, with an organic kitchen garden and orchard.

Cost: £590 (inclusive of all meals, accommodation and training)

Contact:
Veronica Needa
E-mail: info@playbackschooluk.org
Tel: 020 7221 2694
www.playbackschooluk.org

Psychodrama Groups with Marcia Karp in London
Would you like to join a psychodrama therapy group?
Would you like to join a psychodrama training group?

These take place in Brentford, West London: trains run regularly from Waterloo station, and tubes run nearby on the Piccadilly line.

There are two groups to choose from:
The Saturday group meets on a Saturday afternoon
Time: 1pm – 5pm
Cost: £65

The Tuesday group meets on a Tuesday evening
Time: 7pm – 9pm
Cost: £45

The groups will be small and deal with issues as they come up.

All enquiries to:
Marcia Karp
Tel: 0208 560 1460
E-mail: mkarp11444@aol.com

BPA Membership Rates from January 2009
Subscriptions have not increased from 2008 rates

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
Residential Psychodrama Weekends in Devon

Facilitated by Sandy Jay
with group support worker: Nielsen Leahy

Dates:
Friday 27th March – Sunday 29th March 2009
Friday 25th September – Sunday 27th September 2009

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

This residential psychodrama 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. The group will explore issues using psychodrama and group exercises. There will be time to explore the group process.

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

Sandy Jay is a psychodrama trainer and psychotherapist. She has over 20 years of working with groups and individuals.

The group will be supported by Nielsen Leahy who has worked with individuals and groups in the NHS for 24 years as an alcohol specialist. He also runs his own private practice as a dependency consultant.

Hours will count towards psychodrama training/CPD.

Travel: The Abbey is 2-minute drive from the A38 (details on the website below). Totnes train station is 10 minutes drive away. Exeter airport is 30 minutes drive away. It may be possible to provide pick-ups for people.

Cost: £235 includes all meals, accommodation and evening entertainment - plus puppetry in March; drumming in September.

Comments from group members who have attended the weekends:
‘I learnt to connect to others in a way I never thought possible’
‘The group always felt contained and held by the facilitators’
‘It was wonderful to be able to work deeply again in a group’
‘I loved the focus on group process as well as the action moments’.

Places are limited so please register interest to avoid disappointment

For more information please contact Sandy:
Tel: 01626 821400
Email: sandy@decisivechange.co.uk
www.decisivechange.co.uk

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The Communicube and Communiwell – a useful tool

Dr. John Casson is pleased to announce the new price for the redesigned Communicube and Communiwell: £99.99

The Communicube and Communiwell are transparent, open, five level structures: communication tools for use in therapy, supervision, team building, life coaching, education and play. They may be used with children, adolescents, adults, couples, families and groups. Using buttons and other miniature symbolic objects, patterns and stories emerge which can then prompt reflection and insight. Flexible and empowering the structures are containers that enable people to explore aspects of self, their relationships with others and their view of the world.

“The Communicube offers a safe focus and invariably produces rich material. Its versatility means that I can adapt its use to respond to specific needs. Each time I have used the Communicube, it has moved the therapeutic work on considerably.”  
Julie Lloyd, dramatherapist working in GP surgeries.

We have reduced the size of the structures to make them easier to transport and store. Each structure comes with an instruction manual, a starter pack of buttons, fully made up and ready to use. The new design is stronger and more convenient.

£99.99 - Order and pay on line at: www.communicube.co.uk

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THE TELE
London Psychodrama Network - Starting Open Sessions

How do practitioners set about presenting psychodrama to the public?

On a rainy Sunday afternoon in October 2006, 9 practitioners and trainers met in the Queen Elizabeth Hall foyer to discuss the possibilities of running Open Psychodrama sessions to the public. The reasons for this were twofold, 1) to publicise psychodrama and 2) to set up a network for psychodrama within London. Two years later, we have called ourselves the ‘London Psychodrama Network’ and successfully presented 10 taster evenings, with further evenings in the pipeline. We thought we would write about how this came to life.

Getting Started

Our first meeting arose from a thought that more could be done to promote psychodrama in the nation’s capital. So when we telephoned people to ask if they were interested in meeting for a coffee, most people readily accepted. It was exciting meeting with fellow psychodramatists who included; Marcia Karp, Richard Oliver, Chip Chimera, Malka Bellamy, John Murphy, Maxine Daniels, Gillian Woodward, Janine Turkie, and Dusan Potkonjak. We were pleased to meet colleagues from our own city because we normally only see each other once a year at conference. There was plenty to chat about and ideas were aired. To catch the ideas and follow them up, we wrote minutes of the meeting and circulated them, a step towards our first taster evening. Marcia and Chip discussed the idea of running open sessions as we knew was happening in the States.

Making a Timetable

From October 2006 to our first session in May 2007, we left a space of 7 months. In hindsight, these 7 months were needed to help us get started. Moreover, we found that we needed several preparatory meetings to decide what to do: Where would we find suitable premises? How would we publicise the event without spending money? Who would direct?

There was a lot to do - where would we begin? We had several pages of guidance notes provided by the Hudson Valley Psychodrama Institute who hold open sessions regularly. Looking at these, we had a framework since other people had been here before.

Finding a Director

This part was easy. Marcia Karp stepped forward and offered to direct. From the outset, we had an experienced director and her name attracted people to come along to our first evening. In fact, she directed our second evening too. Subsequently, we had different directors so that people could experience a different style of directing. Our directors have included: Marcia Karp, Olivia Lousada, Maxine Daniels, Chip Chimera, Dusan Potkonjak, and John Murphy.

The Right Premises

For our first sessions, we hired a room at RADA, the Royal Academy of Dramatic Art. This is a prestige venue in the heart of London and we thought it was a good choice. However we discovered that the air conditioning was too powerful and that it could not be controlled without an engineer present. It’s not helpful to have your audience shivering. It was also expensive and made it difficult to cover our fees.

We searched for more comfortable premises. One of us had run workshops at the Lancaster Hall Hotel. It’s a central venue, it’s a good space, the staff are accommodating, it has a warm feeling and the room is a nice size space. We have been using this hotel ever since and we believe that we will stick with it for the foreseeable future.

Creating our Publicity

We have an A4-size flyer and it was easy to write this. More difficult was how to get it into the hands of everyone who might want to attend. We chose the route of personal introduction. Our publicity is distributed by our 10 members to their friends and colleagues, and they tell their friends, and so on. Moreover, some of us have e-mail lists.

We issue the flyer a month before the event and bookings come in during the next few weeks. If bookings are looking low, we make further telephone calls or e-mails and ensure that we have an audience.

We aim to obtain an audience that are interested in psychodrama rather than people who are seeking therapy. Whilst we make it clear that no-one need do anything in the sessions that they are not happy about, we feel that this is not enough. We limit our publicity to people who we know. The result is that people attend who
are interested in finding out about psychodrama, rather than people looking for a tool to cure something. As directors we have a strong emphasis on safety and containment in the sessions.

We ask people to reserve a place before attending any session. Reserving a place gives us an idea of likely numbers for the evening and helps us set out the seats. Furthermore, it allows us to have a list of names at the entrance and we can welcome people as they arrive, since they are expected. People may book by telephone or e-mail and we have noticed that almost all of the bookings are by e-mail.

**Maintaining the Momentum**

Initially, we asked each of our 10 members to encourage 3 people to come along. This worked well and the first sessions had 30-50 paying people attending. Yet quite soon the energy waned and members said they would like to help but they were exceptionally busy. During one month, it felt like almost everybody was saying this.

So we formed a core of 3 people who would maintain the momentum throughout the year, with others helping when they were available. The 3 people are Maxine Daniels, Chip Chimera, and Richard Oliver. We work together by telephone and e-mail, making the arrangements and sending out publicity, and it works.

**Money does Matter**

We have kept the entry fee for each taster evening at a nominal £10. This is paid on the door in cash or by cheque. In return, we offer a 2-hour evening, now extended to 2.5 hours to allow more time for sharing at the end.

The room hire is a fixed sum and we can never be sure that the income will cover this. At first, one member used their own funds to pay for the room and take the risk of whether they would be refunded. However, we realised this was wholly unfair so we asked members to contribute £40 each as a subscription to a joint fund to cover the advance costs of each evening. Since doing this we have been able to cover costs of the room hire and have money in reserve.

We now have a network of 10 members who have subscriptions. All of us are qualified and experienced psychodramatists living and practicing in greater London or just outside.

**Processing for the Director**

We found that after each session the director, however experienced, needs to process the session with his/her colleagues. Had they used an adequate warm-up? Were people sufficiently engaged in the work? Had there been any risk of going deeply into an issue? Was the sharing adequate? The director invariably appreciated some feedback. So each evening we stay behind and chat in the bar about how it all happened.

**Feeling Supported as a Director**

We have recently started nominating a person to support the director not only during the evening but also in the weeks beforehand. What title should the evening be given? What would be an appropriate warm-up? Should we invite people to talk in pairs, in small groups, or stay as a whole group? We hope that having a supporting person will be a welcome addition for the director.

Looking back, we have noticed how the attitude of the people who have attended has changed. In the early stages, they may have said: ‘I might attend. I have a lot going on. I will see.’ Now they are likely to ask us: ‘When is your next psychodrama evening. I want to come along.’

We all believe the Network is becoming more established in London and whilst there is a temptation not to run a session every month, we feel the continuity is important. We have also been discussing the possibility of organising day events in the future to offer different psychodrama workshops to people on the same day.

Our shared philosophy is to keep psychodrama alive and kicking in London and use the Network as a shared experience for psychodramatists as well. Long may we continue.

**Footnote from Manchester:**

Inspired by the success of the London open psychodrama sessions, a group of psychodramatists working in Greater Manchester are planning to create such a series in Manchester in 2009. Watch this space for further announcements or contact me at the address below.

John Casson
drjohncasson@gmail.com

Richard Oliver,
Maxine Daniels,
Chip Chimera
Permission to Speak
Craig Stevens writes about Encounter

‘Encounter fosters tele, and tele in turn encourages people to risk encounter’
(from Adam Blatner ‘The Dynamics of Rapport’ 2006)

As part of a consultation exercise, I was one of five delegates at this year’s BPA annual Conference wearing a polo shirt with the word ‘LISTENER’ written across the back. This was an interesting process in itself, but once we left the conference site, it became a creature of a different hue.

As I left Tesco at lunchtime on Saturday with my newspaper, a man carrying a rod and tackle box stopped me.

“Excuse me, are you from Walton?”
“Pardon?” I didn’t know what ‘Walton’ was.
“Are you a Listener from Walton Jail?” he asked and I realised I was still wearing my Listener shirt.
“No”, I said. “I’m a different sort of Listener”.
“Oh, I thought you were from the nick cos I’ve just got out of Walton and the screws wanted me to talk to the Listeners in there but I said no. I thought they might report back to the screws and I couldn’t have that.”
“No I can understand that” I said, wondering who prison Listeners were.

“I suppose I could’ve talked to them cos I knew why I’d done it. It was because I lost me mam and dad so close together – me dad with the cancer and then me mam a month later with a big stroke. That’s why I did it but I couldn’t take the chance inside that they wouldn’t tell the screws cos then they’d know me weakness and you can’t have that on the inside. What if they used it against you or told some fucker you didn’t want knowing? What then eh? You’re knackered, that’s what. So I didn’t talk to them. All I thought about when I was inside was fishing. I thought ‘If I just had me rod and tackle I’d be sound’, and now I have!” He beamed and held up his fishing gear. “Cheers mate. If they ask you, say ‘Gone Fishing.’”

He said goodbye and crossed the road. As I started away in my car, I beemed and he waved his fishing rod over his head.

As I returned to the conference, I thought about him placing me in role as a safe prison listener; one that he had not experienced in reality, and while perhaps not being conscious of it, one that he evidently needed.

Later that day, in response to a wardrobe emergency, two other Listeners and I went into the city centre.

Performing the World
When Ron Wiener returned from a conference in New York recently, he wrote down his impressions

I am in New York from Thursday 2nd October till Sunday 5th 2008. This conference has 600 participants from 42 countries with over 125 workshops and performances.

I’m there to be part of a panel on drama with elders and run a sociodrama workshop on global warming – both go okay and I recall some of the highlights:

* Sitting on the above panel with an 87-year old blind woman who is still the director and choreographer of a Harlem dance troupe as well as a Professor of Psychology.
* Being part of the audience of a fishbowl exercise of a social therapy group.
* Watching a sample workshop from a Brazilian-based post-Boal community director who spends 8-9 years at a time transforming social relations in communities.
* Speaking angrily to God about coming to claim me before I saw my grandchildren grow up as part of an exercise on executive leadership training.

My host turned out to be an 81-year old leading Italian American playwright who was busy flying to productions of his work in South Korea and Turkey.

It was a superbly organised conference by the All Stars project which primarily does theatre work with disadvantaged youth. The conference message was ‘Performance Art can change the world’ but it needed a subtext: ‘within time, economic and political constraints’.

At the end of the weekend, I concluded that a lot of what is called ‘performance art’ is very close to sociodrama.

The best line in the conference came from a human rights activist: ‘I haven’t got time to waste on the whimperings of the privileged’.

Ron Wiener
ronald.wiener@ntlworld.com
Whilst waiting for Kate to try on a dress, one of the staff asked Joseph and I what our shirts meant. As I had the earlier time, I experienced the power of permission. I told her that we were there to listen to anything they wanted to tell us. I was interested to find what roles we might be placed in and so I assured her we were open to anything she wanted to say.

“Really? Ok, well I’m going on my holidays tonight – flying to Malaga”. Joseph asked if she was looking forward to it and she said, “I am, but there’s a gang of us going and I know two of the girls but I’m not sure about some of the others. I’ve heard they can be a bit wild even for me!” “How are you going to deal with that?” I asked.

She thought for a moment as she put a dress back on its hanger then said, “I’ll stick with me mates at the start, suss out the others over the next few days, then decide what to do”. “Sounds like a plan” said Joseph. “Thanks very much! That’s great!” and she went away with the air of one who has had a worrying splinter removed.

As we looked for the perfect outfit for Kate over the next 45 minutes, a number of people talked to us as Listeners. They each asked for some clarification first; for an ‘invitation to an encounter’, then jumped into the pool.

“I’ve just bought this dress and these shoes to wear once – then I’m bringing them back.”

“Things have got better since my brother moved out”

“I’m sick of Liverpool and want to live somewhere quiet”

“This is the first time he’s come shopping with me – and the last. I’m jacking him in, the selfish git!”

“I’m 25; single, not bad looking and I’ve got nothing to do on a Saturday night”

“I finish in 15 minutes and then me boyfriend is picking me up and taking me for a meal for me birthday. But I just want to go home – I’m knackered!”

“I miss Jamie”

An older man enquired about our shirts but said that he had nothing to tell us but he was sure his wife would. She was a short distance away and came over after hearing him mention her. We explained what our role was and she said;

“He’ll have told you lies about me I suppose” I assured her he had not and she said that he never wastes a chance to have a go at her.

“He must have said something bad about me”

“No”

She looked at her husband for a few moments as her features softened and said, “Aww – give us a kiss.” and as they embraced we realised that our brief encounter had fostered their demonstration of affection, and as our work there was done, we returned to the conference to dance.

**Craig Stevens**
craig.stevens@cumbria.nhs.uk

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**Making a Sociodrama out of a Crisis**

*This article was first published in June 2008 in ‘The Psychologist’, the magazine of the British Psychological Society*

‘Okay folks. see that chair? Imagine it’s the BPS conference. Where are you in relation to the conference this week? Go and stand there.” Ron Wiener (MPV/SAM) dumps a chair in the middle of Conference Room 1, and eyes us expectantly.

Has he lost the plot? Why no, he’s just facilitating ‘An introduction to sociodrama and action methods’. He is ably assisted here by Marc Adams (Marc Adams Associates), an occupational psychologist who specialises in helping organisations deal with issues of equality and diversity. The chair exercise was one of several workshop activities enthusiastically tackled by a group of delegates on the final morning of the conference.

Back to the ‘BPS chair’. Having arranged ourselves around it like planets orbiting the sun, Ron asks each of us why we’re standing where we’re standing. Anything to say to the chair/conference organisers? Comments include: ‘This conference is dry and boring’, ‘Why all the experimental psychology?’, and ‘It’s so clique-y. I’d like to get more involved but I don’t know how’.

Somewhat unexpectedly, the sociodrama kicks in for real. One of our group really is a member of the BPS conference committee, and she responds to the comments with admirable composure. The group listens respectfully, and some express an interest in helping to organise future events. Suddenly we see the power of the participatory workshop format. Instead of ‘Death by Powerpoint’, we have actually experienced sociodrama in action.

The group agrees that the hands-on, learning-by-doing approach has been like a breath of fresh air.

Submitted by Ron Wiener
The London Centre for Psychodrama (Greece)

Residential Workshop by the sea in Greece in 2009
Monday 31st August – Friday 4th September 2009

This year the London Centre for Psychodrama Group and Individual Psychotherapy offers a new location and theme for its annual residential workshop in Greece. The ‘Therapeutic Triad Week’, run by Anna Chesner, will combine psychodrama, dramatherapy and group analysis as therapeutic tools.

There will be an opportunity to spend the afternoons resting or on the beach, whilst the working sessions take place in the morning and evening. Evening meals will be taken together in a village taverna.

The setting is Afytos, a famous traditional village in Halkidiki. Accommodation is in air-conditioned self-contained flats, with fridge and balcony or garden access.

This workshop provides an opportunity for personal work, to gain external or CPD hours (50 hours), as well as to learn more about these three therapeutic methods and group process.

Arrive for the week 31st August to 4th September, or choose to extend your visit.

Course Fee: to be advised
Non-refundable deposit of £150

Tutor: Anna Chesner, Senior Trainer

For further details contact:
Anna Chesner in UK:
E-mail: chesnera@aol.com
Tel: 020 7515 6342

Nellie Visantiadou in Greece:
E-mail: nelibyzantiadou@gmail.com
Tel: 00 30 2310 209777 or 00 30 6934 509311

www.londoncentreforpsychodrama.org

MPV/SAM Sociodrama & Action Methods Training
Presents the 10th International SAM Summer School in 2009

When: Friday - Monday in early September 2009, dates to be arranged
- the week counts for external training/CPD hours

Where: a comfortable workshop centre in Northern England, venue to be arranged

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

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

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

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

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

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

Contacts:
Ron Wiener
Tel: 0113 266 7722
E-mail: ron@ronwiener.co.uk

or
Di Adderley
Tel: 0161 798 6044
diane@adderley.demon.co.uk

Our fish logo is the work of Ken Sprague

www.mpv-sam.com
Creative Approaches to Supervision

One-year diploma course
2009 – 2010

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

Course Dates:
Special Module: Supervision of Supervision: 27/29 November 2009
Module Two: 29/31 January & 26/28 March 2010
Module Three: 30 April/3 May 2010
Submission Date for final paper: end of August 2010

Venue:
51 Tabernacle Street, London EC2A 4AA

Staff:
Anna Chesner MA, UKCP reg Psychotherapist, HPC reg Arts Therapist (D) specialist in Psychodrama & Group Analysis, Liz Zografou MA, HPC reg Arts Therapist (D), specialist in Gestalt in organisational consultancy.

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

Fees:
£1,560, payable in instalments

Application:
Applicants must have at least two years post qualification experience, and should send a CV, letter of intent, passport sized photo, a £65 interview fee and names and contact details of two referees, one of whom should be a current supervisor, to:

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

Enquiries:
E-mail: chesnera@aol.com
Tel: 0207 515 6342
www.londoncentreforpsychodrama.org

Institute of Action Methods, London

Psychodrama Experiential Workshop Series
with Anna Chesner
UKCP reg psychotherapist, BPA reg practitioner and senior trainer

Venue: Maudsley Hospital, Denmark Hill, SE5 8AZ
Friday - Sunday
6th – 8th February 2009
8th – 10th May 2009

Times: Friday 7-10pm, Saturday 10-6pm, Sunday 10-5pm

Anna Chesner’s approach draws on psychodynamic, existentialist and systemic traditions as well as her experiences as a psychotherapist, dramatherapist and playback theatre practitioner. These weekends are designed to give you the opportunity for personal exploration and development in a safe environment, as well as an understanding and experience of the method.

Attend as stand-alone weekends at a cost of £170 or as a series of four consecutive weekends for £575 Hours can be used for CPD, as well as towards BPA accredited trainings

For information contact:
Anna Chesner
E-mail: chesnera@aol.com
Tel: 0207 515 6342
www.londoncentreforpsychodrama.org

London Centre for Psychodrama Group and Individual Psychotherapy

Annual Open Training Weekend
Friday 19th – Sunday 21st June 2009

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

The systemic nature of Role - how understanding Role and Systemic Theory enhances the way we conduct our relationships and our therapeutic practice.

This experiential training workshop will be run jointly by Anna Chesner and Jinnie Jefferies, senior trainers.

Venue: 51, Tabernacle Street London EC2A 4AA - we will be pleased to welcome you at our regular training premises.

This course is suitable for trainees and practitioners as well as qualified psychotherapists and counsellors from other traditions and those with an interest in role theory and relationships.

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

Residential accommodation is available from approximately £40 per night in the local Hoxton area in easy walking distance.

Hours (17) can be used as external training hours where appropriate, and as CPD.

The cost of the weekend is £170 - places may be booked with a deposit of £90.

For information contact:
Anna Chesner
E-mail: chesnera@aol.com
Tel: 0207 515 6342
or
Jinnie Jefferies
E-mail: jinjefferies@aol.com
Tel: 0208 948 5595
www.londoncentreforpsychodrama.org
Northern School of Psychodrama
Calendar of Events 2008-2009

Psychodrama in Individual Therapy
Friday 5th – Sunday 7th December 2008
Manchester with John Casson

Don’t Push The River: Exploring Group Process in Action
Friday 6th - Sunday 8th February 2009
Edinburgh with Sandra Grieve

Transformation through Psychodrama
Friday 27th February - Sunday 1st March 2009
Manchester with Jinnie Jefferies

Working Therapeutically with Anger
Friday 20th – Sunday 22nd March 2009
Newcastle with Jenny Biancardi

I Won’t and You Can’t Make Me!
Weathering the Storms of Adolescence
Friday 24th - Sunday 26th April 2009
Glasgow with Sandra Grieve

Unravelling The Mysteries of Relationships: Mind the Gap!
Friday 5th – Sunday 7th June 2009
Manchester with Dr. Olivia Lousada

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.

Bookings:
Dr. John Casson
62 Shaw Hall Bank Road, Greenfield Oldham, Lancs, OL3 7LE
Tel: 01457 877161 (8am – 8pm)
E-mail: john@psychodramaNSP.co.uk

Training Courses - our training is modular and consists of:
- Certificate in Action Methods Skills
- Higher Certificate in Creative Action Methods in Psychotherapy
- Advanced Diploma in Psychodrama Psychotherapy

The Northern School Model of Psychodrama is underpinned by the Person-Centred Approach

Apply for any of the above courses to:
Margaret Bird
NSP Administration
E-mail: admin@psychodramaNSP.co.uk
Tel: 0794 840 4698

www.creativepsychotherapy.info
www.psychodramaNSP.co.uk

Oxford Psychodrama Group
Calendar of Events 2008-2009
Facilitated by Peter Haworth together with Nancy Piercy and Lisle Scott

‘Open weekends’ are open to all. Others are open to psychodrama trainees and those considering training in psychodrama.

Dream Exploration
Saturday 13th - Sunday 14th December 2008 – open weekend
Course fee £120

Action Methods in Individual Psychotherapy
Saturday 10th - Sunday 11th January 2009
Course fee £120

Working Safely with Anger
Saturday 14th - Sunday 15th February 2009 – open weekend
Course fee £120

“The Words of the Father”
Saturday 14th – Sunday 15th March 2009
Course fee £120

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

Trainee Weekend – Unfinished Business: Damaging Legacies and the Transgenerational Transmission of Trauma
Saturday 6th – Sunday 7th December 2008
With Susie Taylor and Clark Baim

Open Weekend – Psychodrama and Dreams
Saturday 10th – Sunday 11th January 2009
With Susie Taylor and Clark Baim

Psychodrama and Clinical Sociometry
Friday 17th – Sunday 19th April 2009
Course fee £180

Residential Training Workshop
at Fawley Court, Henley on Thames
Thursday 7th – Monday 11th May 2009
Course fee £450
This is a training workshop starting at 5 pm on Thursday and ending at 5pm on Monday. Psychodrama trainees will be directing and having their work processed. There will be seminar presentations in the evening and an optional social event.

The May residential in Henley will be our last in Fawley Court and we are going to try to make it a special event.
We are encouraging others who have been to Fawley Court to come and say goodbye with us as well as attending the normal training workshop. We are offering 6 reduced-price places to people from Eastern Europe and Israel.

The Use of the Double
Saturday 13th – Sunday 14th June 2009 – open weekend
Course fee £120

Working with Fear and the Body in Psychodrama
Saturday 11th – Sunday 12th July 2009
Course fee £120

Trainee Weekend – Psychodrama with People Suffering from Post-Traumatic Stress Disorder and Unresolved Loss
Saturday 7th – Sunday 8th February 2009
With Susie Taylor, Clark Baim and Zoli Figusch

Open Weekend - Psychodrama, Cultural Difference and Cultural Identity
Saturday 7th – Sunday 8th March 2009
With Susie Taylor and Clark Baim

Trainee Weekend - Psychodrama and Cognitive-Behavioural Therapy (CBT): Exploring the Links
Saturday 4th – Sunday 5th April 2009
With Susie Taylor and Clark Baim

Open Weekend – Relationships and Sexuality
Saturday 6th – Sunday 7th June 2009
With Susie Taylor and Clark Baim

Trainee Weekend – Working One-to-One
Saturday 1st – Sunday 2nd August 2009
With Susie Taylor and Clark Baim

Open Weekend - Psychodrama and Its Uses in Coaching, Leadership and Organisational Development
Saturday 3rd – Sunday 4th October 2009
Facilitated by Atieno Fisher (USA) an experienced corporate consultant and certified psychodramatist, assisted by Susie Taylor and Clark Baim

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

Fees: £145 - weekend fees include lunch and tea breaks but not accommodation

The Institute uses two venues in Birmingham: Harborne Hall and Woodbridge House – check when booking your place

Residential Workshop with Susie Taylor & Clark Baim, run jointly with the Oxford Psychodrama Group:
Henley on Thames
Thursday 7th – Monday 11th May 2009
Times: Thursday 5pm until Monday 5pm
This residential event counts as 50 psychodrama training hours.
Fee: £450 includes full board, accommodation and workshop fees
Venue: Marian Fathers Conference Centre, Fawley Court, Henley-on-Thames

Contacts:
Susie Taylor and Clark Baim
Birmingham Institute for Psychodrama
PO Box 13804
Birmingham B16 6EE
Tel. 0121 454 3871
Email: admin@birminghampsychodrama.co.uk
www.birminghampsychodrama.co.uk

Cross-Cultural Training Workshop in Serbia
Thursday 10th – Sunday 13th September 2009
Course fee £80
The 8th Cross-Cultural Training Days in Psychodrama will be taking place in Serbia. Trainees and trainers from England, Serbia, Croatia, Israel, Slovenia, Macedonia and other countries will meet together to explore psychodrama across cultures. Trainees may have an opportunity to direct a psychodrama session and have their work processed by a trainer from another country.

All workshops and groups except for residencials and cross-cultural events will be held in the Complex Needs Service, Oxford Therapeutic Community Building in Manzil Way off Cowley Road in Oxford.

Diploma Course
Oxford Psychodrama Group runs a full training programme in psychodrama psychotherapy. Peter Haworth and either Nancy Piercy or Lisle Scott will interview potential candidates.

Bookings Contact:
Peter Haworth
Oxford Psychodrama Group
8 Rahere Road, Oxford, OX4 3QG
Tel: 0779 872 5545
E-mail: peter@psychodrama.freeserve.co.uk
Renewal through Encounter
Annot Dillon (North West Psychodrama Association) shares her reflections on the May 2008 Peer meeting in Liverpool

We arrive. Who will be here? We make coffee and chat. The day begins with checking in with where we are both personally and professionally. We make bids for space to look at theory, supervision, and where we interact with our work situations/psychodrama. We set the timetable with good boundaries, then away we go.

In the morning we addressed our connections with psychodrama: where do we get our inspirations around psychodrama? We used action methods with personal feelings of our journey and connection; a meaningful dialogue together. We touched on old age, disillusion, the magic of psychodrama around the world, differences and spirituality.

Then lunch sitting outside at one end of a street called ‘Hope’, that joins the two towering cathedrals of Liverpool. Sun shining, warm even in the shade where we sat - good food - good company and the chance to take in a cathedral

Back for the afternoon session around one person’s feelings of cultural lows at work. There was helpful insight to take home and Mull, percolate and shift a cog.

Finished slightly early so had 15 minutes of fun - a warm up from a previous conference workshop. Walk round the room and when ready tell a joke. With psychodramatists telling them, we could use spontaneity to enhance the telling and the laughter.

The NWPA is open to practitioners and senior trainees. We meet on the 2nd Monday in alternate months. For details contact Carl Dutton 0151 707 0101 or e-mail carl@dutton.wanadoo.co.uk

Annot Dillon

Psychodrama in Cambridge
One-day workshop arranged by ‘Cambridge Group Work’ led by Barbara Tregear
Date: Sunday 22nd February 2009
Time: 10am - 5pm
Venue: Cambridge Body Psychotherapy Centre
28 Ditton Walk, Cambridge CB5 8QE

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.

Further information about psychodrama may be obtained from her on 01223 365963.

The fee for the day is £55, payable in advance. Concessions are available.

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

Hilary Taylor
Tel: 01223 573 847
E-mail: hil.taylor@ntlworld.com

Psychodrama Therapy Group in Edinburgh
‘Creative Therapy Personal Development’
with Gary Smith

I am offering a weekly ongoing psychodrama therapy group for anyone interested in personal development.

Psychodrama is a creative action group therapy that can help individuals and groups explore the complexity of thoughts and emotions present within any life situation. Central to the approach is creativity and spontaneity of action.

The symbolic language of dreams or a significant story can also be rich material to explore through these methods, as are small-scale objects or images.

Venue: The Gillis Centre, 100 Strathearn Road, Edinburgh.
Times: Tuesday evening 6pm – 8pm.
Cost: A sliding scale of £10-£35 per session.

This is an existing group – new members may join on a 12-week cycle.
For more information, contact:
Gary Smith
9 East Terrace, South Queensferry, EH30 9HS.
Tel: 0131 331 4553
E-mail: commongroundarts@onetel.com
www.counsellingandcreativetherapy.co.uk

Credits for this issue:
Collecting and Editing: Richard Oliver, London
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We’ve changed the title font slightly. If you have any views, contact the Editor.

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Contributions to the editor Richard Oliver at:
richard@rendez-vous.demon.co.uk
Tel: 0844 800 1971

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

The British Psychodrama Association is administered by:
James Scanlan
The Administrator
Flat 1/1, 105 Hyndland Road
Glasgow G12 9JD
Tel/Fax: 0141 339 0141
Email: james@bpad.co.uk

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