



SURVIVAL AND REGENERATION

From Clinical to Community Practice

BPA Annual Conference 2023

Programme of Events

The British Psychodrama Association annual conference will take place 7th – 9th July 2023, with an additional pre-conference workshop facilitated by Rebecca Walters on 6th July.

We are delighted to return to the Elim Conference Centre in Malvern, England for this year's conference. The Elim Conference Centre is set in the beautiful Malvern Hills, an area of outstanding natural beauty, with many lovely walks and vistas all around.



The Elim Conference Centre, Malvern

The theme for the conference this year is 'Survival and Regeneration: from Clinical to Community Practice'. This will be a conference exploring the practice of psychodrama, sociodrama and sociometry in clinical, education, business, charity, and community settings.

This programme provides an overview of the schedule and the workshops on offer. **This is the final version of the conference programme** and is subject to change due to unforeseen circumstances.

Best wishes from the BPA Conference Committee: Clark Baim and Irina Stefanescu, Co-Chairs. Committee members: Diane Adderley, Peter Haworth, Valerie Monti Holland, Sarah Morley, Szekan Cheung, Sarah Cvjetan, Suki Cheung

Website: www.psychodrama.org.uk

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Timetable for the BPA 2023 conference, Elim Conference Centre, Malvern

(Subject to change)

Thursday 6th July 2023 – Pre-Conference Workshop

8:00am - 9:00am – Breakfast for people who stayed the previous evening.

Registration opens from 9:15am

10am – 5:30pm - Pre-conference workshop, led by Rebecca Walters. (Lunch ca: 12:30pm)

6:00pm - Dinner

6:30 - 8:30pm – Pre-conference Executive meeting, to plan the AGM. In person and online.

Friday 7th July – Day One of the Conference

8:00am - 9:00am – Breakfast for people who stayed the previous evening.

Conference delegates can arrive for registration from 10:30 am onwards.

11:00am - 12 noon: Workshop leaders' warm-up (to be facilitated by conference committee members Sarah Cvjetan and Irina Stefanescu).

12:00 – 1:00pm - **Lunch**

1:00 – 2:30pm - **Opening Plenary** – with special focus on welcoming and integrating people who are attending for the first time, and warming up to the theme of the conference. To be facilitated by conference committee members Peter Haworth and Valerie Monti Holland.

2:30 - 3:00pm – **Coffee Break**

3:00 – 5:30pm – **Workshops Session A (2.5 hours).**

5:45 – 6:45pm – **Optional processing group:** A support / debriefing group, for newcomers, students and experienced delegates to meet, share, process, de-brief and discuss the day. The main purpose of this session (to be repeated on Saturday late afternoon) is to help and support people to process and integrate thoughts and feelings from the day. Facilitated by conference committee member Sarah Morley.

7:00 – 8:00pm – **Dinner**

8:00 to 9:00pm – **Optional session with Sergio Guimarães** – after dinner presentation – ‘conversations with Zerka.’

8:00 – 10:00pm – Informal entertainments / open mic / singing / etc.

Saturday 8th July – Day Two of the Conference

8:00am - 9:00am – **Breakfast**

9:00am -12 noon – **Workshops Session B (3 hours).**

12 noon – 1:00pm – **Lunch**

1:00 – 1:50pm – **Yuliia Klymenko** – optional presentation: ‘narrative psychodrama’

2:15 – 4:45pm – **Workshops Session C: BPA AGM – Plus:** At the same time as the AGM: **Two simultaneous intro workshops: Sociodrama** (led by Irina Stefanescu) and **Psychodrama** (led by Rebecca Walters).

5pm to 5:45pm - **Optional processing group.** Second and final meeting of this session.

5:45 to 7:00pm - Open time – Playback rehearsal time, side meetings / interest groups, informal time.

(Note: For people who do not attend the optional processing group or Playback rehearsal, they will have from 4:45pm to 7pm as free time / open time – or time for special interest group meetings - before the gala dinner).

7:00pm – 10:00pm (dinner served at 7:30pm) – **Gala dinner**, auction, awards, formal thanks, recognition of presenters, marking milestones and achievements, honouring new graduates and recent retirees, etc. Dance afterwards.

Sunday 9th July – Final Day of the Conference

8:00am - 9:30am – **Breakfast**

9:30am – 11:30am – **Workshops Session D – (2 hours)**

11:45am – 1:15pm - **Playback** performance / closing messages. Conducted by committee member Szekan Cheung.

Performed by conference volunteers.

1:15pm – 2:15pm – **Lunch** (There is an option to pre-order a pack lunch if you are travelling at 1:15pm. Orders to be placed by 4pm on Saturday. There will be a sign-up sheet at registration.)

Conference ends.

BPA Conference Workshops 2023

Friday afternoon, Workshop Session A: 7th July 2023, 3pm-5:30pm, 2.5 hours

A1 Anna Chesner

A2 Julie Lacy

A3 Wilma Mauritzson and Rebecca Lind

A4 Paula Davies

A5 Olivia Lousada

Friday after dinner, 8-9pm – Optional choice: *Zerka Moreno videos* with Sergio Guimarães - a presentation and discussion session.

Saturday morning, Workshop Session B: 8th July, 9am – 12noon, 3 hours:

B1 Ari Badaines

B2 Jinnie Jefferies*

B3 Emma Hagen and Leila Frondigoun

B4 Virginie Boury-Prin and Niall Lenihan

B5 Inbar Soirefman

Saturday, 1-1:50pm - After lunch – optional choice for presentation

Yuliia Klymenko – Narrative Psychodrama

Saturday afternoon, Workshop Session C: 2:15-4:45pm, 2.5 hours

C1 AGM

C2 Intro to sociodrama (Irina Stefanescu)

C3 Intro to psychodrama (Rebecca Walters)

Saturday evening at gala dinner: Awards, recognitions, commemorations, entertainments, dancing

Sunday morning, Workshop Session D: 9:30-11:30, 2 hours

D1 Rebecca Walters

D2 Mike Chase

D3 Equality / Diversity Group

D4. Natasha Hargrove

D5. Suki Cheung*

D6. Sergio Guimarães

Sunday late morning, 11:45am - 1:15pm:

Playback theatre / closing plenary

Lunch at 1:15pm

*Note added 28 June: These two workshops will not be running.

BPA pre-conference workshop with Rebecca Walters of the Hudson Valley Psychodrama Institute, USA.

Thursday 6th July 2023, Elim Conference Centre, Malvern, England. This pre-conference workshop is not a part of the main conference programme and needs to be booked separately. It takes place the day before the main conference begins.

10am – 5:30pm. In-person only (not online and not recorded).

Embodying Wisdom Figures and the Wise Mind

People who have been wounded and/or traumatized by abandonment, physical, emotional, and/or sexual abuse often lack the internal compassionate images that can self-soothe and nurture. They lack the recognition of what constitutes a healthy perspective and the right action. They often struggle to develop a connection to a positive spirituality and to a hopeful view of the future. This workshop will explore ways to help our clients develop new roles and the resources needed to heal old wounds and move into the future with courage and spontaneity. Participants will learn to use deep interviewing and role reversal to help people embody wisdom figures from diverse cultures and personal fantasy to help develop what DBT refers to as the Wise Mind and to connect with and successfully engage the Wise Mind/Wise Self to move forward.

Participants will be able to:

- define and explain the importance of utilizing what psychodramatists call surplus reality
- Identify three wisdom figures from diverse cultures
- describe two uses of wisdom figures in individual and group therapy
- direct an encounter with a wisdom figure
- practice the use of role reversal to help establish resources
- participate in a psychodrama focusing on creating internal safety, compassion and wisdom



Rebecca Walters, MS TEP is co-founder and Director of the Hudson Valley Psychodrama Institute (1989-present) in New York. With over 30 years of inpatient experience, Rebecca was Director of Child and Adolescent Psychodrama Services at Four Winds Psychiatric Hospital where she ran psychodrama groups on both inpatient and outpatient child, adolescent and adult units, and developed and implemented DBT in Action skill groups. She was on the faculty of MD Anderson's ICare program in their Faculty Development department where she used sociodrama to teach communication skills to medical staff. She has trained throughout the US and internationally in Europe, Asia and Central America. Rebecca is a

Fellow of the American Society of Group Psychotherapy and Psychodrama (ASGPP) and was the recipient of their 2018 JL Moreno Award for lifetime achievement in the field.

FRIDAY AFTERNOON, 3-5:30pm

Workshop Session A

A1: Anna Chesner

The Addictions Compass

Addictive patterns and behaviours are a key issue of our times. This psychodramatic structure lends itself to the exploration of a wide variety of such issues – from the compulsive use of social media through to the use of legal and illegal substances.

I developed the method when running a community based weekly psychodrama psychotherapy group some years ago. It struck me that while group members were struggling with very different patterns of behaviour, the nature of their struggle was similar. The addictions compass allowed space for these similarities and differences to be explored and honoured.

In this workshop I will introduce the Addictions Compass as a group method and discuss how it can be adapted to one to one practice. There will be the opportunity to participate in the method and to discuss the functions of the director, protagonist, auxiliaries and group. I will share my thoughts about how it works, in particular the value of shifting perspectives on a difficult issue and how these psychodramatic shifts can loosen the tight hold of a stuck way of being.

The workshop is suitable for practitioners, trainers, trainees and those interested in the theme of addictions.



Anna Chesner is co-director of London Centre for Psychodrama Group and Individual Psychotherapy. She is a BPA registered Senior Trainer and a UKCP registered Psychotherapist and Supervisor.

She comes from a background in drama, dramatherapy and playback theatre and is passionate about the value of creativity in therapy, supervision practice and life.

She runs a private practice in London as a psychotherapist and supervisor and is widely published in the field of psychodrama, supervision and trauma.

A2: Julie Lacy

Write On! Therapeutic Writing in Individual Therapy

Therapeutic Writing combines beautifully with Psychodrama and is particularly suited to online practice, and to working with clients in the one-to-one setting. This workshop is an introduction to how Therapeutic Writing can be a warm-up to psychodramatic action in individual therapy, or alternatively, how it can function without psychodramatic intervention, and operate as a creative path for clients to express known and unknown life scripts. Or to simply enjoy the process of putting their inner and outer relationships on the page.

After an initial group warm-up, participants will work alone and be offered writing stimuli, some of which will reflect the conference theme, and engage in personal writing practice, within a timed structure. Most of the workshop will then be working in pairs, simulating the one-to-one setting, with each partner in the pair, having an opportunity to share and discuss their writing and insights and/or create a short psychodramatic action.

A brief demonstration of the practice (with a volunteer in the group) of moving from the 'page to the stage' will be offered before participants move to work in pairs. It's important to note that the aim is not to necessarily produce psychodramatic action as a product of the pair work but to allow the client/writer to give voice to their experience, to have it witnessed, and if they wish, to be supported to deepen their experience by the facilitation of further sharing, which may or may not include action.

The workshop will end with a whole group sharing.

Note for participants: Please bring some writing paper and something to write with.



Julie Lacy is a UKCP registered psychodrama psychotherapist and a writer. She has a background in performing arts, and education, and has worked as a group psychotherapist in the UK, her native Australia, and East Asia over a period of 25 years. Julie now conducts an individual psychotherapy practice online, where she uses a multi-modal approach, with a focus on arts-based practice. Psychodrama philosophy and role theory are important foundations of her work. She also operates as a trauma-informed practitioner and facilitates the exploration of ancestral legacies. She lives in London and has

worked as a professional screenwriter for many years, with an original feature film screenplay almost ready for financing. Currently, Julie is writing her first novel, in the genre of historical fiction with a paranormal twist!

A3: Wilma Mauritzson and Rebecca Lind

In Exile from the Body: The journey home

We all undergo a Hero's journey from time to time. After a shooting during Oslo Pride last Summer, the LHBTIQ+ community in Norway was in shock. In the words of Peter Felix Kellerman (2007) "(...) the presence of trauma is felt not only by individual survivors and their families but also by people on the periphery who, although not directly hit, were nevertheless affected." We were three therapists, recognizing a group we could assist in their journey home to their bodies with the Expressive Arts in Transition (EXIT) group intervention created by Melinda Meyer, PhD.

EXIT is a group intervention stemming from a longitudinal study following unaccompanied minor asylum seekers over a period of two and a half years. The therapeutic factors are creating a safe space, connecting through movement, and focusing on resources while creating a sense of hope in developing future scenarios.

EXIT is structured as a hero's journey derived from C. J. Jung's theory on archetypes. Through imagination, play and intermodal expressive arts, the individual gains access to resources s/he needs to deal with the challenges along the way. Play is important in this context since it engages the imagination and revitalizes the senses and spontaneous expression. Through play, creativity, and imagination, we offer a rite of passage. We create a safe space to be present and seen in the Encounter. We witness each other's heroic journey.

In this workshop, you will experience how we combine exercises with psychoeducation to deal with symptoms of stress and trauma. We will take you through specific topics in the intervention designed to help participants reduce the potential damage in the liminal phase and help find their window of tolerance while connecting with each other.



Wilma Mauritzson is a trained social worker with further training as an expressive arts therapist from the Norwegian Institute for Art and Expressive Therapy and communication (NIKUT). She has extensive experience in preventive and therapeutic work in the field of mental health. Now a certified EXIT group leader. Currently working with EXIT groups full-time at the University Hospital in Akershus (AHUS) outside of Oslo.



Rebecca Lind is a trained Public Health Nutritionist from OsloMet with further education as a Psychodramatist. Working as an Educator in health and youth development, she uses psychodrama and sociometry in vocational education, rehabilitation and career guidance. She is a certified EXIT group leader from NIKUT and a Practitioner in Psychogenealogy and Transgenerational Therapy from Anne Ancelin Schützenberger International School of Transgenerational Therapy.

A4: Paula Davies

From Relationship to Community: Harnessing and enhancing relationships with children using Psychodrama techniques in schools

J L Moreno created and developed psychodrama after observing and participating with children playing in a park in Vienna. This workshop will be focused on working with children using psychodrama as a form of therapy. It will pay attention to how our current social climate has affected children's ability to form, develop and relate to their peers, adults and family as this is an area where struggle is evident in schools and within a classroom setting. The focus initially will be on working with children on a one-to-one basis, although there will also be some consideration to group work.

This will be an experiential workshop where we will look at how the structure of a classical psychodrama supports and contains ways to apply specific psychodramatic techniques to working with children. Specifically, we will observe how double, mirror and role-reversal are linked to child development, including the impact on relationship in later life. We will explore these techniques and ways of working can contribute to restoring, developing and enhancing healthy relationships on a one-to-one basis as well as in group settings such as the classroom and school environment.

I would also like to allow some time to share our experiences of working with children as a psychotherapist in psychodrama.



Paula Davies is a UKCP registered psychodrama psychotherapist and an HCPC registered drama therapist. In 1999 she was part of a small team of creative arts therapists introducing and bringing therapy to primary schools in Plymouth, Devon. This work has developed and she continues to work therapeutically within a multi-agency team that sits within a community interest company called Plymouth Learning Partnership. Here she also manages a team of creative arts therapists and counsellors, facilitates training for school staff and professionals within the organisation. Paula also leads on a multi-family workshop called kidstime, that sits within a national charity 'ourtime' which supports families where there is parental mental illness. Paula has written about some of her work with children and remains passionate about spreading the word to take this work further afield.

A5: Olivia Lousada

Resilience by the Day

We are confronted by many things that happen so fast. This workshop will explore the dimensions of living in these greatly changing times that can surprise, delight and alarm us at any turn. Hence, we are required to watch our footsteps in every direction. The influence of our contributions demands alertness to the new environment, both within and around us. We will explore strategies to live today in the face of tomorrow that will become apparent through the concerns of the members of the group. This will be a socio/psychodrama and playback workshop.

Zerka Moreno was once asked what she thought of the survival of psychodrama. She replied, "role reversal is what will survive of psychodrama." I have grown to understand that role reversal is the core of wellbeing, and therefore imperative to life, as well as to the function of psychodrama and all psychotherapeutic practices.



Dr Olivia Lousada is a senior Psychodrama psychotherapist, honored with a lifetime achievement award as an educator, trainer, and practitioner. She integrates her philosophy with Sociometry, Psychodrama, Sociodrama, Playback theatre, Family therapy and Psychoanalysis. In London she spent over 30 years working in psychiatric hospitals in different clinical groups, addiction, eating disorders, adolescents, personality disorders and depression. She had a private practice, supervised, and ran training weekends. During this time, she made a doctorate and book called "Hidden Twins", (Karnac2009) in which she focused on using psychodramatic techniques as the means of data collection and of interpretation.

In the last 4 years she has moved to Bath where she continues a private practice. This gave her the chance to do new things. They are manifest in the different community groups in which she participates, such as dance, nature, Extinction Rebellion and spirituality, as well as psychotherapy and supervision practice.

In lock down she learnt the violin, with a view to fundraising for Tear Fund Charity. As she thought it would not make much money for Syria and Turkey, she transformed this into a concert by gathering local artists together.

She is looking into running groups at a local community center in Larkhall, and a new experimental theatre, Burdall's Yard.

Friday after dinner, 8-9 pm

Optional choice after dinner: *Zerka Moreno videos with Sergio Guimarães* - a presentation and discussion session.

Looking Forward to Seeing You Again, Zerka (Conversations with Zerka)

It all started in July 2008, in Liverpool, during the Annual BPA Conference, when I knew that Zerka T. Moreno was not only alive but always working. I was then with Unicef in Honduras, doing psychodrama with the office staff and introducing them to active methods. That is why I asked Zerka to make the first video together, "From A to Zerka - On Psychodramatic Rules, Techniques and Adjunctive Methods". Then, we shot "Living Moreno" as part of a 2010 BPA workshop with my friend Liz White in Cirencester. My idea was also to get Zerka's advice on and supervision of what we were doing within the Unicef team. That's when the "There is no water in Tegucigalpa" and "A Gathering with Ghosts" videos came out. When she became bedridden, no longer able to even get in her wheel chair, we started playing the game of "Globetrotting with Zerka – the United Nations of Psychodrama". Other videos followed, culminating in "On Time – The Last One by Zerka", in September 2014, just before she decided to finally start sleeping as much she could.



Sergio Guimarães is a Brazilian psychodramatist and trainer in socio-psychodrama, trained by Zerka T. Moreno. He holds a doctorate in Psychology from Buenos Aires University, Argentina, where he teaches Psychodrama as a Psychotherapeutic Method. His thesis was on "The Origin and Development of Psychodrama as a Method of Psychosocial Change". Sergio has directed and produced two hundred fifty-one psychodrama-related videos on YouTube, thirty-one of them recorded with Zerka T. Moreno. These can be viewed at <https://www.youtube.com/user/sguimaraes100>. In 2018, he was the recipient of the Zerka T. Moreno Award given by the

American Society of Group Psychotherapy and Psychodrama (ASGPP). In addition to two books on psychodrama published in Brazil, he is the co-author of six books on education with Paulo Freire, patron of Brazilian education.

Saturday Morning, 9am-12noon

Workshop Session B

B1: Ari Badaines

Polyvagal Theory Applied to Individual and Group Psychodrama Sessions

This didactic and experiential session (based on the work of Stephen Porges and Deb Dana) offers a new conceptualization of the autonomic nervous system (ANS), the three significant autonomic states, and the ANS's key role in our physical and emotional survival. The presentation covers the relevant theory and function of the polyvagal system and its relationship to co-regulation and connection, survival/safety and danger. It also shows how the polyvagal system operates and influences our emotional states and illustrates how your client presents in these various autonomic states during psychodramatic sessions. The remainder of the training focuses on the practical application of the system to psychodrama with specific techniques to help clients safely tune back into their autonomic states and reconfigure their ANS.

Learning polyvagal techniques is both cognitive and experiential, and effective work with clients depends on our ability to be acquainted with our own autonomic patterns so that we can be a co-regulating support for our clients. You will have opportunities to experience your autonomic states and learn how to help your clients connect with and resolve old autonomic patterns that keep them stuck.

The polyvagal system evolved aeons ago to enhance survival and is still pertinent today. Psycho- and sociodramatists work with clients who are struggling to survive and manage their anxiety as well as the numerous stressors in our current world. This presentation will help you understand how the polyvagal system influences your clients and you will learn specific techniques to help them move out of survival and anxiety-driven states into more spontaneous beings.



Ari Badaines, PhD is a clinical psychologist who trained in the United States. In 1980 he obtained a post-doctoral fellowship with the National Institute of Mental Health in Washington, DC where he received his certification as a Practitioner in Psychodrama and Group Psychotherapy. Three years later he became a TEP in psychodrama. Ari ran his own psychodrama training centre in Melbourne, Australia for several years. He has been in private practice for over 50 years and has led workshops/training in over twenty countries on group therapy, couple and family therapy and individual therapy training including Gestalt therapy, Psychodrama, as well as the application of Polyvagal theory to psychotherapy practice.

B2: Jinnie Jefferies*

What Can We Do to Survive These Challenging Times?

How can our understanding and application of Psychodrama Role Theory help us deal with the challenges we are facing? Together we will share these challenges and the effects on us individually, as a community, and as a society. We will review role theory, how we respond when we are faced with difficult situations, what feelings are evoked, and what are our belief systems that make us respond in unhelpful ways. It will also provide an opportunity to explore more helpful responses to the challenges ahead, be it on a personal or collective level. The workshop will be interactive, supported by theory.



Jinnie Jefferies is the founder and co-director of the London Centre for Psychodrama. Now semi-retired, Jinnie was previously head of Psychodrama and staff trainer at HMP Grendon and consultant to Millfield's DSPD unit. In addition, she has made radio and television programmes on Psychodrama, written widely on her work, and initiated training in Greece, Ireland, and Hong Kong. She is the present Chair of the BPA.

*Note added 28 June: This workshop will not be running.

B3: Emma Hagen and Leila Frondigoun

"Don't Push the River" - An experiential workshop

Sometimes, the river of life flows merrily along, and we can sit back and enjoy the ride. Other times, we can suddenly find ourselves pushing against the current and washed into an unexpected stream. Here, we can keep trying to push against the flow, or choose to let go and see where the current takes us. This experiential workshop offers the group an opportunity to explore the theme of the river of life. Using this metaphor to take a dip into the conference theme of survival and regeneration, the group will warm up to the theme of the landscape of the river. We will explore the obstacles we may meet along the way and what keeps us holding on, as well as what can happen when we let go and decide not to push the river.



Leila Frondigoun is a UKCP accredited Psychodrama Psychotherapist working in private practice offering individual sessions and Psychodrama groups in person and online. She is a convert to online working, having become a Certified Cyber Therapist during lockdown. She uses an approach underpinned by person centred principles. She completed a creative supervision certificate prior to going on maternity and is in the process of becoming a supervisor. She is an apprentice trainer with the newly formed Psychodrama Scotland, and she served on the British Psychodrama Association executive and on the Michael Watson Trust from 2019-2021.



Emma Hagen is a UKCP accredited Psychotherapist, Supervisor and Senior Trainer. She is dual trained in Person-centred Counselling (Strathclyde University) and Psychodrama Psychotherapy (Northern School of Psychodrama) and holds the UKCP Child and Adolescent Proficiency Marker. Emma has worked extensively in a freelance capacity, in both private practice and for organisations. She has held employed posts with the Children and Young People's Team at Glasgow Women's Aid, Freedom from Torture, and Barnardo's Here and Now service within HMP & YOI Polmont. She is a senior trainer with Psychodrama Scotland, and a trainer on other psychotherapy Diploma courses in Scotland.

B4: Virginie Boury-Prin and Niall Lenihan

The Wisdom of the Dream: A Group Psychodramatic Exploration

In this experiential workshop, Virginie Boury-Prin, a dramatherapist and a psychodrama psychotherapist, and Niall Lenihan, a senior trainee at the London Centre for Psychodrama, will co-direct a psychodramatic dream exploration. Building on the conference theme of survival and regeneration, from clinical to community practice, Virginie and Niall will seek to warm participants up to their dream world.

Dreams often come from our unconscious when we are confronted with challenges and/or traumatic events in our lives. These dreams provide meaning, and can help us to survive and regenerate. In this workshop personal dreams will be shared in what is a group community setting.

Once a protagonist has emerged from the group, and a written contract establishing the goal(s) of the protagonist's journey has been formed, the protagonist will go into action. Using the form for psychodramatic dream exploration developed by Greta Leutz, the protagonist's dream will be explored on the psychodrama stage, beginning with the context of the dream in time and space, followed by a detailed exploration of the dream contents through role reversal, continuing with an opportunity to "dream the dream on", and concluding with a role training scene to unveil the wisdom of the dream.

Following the action, group members will be invited to share their resonances with the protagonist's work, and their perspectives on any roles taken during the action. The workshop will conclude with a reflection on the connection with the conference theme of survival and regeneration, from clinical to community practice.



Virginie Boury-Prin is a dramatherapist and psychodrama psychotherapist with experience working with groups and individuals on psychiatric units, day services, and therapeutic communities. She is currently working in Central London at The Practice, where she runs a weekly psychodrama psychotherapy group and a one-to-one psychotherapy practice. She is the author of "Working Psychodramatically with Anxiety", (2019), published in "One-to-One Psychodrama Psychotherapy: Applications and Technique", edited by Anna Chesner. She is a former member of the Executive Committee of the British Psychodrama Association (BPA), and has presented at several BPA annual conferences.



Niall Lenihan is a senior diploma trainee at the London Centre for Psychodrama (LCP) and is in the process of completing his training there. As part of his psychodrama training he has led a psychodrama group for several years, including online during the pandemic. He has published articles in TELE-Tronic regarding his participation in the 13th FEPTO Conference in Pravitz, Bulgaria (2018) and in an online conference co-organised by the LCP with the Institute of Psychodrama and Psychological Counselling in Moscow (2021). He has presented at several annual conferences of the British Psychodrama Association. He is a lawyer by profession.

B5: Inbar Soirefman

The Godhead and the Genius: Container and contained for regeneration

"We are all bound together by responsibility for all things (...) And responsibility makes us automatically also creators of the world."

(J. L. Moreno, The religion of the God-Father, 1972)

" The society in which the mystic appears has been described by Nietzsche as a body whose function it is to produce a **genius**."

(W. Bion, Container and contained transformed, 1984)

What makes it possible to create in the world? What could be "good enough" or adequate conditions in order to survive and regenerate, to be in touch with the Godhead and have it be expressed and come to light, to be able to give birth to "the genius" within a society, to "the genius" within oneself ?

In this workshop we will experience and examine together what makes the creation of new things a possibility, despite limited and at times traumatic reality, in light of Moreno's "God-Head", the highest form of creativity. We will also play with W. Bion's point of view on the relationship between "the container and contained" and its influence on creating a brilliant new thing, "the genius".

The participants will be invited to experience the above in action – within the one-time group, as well as within the inner existing group of each of its participants.



Inbar Soirefman (MA) is a certified psychodramatist, group facilitator, and a psychotherapist who works in her private practice in Israel with groups and individuals. She is also a trained actress, a director, and an acting teacher.

She has been treating patients in public hospitals (mental health and rehabilitation), where she was running psychodrama groups in an open psychiatric wards and day care; in jailhouses (focused on post-trauma and addictions), and in health and education centers (working with children and adolescents).

She also led the first psychodrama and theatre group for people suffering from Aphasia in Israel – which came to its peak in a theatre show.

She has led lately an international psychodrama workshop in Crete, and is leading workshops for various populations in the community in Israel, in addition to a private group in her own practice.

Inbar is a board member of the Israeli Association for Psychodrama, as well as a member of the Israeli Association for Creative Arts Therapies (YAHAT).

Saturday 1-1:50 pm optional presentation

Yuliia Klymenko

Narrative psychodrama: Psychodrama therapist's strategies and tactics

Each psychotherapist thinks about making therapy a process that leads the client to desired changes, having specific psychotherapeutic strategies, tactics, and diagnostic tools that direct the understanding of the therapy process.

In my presentation, I will introduce the "narrative psychodrama" approach developed by my teacher Mykola Papach, psychodrama therapist and Ukrainian Association of Psychotherapy trainer.

In psychotherapy, we deal with texts. With the help of various discourses (spoken texts) and narratives (stories), the client describes different aspects of their life, particularly those related to the problems that brought them to therapy.

The client's actions, emotions, and perception of these situations depend not so much on the actual circumstances but on the reality they create with the help of oral and written texts. We deal with various aspects of the client's functioning in linguistic reality during psychotherapy.

Some research conducted in linguistics, narratology, or even grammar, could be used in psychotherapeutic practice.

In narrative psychodrama, an attempt is made to combine role theory, the concept of the creative cycle, and some of the methods related to the analysis of discourses and narratives. I will highlight key aspects on which the approach is based and consider how, with the help of narrative psychodrama, we can enhance the strategies and tactics of psychotherapy.

The main themes of the presentation:

- Strategy and tactics of work in long-term therapy;
- Key components of the narrative approach in the therapist's work: phases of the creative cycle, scenes of the psychotherapeutic process, and functions of the narrative circle based on V. Propp's comparative-typological method;
- The use of narrative analysis as a way of diagnosing the dynamics of the psychotherapeutic process;
- The results of using narrative psychodrama.



About Yuliia Klymenko: I am a registered psychotherapist of the Ukrainian Association of Psychotherapists, which works according to the standards of the European Association of Psychotherapists. I have 11 years of experience in private psychotherapy practice. I work in the format of long-term individual and group therapy using the narrative psychodrama method. I have practical experience in working with business, I have been actively using the sociometric method in working with teams for the past 6 years. I conduct training for psychologists on the use of psychodramatic techniques and methods in working with business inquiries. I take part in the conferences of the Ukrainian Association of Psychodrama. I worked for over 15 years in various

Ukrainian and international companies in Ukraine.

Saturday Afternoon, 2:15pm-4:45pm

Workshop Session C:

C1 AGM

The Annual General Meeting of the British Psychodrama Association

C2 Introduction to sociodrama (led by Irina Ștefănescu)

This workshop will be an experiential introduction to the theory and practice of sociodrama.

The definition of sociodrama that I love belongs to Ron Wiener, one of my dearest sociodrama trainers:

*"Sociodrama is a way to accompany a group
To tell own story,
To understand it better
And, if appropriate, to change it."*

The introductory workshop is like visiting a large villa with many rooms: we start by enjoying the garden – starting to warm us up, then we enter and open doors, we take a peek in some of the rooms and we have a cup of tea – a sociodrama development in the room we all choose – the story of the group. We'll use specific tea rituals – sociodrama instruments - and we'll end by sharing on the terrace.

From community work to education, to organisations and to prisons, sociodrama is a great method to explore the social issues and the social roles and also to educate systemic thinking and caring.

By the end of the workshop, you will have been involved in

- a specific sociodrama warm-up
- briefly exploring the differences between psychodrama and sociodrama
- eliciting the group story
- developing the story by developing social roles and interactions
- practicing specific instruments like role reversal, double (role expansion), mirror, sculpture
- sharing on all the three levels of sociodrama – from role, from self and about the social learning.



Irina Ștefănescu is a curious and passionate Learning and Development Partner for organizations and their people with over 26 years of learning and experience, after working for 5 years as a Professional Conference & Exhibitions Organiser. Being a Chemistry graduate, she added qualifications as trainer, coach, psychodramatist and sociodramatist. Founder of FLUX Training and Consultancy (2004) and of the Sociodrama Centre Romania (2010), Irina collaborates with ODeF in the Swiss certificate course of sociodrama and action methods for consultants, coaches, trainers, managers, educators. She also collaborates with Coachingdipity, a coaching school in Romania, where she trains participants to coach teams with sociodrama and action methods. Teacher 2.0. for the Learnity nonformal learning community for high-school students. Sociodrama door-opener for psychodrama schools in Greece, Romania, Serbia, Switzerland and Ukraine. In love with her husband, son, parents, friends, colleagues and clients. Living in Bucharest, Romania, Irina enjoys life every day.

C3 Introduction to psychodrama (led by Rebecca Walters)

Psychodrama is a method of working with groups and individuals that uses enactment, role play, sociometry and other experiential methods to enable people to explore issues in their lives from past, present or future, and from 'surplus reality,' the realm of dreams, desires, and imagination. This workshop will include a short history of the method, an introduction to a few of its basic techniques, an opportunity to participate in a psychodramatic vignette and the opportunity to discuss its varied applications in therapy, recovery, business, education and training.



Rebecca Walters, MS TEP is co-founder and Director of the Hudson Valley Psychodrama Institute (1989-present) in New York. With over 30 years of inpatient experience, Rebecca was Director of Child and Adolescent Psychodrama Services at Four Winds Psychiatric Hospital where she ran psychodrama groups on both inpatient and outpatient child, adolescent and adult units, and developed and implemented DBT in Action skill groups. She was on the faculty of MD Anderson's ICare program in their Faculty Development department where she used sociodrama to teach communication skills to medical staff. She has trained throughout the US and internationally in Europe, Asia and Central America. Rebecca is a Fellow of the American Society of Group Psychotherapy and Psychodrama (ASGPP) and was the recipient of their 2018 JL Moreno Award for lifetime achievement in the field.

SUNDAY MORNING, 9:30-11:30

Workshop Session D:

D1: Rebecca Walters

How to Have a Good Goodbye

Goodbyes are often not handled well. Some people avoid the pain of saying goodbye by saying “See you again someday” or “This isn’t really goodbye” as a way to avoid the seemingly permanent quality of ‘goodbye.’ Some of us were prevented from achieving closure because of the other person leaving prematurely or being unavailable. However, when we try to avoid the pain of past or present goodbyes, the energy may contaminate our next experience of “Hello” and Goodbye.” This can be so in relation to individuals and to groups.

Closure theory gives us a road map to allow for all aspects of closure to be fulfilled. Psychodrama gives us the tools to do this well. We will look at psychodramatic and sociodramatic structures that can be used in groups and with individuals that address six aspects of closure that allow for a complete goodbye.

Participants will be able to:

1. Name the six aspects of closure.
2. Identify experiential structures that meet the needs of each aspect.
3. Participate in experiential structures.



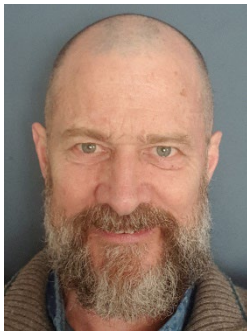
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D2: Michael Chase

The Cracks are Where the Light Gets In: A workshop and case study with action methods and masks

Mike Chase will run a mask workshop using masks created specifically for his work in a forensic setting. These masks are based on the theme of personality disorders.

In the second hour, Mike will present a composite case study comprised of a series of psychodrama sessions with violent male offenders at HMP Grendon. Looking at the role of psychodrama in reducing reoffending, participants will be invited to take roles in an enactment of survival and regeneration.



Mike Chase has worked in the theatre and in the field of masks in education, theatre and therapy for over 3 decades. His book *MASK*, published by Hawthorn Press, documents this work. He has worked with young adults with complex needs for 14 years in a programme he created called the Hero's Journey, using masks and psychodrama. He is presently a therapy manager at HMP Grendon a Democratic Therapeutic Prison for violent male offenders where he has worked as a psychodrama psychotherapist for 7 years.

D3: Equality / Diversity Committee of the BPA

Stepping on Cracks: 'What can I say?'

Diversity, equality, intersectionality, disability, fairness, respect, anti-discriminatory, anti-racist, ethnicity, culture, anti-oppressive, LGBTQIA? Using the right pronouns, difference...

So many words and acronyms, but which are the correct ones that will respect everyone and help us understand the world from another's perspective? At times it feels like the game we played as children when we tried to walk without stepping on the cracks in the pavement.

But are words enough? How do we move into action and step into others' shoes to understand and respect and move beyond the plethora of words? As practitioners, as people, we encounter these issues daily and warming up to effective roles in meeting these issues is our responsibility, whether we are in our communities or in our clinics.

This group is offering a workshop to the conference based on some of the experiential exercises contained in the 'yellow book' as a beginning of an exploration of the wide-ranging topics contained in the subject matter. We've been referring to this resource (its cover was yellow!), originally compiled by Margaret Bird and Lynette Green in 2005 and then updated in 2018 as a manual, workshop pack, inspiration for thinking and practice for BPA members, all of whom received copies both times it was published.

Come and help us get this huge topic back on the agenda in the BPA. The group members include Donna Tonkinson, Diane Adderley, Kulraj Thethy, Pen Fitzgerald, Sarah Cvjetan, Sheila Katzman, Valerie Monti Holland and Susie Taylor. We are, of course, always open to other BPA members joining us at any time.

About the Presenters



Valerie Monti Holland: I'm a sociodramatist and social entrepreneur with a focus on issues of social justice, especially climate emergency and racial justice. As a coach and facilitator, I mainly work in personal and professional development across the three sectors with people from 7 to 97.



Pen Fitzgerald qualified as a psychodrama psychotherapist in 1996 and has been running groups incorporating Psychodrama and Sociodrama in many different settings since then. Her current interest is in using sociodrama for conflict resolution and to help us understand the experience of marginalised groups such as refugees.

D4: Natasha Hargrove

The Shit Cup: Anger Release

This metaphor came up when I was working with a client on placement who had been incarcerated throughout the pandemic and in the following years. The client suggested that because of that intensive incarceration that all her chances to express her anger had been taken from her, she stated that this unexpressed anger had turned to feelings of exhaustion, sadness, and physical pain. I wonder how many of us have unexpressed anger due to the ever-changing circumstances in the current climate that has led us to live in survival mode. This metaphor might be an opportunity to release and begin restoration.

Me and the client created "*The Shit Cup*" - a place to put all the weight you do not want to carry anymore. This is a chance to release some of that anger that has been built. Through the use of Somatic Expression (Levine, 1997), Dramatic Metaphor (Jennings, 2005) and Theatre of the Oppressed (Boal, 2014) together we can creatively release and redirect the anger to where it needs to be.

This workshop is a place to take all the weight that has been given to you, that you have held, take that weight and throw it away. Fill up your cup with all that weight in whatever way you need to write it, speak it, dance it and once it is full throw it away.

It was delivered at The British Association of Dramatherapists conference on Self Care and Burnout and received excellent feedback. Since then this has been delivered in the community with parents and staff that work in caring environments and proved a space for people to give space to their anger in a structured way.

"I felt so safe with everyone" "I loved this fun and playful workshop"



Natasha Hargrove: I am an HCPC registered Dramatherapist. I was elected to the Executive Committee of the British Association of Dramatherapists in September 2022. I am Head of Services at A Mind Apart where I have worked for 15 years both as a facilitator and a manager. A Mind Apart is a theatre and education company that works with disadvantaged people from all backgrounds. I believe the performing arts are a tool for change and have worked on projects such as '*Always an Alternative*', an integrated arts and theatre project that worked with schools in high-risk areas to open up the discussion on knife crime. I delivered workshops to those most at risk or who had already experienced knife crime and used theatre of the oppressed techniques to empower them to have a voice. I am neurodiverse and passionate about everyone having access to the arts. I am fascinated by the link between the mind and body.

D5: Suki Cheung*

PsychoEducation in Action

People are typically taught how to maintain physical health during childhood. Why is it not the case for mental wellbeing? Mental health problems are a growing public health concern. They are prevalent not just in the UK but around the world. According to the Mental Health Foundation:

- Mental health problems are one of the main causes of the overall disease burden worldwide.
- **One adult in six** had a common mental disorder.
- Depression is the **predominant mental health problem worldwide**, followed by anxiety, schizophrenia and bipolar disorder.
- It is estimated that 75% of people with mental health problems in England may not get access to the treatment they need.
- In England, early interventions and home treatment for mental health problems can reduce hospital admissions, shorten hospital stays and require fewer high-cost intensive interventions. This can potentially result in a saving of up to £38 million per year.

Time for PsychoEd, psychological education, learning about and understanding mental health and wellbeing. Currently, PsychoEd is offered to all types of mental health services users and their family members regarding the symptoms, treatments, and prognosis of mental disorders. If more people get to experience PsychoEd, more people would be aware about their own mental health and wellbeing and that of their families' and friends'. Tell me and I forget. Teach me and I remember. Involve me and I learn. As practitioners, we could be the bridge from clinical to our community, let us explore ways to raise the public's awareness on mental health.

In this 2-hour workshop, there would be a brief introduction part on some PsychoEd topics. Followed by an experiential part using picture books and card games as inspirations to put PsychoEd into Action, making PsychoEd more accessible for our community.



Suki Cheung is Psychodrama Psychotherapist. With Master of Arts in Drama and Theatre Education and a double undergraduate degree on Language Teaching and Education, she started out as a teacher and devoted a decade being one. She has many interests: she has been a dancer, a percussionist, an actress, and a Playbacker. She recently published a book she edited about her hometown, Hong Kong. With two sons and the plan of relocation, she started **Mrs Socks** on social media in 2021, to share the importance of quality parenting and reading for young children. She is eager to pursue her career in Psychodrama.

*Note added 28 June: This workshop will not be running.

D6: Sergio Guimarães

Creativity, Spontaneity? Great! What About Curiosity, Doctor?

Despite all the criticism expressed by Dr Jacob Levy Moreno regarding the “cultural conserves”, his basic concepts of “creativity” and “spontaneity” also fell easily into this category. It is true that, at least since the second half of the last century, growing attention has been given by psychologists and social researchers to “curiosity”, the basic “impulse or desire to investigate, observe, or gather information, particularly when the material is novel or interesting” (APA Dictionary, 2015). However, when we look at the specialized literature produced in the psychodramatic area, we barely find any reference to this phenomenon. The objective of this workshop is to have the participants working with this concept, from the warm-up to the processing phase.

Curiosity is more than an incidental variable, also to be considered in the development of psychodramatic processes. Being curious is not only “one of the things that make a good director”, as per Marcia Karp’s suggestion in one of her discussions with Anne Ancelin Schützenberger (Karp, 1996/1998, p. 161). In addition, the importance of this phenomenon has been emphasized for instance by psychodramatist Arşaluys Kayir, as part of her work with supervisees dealing with anxiety problems in directing, consequently proposing “supervision as a journey from anxiety to curiosity” (Kayir, 2013, p. 151). The intent of the workshop is to explore this concept further.

Taking the “novelty” factor exposed both by Moreno as part of his concept of “spontaneity” (Moreno, 1953, p. 722) and by psychologist Daniel Berlyne, also as a component of his concept of “curiosity” (Berlyne, 1961, p. 18), we will be able to assess practically if curiosity may be considered (or not) as a third synergizing factor, working together with both creativity and spontaneity.



Sergio Guimarães is a Brazilian psychodramatist and trainer in socio-psychodrama, trained by Zerka T. Moreno. He holds a doctorate in Psychology from Buenos Aires University, Argentina, where he teaches Psychodrama as a Psychotherapeutic Method. His thesis was on “The Origin and Development of Psychodrama as a Method of Psychosocial Change”. Sergio has directed and produced two hundred fifty-one psychodrama-related videos on YouTube, thirty-one of them recorded with Zerka T. Moreno. These can be viewed at <https://www.youtube.com/user/sguimaraes100>.

In 2018, he was the recipient of the Zerka T. Moreno Award given by the American Society of Group Psychotherapy and Psychodrama (ASGPP). In addition to two books on psychodrama published in Brazil, he is the co-author of six books on education with Paulo Freire, patron of Brazilian education.

Sunday morning, 11:45am-1:15pm

Szekan Cheung will conduct Playback, with support from conference volunteers, who will form a Playback company for this conference plenary.

Code of Conduct for Conference Attendees

This code of conduct is designed to increase a sense of safety during this conference. We ask that all participants in the conference abide by this code of conduct.

1. Be aware of confidentiality. It is okay to talk about yourself but not anyone else. Personal material that arises in any workshop is confidential to that workshop.
2. Your consent is very important. Please set your own level of disclosure – only say or do what feels right for you and be aware that you can say ‘no’ as well as ‘yes’ to any direction or technique that is suggested to you.
3. We aim to form a safe and open space. We understand it is okay to let people know if they said something that hurts (and, in return, be ready to apologise if causing hurt.)
4. We are dedicated to providing a harassment-free conference experience for everyone, regardless of gender, gender identity and expression, age, sexual orientation, disability, physical appearance, body size, race, ethnicity, religion (or lack thereof), or technology choices.
5. We do not tolerate harassment or aggressive behaviour either by or towards any conference attendee in any form at any time. This includes all staff on site at the venue.
6. Sexual or prejudicial language or imagery is not appropriate for any conference venue, including talks, workshops, parties, Twitter and other online media.
7. Please address concerns, moments of upset and discomfort as soon as possible. We ask you not to assume it is the job of others to teach about their identities and we would like you to be mindful of the impact your curiosity may have.
8. Touch can be a sensitive issue and it is important to check whether a person is comfortable with being touched before you do so.
9. We ask that you respect differences with others where you find them, both in and out of workshop spaces.
10. The use of cameras or recording equipment is not permitted in any workshop, seminar or performance without the consent of all participants.

During the conference you may find yourself sharing experiences that leave you feeling vulnerable. Please be aware that there is a designated space at the end of each day, held by an experienced psychotherapist, for anyone that feels they would like space for anything left over from the day.