

# Sociodrama with Community Outreach Coordinators

ROLLO BROWNE

*This paper was originally written to accompany Rollo's thesis 'Towards a Framework for Sociodrama' (ANZPA, 2005). The names of the organizations have been changed to protect confidentiality.*

## ABSTRACT

This paper describes a sociodrama conducted for community change-agents working towards a multi-cultural Australia. Amongst the many possibilities for producing a drama, the director must choose action cues to pursue whilst also assisting the group to stay focused on the task at hand. A number of these choice points are discussed. The author focuses on two important factors that guide the director — the clarity of purpose and the analysis made of the subgroups and the subgroup relationships.

## KEY WORDS

sociodrama, director, facilitation, choice points, sub-groups, subgroup relationships, warm up, enactment, integration

## Introduction

As a sociodramatist, I am interested in what it is that guides a director in the moment by moment decision making during the production of a drama. In this article, I describe a sociodrama that I directed during a workshop for community outreach coordinators who are working towards a multicultural Australia. These coordinators operate in a complex political environment with numerous pressures and a wide range of stakeholders, some of whom also attended the workshop.

The task of the director is to shape the exploration and hold a clear purpose within the myriad possibilities that continually present themselves in the unfolding drama.

In this paper I present the background to the workshop, the group warm up and a description of the sociodrama's development. I discuss various choice points in the sociodrama, and identify what it was that influenced my thinking and decisions as the director.

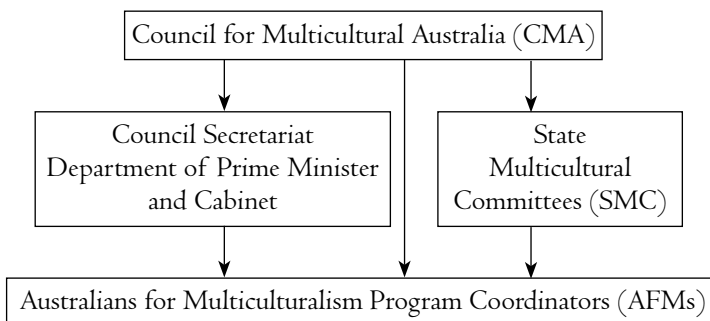
## Background

There are 39 participants and one external facilitator attending the workshop. The participants consist of:

- 19 coordinators of the Australians for Multiculturalism (AFM) program. These coordinators, referred to as AFMs, are strategic change agents from every state and territory in Australia. Their role is to assist the Council for Multicultural Australia to create a national multicultural identity.
- 8 members, including the chairperson, of the Council for Multicultural Australia (CMA), which is made up of over 20 prominent citizens involved in multicultural issues. This workshop is a significant event, as these 8 council members are sitting down with the AFMs for the first time.
- 6 chairpersons of the State Multicultural Committees (SMCs).
- 6 staff members of the Council for Multicultural Australia Secretariat, within the Department of Prime Minister and Cabinet, who administer the AFM program.

The main elements of the Australians for Multiculturalism (AFM) system are set out in Diagram I.

**DIAGRAM 1: THE AUSTRALIANS FOR MULTICULTURALISM (AFM) SYSTEM**



The purpose of the Australians for Multiculturalism workshops is to develop a stronger coordinated national focus for the last two years of work, before ultimately handing over the reins to the State Multicultural Committees (SMCs). The sociodrama takes place during the first session of one of these three day, quarterly workshops. This is the third such workshop that I have facilitated and the first time AFMs, council members and state chairpersons have met together as a whole group. The State Multicultural Committee Chairpersons will withdraw to a separate meeting after morning tea, while the Council for Multicultural Australia Members will attend a separate council meeting after lunch.

## The Warm Up

It is the first morning of the workshop. The room is large enough to have two working spaces. In one half of the room there are tables and chairs oriented to a projector screen, while in the other half there is an action space surrounded by a large circle of cane armchairs. The participants' warm up to the meeting is strong. Most AFMs have arrived the previous night and are pleased to see one another. Prior to the workshop, I have spent time clarifying the workshop purpose with the secretariat staffers and the AFMs, and have circulated their collected responses by email. My planning for this session has taken particular account of the participants' need to warm up to their purpose, to one another and to the meaning and value of their work as professionals in community outreach. After an opening statement and introductions, I invite the participants to reflect on their work to date.

'Lets imagine that over there is the end of this program in December next year' . . . *director points to the area of tables beyond the action space* . . . 'In the middle of the room it is the present, it's March this year' . . . *standing at the side of the action space near the tables* . . . 'From here look back at the other end of the room' . . . *points to the other end of the action space* . . . 'where you started on this work, whether it is ten or more years ago or even a few months ago. Go back to that point and walk the journey from where you started to the present. Walk slowly and by yourself, recalling what was achieved. Each person will have a different journey. Focus on what you are proud of in its own right, whether you achieved the outcomes according to schedule or not' . . . *participants slowly trace their journeys*. 'Form groups of three, mixing all the new people with the more experienced, and talk to each other about those things'.

Thoughtful discussions ensue. Four participants, including two council members, share their experiences with the whole group. I then move into action.

## Move to Action

'You will know that you could not have achieved what you have without one another. And that the nature of the task is overwhelmingly large with a lot of history and baggage. One of the dangers of this work is that we get so involved with our piece of the puzzle that we start losing sight of the whole jigsaw. This is as true of council

members as it is of the secretariat, as it is of the community outreach workers. Please take a seat in the circle.’

*The participants sit down. The director places a chair in the middle of the room. [Choice Point 1]*

Director In order to work well together we need a common understanding of what the day to day reality of the AFM work is like. This chair represents your typical AFM coordinator. Around the chair we are going to set out the day to day pressures and challenges that they face.

Who is one of the people putting pressure on you AFMs? . . . *long pause . . . looks at AFMs . . .*

AFMI Well, one of the local multicultural groups.

Director What do they say to you?

AFMI Oh . . . We need more support.

Director OK, bring out a chair and place yourself as close to or as far away from this chair as captures the strength of the pressure they place on you. Does that feel right? Are you on the phone? . . . OK pick up the phone and fire away . . . Make it as direct and strong as it is.

AFMI (*as local multicultural group spokesperson*) . . . *warming up to role . . .* We’re having trouble with the local council. You sent us some of that material from the local government association but the Mayor doesn’t care. Can’t you get the President or Minister to ring him? It’s not going to work without him . . . We need to appoint a council-paid migrant community worker. We need more resources here . . .

Director [**Choice Point 2**] Thank you . . . You stay there. Now . . . *addressing the rest of the group . . .* who is another person putting pressure on AFMs?

AFM2 My state committee chairperson (*who is actually present in the room*). He’s been speaking to the press out of turn and I’ve copped it from the department to keep him in line and we’re on the phone. He’s yelling at me for not keeping him informed.

Director OK come out here and place yourself in relation to the . . .

SMCI *leaps up and takes up the role . . .* What the hell is going on here? You’re supposed to help me manage these bastards. We can’t just be controlled by the bureaucrats in Canberra. It’s important that we have something to say to the press . . . *group laughter . . .*

Director Is that how it is?

AFM2 Absolutely

SMCI Yep. I bore it up her . . .

Director [**Choice Point 3**] So that’s a big pressure . . . You stay there . . . *to AFM2.* What else is there? . . . *to group*

AFM3 Well, there’s the death threats.

Director Is this by phone? . . . OK, phone message . . . You be the caller leaving the message and place yourself as close to the centre here as you experience the

- pressure this message puts on you.
- AFM3 (*as threatening phone-caller*) *menacingly* . . . Listen here you bitch, if you keep on what you're doing I'm gonna get you. I know where you live. You got a nice dog . . . pity if something happens to him. Then you'll be next.
- Director [Choice Point 4] You choose someone to make the threat and sit in this chair (*at the centre*) . . . *selects auxiliary* . . . Now, let's have a couple more people to represent the AFMs here in the middle. . . . *two other AFMs sit in middle* . . . What happens to you when you hear this? Show us with your body as you listen. You other two follow her lead. . . . OK phone-caller, you begin. . . . *auxiliary takes up role*.
- AFM3 *slumps, hands over face* . . . Oh shit . . . I feel sick. I can't move . . . *others mirror her*
- Director How long do you stay like that?
- AFM3 About 5 minutes, then I call someone else. I'm bugged if I let it stop me doing what I believe in . . . but it takes weeks to get over it . . . I'm still shaky . . .
- Director So that's a big ongoing pressure . . . In a minute we'll have all these pressures re-enacted. First we'll keep setting out all the significant pressures. What else is there?
- AFM4 Well, the Department is always wanting reports on what we're doing. I'm too busy working in the community to give them the details they want.
- Director You get up now and place yourself. Is this on the phone again? . . . Yes.
- AFM4 (*as Department*) You haven't submitted the report on your work with local groups. It's 3 weeks overdue. Council meeting is next week. We can't report on progress unless we get it from you. What's going on? When will you have it done? Will you hold to it? This is serious. It is part of your contract. We can't keep going like this.
- Director OK hold your position there . . . *to whole group* . . . Now we're getting a picture of the day to day pressures on working in the community. [Choice Point 5] Let's hear from each of the pressures in order and then you AFMs in the middle speak out what effect it has on you? *Auxiliaries enact the demands in sequence*.
- Typical AFMs in Centre Hang on, we're doing the best we can . . .  
 What do you want — blood?  
 That's not my job. You have to follow the guidelines here. I've already told you that. . . . *slams down phone* . . . I've had it with him.  
 We can't be all things to all people . . .  
 They just don't realize what we have to put up with . . .  
 I'm glad I'm not doing this job on my own . . .
- Director [Choice Point 6] This is a snapshot of what it is like to be an AFM. Let's have everyone return to their seats. Thank you. Turn to the person next to you and have a conversation about what you are aware of now, that you weren't aware of before this enactment . . . *after 2 minutes* . . . Lets hear a few comments.

Participants Hadn't realized what it was like.

Sorry to hear about those people threatening you.

That's terrible. Are you OK?

Gee there's a lot there.

It's very stressful. Don't know how you manage.

Director Thank you. The next step is that, with a better understanding of the reality of day to day life of the community outreach, we move into the key activity of looking at what you want and what you actually get from each other in this wider team. First we'll have morning tea for 20 minutes. And thank you very much to the SMC chairpersons for being part of our work here this morning. We will all be in touch with you.

### *After morning tea the group reassembles in the action space.*

Director [Choice Point 7] You are the three most significant groups that influence how the council achieves its goals (*AFMs, council members, secretariat*). How well you work together and the kinds of messages that are sent and received about what you each want are easily distorted. So in order to improve effective working relationships, we're going to focus on what you three groups give, get and want from each other. Please get together into three groups with your colleagues as council members, secretariat staff and AFM coordinators. Make a list for each of the other two groups under the headings 'What We Give', 'What We Get' and 'What We Want'. You have 30 minutes.

*The three groups assemble in separate corners of the room and work willingly on this task. The council and the AFM group present to each other first. No discussion is permitted until both groups have presented all three lists. Many items on the lists are reasonably predictable and participants use the opportunity to bring out aspects of the tension in their formal council-AFM relationships. As director, I make minimal interventions. The AFMs' list of 'What We Get' includes these two items of significance — some council members ringing us continually on trivial matters; some council members expecting us to act as their personal staff, asking us to do non-essential and non-strategic community work. The following exchange then occurs.*

AFM5 We spent time writing reports for the secretariat which you haven't read and you want us to inform you all over again.

CMA Member There's too much detail. I just need to know what's important. Besides, it's important that we keep in touch with you.

AFM5 Yes, but it's as if you think we don't have anything else to do.

CMA Member But if I don't stay in touch with you then I don't get ideas about what to do . . . and . . . I won't know what to think. [Choice Point 8]

AFMs (*almost as a group*) Ahh . . . long pause . . . Thank you . . . pause . . .

*At this point a tangible group insight occurs. Group members recognise that many council members really*

*need the community coordinators to help them lead, rather than just to follow council members' directions. This is a significant shift in role relationships.*

*Each group completes the task, summarises items to work on and begins to make preliminary agreements that will render their work easier. The session subsequently closes and council members' participation in the AFM workshop ends. After a joint lunch, council members convene their separate meeting. Subsequent workshop evaluations show that AFM coordinators highly valued this session with the council members.*

## Discussion of Choice Points

### ***Choice Point 1: The director places a chair in the middle of the room***

A lot of development has occurred prior to this moment. I have been working towards this phase from the beginning of the workshop. I am conscious of many things — the feeling in the group, the group's purposefulness, the level of interest and, in myself, the simple pleasure of creating an intrigue about what will happen next. I am holding two questions that I have already begun to answer.

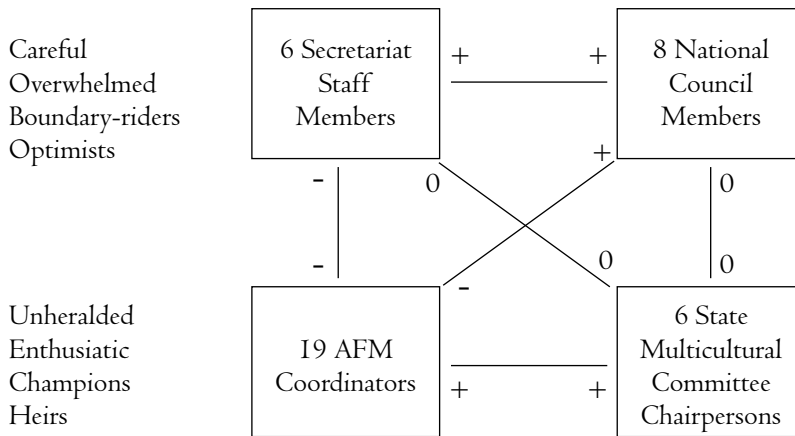
- What is the purpose of the sociodrama?
- How will I manage the warm up so that the sociodrama is successful?

As facilitator, I am very clear about the purpose of the workshop. I know that the sociodrama will only be productive if it addresses this purpose. I had surveyed all AFM coordinators beforehand about outstanding issues, and discussed the brief with the senior program manager at the secretariat. The aim of the workshop is to develop a stronger coordinated national focus for the last two years of work, in particular to work out the best way to put into action the council's decision regarding the community consultation strategy. In order to fulfil this aim, I will need to take into account the relationships and subgroups involved. I have been thinking about two related questions.

- Are the relationships between the subgroups adequate to the task?
- To develop more effective relationships, what roles are needed?

Through my previous work with these groups and discussions held in the lead up to this workshop, I have made an analysis of the major subgroups and their relationships, shown in Diagram 2.

**DIAGRAM 2: SUBGROUPS IN THE AUSTRALIANS FOR MULTICULTURALISM (AFM) SYSTEM**



In real life, the AFM coordinators have more complex relationships with the secretariat and council members than simply 'positive, negative or neutral'. Their work is difficult and highly political. While they are highly committed to the goals of the program and deeply respect most council members as individuals, AFMs have a cynical view of the secretariat as bureaucratic and of the council as an ineffective champion of the cause. Secretariat staff tend to view their role as one of keeping AFMs in line. Because the secretariat and AFMs essentially carry the hopes of the council in achieving its objectives, council members are positive to both groups. The position of state chairperson is a relatively new aspect of the system that has largely been established through the efforts of their local AFMs.

To answer the question posed earlier, I do not think that the relationships between the subgroups are adequate to the task. At the very least they could be improved. The AFMs feel largely overlooked in terms of what is expected of them, and the reality of the day-to-day pressures of their work. Caught up in the daunting task of changing community attitudes, council members and secretariat staffers have tended to take them for granted. My assessment is that AFM coordinators do not feel their work sufficiently valued, particularly by council members. However, this is not easily discussed in public because of the respectful nature of their relationships with council members. I know that conflict is likely to be minimized because community outreach workers are highly skilled in diplomacy and negotiation. After all, internal conflict usually means the death of any community outreach program.

My instinct is that the main role cluster under-expressed by council members is that of clearly valuing the contributions of others. AFM co-ordinators want council members to understand the personal costs that the work really involves and they want



to see what value council members actually put on them. I hold my focus on the AFM and council members as the key relationship needing to be developed. Relations with secretariat staffers are sometimes an issue, but both they and AFMs do meet regularly at these workshops. It is council members who have been the missing element. When I have worked this out I check my analysis in the group. It is now quite obvious. There is no more time to think it all through. It is time to trust my judgement.

An acceptable way of bringing out these major concerns in public is needed. The role of *straight talker* will emerge when there is sufficient structure to maintain professional distance, even while the concerns are also intensely personal. Therefore my group interventions must focus on social roles and subgroups, and as a consequence any enactment will be sociodramatic in nature. This is likely to build sufficient professional distance to allow people to be themselves in a group negotiation. The purpose of the sociodrama is thus for the participants to:

- Deepen their understanding of one another's worlds. I am particularly interested in the development within the group of the role of the *un-conflicted valuer of others' contributions*.
- Build their capacity to negotiate better working relations.

I had imagined a sociodrama with two scenes.

Scene 1 an enactment of the day to day pressures in the work life of an AFM coordinator. This would concretise the elements of the system that have an overall impact on AFMs. I imagined a group-centred sociodrama built around the life experience of group members.

Scene 2 a structured negotiation involving what group members give, get and want from other subgroups. For this I had foreseen participants working in subgroups to develop an awareness of the things that are important to them and how they relate to the other subgroups. The identity of those subgroups, and their relationships with other subgroups, would thus become refined. It would be real life, and the integration of any understandings from the experience would be channelled into group agreements or action plans that would improve working relationships.

As with any sociodrama, a parallel warm up in the participants' social and personal roles was required. This concept will be further expanded in subsequent sections.

After the earlier group activities, I see that participants have warmed up to the purpose, to themselves, to each other, to display and to myself as leader. The placing of a chair in an empty space is a natural flow on from this initial work. The visual stimulus of the chair and its symbolic meaning focuses the group members' attention. There is a sense of expectation that something relevant will occur, and that it will be drawn from

the group itself. All the dramatic skills of the director are present.

The chair anchors a tableau using distance, size and enactment to concretise the system of pressures experienced by the AFM coordinators. It is the totality of this system that I want to work with. I want council members and others to see the world through AFM eyes. The nature of government programs is such that the views of program administrators and council members usually take precedence over the frontline workers, so I see myself as redressing the balance. Once this occurs the possibility of a more effective working relationship can emerge.

### ***Choice Point 2: Local Multicultural Group Spokesperson ... 'We're having trouble with the local council'***

The reality of local group life fills the stage. Group members are warming up to display their situations. This is a group-centred sociodrama. No one person owns the story. The enactment of the role of the local multicultural group spokesperson demanding attention is well enacted, and elicits audience responses. They each imagine what it would be like to be on the receiving end, and are thus beginning to reverse roles with others in the system.

I choose not to role reverse at this point, because to do so would create a warm up to the individual role and role responses. Instead I continue to expand the system so that we become aware of the pressures on AFMs, rather than AFM responses to those pressures. A focus on individual responses will provoke solution-seeking to the relationship issue, as well as narrow the enactment to a single version of such relationships. Here, I am more focused on group relationships and in warming up the group to the reality of the work. This is more in line with developing the role of *clear valuer of an AFM*.

### ***Choice Point 3: State Committee Chairperson ... 'I bore it up her'***

Here the role relationship between an AFM coordinator and her State Multicultural Committee Chairperson erupts onto the stage. As the SMC chairperson speaks, the audience members are imagining the scene and the implied relationship behind the words. Group members appear relaxed and intrigued. They recognize the truth of this depiction. The SMC chairperson is clearly warmed up to the situation on two levels, his personal relationship with his AFM and his social role as a chairperson. He is also warmed up to displaying himself and has captured the role beautifully. He is delighting in shamelessly claiming his position as a harassing committee chairperson. It would be great to capitalize on the spontaneity of the moment. As director I have a number of choices here:

- Capture more of the conflict by inviting the AFM to come to the middle chair and respond to the chairperson
- Produce a role reversal by directing the AFM to take up the role of the SMC chairperson and have the SMC chairperson sit in the empty chair

- Bring out the other elements of the system in relationship to that SMC chairperson, such as the media and the bureaucrats in Canberra
- Move on to concretizing the next pressure experienced by AFMs

All of these interventions will be productive, depending on how they are linked by the director to the purpose of the enactment. Had this been a psychodrama, I would be particularly interested in the dynamic between this AFM and her SMC chairperson and worked to bring out more of the role relationship. The audience would certainly have enjoyed a depiction of such a conflict but I noticed myself hesitate. As a director, I have been trained to notice my inner cues and to use them to assist decision making in the moment. To produce this conflict would be somewhat sensationalist, even voyeuristic, and I cannot sense an immediate link to our purpose. This is a sociodrama where I am more interested in the range of elements that make up the system, in this case the different pressures experienced by AFMs in their working lives. It is my purpose that holds 'true north' for me. The action is proceeding well and participants are continuing to warm up. I decide to keep expanding the system.

***Choice Point 4: The Death Threat . . . 'Pity if something happens to him. Then you'll be next'***

At this point I direct the AFM to demonstrate her response on hearing the death threat. This was instinctive and contrasts with my decision at the previous choice point. The matter-of-fact telling of this shocking event has created a wave of concern. This event is clearly important in the life of the group and I go with the flow. To go against would appear callous. There is no reason to deny my feeling for her. When directing a sociodrama, I am always in need of my responses and my connection to others. However, to reduce the isolation of the protagonist in re-experiencing the moment of the death threat, I direct two other participants to join her as typical AFMs at the centre of this system. This intervention removes the tendency to over-focus on a single person's story and generalizes the experience to the AFMs as a group. This is a group-centred sociodrama rather than a protagonist-centred sociodrama, even though for a moment we are enacting a vignette about a single person's story. In directing a sociodrama, I place more emphasis on the nature of sub-group identity and the role relationships between subgroups, than on individual role relationships.

The death threat is replayed and the protagonist slumps, hands over face — 'Oh shit . . . I feel sick. I can't move'. Her response to the threat is mirrored and amplified by the other auxiliaries playing the roles of AFMs. The group is transfixed. Group members have warmed up to both the personal and social aspects of the role — the personal nature of being vulnerable to a death threat and the social role of the change agent facing community resistance. Learning to stay aware of both the personal and social warm ups of participants has been an important aspect of my development as a sociodramatist.

Social and personal aspects of roles always co-exist. The way that a director names

a role in the moment of enactment reflects what she or he is paying attention to. To be effective, a sociodrama must involve a warm up to both the personal and the social. A warm up to social roles alone creates a tendency towards stereotyped and superficial enactments where performance rather than learning becomes the focus. A warm up to the personal alongside or within the social role builds the possibility for the experience to touch participants deeply. At this choice point in the sociodrama, I notice that the simultaneous warm up to the personal and the social has deepened considerably. This is critically important, because without a parallel warm up there is insufficient depth of feeling to build the awareness that will drive change.

In the next part of this sociodrama, I interview the AFM in her role as a person receiving a death threat. This AFM, who has temporarily become the protagonist for the group, is already strongly displaying the feeling aspect of her role. It is enough that she makes this visible. I have no contract to enter her inner world. My factual question, 'How long do you stay like that?' lifts the thinking component of the role and she reasserts her determination to act without fear. There is no sense of 'poor me' in the portrayal, nor does she avoid her feelings. I sense that she merely wants to show how, as an AFM, she lives with threat as an ordinary everyday experience. In a psychodrama, I would probably have directed her to reverse roles with the person who was threatening her, but here our purpose is the exploration of a system and I decide to continue expanding that system.

#### ***Choice Point 5: 'Let's hear from each of the pressures in order'***

The auxiliaries who are enacting a range of pressures are now on stage. The group members' responses are intense. I could have kept expanding the system, but I am curious to explore how the auxiliaries, as a group of typical AFMs, will react to these pressures. Rather than explore the nature of each pressure and the specific set of role relationships involved, I am interested in the totality of the system. By hearing from each pressure in order I am encouraging participants to warm up to the role of *systems thinker*, to view an expanded picture of the reality of AFM work. It is my belief that provoking systems thinking is important, because participants are often preoccupied in their own small corner of an organization and fail to notice the overall system. When we see the whole picture we are able to identify and analyze patterns of relating, to think about different aspects of the system, even to role reverse with others. This will assist the participants to create progressive negotiations.

#### ***Choice Point 6: 'This is a snapshot of what it is like as an AFM'***

There has been a warm up and an enactment. Now I need to intervene to either expand the system and explore the subgroup relationships further, or organize sharing. I decide to end the sociodrama here. On reflection, I realize that I am influenced by a range of factors. The drama is very contained at this point. I am somewhat anxious about unleashing, and then having to manage, the complexity of the system. It is almost time for morning tea and the SMC chairpersons must soon leave. I have achieved my immediate goal which was to warm the group up to role reversal with the AFMs, so that all participants can build

better inter-group relationships. I facilitate sharing, and then frame the next session so that participants can appreciate the link to the next piece of work.

### ***Choice Point 7: 'You are the three most significant groups'***

I think of this as an extended integration phase of the sociodrama, a role test for subgroup relationships. The participants have been relating to one another as individuals during morning tea. I now intervene to build awareness of subgroup identity, to warm group members up to the role relationships between subgroups and to the whole system. I give each subgroup a task that involves them in defining their common identity in relationship to the other two subgroups. The role of *systems thinker*, developed in the previous session, is thus utilized and expanded.

This session provides an opportunity for the council members and the AFM coordinators to clarify what they give, get or want from one another. By contrast, secretariat staff members have been developing this aspect throughout the life of the program, even though most communication has been on an individual and state-by-state basis. The session is highly significant, because it is the first time that an overview of all subgroup relationships has been on display.

As a result of the sociodrama, participants are developing a deepening understanding of the daily pressures exerted on AFMs. There is now a real possibility for progress in improving the working relationships between CMA members and AFM coordinators, and enhancing the links between AFMs and the secretariat. Subgroup negotiation is real and substantial work. With a positive warm up in participants, these negotiations will help to develop constructive working relationships between the subgroups. I thus spend time emphasizing the importance of this before directing participants to the task.

### ***Choice Point 8: 'I won't know what to think'***

The negotiations are relatively detailed and this one exchange stands out as highly significant. This was the culmination of the mornings work. The council member says 'and . . . I won't know what to think'. There is honesty in his expression. In this moment, the AFMs have an experience of the council members valuing them. They appreciate the council members developing the new role of *clear valuer of AFM contributions*. They feel acknowledged for their work. They experience their complementary role of *insightful guide for council leadership*. The pragmatic and constructive mood of the negotiations continues.

The substantial purpose of the sociodrama is achieved and I feel complete. The key roles that will assist in the improvement of subgroup relationships, *clear valuer of AFM contributions* and *insightful guide for council leadership*, have emerged. All that remains is to complete the other discussions between subgroups and to record the agreements.

## **Conclusion**

Sociodrama, like other Morenian methods, follows a sequence of warm up, enactment,

analysis, and integration or sharing. I am influenced in how I direct a sociodrama by two important concepts. Firstly I see the director's role as defining and holding the purpose of the sociodrama, with the warm up and enactment clearly aligned with the purpose. Secondly, the director carries a working analysis of the subgroups and their role relationships. There were many choice points during this sociodrama at which I might have directed more psychodramatically but did not. The group would probably have gone along with it, but it was not aligned with what I thought of as our purpose together. On reflection I realize that it would have been possible to involve the participants in an initial assessment of their role relationships, rather than simply doing it myself. However, this would almost certainly have taken longer than the time available. Group members did eventually take part in an analysis of subgroup relationships, and did act on that analysis in the 'here and now' when negotiating in subgroups their 'give, get and want' from one another.

The integration phase of this sociodrama occurred in the negotiated agreements that were made publicly between subgroups as a result of shared perceptions. The implications for each subgroup's future actions are held in those agreements. Likewise, participants' new learning is held in the ongoing relationships between the individuals and subgroups. I have found that it helps if the integration is very pragmatic. Each person in the group draws different learning from the experience and will apply it in different ways.

At the end of the morning I decided not to proceed with group sharing about the process of the workshop or to identify participants' new awareness, even though I knew that it might reinforce the gains made. I thought that the group members had poured a great deal of effort into their negotiations, and it was enough to let the agreements stand.