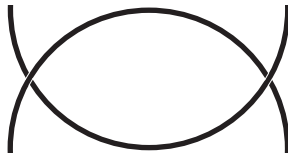




AANZPA JOURNAL # 32 2023



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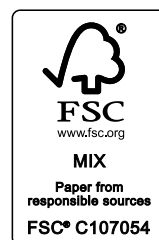
Editorial Support: Rob Brodie, Chris Hosking, Robin Sutcliffe

Technical Support: Simon Gurnsey

Cover: Reitu Cassidy

Design: Katy Yiakmis

Printing: Bluestar, Wellington, Aotearoa New Zealand, on Forest Stewardship Council® (FSC®) certified stock from responsible sources



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ISSN 1836-1196 (Print)

ISSN 1836-120X (Online)

Correspondence with, and submissions to, the *AANZPA Journal* can be addressed to the editor by email at <journal-editor@aanzpa.org>. Guidelines regarding journal contributions are on the AANZPA website at <<https://aanzpa.org/journals/>>.

The *AANZPA Journal* is published by the Australian and Aotearoa New Zealand Psychodrama Association (AANZPA). It has been established to assist in the fulfilment of the purposes of AANZPA through the dissemination of quality written articles focused on psychodrama theory and methods and their application by practitioners in Australia and Aotearoa New Zealand. The opinions and views expressed in articles and reviews are those of the authors and do not necessarily reflect the perspectives and recommendations of the journal editor or AANZPA.

The Australian and Aotearoa New Zealand Psychodrama Association (AANZPA) is an organisation of people trained in psychodrama theory and methods, and their application and developments in Australia and Aotearoa New Zealand. The purposes of AANZPA include the establishment and promotion of the psychodrama method, the setting and maintenance of standards and the professional association of members. Ordinary members of the organisation are certificated as Psychodramatists, Sociodramatists, Sociometrists and Role Trainers, and as a Trainer, Educator, Practitioner (TEP). Members associate within geographical regions, through the *AANZPA Journal* and at annual conferences.

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Editorial

Tēnā koutou katoa
Welcome to you all

Waiho I te toipoti, Kaura I te toiroa
Let's keep close together, not wide apart.

Our Journal reflects the clarity and shared understanding of who we are and what is important to us. It is also an opportunity to value the differences, divergencies and individualities amongst us. Let's enter these territories together.

Zerka Toeman Morena has been quoted as saying, "Role reversal is the engine that drives the powerhouse of Psychodrama."

As you read the material in this Journal, my hope is that you can enter into all the different worlds and the views expressed. This supports our ability to role reverse with and to encounter each other, and to continue to build the vitality in our community and strengthen the relationships in our association.

The first article by Elizabeth Synott wakes us up to the urgency and impact of climate change. This is followed by Nikki McCoy's story of a potent moment in a group. Rowan Jeffrey has contributed three poems which I imagine will resonate strongly with a number of you. Philip Carter has written about how Psychodrama has inspired a postgraduate research programme. There is a series of Haikus written by Christo Patty at Puketeraki Marae during a training workshop in that magical setting in September 2023. They are intended to give you some reflection space. Diana Jones and Zsófi Kigyóssy have let us in on their reflections on Zsófi's experience of gaining AANZPA equivalency. Next there is a fascinating photo essay on the houses of Moreno and Freud contributed by Craig Whisker, captured during his travels in Europe. Charmaine McVea lets us in on a supervision session using psychodrama and Kevin Franklin explores Moreno's concepts of revolutionary transformation.

You can read Reitu Cassidy's description of the cover image.

A panui and invitation to the 2025 AANZPA Conference is on the last page.

This will be the last Journal I edit. The AANZPA Executive have appointed Diana Jones to be the next editor. Diana is a TEP, published author and avid reader and I am delighted to be handing this endeavour on to her.

I finish this last editorial by sharing the poem I wrote for my psychodrama colleagues after a practitioners meeting this year.

How not to die

Hold out your hand and feel
your skin on my skin
rub at the jaggy bit of nail
I forgot to bite off
and the sore place where you burnt your thumb

Smell the ripeness of a scarlet persimmon
woodsmoke
mown grass
and the warm deliciousness of fresh cake

Listen to the birds

Watch a rainbow
shimmer and fade

Taste
the first coffee
the last wine
the salt in the long breeze
and the sweetness of rain

Know
that
the droughts
the floods
the fires
the inescapable plagues
will keep on coming

And
we can still hold hands

Mauri ora
Sara Crane

Praxis: Using psychodrama methodology to respond to the existential threat of climate change

ELIZABETH SYNNOT

KEY WORDS

climate change, creativity, environment, global warming, modelling, Moreno, psychodrama, research, sociodrama, systems theory

What follows is the backdrop of climate change that affects all life on planet Earth. As a sociodramatist, at times, I work directly with this existential threat. I have found that research is needed to be able to direct a sociodrama on a general topic of 'What matters today?' or more directly on 'Responding to climate change with hope and agency'. The content presented here is correct in 2023. As you'd expect the science refines each year.

We are currently experiencing in 2022 what it means to have an increase in our climate's temperature of 1.1 to 1.5 degrees Centigrade (C). In some quarters the temperature has risen locally by 4 degrees, for instance in the Tundra where Mongolian nomadic life has been massively disrupted and ended for many.¹ For the last four decades there have been calls worldwide to act with urgency. The call now is to double our reduction of emissions pledge by 2030. Again, the urgency.²

These seemingly small numbers require *a climate perspective*. Earth's last ice age was about 200,000 years ago. It took the earth 175,000 years to rise 1°C thus setting the climate for the next 25,000 years till industrial times and our ever-increasing use of fossil fuels.³ Further, when we look at the increase of carbon in our atmosphere the tell-tale isotopes of fossil fuels are present. As you likely know, it is the isotopes of carbon atoms that allow carbon-dating that show when an event took place in the past. It is these fossil fuel

1 There are other social factors, such as the limits on livestock being removed, that have also contributed to the end of nomadic life. This was reported in an Australian Broadcasting Commission documentary.

2 It is worth noting that there are other environmental matters requiring our action; plastics in the ocean, methane from agricultural methods, pesticides all but extinguishing some insects, etc. Also, the social justice issues are exacerbated by climate change.

3 Agriculture with methane farting cows and reducing forests for mono-harvests, etc., have played a lesser part.

isotopes that confirm it is anthropogenic activities that have changed our atmosphere. It is only fossil fuels that are consistent with the isotopic fingerprint of the increased carbon in today's atmosphere. In current circumstances we are anticipating several degrees increase in our temperature in a matter of decades.

The *matter of urgency*. Most of us are familiar with the dynamic of tipping points. Environmentally speaking there are nine critical tipping points, i.e., subsystems of the environment that directly affect the climate. There is evidence all these subsystems are reaching their tipping points. For example, the boreal permafrost and the ice sheets of the two poles. In the case of permafrost, the melting of the frost is resulting in bacteria and bugs eating the plant matter in the newly unfrozen soil. Amazingly, this process is increasing the speed of the unfreezing because of the rise in temperature that the digesting bugs supply. With the ice sheets and the glaciers in Antarctica, the evidence of their melting and decreasing in size is clear. This means that there is less reflection of heat from the reduced white ice. At the same time, the speed of the melting is quicker because the blue sea is absorbing more heat and that warmer sea surrounds the ice including underneath it. Once these tipping points are reached, the defrosting and melting accelerates and there is no possibility of stopping this phenomenon. Urgency is further exacerbated when other environmental systems reach their tipping points: the Amazon system, the monsoon, and massive ocean currents and, in particular, the Atlantic Meridional Overturning Circulation.

It is likely that many of us use *psychodrama methodology* in a variety of ways in response to this existential threat: when working with groups or individuals experiencing their denial or impotence, fears and challenges, when working with climate scientists in the public sector, universities and the community, when working within the climate change movement itself, running future-oriented community groups to facilitate adjustments and collective responsibilities to emergent crises and dilemmas. Some of you also work in the political arena. These are some of the offerings from psychodrama.

The 'climate' context

What follows is based on scientific data and modelling into the future, i.e., the epistemology and modelling is science-based. The source is primarily the United Nations' Intergovernmental Panel on Climate Change reports authored by this panel are peer reviewed by many, many scientists so that what is published is agreed by all but a very few scientists and is expressed in conservative terms. Thus, there is little to no possibility for hyperbole, exaggeration, mistakes, or misspeaking.

Here is a snapshot of the situation we live in written by one of the

climate scientists, Joëlle Gergis (2022), who contributed to the 6th Assessment Report commissioned by the United Nations Intergovernmental Panel on Climate Change, the IPCC.

'Right now, current policies in place today (2020) will lead to 1.9°C–3.7°C of warming by the end of the century, with a best estimate of 2.6°C. This represents a catastrophic overshooting of the Paris Agreement targets, which were specifically developed to avoid "dangerous anthropogenic interference with the climate system. ...'

'To have a chance of limiting warming to 1.5°C by 2100, global emissions need to halve by 2030. This means the world needs to more than double its current emissions reduction pledge to restrict warming to 1.5°C.'

'We have a hell of a job ahead of us.' (Ibid pp. 13-14)

Many of you will recall the exceptional fire season we had in Australia in the summer of 2019/2020 that followed an exceptional drought in 60% of Queensland and 95% of New South Wales. And the drought had been ongoing for 11 years in the Gondwana rain forest near where I live. For me the fires hit at the visceral levels of despair, impotence and gnawing fear for future generations, including my six great grandchildren. The world heritage listed Lamington National Park, here in Queensland, just two hours from me, and the Nightcap National Park, on the northern coast of New South Wales, are both part of the Gondwana Rainforest of Australia. This area contains the largest remaining stands of sub-tropical rainforest in the world, as well as the most significant areas of warm temperate rainforest in Australia (Ibid p. 7). The smoke from this and other fires up and down the east coast of Australia reached Aotearoa and around the world. Who can forget the black daytime sky at Malacoota while fire raged at such high temperatures that micro-climates formed and flames were impossible to extinguish? As well as the scorching of the earth, an estimate of 3 million native animals lost their lives and many more were injured and then unable to feed in the burnt-out landscape. We had many species of birds normally in the rain forests coming to the coast where I live including majestic black cockatoos. And, unimaginably, koalas are now an endangered species. 'We lost 53% of the last of these Gondwana rainforests.' (Ibid p. 8). Some of the trees reaching ages of more than 2000 years (Ibid p. 103).

I imagine I would have a similar experience if the Kauri forests I visited in Aotearoa were affected by drought and then ferocious fires with accompanying irreplaceable loss of flora and fauna. Indeed, on further reading I find that the Wollemi pines in the Blue Mountains west of Sydney, that survive deep in an isolated canyon, its location a heavily guarded secret, are the biological cousin of the Kauri in Aotearoa. One Kauri, Tāne Mahuta,

Lord of the Forest, is estimated to be 2500 years old and another massive Kauri, Te Matua Ngahere, Father of the Forest, is estimated to be over 2000 years old. For me, and many others, this evisceration of more than half of the Gondwana forests in Australia is a primal loss. Not even the unique protection offered in Aotearoa New Zealand in 2014 that granted legal personhood to the protected area of Te Urewera, the largest expanse of native forest left on the North Island, can protect it from the wildfires affecting forests throughout the world.

In Aotearoa in early 2023 the deluge of rain and the floods began in the North island. This is the kind of exceptional climate event that we don't want to become the norm. We have had similar unprecedented flooding for a couple of years on the East coast of Australia and uniquely fierce fires on the West coast of Australia in 2022, including near Perth. These events are mirrored around the world. Many in the poorest countries. This year, 2023, eviscerating fires in the Northern Hemisphere have dominated the news; Greece, Italy, United States of America and in particular Maui, and many more.

You will be aware that I have only touched on the more obvious climate biosphere.⁴ The oceans, ice masses, etc have climate systems that are all effected. We know that receding ice masses will result in increased ocean mass and the rise of sea levels world-wide. Oceanic changes resulting from climate change are not so well known. Changes in ocean currents are predicted to massively change climates throughout the world. A tipping point that we don't want to experience.

The impacts on social systems from climate events

The single most imminent threat to our *human existence*, and the *exacerbation of inequities in our society*, is climate change (Harari, 2014). (Yuval Noah Harari signals three threats; climate change, artificial intelligence and the nuclear threat). The United Nations recognised *displacement because of climate change* as an issue in 2020. As Pacific Islands disappear into the ocean with sea level rise, relocating displaced people will increase. We can be sure that it will affect us all. For instance, I have been working with scientists who have known about this impending disaster throughout their forty years as a climate scientist or environmental scientist. Their place in their families and their communities has been affected and for

4

The five elements in the planet's climate systems are the:

- atmosphere, or air, i.e., the gaseous fluid surrounding the earth,
- lithosphere, or land that is the brittle part of the upper mantle or crust or solid part of the earth such as the continental and oceanic crusts,
- hydrosphere or water, i.e., the water on the surface of the planet,
- cryosphere, ice, i.e., the portions of the earth where the water is in a solid form and
- biosphere or life, i.e., the part of the earth where living organisms are to be found.

many has become another friction at gatherings they attend. One scientist came to a community group to work out whether she is responsible to speak up each time this issue comes up. And the grief and impotence and rage and despair are commonplace. Oftentimes, I have a subgroup of these folks in a community group.

A range of group's responses to 'what is'

Movements, protests and revolution. I have one trainee who has joined the 'Climate Emergency' protest group. I have been to several groups who are part of the larger movement to get action urgently happening to stop fossil fuel mining and export. Revolutions are studied and the small group's cohesion begins to form. As this movement spreads, the State governments in Australia have begun responding with legislation to inhibit protest that 'disturb' other citizens as they go to work, etc. At the time of writing this article in mid 2023, the South Australian and New South Wales governments are enacting legislation that will fine a protester up to \$50,000 or 6-months in jail.

Conservative groups: One such group, represented by John Anderson, a former conservative politician in Australia, does not reject the facts of climate change, rather they dispute how to respond to such changes. One commentator said, 'I do not want to plunge my children into poverty.' by immediately stopping the fossil fuel industry. The message is to oppose any moves by the political arm of society to act with any haste and to focus on adjusting as climate change impacts. As a farmer, John Anderson is changing the crops he farms.

Science and technology will save us: Another response that was articulated by the former conservative Australian Prime Minister, Scott Morrison, was public policy based on a belief that currently known and newly developed science and technology means we can continue living as we do with minor adjustment to our lifestyles. Transitioning to the new means of energy from the fossil fuel to solar, wind and suchlike, has begun. We have the ironies that come from a wired network that was not built to be able to absorb the heat generated in the wires from solar power on a hot day, and so the contribution from households is stopped when it is most available. I have a Tesla battery to store solar power but cannot share it with anyone other than on the same land title as me. Much of the technology is known, yet the complexity of dated infrastructure and laws restricts their use while political leadership seems unacceptable to the voting populace. Also, the use of electric cars and the like require the mining of rare earths. The opening of new mines, for instance in Indonesia, is done quickly with little or no regulation and with devastating local ecological and social impacts.

Coordinated action across the globe: Multi-national agreements under the United Nations Framework Convention on Climate Change, (UNFCCC) has an annual Conference of Parties, COP. Annual COPs are the supreme decision-making body of the UNFCCC. The Paris Agreement at COP 21 in Paris in 2015 is a legally binding international treaty on climate change for 196 nations to act in concert to reduce the rate of warming. This agreement builds on the earlier Kyoto Protocol of 1997. However, even where agreements are reached, each sovereign nation has to adopt such agreements at the national sovereign level for implementation to happen.

Opting out altogether as a minor player compared to China, USA, India, etc. 'There is nothing significant we can do. We are in their hands.'

QAnon and other conspiratorial movements assert that the scientific consensus on global warming is based on manipulated data or suppressed dissent, often NASA is quoted as leading the disinformation. Political and public controversy can result by disputing the consensus. They see that the science behind global warming and climate change has been invented or distorted for ideological or financial reasons. (QAnon, n.d.)

Focus on adjusting to climate change; better firefighting techniques to match the ferocity of temperatures reached unknown before, moves to higher ground as the sea level rises and flooding increases inland from unknown deluges and a river system that floods its banks.

Focus on individual's responsibilities that is spoken of as 'individual virtue'. This has led to the purchase of Electric Vehicles, residential solar panels, reduced or no flying, etc. Some commentators regard this as a clever diversion away from the responsibilities of the fossil fuel industry itself.

Teaching our children to be adaptive; to anticipate seasonal or climatic events that require adjusting to where they live. To teach our children to enjoy camping and being peripatetic.

Being frogs that boil because they do not experience the shift in temperature. This group rely on their own observations and ignore or deride scientific measurements.

And many more ...

What is gained from sociodramatic enactments, role training in deeply conversing with one another, strengthening sociometry, and tending to troubled psyches using psychodrama?

As you would anticipate, new perspectives are gained through role reversal. Sometimes there is role refinement or expansion between various subgroups. Righteous knowing, passionate hyperbole, incredulous disparaging can be enacted between subgroups. When these are enacted as symmetrical roles in response to one another, hope diminishes and strengthening resolve to 'conquer' or dismiss others out-of-hand can dominate.

Enacting being climate refugees within our own countries is sobering for many, and having to go to another country is most often fearfully anticipated. A chilling karmic experience given Australia's response to refugees over the past few decades.

The understanding of a 'scientific' truth vis a vis a 'political' truth litters this landscape as does the slippage between opinion and knowing. In some quarters there is little or no appreciation of the scientific method. Those who do subscribe to scientific evidence, in my experience, have a deep emotional journey to live through, that most often includes impotence, rage, guilt, sadness and periods of despair. For some it is a cry to action and joining with others to shift the political landscape of decisions that will keep the temperature at something liveable.

Hope: 'How bad we let things get is still up to us — the apocalypse is not a done deal.' (Gergis, 2022, p. 7)

We can continue to relate psychodrama to climate change at the level of the individual's psyche, in groups, as members of our societies and we can further expand and refine our professional offerings. Becoming knowledgeable enough to direct sociodramas on this and related topics, offering role training in bold conversations and expanding roles to include agitation in political and the climate movement can further our professional contributions. Of recent time, I have been alerted to a hope-reviving framework of Three Horizons by Bill Sharpe (2013). I will attend a workshop where we use this model and I'm hopeful that I will be able to use this in groups as appropriate. As well, I will further study David Snowden's Cynefin (Cynefin, n.d.) framework and its application to complicated and complex systems and systems in chaos.

Moreno's dynamics of spontaneity-creativity-cultural conserve are potent; managing human creativity to enhance our living rather than contributing to our collective demise. There is an insight that Moreno expressed into the nature of humankind which had at its centre our inherent creativity. He commented on how humankind have moved against this core nature towards a will-to-power and have deified this. My own observations are that this is still dominant in our society. Will we take

timely action based on scientific facts? Will we do too little too late? Will we shift from a will-to-power to a will-to create? *Who shall survive?*

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Elizabeth lives on the Redcliffe Peninsula just north of Brisbane. Each month she meets with a 'climate' group called, What's on your mind? Over the group's two-year life it has become a place of sharing our current experience, thoughts, research, reading and our emotional journey. The group is open and meets in a community hall in Paddington, Brisbane. Elizabeth is the group leader.

Living not Acting

NIKKI MCCOY

In the second session of a group I was running with Aboriginal men who had acted violently, we did a Psychodrama with one man who had been in a previous group and was very familiar with Psychodrama. He had recently returned to my group and had a big yearning to explore why he kept doing the same thing again and again. He did his drama and it was very full and satisfying for him. However, as it turned out, it was a little overwhelming for the other men in the group. The next day, session three, they rocked up, the leader of group (an Elder) stating very clearly and strongly "We are not acting today, we do not want to act, I just want to tell my story." I showed him my appreciation of his strong advocacy for himself and others and then I put a chair on the stage and asked him if he would like to sit there on the stage to tell his story to the group. He agreed. As he told his story, about where he was from, who he was related to and how his life unfolded, I began to put little toys to represent him in different parts of his story. As I was doing this, I would turn to him and say: "How does that look — is that right?" He smirked and grew a little bigger in the chair, becoming more animated. He then said, "I am so angry inside." At this moment I picked up a chair and put it next to him and said, "This is the 'angry you'." He nodded, he smiled and said very loudly, "Yes." I asked him, "Come sit in this chair, the angry you, and keep telling your story. Is that ok to do that?" I was trying my best to stand by the original contract of "not acting." He nodded and got up and sat in the 'angry you' chair which was next to him. As soon as he sat down, he shouted to the group "I am invisible." I moved behind his chair and doubled him saying "Nobody cares about me, nobody sees." At that point I was feeling very encouraged that he was able to fully express himself in front of the group. However, at the same moment I was wondering where in the room was the 'hope' in this story. Like a flash I remembered that in the warm up he had chosen a picture that showed a mountain climber stuck half-way up the mountain and he had said he felt "very stuck" and "couldn't move." I got a chair, put it to the side on the stage and said, "Hey, it's me, I'm at the top of the mountain." and I reached out my hand and he immediately shouted up at me "I'm coming. I'm coming."



I'm a psychodrama trainee who loves to sing, I play in a band called the "bad babysitters", I am most curious about how change emerges in life, in nature and the universe.

Maitai Summer

ROWAN JEFFREY

We built a dam again that year — my last in Nelson.
Five siblings in rare harmony
lugging tumble-smooth boulders
building a wall at the river's narrower bend
creating a swimming hole and spa-pool rapids
to enjoy the whole summer.

Curling behind the house, it was our patch of river
shared with friends
and guarded by ferocious stares when
unsuspecting interlopers dared to descend
from the riverside walkway.

When the memory flashes
I feel the burn of the sun, the first icy dip
the sharpness of stones, my floating hair
I smell seeping hillside slime running off rocks,
hear the laughter, the flapping of towels to scare wasps
and pained screams as over-excited Fred dog
drags her claws down Jay's back
drawing blood for the river to wash away.

It lasted an age that final family summer:
sunshine, swimming, the stretching of
days strangely suspended
with everything still to come and yet
already over —
a no-longer schoolgirl
poised to plunge —
the beginning of just me.

Brother — at 59

ROWAN JEFFREY

At 59 we talk
awkwardly
as if we never spoke before
as if we never shared seventeen years
within the same walls
eating, sleeping, squabbling
competing for scraps of time
and attention
as if we never heard the sound
of each other's voices

The thing is you're leaving again
in two days
for the other side of the world
leaving your son, daughter, new grandchild, mother
and us, your siblings — never close —
yet now time is marching

We talk practicalities but
It's the emotional side that's tough
you say, determinedly tight
and I nod, affirm, though my chest burns
all I can do is listen
try not to muck this up
by overreacting —
you've seen enough tears

You have preferences but
no choice
a January scan will dictate
a return in July
or the alternative —
this visit really being our final
inadequate
goodbye

But we don't talk
about that.

We the downcast

ROWAN JEFFREY

We the downcast
dealt a poor hand
mistaken mistreated or just misaligned
still young unsung
quietly inhabiting the edges
we're missing it seems some vital
spark

Heads bent we half view the world
through lowered lashes and
curtains of hair
soft footed we startle when addressed
our words emerge woolly
our thoughts lie undiscerned while
our slumpy silhouettes soundlessly scream —
we're very sorry
sorry for everything
everything we are and do
and everything that's been done to us
but we don't want to bother
you

Yet we the down
callously cast
are also coals awaiting flame
lit and tended we'll frequently flare
eyes raised necks tall
voices burning with our causes
passions and aspirations
we'll walk hot with purpose
our arms punching high
redefining the sky

Got a match? Anyone?
And time?

Rowan poem

ROWAN JEFFREY

Rowan's a weathered handbag of leather
treasured for soft warm comfort

Rowan's a floppy eared terrier
addicted to walks in the wild

Rowan's a major general
directing troops through their daily chores

Rowan carries everyone's stories
like a soft sucking sponge that needs a good wring

Rowan eats weird words for breakfast
and spits them back out for afternoon tea

Rowan is a bunch of wildflowers
picked in haste from a bee-party meadow

She's a pile of twisted firewood on a desolate beach
yearning to crackle and blaze

Look — see her there and here —
bright copper flashes and burnt freckled smiles
autumn all the year.



Rowan Jeffrey is a Scottish-born Kiwi, psychodrama trainee and educator, who lives in Ōtautahi Christchurch with her twin teenage boys and fox terrier Suzy.

Taking Leadership of the Soul: Julie takes charge

JENNIFER CALLANAN

KEY WORDS

creativity, cultural conserve, concretisation, enactment, JL Moreno, God, leadership, Moreno, role reversal, soul, surplus reality, systems theory, transformation

This article, using extracts from Jennifer Callanan's Psychodrama Thesis, shares a glimpse into the complete work, *"Taking Leadership of the Soul. Revitalising leadership development through psychodrama's experiential learning approach,"* completed in June 2023.

Introduction

This article is founded on J.L. Moreno's vision that the psychodramatic method can be instrumental in social and cultural transformation in a range of settings beyond the purely clinical and therapeutic and presents one such example of his expansive vision, that is, the use of psychodramatic techniques to generate experiential learning in the field of leadership development. It addresses the question: How might psychodrama's experiential learning approach help to revitalise the sphere of leadership development and assist individuals to better integrate their innate leadership capacities and re-energise the cultural conserves within which they work? The article proposes that a Morenian approach is ideally suited to this purpose in that it values and works with the lived experience of learners, generating integrated development and beyond that, inner transformation, and yes, ultimately leadership of the soul. In this regard, Thomson (1997, pp. 8–9), Elizabeth (1999, p. 7), Jones (2005, p. 41) and Abbott (2006 p. 56) remind us that Moreno is part of the mystical tradition, that his philosophy encompasses a deep sense of the spiritual. "The essence of our existence is a craving to create — not in the intellectual sense, but as a dynamic force, a flow of creativity. The quintessence of this spark of creativity is God." (Moreno, 1941, p. xiii).

While the context of this article is leadership development with secondary school teachers, it is important to note that the application of Morenian principles and practices is relevant to the revitalisation of

leadership development in many settings, and indeed more widely, in many arenas of adult education. Overall, my intention is to demonstrate some of the ways in which psychodrama can bring greater vitality, life and depth to leadership development, where the work takes place more consistently at the level of inner transformation rather than as part of a programme as such. To support this intention, the article presents and discusses a psychodramatic enactment in which leadership development participants learn experientially and integrate thinking, feeling and acting. We see them experimenting with real-life leadership situations, enhancing their abilities to more easily recognise the institutional systems in which they work, creating and integrating new responses to old situations, expanding their leadership visions and becoming more conscious of their own instinctive capacities as leaders, whether it be personal or positional leadership. We will also find them revitalising cultural conserves and affecting desirable social and cultural change in their workplaces.

A broad perspective on leadership is another important theme in the article. I propose that everyone is a potential leader, whether officially designated or not, because everyone has intrinsic leadership capacities that may emerge in certain contexts, and which can be further developed. The illustration below focuses on an individuals' experience of and warm-up to leadership, specifically fresh responses to old situations, which deepens their leadership capacity and revitalises the professional cultural conserves in which they work.

Julie Takes Charge

This illustration is drawn from my private practice facilitating professional leadership development. I was engaged to implement a programme titled Learning to Lead, in which teachers at a secondary college would learn more about their functioning as leaders in the daily life of the school and develop their leadership capacities. I intended to use psychodrama and was aware that I would need to become a highly active director as the participants had no experience of the method.

During the warm-up phase of the first session, I invited participants to express themselves regarding the factors that attracted them to attend the programme. Julie was one of the first to speak, recounting her recent interstate move to take up a new position as Coordinator of Curriculum at the college. She described her initial anxiety and subsequent negative experience when entering the school staffroom for the first time, specifically her feelings of vulnerability on being told that she could not sit in an empty chair at a table because it was saved for someone else. She also expressed disbelief at the rudeness and lack of welcome by the teachers at that table and, in that moment, doubted her decision to take up her new leadership role.

The other participants listened intently and then gasped at Julie's

narration, with one expressing a lack of awareness and feelings of shame in failing to be proactive in welcoming new colleagues. Another shared her embarrassment about sitting at the same table with the same people week after week, oblivious to the needs of other staff members. Julie's recall also warmed up group members to their own experiences of unspoken adverse staff relationships and negative staffroom politics and, as this theme emerged, Julie became the protagonist for the group and stepped onto the psychodrama stage.

Director: Julie, are you willing to set out this scene here and now.

Julie: Yes.

Director: Set out the scene and choose auxiliaries to be the relevant people in the staffroom.

Julie creates the staffroom, with tables, chairs and a tea-making bench. She sets out a specific table with four chairs and chooses three auxiliaries as the teachers, Anne, Joan and Petra, who come forward and seat themselves on three of the chairs.

Director: Now create the staffroom entrance and place yourself there.

Julie creates the staffroom entrance using chairs, broom handles and cloths as props, and stands at the entrance. She is still and silent, gazing into the staffroom with puzzled longing eyes.

Director: (standing slightly behind Julie, adopting her body posture and doubling her) I hope someone talks with me. I am so nervous I can hardly speak. They all seem to know each other. I wish I was back in my previous school.

Julie nods in response to the doubling. Having spotted the spare chair at the table where Anne, Joan and Petra are seated, she walks into the staffroom towards that empty chair and addresses Anne.

Julie: Hi Anne. Is it okay if I sit here?

Director: Reverse roles.

Julie as Anne: No, this seat is already taken.

Director: Reverse roles.

Julie: Oh.

Director: (doubling Julie) Oh my gosh! What do I do now? I want to fall into a hole.

Julie: (turning towards the director) That's exactly right. I wanted to

be swallowed up and disappear. Others at the table didn't even look up, and I froze, and I couldn't even look around at other tables. Not very friendly here.

Julie then recalls the school values embedded in a decorative poster that is displayed on the walls of every room in the school. These values, she reports, include respect, inclusion, welcoming and action for justice.

Director: (doubling Julie) I sure don't feel respected in this setting. Not much welcome around here.

Julie stands, silently nodding in response to this doubling.

Director: Reverse roles with Anne.

Julie: (hesitating, turning to the director) I don't know much about Anne or any of them for that matter.

As Julie is uncertain, I proceed to enact each of the teachers as I imagine them to be.

Director as Anne: Wow, this newbie looks confident, attractive and alive. I was like that once.

Director as Joan: My relationships are so shaky with the people around me. I'm not risking her disturbing things.

Director as Petra: This is our table, has been for years. Julie observes the three auxiliaries enacting these roles.

Director: What do you make of Anne and the others now?

Julie: Wow! I hadn't thought all of that could be going on in their heads. And, oh my goodness, it's got nothing to do with me. It's not about me. It's all about their own insecurities.

She smiles.

Director: Absolutely. Walk around the stage and make a soliloquy, expressing out loud what you are now thinking and feeling.

Without hesitation, Julie walks around the stage and soliloquises.

Julie: I feel so relieved. I sure was duped by this lot and almost reduced to tears. I was doubting my capacity as a human being, let alone as a professional. Far out. What a rude bunch.

Director: Express yourself to the group at the table.

The protagonist turns to the group of teachers at the table.

Julie: Call yourselves Christian. No way! All I wanted to do was sit

down and have a cup of tea. I will never end up like you lot!
(pauses) Gosh, what a relief. So good to realise that other people too have so much going on and it has nothing to do with me. What a wake-up call!

Director: Let's replay the scene.

Julie: Yes, let's do it.

Julie returns to the staffroom doorway, where she stands tall, takes a breath and walks in. She asks Anne if she can sit in the empty chair and Anne responds as before.

Julie: Hi Anne. Is it okay if I sit here?

Anne: No, this seat is already taken.

Julie: Oh, ok, no problem.

Julie quickly turns and walks towards the staffroom bench, makes herself a cup of tea and finds a seat on the other side of the room. Her face appears soft, and her posture is relaxed.

Director: Come out of the scene and choose someone to be you in this new moment.

The protagonist responds and chooses Helen as the auxiliary to be Julie.

Director to Helen: Pick up the scene at the beginning, standing at the staffroom door.

The auxiliaries re-enact the scene, with Helen as Julie moving and expressing herself as Julie has done in the new moment. I stand with Julie as she observes. A smile spreads over her face and warmth appears in her eyes.

Director to Julie: Express yourself to Julie now.

Julie to Helen as Julie: Go girl! You are in charge of yourself. You haven't fallen into a hole. Their reactions are not about you. It's all about them. Such a relief.

Director: Reverse roles.

The auxiliary repeats Julie's words, and Julie stands there listening, nodding and smiling.

Discussion

In this scenario, Morenian methods again helped to generate an experiential learning approach to leadership development. Through the concepts and techniques of scene-setting, concretisation, doubling, soliloquy, surplus

reality and mirroring, the protagonist warmed up to her inner authority and leadership capacity in an everyday moment at work, which was consistent with the purpose of the programme. The following discussion will specifically address doubling, soliloquy, surplus reality and mirroring as they were used to good effect in the enactment, with a section on the revitalisation of the cultural conserve also included.

Doubling

Doubling was a powerful element that assisted the protagonist to warm up to progressive functioning. To begin with, as the protagonist stood at the staffroom door endeavouring to enter into her experience, I, as the double, adopted her body posture and expressed what I imagined to be her thoughts and feelings. Her nod indicated that she accepted the doubling and experienced companionship, validation and freedom to continue with the exploration. As Clayton (1992, p. 83) maintains, "After a double has been accepted it is possible for them (the protagonist) to express themselves with greater freedom and to explore through dialogue how the protagonist wishes to be, what the protagonist wants to do and say, and what their life goals are." Further instances of doubling such as, "Oh my gosh! What do I do now? I want to fall into a hole," and "I sure don't feel respected in this setting. Not much welcome around here," continued to assist the protagonist to express herself with greater freedom, explore what she wanted to be, do and say, and warm up to her values and life goals. As well, the imagined enactment of the three colleagues assisted the protagonist to recognise that they were functioning in habitual coping roles, thus allowing her to free herself from the social system and take charge of herself. This was the protagonist's aha moment, which she expressed with a knowing smile: "Oh my goodness, it's got nothing to do with me. ... It's all about their own insecurities."

Soliloquy

The Morenian technique of soliloquy assisted the protagonist to develop a new progressive warm-up to herself and the culture in which she was immersed. Moreno (1946/1994, p. 194) describes soliloquy as a technique that brings "deeper levels of our inner-personal world to expression. ... It is used by the patient (sic) to duplicate hidden feelings and thoughts which he (sic) actually had in a situation ... or in the moment of performance." When directed to walk around the stage and soliloquise, this protagonist spontaneously expressed her hidden feelings and thoughts with a strong voice and uninhibited movement. The value of soliloquy thus lies in the expression of truthfulness. In this case, the protagonist voiced relief after expressing her true experience: "I feel so relieved. ... I was doubting my capacity as a human being, let alone as a professional." The soliloquy also

assisted her to warm up to the roles of confident social analyst, spontaneous self-respecting leader and courageous truth-teller. When directed to enter surplus reality and express herself, the protagonist embodied these roles as she turned to her colleagues at the table and viewed them as if for the first time: "So good to realise that other people too have so much going on and it has nothing to do with me."

Surplus Reality

Surplus reality is a foundational Morenian concept, whereby the subject is provided "with a new and more extensive experience of reality, a surplus reality" (Moreno, 1953/197, p. 85). Moreno and Moreno (1969/1975, pp. 15-16) describe surplus reality as "the intangible, invisible dimensions of intra- and extra-psychic life, dimensions in the reality of living not fully experienced or expressed." Blatner (1988, p. 70) observes that, in surplus reality "the protagonist presents not only what happened in reality, but more importantly, what may never have actually occurred except in his (sic) fantasy." And as Jones (2017, p. 149) remarks, "Many of us have had life experiences ... that were not fully or adequately expressed at the time ... we develop coping strategies that isolate us from others. We forget we are creative beings with many capacities."

The protagonist in this enactment did experience and express intangible dimensions of her life, of which she had not been fully aware: "What a rude bunch. ... Call yourselves Christian. ... I will never end up like you lot." In the production of this moment, her experience of surplus reality may have felt unreal, but it was central to her warming up more fully to her true feelings, responding adequately and recognising that "we can learn to overcome old imperatives ... and instead express heartfelt truth and simply be ourselves." (Logeman, 2019, p. 37). Similarly, Watersong (2008, p. 13) maintains that "The freedom from all ordinary conventions in the surplus reality enactment is one of the unique therapeutic potentials of psychodrama", which "enables the protagonist to find new strength, creativity and integration." In re-enacting the scene, the protagonist entered the staffroom with a new warm-up to herself and those present. In this moment, she experienced a sense of freedom, remembered her creative capacity and found new strength and integration.

Mirroring

The psychodramatic technique of mirroring assisted the protagonist to see herself anew, as if in a mirror, and subsequently warm up to new roles. Moreno (1953/1978, p. 723) theorises that "The real purpose of the (mirror) technique is to let the patient see himself (sic) 'as in a mirror,' provoke him (sic) and shock him (sic) into action." Clayton (1992, p. 27) describes the execution of the mirror this way: "A group member /s, whom we term the

auxiliary/auxiliaries portrays what he (sic) observes the protagonist doing. This auxiliary virtually repeats what the protagonist has already said and done." He maintains that the benefits of a protagonist observing an auxiliary adequately portraying an aspect of their functioning are many, including "the more rapid increase in the spontaneity level of the protagonist through experiencing the spontaneity of the auxiliary in the form of adequate, accurate expression."

In this enactment, an auxiliary mirrored the protagonist's movement and expression as she took a breath, walked into the staffroom, asked to sit in an empty chair and on being denied, calmly moved to make a cup of tea and seat herself on the other side of the room with soft expression and relaxed posture. In observing the auxiliary's adequate mirroring of what might be named the role of a confident free spirit, the protagonist experienced a rapid increase in spontaneity. Furthermore, as Reekie (1997, p. 11) describes, "the protagonist stands with the producer not only to observe the mirroring but to engage in an encounter with herself or himself." In this case, the protagonist smiled warmly and then encountered herself, enacting the roles of enthusiastic cheerleader and perceptive coach: "Go girl! You are in charge of yourself. You haven't fallen into a hole. Their reactions are not about you. It's all about them." In the words of Reekie (1997, p. 12), the experience of mirroring "enhanced the protagonist's awareness of self and assisted the development of creativity and the expansion of progressive functioning." This was thinking, feeling and action integrated, truly experiential learning.

Revitalising the Cultural Conserve

The protagonist initially presented herself as a clear-thinking courageous adventurer with a vision for her immediate future. She was confronted with unfriendly colleagues, who seemed unconsciously bound up in an outmoded cultural conserve. Clayton (1989, p. 68) proposes that "the cultural conserve is anything that preserves the values of a particular culture." The protagonist experienced disillusionment when this encounter fell short of her expectations and was not congruent with the school ethos. In his *Canon of Creativity*, Moreno (1953/1978, p. 46) maintains that "Conserves would accumulate indefinitely and remain 'in cold storage'." It seemed that this staffroom culture was in cold storage, that the teachers' functioning was limited by the unspoken norms of the group. Moreno continues, "They (conserves) need to be reborn; the catalyzer Spontaneity revitalizes them." On first encountering the values of this cold-stored staffroom culture, the protagonist also became frozen and lost contact with her visionary adventurer. However, through the enactment, she re-connected with her spontaneity and became the catalyzer who revitalised the cultural conserve of the college's staffroom.

Julie Grows as a Leader

In a subsequent session, Julie reported newfound strength, creativity and role integration when chairing faculty meetings. She began to mentally role reverse with participants prior to each meeting and noted, with delight, her embodiment of the developing roles of astute social analyst, curious cultural anthropologist and confident spontaneous leader, a leader in charge of herself. She described the resulting positive effect of her progressive leadership functioning on the college's cultural conserve. She noted that staffroom seating arrangements began to "loosen up" and that her team members warmed up more positively towards one another and the business at hand.

As for me, Julie's report confirmed the conviction that I had developed, psychodrama's experiential learning methods were more effective and integrative than traditional approaches, bringing greater vitality and life, indeed revitalisation to the field of leadership development.

An important implication is the need for leadership development practitioners to become highly active when using the Morenian method. As in most adult education groups, participants will have little or no experience of psychodrama. This requires a high degree of active guidance on the part of the leader and director. Initially, during the warm-up stage, the development of trust between the director and participants is paramount. A brief overview of the three phases of a psychodrama enactment and the role of the director will assist group members to warm up to the session. The director is required to actively guide the protagonist through each phase and coach them when they are enacting the various psychodramatic techniques for the first time, as well as actively coaching the auxiliaries. There will be times when the director is required to become an active double or mirror rather than asking naïve participants to take on these functions.

Conclusion

The word education comes from the Latin, meaning to bring forth that which is within. This is indeed what the Morenian approach does, and it is just this valuing of the lived experience of participants that leads to integrated development and beyond that, internal transformation as individuals become more aware of and develop their innate capacities as leaders and yes, take leadership of their souls.

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Jen, an advanced Psychodrama trainee working towards certification, lives in Adelaide, South Australia. Professionally, Jen has worked in education, as classroom teacher, wellbeing coordinator, assistant principal and consultant. She was immediately captured by Psychodrama during her first encounter in the early 1990's. Her intrigue remained, leading to self-development and training. Jen values the experiential learning process facilitated by psychodrama and its integrative effects. In her private practice, Jen uses the method with emerging leaders in education, mentoring teachers and workshops awakening interconnection with creation. Jen is secretary of AANZPA South Australia.

The Present of a Lifelong Learner: How Psychodrama inspired a post-graduate research programme

PHILIP CARTER

KEY WORDS

research, supervision, emergent design, fresh data, application of psychodrama in academia, internal locus of authority, passion, living spirit, inspiration, culture, being companioned, Max Clayton

No one wanted to do it but I was keen, very keen. I saw an opportunity to give our post-graduate students, most of them fresh from overseas, a vital experience of research which would arise out of their interests, work towards their aspirations and build on their capabilities. I volunteered to lead and redesign Research Methods, the foundation paper for our post-graduate students, mainly in Computer Science and Information Systems, with some Maths and Stats students as well.

Unexpectedly the Head of School approved the radical new approach. Go for it, he said, you know it's a poisoned chalice, don't you? He told me that no matter what I did, it would be impossible to please everyone; the different thesis supervisors and lecturers had different requirements. I felt relief. I saw the light in Max Clayton's eyes as he told someone about to embark on some daring and dignified adventure that it was impossible. Thank you Max for that gift of freedom and adventure.

We averaged around eighty new students per semester. The majority were fresh from overseas, a good third from China, another third from India. The original paper was structured like many research methods papers around the world to output a research proposal which consists of literature review, a research question and a research plan and design. My new structure for the paper was inspired by the psychodramatic approach: to be a personal, lived experience. Students weren't going to regurgitate others' research and theories and just make a plan, they were going to do a whole research project. They were going to collect data that was fresh to the world and do their own analysis. They were going to try on the identity of researcher. In psychodrama terms, there was to be the fostering of an internal locus of authority compared with relating solely to an external locus.

Many of my colleagues found supervising research projects very challenging, often having real difficulty completing a research project in one year full time study. How on earth was someone going to do a full research project in one paper in one semester? I had been observing and considering various things relating to this for some time. I saw that no matter how long you have to do a research proposal, once data was begun to be collected, the focus and the method typically shifted. Much of the literature so painstakingly reviewed is no longer relevant and a whole new lot of literature has to be reviewed. This can be especially painful in a PhD where the candidate has almost a year to come up with a proposal.

In the new Research Methods paper, the amount of focus on reviewing previous research and literature could depend on the particular situation of each research project. In most cases, literature review could be minimal. The students could learn about literature reviewing in other papers; it was well emphasised there. In the new structure the aim was for students to get a real experience of research which then sets up a foundation for actually being able to critique other research.

The beginning orientation was that the student identify a topic and question that they were vitally interested in, something they wanted to really find out about, perhaps related to the job and career they wished to obtain or part of the vision they had for the future. Here's some feedback about this that I got from students.

- *I sincerely appreciate your effort and support and thank you for allowing me the freedom to develop my thinking on my areas of interest.*
- *I am motivated to learn because it is a project that I am passionate about.*
- *Your teaching and presence inspired me to select topics in the philosophy of computing technology area, especially the thought experiment about simulated reality, which I wouldn't have thought of doing in my wildest dreams earlier.*

I worked on making the guidelines succinct and precise. I passionately promoted and illustrated things in the lectures, interacting with some brave ones in class. I was informed by lots of practical training and mentoring in psychodrama in leading groups such that the group warmups were identified and produced and worked with.

A common thing was students' lack of confidence. Many saw academic research as some external thing beyond them. I got curious and specific about what research acumen and capability they already had. This strengths based approach is central to psychodrama. I found out that many students were already quite competent 'researchers' in their areas of interest. One student recalled the process of buying a pair of jeans: the sizing up, trying on, etc. There were a large number of criteria of assessment. I emphasised this approach was exactly what will work as a researcher. This was a

revelation for some and an opening up into owning research. The well developed shopping habits could be applied to an academic research endeavour. This transferring of capability from one area of life to a new area is a common thing occurring in psychodramatic productions.

For many, writing is something that becomes judged and assessed. I was very keen to see how writing could become an ally for each supervisee. Perceiving the blank page like an empty stage and writing as a production where it talks back to you and you can move things around and try things out has been very rewarding.

Similarly, beginning with the thesis structure as a way to organise any writing has been highly efficient and has also stimulated the writing. For example, if one is investigating a particular question, then write your thinking down and create a section header and put it in the introduction chapter. If that particular area ends up being investigated, then the writing can stay in the introduction chapter. However, if the focus shifts, then the writing is not wasted or put to the side and forgotten about, but it can be moved to the future work section. This approach is a great way to organise all the thoughts in a fashion that facilitates the final output stage which can be very overwhelming with multiple warmups. As well as efficiency, it also sets up conditions for writing to be an ally. One's ponderings has weight minus any external assessment considerations.

One student in Research Methods said the most important thing in his life right now was to please me. "How come," I said. "To get an 'A'," he replied. "Good," I said, "everything will be geared towards that. My feedback and guidance will be towards excellence. You've made a good start by being honest. Let's carry that on. You could become the subject of your research. Your experience, thoughts, feelings, actions become the data."

Another student didn't know what to do. I said "Start with the most likely, investigate it a bit more, collect a bit data and we'll review it for goodness of fit." He did the first one and after a week knew it wasn't a good fit. I inquired how did he know. Then he tried another one, then another. He ended up trying out several and got to the end of the semester without any being a complete fit. However, he had got clearer about the actual set of criteria and what he wanted. Sometimes coming up with a refreshed set of criteria to assess something is a very valuable contribution to a research area. He got a satisfying grade.

Individual supervision was highly useful and at times, essential. The student needs to be companioned and have a supervisor who can reflect things and lay out the dynamics occurring. This was another principle central to psychodrama: the fostering and nurturing of cooperative working relationships. That is greatly furthered by treating the other as an individuated person and them vice versa. I said to the students, "You are post-grad now. I will not be a school teacher who demands obedience. It is up to you. You must

take the initiative. If you don't, that won't be my business but you may or may not produce work that will get a good grade. Many of you have other things in your life and if you don't put much effort into this paper, I will not take that as a reflection of any personality deficiency."

Being around Max Clayton has been highly beneficial in treating others as sovereign beings at the same time as being a sovereign being myself. I remember Max illustrating how mutuality and reciprocity does not mean we have to wait until there is power equality. This appears very pertinent and useful in organisations and the seeking of wellbeing and social justice. Such new and rich encounters occur between two parties who are different.

- *My sincere thanks also go to Dr Philip Carter who provided me with feedback relating to this project during the study time of his research paper, for enlightening me about the first glance of research and for supporting me spiritually throughout the research activities. His comments and life lessons gave me motivations during this project.*
- *I've slowly realised how much attention you've paid to understanding each one of us because you seem to hit the nail on the head with each comment.*
- *I loved the chat we had yesterday and believe me the words that you said — "I know you can do it"they have touched my heart. Once again, after many years, I felt that yes I can do it...however difficult things might get Thank you firstly for being a wonderful professor and giving valuable insights into the subject and secondly but most importantly for being a wonderful person....I guess had I not taken this decision of coming to NZ, I would have missed out on meeting a person who could rekindle the fire within me to succeed despite any kind of situation.*
- *This is the best gift I ever received outside family. I am grateful for it. I am sad to see the end of this mentorship... I believe that you are the man and I want to become like you, a mentor who can set students free and ignite their spiritual sparks.*

I made myself available, almost always replying to student queries on the day, often within the hour. This was unusual in academia. However, it nourished me. I would often be supervising fifty or more students but the workload was fine. I often relished the interactions. Sometimes I would wake at 5am and a whole raft of email treats were there waiting for me.

All sorts of areas, usually with some connection to IT, were investigated. Here's a sample:

- *A child's experience of web search.*
- *Spur-of-the-moment blogging: A qualitative study of inspiration amongst the users of blogs.*

- *Consumer's perspectives of wireless cardiac monitoring: Results of a small New Zealand telehealth project.*
- *Copyright Infringers: Decent people with no options or indecent people with nefarious motives? (The outcome of this study proposed a new business model to better involve consumers and producers particularly in poorer countries.)*
- *The Pervasiveness of Web Standards. (This study revealed that basic web standards can make a foreign language web page intelligible for users.)*

Some extraordinary work was done. One student was alarmed at the influence of hate speech and false news occurring during elections in her country. She looked at the willingness to question one's opinions and prejudices; whether people verified things. She found many did not because they perceived contrary rewards such as belonging and being liked. 70% were not willing to accept contradictory evidence. There were various reasons. There was no correlation of willingness with educational level. The data indicated that if a person's need to belong to a group is stronger than the need to be in truth, then no amount of presenting evidence will work. We then had a decision about whether to focus on the 70% or on the 30% who were willing and able to update.

She looked for what made a difference towards being more willing to update one's views and beliefs. She found the sharing of personal experiences and stories, ability to make contributions to society, and having commitment to learning were key motivators. We found this a highly stimulating finding. Instead of trying to educate people who were unwilling and won't update anyway, we could see how to set up conditions in which people were invited to share, contribute and belong. We didn't do that work but it was the invitation for others to follow up on.

I was involved by being naïve and asking questions: what's the next thing... what will be most useful... what will set up conditions for what you want? The psychodrama practice of interviewing for role has been highly useful for nurturing that capability in me.

Her inquiry kept moving from one new research question to the next one, flexible and respondent. This is called an emergent design. It is well known and well practiced in psychodrama. Production of the immediate warmup of the protagonist sets up the territory for a relevant response to arise. On and on, the universe as it is, is revealed and lived into.

- *During your supervision in that small research, you repeatedly mentioned: value the data that you've collected. Now, I do believe that I didn't value the data in that project enough. Although I have done that later in my thesis, and look where it got me to. So, Thank you.*

- *I will miss interacting with you Philip as a supervisor. It was a good journey wherein I learnt a lot from my own mistakes and realisation. I used to jump to conclusions before this, now I make that as a hypothesis and research more in it.*

The new research questions that are evoked by a research project at its completion are often very exciting and stimulating to the people in the field. This aspect can be lost to Masters and PhD students who are so busy proving how powerful and solid their research and approach is that they don't highlight and celebrate the new challenges arising. Researchers love new questions to delve into.

There were many beneficial effects from the paper, new functioning that developed in students. There's evidence of the usefulness of creativity in research.

- *I once again wanted to acknowledge your impact on my life. Feeling more inspired more motivated more alive after your classes! I want to express my gratitude for a very enchanting learning experience I had thanks to you with research methods. Not just for the subject, but I believe I received many more important pointers from you during the process in general. I have started to learn how to learn!*

Freedom and kindness can also be an integral part of a research endeavour.

- *I learned about freedom from your teaching. You not only spoke about freedom, but also behaved with freedom, then I am convinced with your freedom. I started to feel freedom when it comes to me from time to time. This helped me to take leadership role for me, as a Chinese living overseas. When I am relaxed, the team can feel it and it helps unlock the team productivity. Then I learned about joy of learning. The learning is no longer boring and tedious. I don't learn with tear and sweat, but with joy. It gives me more knowledge. This year, I learned about love without discrimination. This helped me to grow more confident, not because I think I know better, but I know I care. When I offer my genuine advice, people find them trustworthy.*

Sometimes there was the gift of having a new experience outside of the cultural background.

- *In all honesty, I had never attempted 'research' as it is defined and prevalent in New Zealand universities back home in India. There it was all mechanical, structured, with so many exams and a lot of difference in power dynamics between lecturers and students. After coming here, I understood what it was like to interact with a lecturer as an intellectual—exchanging ideas cooperatively*

to construct something wonderful, something motivated, and not a one-sided dictation of opinions that I was previously compelled to follow.

What a rich time for me, with so many experiences. I had the great pleasure of leading the Research Methods paper for over ten years. I don't recall one complaint from other lecturers. I was able to adjust the outcomes of the paper to suit their students' needs. The application of psychodramatic principles and sensibilities to this endeavour in post-graduate research was a huge success. A deep thank you and gratitude to my psychodramatic colleagues who are the living spirit of the psychodramatic method. You have been a rich source of inspiration and practical guidance for this lifelong learner.



Philip D. Carter, PhD, is a psychodramatist who is also practiced in body work, taiji, group work, research, teaching and gardening. He has worked in factories, forests, gardens, banks, city councils, computer companies, language schools, universities, non-profit agencies and a taxi co-op.

Haiku from Puketeraki Marae

CHRISTO PATTY
Karitane, Sept 2023

Being on a marae is new to me. 'Newness' alerts me to vitality and liveliness. I warm up to relating to this place and the people I meet with a spirit of curiosity and tenderness... a kind of investigative vulnerability fills me up, and as I enter the marae, I notice my body soften. Now I'm getting ready to be part of this world and attend. These haiku come to me at different points of being on marae.

Crossing half the world,
On my way to Dunedin —
Big clouds promise rain

•

This house that holds us
Sleeping...eating...connecting, while
Outside cold rain falls

•

Can you hear it yet
The soulful cry of Tui
Piercing the still night

Rowan goes up the
Hill to rehearse her poems —
How lucky the cows

•

On the marae we
Create dramas, new roles are
Born — just like that

•

Sitting in the group
My eyes feel a face I know —
I breathe easier

•

Ahhh, these spring days in
Karitane — green and lush —
In Brisbane — cars grind

•

Faded pictures of
Past vibrant faces look on
As we get present

Hello! Light the lights
I'll move around in my
lovely woolen sox

•

Each night as we sleep
There is a dark workmanship
That draws us closer



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Cultural Differences in psychodrama training; Reflections on the process of practitioner equivalency

DIANA JONES AND ZSÓFI KIGYÓSSY

KEY WORDS

culture, vision, cultural conserve, purpose, values, influence, similarities, differences.

A celebratory lunch unexpectedly led to an exploration of AANZPA's culture and the process of equivalency whereby international psychodramatists can be accepted as AANZPA practitioners. The question arose. How does AANZPA continue to evolve as an organisation, and maintain its purpose, vision, and values as it expands its membership to include international practitioners?

Joining any organisation means meeting certain criteria. What assists new members to integrate into the organisational culture as functioning members?

Just what is culture and why do differences emerge?

Edgar Schein ascribes culture as *a pattern of **shared basic assumptions** learned by a group as it solved its problems of **external adaptation** and internal integration (...)* *A product of joint learning.* He identifies three levels of culture: **artifacts** (visible), **espoused beliefs and values** (may appear through surveys) and **basic underlying assumptions** (unconscious taken for granted beliefs and values — these are not visible) (1992, p. 16).

Using Schein's three levels of culture within AANZPA, the first element of **artifacts** include the Training and Standards Manual, annual conferences, and organisational structures including the Executive, regional groups, the Board of Examiners and relationships with training campuses. Group structures include practitioners, associate members, affiliates and trainers.

The second element of **espoused beliefs and values** relate to AANZPA's vision of

...people all over the world expressing themselves relevantly in the ordinary here and now situations in which they live and work. This expression may be in silence,

in learning, in building, in negotiating, in teaching, or in play. It is a responsive and creative expression that brings joy to the human spirit that uplifts the soul that makes us feel part of the universe again. (AANZPA, 2020, p.1)

This implies that the acceptance of new members is an integrative one and generates a sense of belonging.

The third element **basic underlying assumptions** reside within AANZPA's purpose *to promote spontaneity in the Members of the Association and through them the spontaneity, creativity and co-creation of progressive relationships that strengthen the health and well-being of society in Australia and Aotearoa New Zealand and in our relationships with those in other countries.* (AANZPA, 2023)

J. L. Moreno identified '...the cultural conserves underlying all forms of creative activities — the alphabet conserve, the numbers conserve, the language conserve, and the musical notations.' (1993, p. 11). In psychodrama we have the methodological conserves including role reversal, doubling, mirroring, and concretisation to promote spontaneity and to generate fresh responses to old and challenging situations.

What cultural differences do trainees and practitioners from other countries notice when they participate in AANZPA events, and what do we as AANZPA members notice?

How is culture reflected in day-to-day life?

In my recent travels to Asia and Europe, I set about noticing cultural differences and made some discoveries. It was normal in Tangier to see women from villages selling their wares, herbs, and cheeses, directly from the footpaths whereas in London herbs and cheeses were sold by checkout operators in chilled supermarkets. In Malaga Spain, early morning breakfast was crisp churros dipped into milky coffee but in Lisbon, Portugal black coffee with Portuguese custard tarts (pasteis de nata) were on the menu, while in Paris, pastries are sold from boulangerie and patisserie frequently without coffee. London pub lunches had the ubiquitous curry sauce with fish and chips or pies with mashed potato, while Parisian lunch, goat's cheese salad was more usual. These differences make a culture unique, with food as the cultural conserve.

In psychodrama around the world, similarities and differences have become apparent to travelling trainees, and trainers. Conserves have evolved and formed within our own psychodrama culture here in Australia and Aotearoa New Zealand. I recall early in my training, some dramas might well be several hours long, and evening sessions went deep into the night. Currently classical dramas vary, they might be one and a half-hour long or a three-hour session within a workshop or conference.

Cultural differences or individual trainer quirkiness?

At ASGPP conference in Florida 2017, I was alert to the Board celebration of Trainers with Awards and special recognition at the conference dinner. By contrast, in Australia and Aotearoa New Zealand, practitioners and TEPs are firmly celebrated at the completion of their training with recognition by the Board and with peers singing songs, and heartfelt speeches. This event can be the most anticipated and celebrated part of AANZPA's annual meeting for most AANZPA members, with graduations front and centre.

This different emphasis largely stems from the way training institutes are formed in the USA where many US TEPs form their own training institutes. This compares with TEPs in Australia and Aotearoa New Zealand who have collectivist systems where strong working relationships develop among trainers.

A question arises, at what point in organisations do individual differences between trainers or campuses shape the culture and become conserved? Policies ratified at Annual General Meetings is one source of forming culture, as are the values enacted, and the behaviours of leaders and group members. Policies includes how trainees are accepted into training programmes, the standards of training and requirements for participation and certification of trainees and the standards for trainers and campuses to be accredited.

Influences in the evolution of international training systems

Moreno began his Training Institute in Beacon, New York State, in 1953 (Treadwell & Kumar, 1982, p. 31). Until his death in 1974, Moreno was the certifying officer for practicing psychodrama. Both American and international trainees flocked to work with him and returned to their own countries to set up psychodrama training systems and Boards of Examiners who certified practitioners and TEP's. In doing so both trainers and the Boards shaped the culture of psychodrama training, as did political, economic, geographic, and social influences from within their own countries. Further trainer influences internationally came from repeated visits and contributions to building relationships and developing training systems.

AANZPA trainers have led training workshops in a wide range of countries and participated in International Conferences including in the USA, Japan, Vietnam, China, Taiwan, Singapore, Hong Kong, England, and Europe.

Of particular interest to this paper is AANZPA's relationship with the USA and Hungary. Several Hungarian psychodramatists trained with J. L. Moreno in Beacon. Moreno first visited Hungary in 1963, and Zerka Moreno, thirty years later in 1993. Trainers from Australia, Germany, UK, and Eastern

Europe have offered training workshops in Hungary and have influenced the development of psychodrama training.

AANZPA has a long relationship with training in Hungary with Dr G Max Clayton leading training workshops in Budapest in Hungary with repeated visits over 30 years. Chris Hosking travelled and worked there six times. Both Max and Chris led workshops in Pecs, the city where Zankay Andras lived. Zankay Andras came to Aotearoa New Zealand on two occasions. Max's influence is likely significant in the Hungarian training systems particularly in regard to role theory, group work, and spontaneity.

How does AANZPA include practitioners from other countries?

AANZPA has a process for attaining equivalency when practitioners from other countries come to Australia or Aotearoa New Zealand to practice. Recently PANZ Te Whanganui-a-Tara staff congratulated Zsófi Kigyóssy on becoming an AANZPA practitioner. I was curious to learn more of the process of adapting to AANZPA's culture, I (DJ) asked Zsófi (ZsK) what her experience was going through the equivalency process to become an AANZPA practitioner.

ZsK: I gathered all my papers together, everything, I sent the Board of Examiners everything I had; the Hungarian papers, the US papers, my examination with the 12 essays on methodology, sociometry, ethics, statistics, research, related fields, philosophy and history. There was quite an emphasis on developing psychodramatic knowledge in my US training. For example, in 2015 I wrote 15–20 essays, each about a different aspect of psychodrama. Each essay was two or three pages and included both theory and practice.

So, I sent the Board of Examiners everything I wrote, all the hours, all the supervision hours, and all the groups I was running. It was a massive documentation. What amazed me was ... they read it all thoroughly.

I felt the Board was taking my application seriously. I saw their requests were not a bureaucracy, empty words, or window dressing. This was a valuable, thoughtful process. That really motivated me. Until this process was completed, I couldn't call myself a psychodramatist here. I was an ASGPP psychodramatist *but not in Australia or Aotearoa New Zealand. I was a foreigner and I had to explain myself.*

DJ: What training had you completed?

ZsK: I completed my MA in Psychology in 2009. To be a psychologist in Hungary you need to do personal development. I decided to complete this with psychodrama, even though I really had no idea of what psychodrama was. I completed three days every two months for two years. That was 250

hours. I then studied psychodrama for 160 hours and I became a psychodrama assistant. This meant I could run a group with a practitioner or another assistant.

Then our family moved to the States. My Hungarian trainer, Èva Rapsányi was very supportive to find psychodramatists in the USA. Through her connections I ended up getting in touch with Adam Blatner and he connected me with Jeffrey Yates and Jean Campbell. They became my primary (Jean Campbell) and secondary trainer (Jeffrey Yates). The American Psychodrama Association was very welcoming and accepted my hours from Hungary. I completed another 400 hours with ASGPP; a professional development group which met for three days, five times a year plus additional workshops. After completing a one day written exam and a practicum, I became an ASGPP psychodramatist, sociometrist, and group therapist.

I started practicing and led a group of 18 people in addiction treatment. I was co-facilitating the group with someone who then went on maternity leave. This meant for a time I was facilitating the group on my own. That was a terrible experience, but I learnt a lot during this period e.g., building the relationships among participants, holding boundaries, and teaching self-care. The people in the group had all kinds of psychopathologies. That was tough. Luckily, I asked another psychodramatist, Michael, if he wanted to join me leading the group. We thrived together running that group.

DJ: What was the Board of Examiner's response to your papers?

ZsK: The Board noted that my knowledge seemed sufficient for the expectations here and they identified some gaps, like the social and cultural atom. I had done a lot of social atoms, but not a social and cultural atom. So, the role chart of the coping, fragmenting and progressive, that was new to me. I knew it existed, but it hadn't been emphasised in my previous trainings.

I was a bit concerned at the beginning of the process that, *"Oh, I need to prove again what I already proved."* But it wasn't the case. The Board were really skilled in finding those areas; what was it in my Hungarian and US training that was not emphasised? I found their assessment amazing and really accurate.

So, for me, this was expanding my psychodrama knowledge rather than being frustrated with, *"Oh I have to prove myself again."*

The Board pointed out three other areas that they thought weren't as thoroughly included in my training, that are important in AANZPA training. These were, the application of the social and cultural atom, putting a theory into practice from the field of group dynamics and running a group with the examiners present. I chose the Focal Conflict Model which

emphasises being aware of the motivating forces and reactive fears in groups for the theory part.

DJ: What made you choose that one?

ZsK: I thought it would be most applicable in everyday life. I wanted to learn something that would make me a better group leader, and it has. I use it in my groups. This turned out to be very helpful. I had come across it in the US, so I was acquainted with it, but I didn't have deep knowledge and I didn't actively use it. This has shifted my focus from individuals in the group to focus on the group process. My need to meet all the individual needs in the group has lessened and now I focus on reading the group, making an assessment at the time, acting on that, making an assessment at the end of the session, and planning my next session.

DJ: What was really challenging to you in the process?

ZsK: The most challenging thing was to get my thinking into noticing, identifying, and naming roles.

DJ: You're still becoming familiar and becoming practiced at identifying and naming roles?

ZsK: Yes. That's still something that doesn't come naturally, and it's still something I feel like I am still learning. I often work with a client and ask, "What would you call this role in you?" We look at these over time. This is also a good way the client and I can measure progress.

DJ: What's one shift in your practice as a result of becoming an AANZPA practitioner?

ZsK: Oh, Chris Hosking asked me one time, "Okay, if somebody would look in on you from outside to your practitioner room, what would distinguish you from a therapist who is not a psychodramatist?"

That kind of clicked. This sentence has stayed with me and I have become more aware of the psychodramatist in me. I use a lot more action and doubling statements. I'm noticing and naming roles and I'm also pointing out moments of spontaneity, "Oh, you did something new. You are spontaneous." So, using the language and getting off our chairs into action. I am also drawing attention to and concretising the client's somatic responses in the enactments.

DJ: Overall, what do you think you have developed during the process?

ZsK: Prior to this I didn't have a good eye for reading a group. My focus was on the individuals and I was more familiar with revealing the sociometry of the group and participants warmup to taking on roles of the protagonist, director, auxiliary, or audience member. Now I am more tuned to the group process and the themes emerging in the group.

Overall, it has made my life much easier as I now have a clear identity here as an AANZPA psychodramatist. This has given me a clear entrance. It has also opened the door to my being a psychotherapist and I have now completed my application with the Psychotherapy Board of Aotearoa New Zealand (PBANZ). I used to identify myself as a psychologist. Now I identify myself as a psychodramatist and psychotherapist.

There was one other significant moment just before my practical assessment here. Monique (Zwaan) came to support me. I was very nervous. And she told me, "Hey, they are not here to judge you. They are here for psychodrama. They are here to help you become a psychodramatist in Aotearoa New Zealand and promote psychodrama to others." And just like that, my anxiety dropped. I felt I was part of a team rather than this being in an evaluation. We are here for psychodrama, not to judge you.

It was a newcomer's ceremony. We belonged to the same team. We were colleagues, not judges. I was no longer 'the outsider'. I belonged to this system. Before I was one foot in and one foot out. Now, I was both feet in.

Overall, it was a growing experience, and while it was personal, it was also my professional development.

There are cultural differences in Aotearoa New Zealand, the USA, and Hungary that stand out

In my conversations with Zsófi, three areas of psychodrama practice stood out as significantly different.

1. Choosing the protagonist
2. An aspect of doubling
3. The focus of supervision

1. Choosing the protagonist

In Zsófi's US training groups, group members got themselves on the map during each session by sharing their warm up; how warmed up they are to being a protagonist, a director, an auxiliary, or an audience member on a locogram (action sociogram). Zsófi attributed participants identifying their warmup to a specific role within a drama to a more individualised culture in the US where each person wants to have their say and make sure they have expressed their warm up.

Zsófi noted that both in Hungary and in the US, 99% of protagonist selection is by self-selection or by sociometric selection by the group

members. Following the locogram, the protagonist is either self-chosen or group chooses the protagonist. The director is then chosen in one of several ways based on mutual tele, the protagonist may choose, or the group leader might direct or a group member who is warmed up to directing will do so.

Zsófi told me that in Hungary, trainees self-select as protagonists. The prospective protagonists then set chairs out and identify their area of focus. This is followed by active sociometric selection. In Australia and Aotearoa New Zealand the protagonist is chosen in several ways; the protagonist might emerge from the group as the most warmed up, or be invited by the director, or be chosen through sociometric exploration as in Hungary. The protagonist then might be invited to choose their director from the group members present, or if the group leader is aware of entrenched subgroups, or wants to expand sociometric relationships, they may invite a director to choose their protagonist.

In AANZPA training groups, two significant differences were evident. Firstly, Zsófi noted a more collegial culture is apparent. Secondly, she and I discussed how the protagonist is chosen in a variety of ways. The protagonist might emerge from the group as the most warmed up, or be invited by the trainer, or be chosen through sociometric exploration as in Hungary.

The collegial culture she noticed likely results from trainers beginning groups with either a director-directed warmup or a group-centred warmup. Here, as participants share their warmup relating to their experience, trainers produce interactions. Trainers might invite protagonists to choose their director from the group members present, or if the trainer is aware of entrenched subgroups, or wants to expand sociometric relationships, they may invite a director to choose their protagonist.

Within AANZPA it is not unusual for the director to choose a protagonist prior to hearing from everyone. Zsófi found this strange and frustrating for the enactment to begin without everyone expressly knowing her warmup. In this instance she experienced a cultural shock — the director's decision to work with a protagonist appeared to overlook her warmup and had *not* specifically included her response. She was not warmed up to someone else. She had expected the sociometry to reveal everyone's warmup, including hers, before a decision was made.

2. An aspect of doubling

In the US, Zsófi and I became aware, the *doubling statement* is differentiated from the function of *the double*. While classical doubling in many countries has the double stand behind and close to one side of the protagonist as they bring out the unspoken thoughts, insights, or feelings of the protagonist to deepen their awareness, Zsófi identified significant differences in who does this and how. Her observation was in the US, group members spontaneously make *doubling* statements, by entering the drama, standing behind the

protagonist with their hand on the protagonist's shoulder, and make a *doubling statement*. They tune into the protagonist's response, then return to the audience, or the role they are in.

What Zsófi saw was similar in all three settings, directors invite the protagonist to choose their double by making a conscious intervention. Zsófi and I agreed that there was a difference between Hungary and Australia and Aotearoa New Zealand. In Hungary doubling statements mostly come from the director, and within AANZPA doubling statements are not differentiated from the double.

3. The focus of supervision

Here Zsófi's experience reflected that supervision in the US was more action oriented with the focus on the client-therapist relationship. Action included reversing roles with the client, doubling, and mirroring the client. In supervision in Aotearoa New Zealand, Zsófi was aware of the supervision focus being on the emerging role development of the client resulting from her work; identifying fragmenting, coping, and progressive roles with the client, and exploring the client's response to the system they are in and their role development. This assisted her in strengthening the application of her equivalency focus.

Zsófi and I returned to our earlier conversation. We traversed the question — how much was this in fact cultural differences or might this focus be the supervisor tuning into the development of a practitioner?

Conclusion

AANZPA members experience cultural differences in other countries when they participate in international events as do overseas trainees and trainers who participate in AANZPA events. Some of these differences are significant and reflect different values and underlying assumptions in the development of practitioners. Other differences can be attributed to particular emphasis some trainers may take.

What became apparent to me in the example of practitioner equivalency presented here was that within ASGPP there seems to be an emphasis on the expansion of knowledge and understanding of psychodrama through writing of many essays, compared with AANZPA where methods of identifying, assessing, and making the interventions enabling role development of groups or individual clients can be more dominant. Knowledge and understanding is also valued within AANZPA training through the writing of fewer short papers, a social and cultural atom paper or similar and a thesis.

Other differences were apparent when choosing a protagonist, doubling, and in supervision. The significance of these differences was not so clear to us and could be ascribed to individual differences among trainers.

A challenge for any organisation is to embody its values in the enactment of its processes. In this example of AANZPA equivalency, a personal learning plan was created ensuring the applicant's prior experience was valued, that at the same time, identified learning gaps relevant to the applicant's professional development as she expanded her capacity to notice and identify role development and gained greater ease in attending to group dynamics. While these were requirements, they were presented in ways that the practitioner felt enlivened rather than having to prove her adequacy.

What became apparent is that the complex task of expecting more from a practitioner from another country can be done in a way that stimulates vitality. What significantly helped was this practitioner's warm up to learning, her desire to expand her capacities and to firm up her professional identity.

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Two Men, Two Homes

CRAIG WHISKER

On a street called Berggasse in central Vienna the gently rolling pavement is all that remains of the 'mountain alley' (trans. German) of centuries ago. Here many of the homes built in the 18th and 19th centuries have been restored or preserved in their distinct 3-4 storey chunky, smooth-stoned Viennese style. At number 19 that preservation is as a museum to the 47-year working life of Sigmund Freud in the family home and psychotherapy practice rooms that he, and later his daughter, Anna, worked from until the family's escape to England in 1938 following Nazi annexation of Austria.

Some of the possessions they fled with have now been returned, bringing the Freud family vividly back to life through their furniture in the lounge, sunroom, and in the patient waiting room, the hallway with its green rattan wall boards fitted with coathooks of sharply chiselled brass, through photos and ornamentation, Freud's antiquarian collection in his office, the furnace heater and spot for her dog in Anna's office, a boxed set of board games in the living room, the marble stairway entrance and doorsteps. Conversations between mother, father, and daughter can be imagined. The daily walking of a German Shepherd dog. The doorbell rung by patients that might receive two responses at the two entrance doors at the top of the staircase, one from Freud and the other from Paula, the Freud family's lifelong housekeeper. The latter dressing Freud's cancer treatment wounds in a small annex room adjacent to his office, the same room in which she makes up her bed each evening before folding it away in a cupboard the next morning. Everything was beautifully renovated 4 years ago and thousands of tourists and psychotherapy enthusiasts pay €14 a time to visit. There are a wide range of books beyond Freud's for sale in the ground floor foyer and cheese cake and pastries are on sale for the peckish.

In contrast the spa town of Bad Vöslau, a 30-minute train ride southwest of Vienna, looks like it has seen better days. Covid-19 has ravaged businesses since 2020 and several decades-old hotels have closed down. The huge spa pools, dozens of brightly painted individual changing rooms, deckchairs, restaurants, accommodation units, and grassy knolls are all thoroughly underutilised on the rainy day that Selina and I visit. What's more, days of localised rain have cooled the waters so that even the staff dissuade us from a quick dip. Behind the spa complex narrow roads finger up the hill, among them Maital, literally the May Valley, where at house

number 4 J L Moreno and Marianne Lörnitzo live from 1919 to 1925. Their unmarried status is scandalous so the neighbour we met, whose family have lived opposite Moreno's house for 100 years, hastens to tell us and this seems to owe something to the antisemitism of the day with Moreno being of Jewish descent, Marianne not.

The house is in poor repair and may well have been completely derelict by now had the Moreno Museum Association not recently invested in a new roof with copper guttering and downpipes to ensure some level of weather tightness.¹ Yet plants have overgrown walls, windows, fences, and gardens around the house and the forest green front doors have a broken glass pane, elsewhere a side window is ajar, and the only passers-by likely to gain entry are birds, cats, and the like. Peering through the broken door pane I spy a short wide hallway strewn with dusty debris and beyond that a doorway to the main living room. Is this the room where Moreno scrawled his epiphanies on the walls when he returned home from cosmic-filled night walks through the streets of Bad Vöslau?

So what do the photographs that accompany these brief notes tell us about the men who occupied these houses on Berggasse and Maital and the movements they inspire? They are different personalities of different generations. Could we say that Freud was a stable force that helped galvanise Moreno and was galvanised himself by his objectors? That Freud provided a cultural conserve with respect to medical individualism for Moreno to push and rail against? Sounds like a role relationship of some mutual value.

... and so perhaps psychodrama dwells in a May Valley garden where the creativity of our nature — the S factor of spontaneity — results in the odd window being broken and the ever present possibility of inundation by weeds or flowers, while psychodynamic psychotherapy holds steadily to its traditions on the Berggasse — those streets of commerce that are really circuitous mountain alleyways — only a brief 30-minute train ride away. Could we say, quite different but not so far apart really?

1 There are plans afoot to convert the Maital House into a museum that will also be a place of research into Moreno's work (see <https://www.morenomuseum.org/en/content/maital-4>) and further can be gleaned about Moreno's Bad Vöslau period from Wieser and Wildhaber (2011).



View from doorway to entry stairway on right leading to Freud's first-storey house. Courtyard beyond (Berggasse 19, Wien).



Courtyard at rear of Freud's house. Under house door at ground level (Berggasse 19, Wien).



View from Freud's office on first floor of house onto courtyard sheds and neighbours (Berggasse 19, Wien).



Courtyard at rear of Freud's house. Shed doors (Berggasse 19, Wien).



View along entranceway towards street door. Steps to Freud's house on left (Berggasse 19, Wien).



View from Freud's first floor office window onto courtyard sheds and neighbours' buildings (Berggasse 19, Wien).



Moreno's home in Bad Vöslau, a spa town near Vienna (Maital 4, Bad Vöslau).



Moreno's home in Bad Vöslau, a spa town near Vienna (Maital 4, Bad Vöslau).



Moreno's home in Bad Vöslau, a spa town near Vienna
(Maital 4, Bad Vöslau).

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the published photos were taken with a Canon GX7 camera.

How using psychodramatic production in supervision strengthens the emerging professional identity

CHARMAINE McVEA

KEY WORDS

concretisation, insight, professional identity, psychodrama, role reversal, supervision, supervisee

In my experience of supervising new practitioners, I have noticed that simple psychodramatic interventions often have a profound impact on their spontaneity and confidence. One area of impact that I want to consider more fully, is how producing the supervisee's presenting issue can bring into awareness some things that they already know and assist them to articulate their understanding and principles of practice. This has the effect of further integrating what they have learnt into their practice and strengthens their emerging professional identity.

In this article I am celebrating the efficacy of our method and wish to encourage you to apply it as it promotes and respects the value of autonomy in the developing practitioner.

Working psychodramatically brings the supervisee's decision-making processes more into awareness. Scene setting, interview for role, concretisation, asides, mirroring, and role reversal are particularly useful for this purpose. When a person concretises a dilemma or sets a scene, there is an implicit emphasis on what they already know about the situation. Through interview for role, asides and role reversal they can bring their understanding to the foreground. Moments of insight that are often quickly dismissed or overlooked in the pressure-cooker of professional practice can be highlighted and considered more fully.

I will illustrate this process with an example from my supervision practice, and then make some comments about how I see the use of psychodrama production within the supervisory relationship contributing to the development of professional identity in new practitioners.

Producing the supervisee's presenting issue

The example I draw on, is an individual supervision session with Glenys,

who has recently started her first job as a school counsellor. She has sought me out after attending a professional development workshop I ran that was focused on the therapeutic relationship. Glenys was drawn to the emphasis on being with the client. She intuitively recognised something that was of value to her, even if she didn't quite know what to make of it at this stage. She has no experience with psychodrama.

Glenys' presenting concern is that she administered an assessment tool to a child, and a process that typically takes an hour took her over two hours. Her manager has told her that she needs to become more skilled at administering the test.

At the start of the session Glenys is more warmed up to her personal experience than to her working relationship with her client. This is very normal with beginning practitioners who are trying to integrate many new experiences. She is oriented to deficiency in herself. At the same time, she feels unfairly criticised by her manager who she says has not given her any guidance about how to do things differently.

After a brief discussion, she identifies two areas of focus for the session: working effectively with the child and discussing issues constructively with her manager. We agree to focus initially on her experience of working with the child, and I invite her to set out the scene where she meets with the mother and child.

Glenys sets out the scene, selecting objects to be the child — a seven-year-old boy, his mother and herself. She takes up the role of the mother and in interview for the role she says that she is worried about her son's future and at her wits end trying to get him to school or to do his homework.

Glenys enacts an interaction between the mother and child, where they relate in a positive way with one another and then the mother leaves the consulting room. Glenys then enacts the interaction between herself and the child. She relates in a friendly manner to the child. He responds positively to her and briefly engages in tasks, before becoming distracted by other things in the room. Glenys encourages him to continue with the assessment task and he responds positively to her, once again engaging for a brief period before becoming curious about what his mother is doing.

I bring Glenys out of the enactment space and into the mirror position, and I re-enact central aspects of what she has presented. Witnessing the enactment, she makes an aside, bringing out the thoughts behind her actions. She wants the child to have a positive experience of the assessment process; she wants to give him the best chance to demonstrate his abilities, aware that a poor result on the test would not accurately reflect his cognitive abilities; and she wants to build on the positive aspects of the mother/child relationship. We have a discussion about the principles of practice that stand alongside her intentions.

When Glenys has reflected on her practice and articulated the principles

she has been applying, she notices that she is looking forward to having a constructive conversation with her manager. She says that she is now more open to hearing suggestions from her manager about what she might do differently to achieve her purpose more effectively.

Discussion of the Session

By the time Glenys begins to set the scene, she has already turned her attention somewhat from her personal discomfort to her working relationships. Her goals — working effectively with the child and discussing issues constructively with her manager — reflect her desire to develop as a practitioner.

As she concretises the scene, Glenys begins to recognise the complexity of the system she is relating to: the interests of the child, the relationship of the child with his mother, and the expectations of the education system around attendance and homework. When she reverses roles with her clients, she warms up to their motivations and concerns and becomes less self-conscious. In response to her clients, she is empathic and focused on building positive relationships. From the mirror position, Glenys quickly warms-up to being a reflective practitioner who is open to examining her practice, can relate what she has done to principles of practice, and is keen to develop her capacities further. She values the position she took in the session and is then able to consider what she might do differently in the future, keeping these principles in mind. She feels more optimistic about her ability to do the work.

How does this relate to Professional Identity?

Professional identity emerges from the integration of a philosophy of practice, knowledge and skills, in the functioning of the person. It is expressed through roles that have both a social aspect (i.e. recognisable as belonging to that field of professional practice) and a psychodramatic aspect (i.e. with a unique expression for each person). An essential element of professional identity is that the person experiences themselves as such: I am a 'psychodramatist' or 'group worker', becomes not a job title, but an expression of something more unified. This unification of the social and the personal is a foundation for being more spontaneous in work life.

Glenys begins the supervision session focused on her inadequacies, both in her work with the client and her relationship with her manager. Through the psychodramatic production of the scene and the use of mirroring, she warms up to what she knows about the client and the client's context. She is able to make more of what she knows and put it together in a coherent way. She experiences herself relating well with her clients. She brings out the values that influence her decision making and warms up to being purposeful and principled in her work. All these aspects contribute to

her experience of herself as an active contributor in her professional life. It becomes evident that she is experiencing herself more as a competent professional when she now warms up to having a collegial discussion with her manager about the areas she needs to develop. She experiences herself as a reflective practitioner with a capacity to assess what has happened and to contribute to a conversation about what to do next.

More of these types of experiences over time will contribute to Glenys consolidating a professional identity that incorporates who she is and the requirements of her professional practice.

And a note about the supervisory relationship

The supervisory relationship has a significant impact on the new practitioner's emerging professional identity. Although there are differences in professional authority based on experience and understanding, there is a collegial aspect to the relationship as well. I suggest that it is through the collegial nature of the supervisory relationship that supervisees are most likely to experience themselves as being part of a professional group.

At the beginning of the supervision session with Glenys, we have a conversation around her experience in her job, the difficulties she has been grappling with and the areas she wants to focus on for supervision. I work from the assumption that she has already developed some professional capacities and that working through challenges are a normal part of professional life. I expect this attitude is communicated to Glenys in the way I relate to her. Together we are able to orient to what she is in the process of developing, rather than overcoming a sense of deficiency. This is reflected in the focused and constructive goals Glenys identifies for the session.

Towards the end of the session, we again have a collegial discussion, this time focused on the principles of practice embedded in Glenys' thinking about the work she has done. Now, the supervisor can draw on her experience to build on what the supervisee has produced, drawing attention to connections between Glenys' principles of practice and the broader body of professional understanding and experience. With Glenys this seems to give her added confidence in her approach to her work.

Concluding comment

One very significant value of using psychodrama production in the supervisory process is that the supervisee is able to access experiential knowledge beyond what they might initially be able to put into words, and that they experience this knowledge residing in them rather than arising from an external source.



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A Truly Universal and Socially Transformative God-concept for a Globalising and Progressive World

KEVIN FRANKLIN

A true [*and social*] revolutionary transformation, in order to alter the whole system of values, would have had to strike first at this center: the God-concept.

— Preface x *The Words of the Father* (Moreno J.L., 1920)

The idea of the Creator, rediscovered in its true meaning, is the only category able to bring order out of this chaos of value-systems. ... The universe, looked at from the point of view of the Creator, can raise up its eyes again to a supreme authority... .

— *The Words of the Father* (Moreno J.L., 1920)

Abstract

In this article the author grapples with J L Moreno's God-concept and further evolves this concept with new meaning and wider-world relevance. Much of our individual-group-collective practice and theoretical focus within AANZPA is on *role*. In that context, *identity* has been largely overlooked even ignored and perhaps considered too *hard*. This author addresses this neglect of identity by using a J L Moreno (JLM)-inspired holistic metaphysic, an individual-group-universal equation of *Whole of Identity*. This holism — where whole is greater than the sum of the parts — necessitated a re-think, especially the commonplace *universal God* connection. And to re-examine write and discuss with my Association colleagues my antiquated discarded concept for this new God-concept.

KEY WORDS

buddha, culture, dissociative, existential, gestalt, I-self, identity, individuation, Person, socius, whole of identity

My partner and I recently watched this new movie:

My Policeman is a 2022 romantic drama film based on the 2012 novel of the same name by Bethan Roberts and directed by Michael Grandage. ... Tom, a policeman in 1950s Britain, falls in love with a [woman] schoolteacher on the Brighton coast. However, he soon begins a passionate same-sex affair with a museum curator, in spite of homosexuality being illegal ("My Policeman", 2023)

The trinity of characters in this tragi-drama are painfully familiar to me. This film mirrors their individual experiences of despair and its agony, their personal and interpersonal loss, their disappointment, and collectively their isolation and dis-connection (estrangement) in their culturally-induced emotional pain. Watching this too familiar scenario this movie mirrors for me my near-unbearable emotional pain, my suppressed and repressed rage.

Aside: My pain and rage began in infancy, when and where my own psychosocial identity of *gay-man* (both nouns) were *a priori* stolen from me. In society's mind-stealing abortion of my right-Order identity, *I* instead objectified to 'me'. Me to be *as if straight*. Society's colonising culture, pre-determining my 'correct identity' through family school and Christian church, usurped and stole my true psychosocial or gay-man identity. Born 1946, I am only in the last couple of years now able to transform and reconfigure me, to be one whole *I-self* (set) as a gay-man (psychosocial subsets) in individual-group identity.

Developmentally, those two individual-and-group (or psychosocial) elements are two of three parts (subsets) in a JLM-like unifying concept (set) of *Whole of Identity*. My third and 'missing' part to this wholistic-holistic identity equation is individual-group-universal. Only since 03-02-2023 has that missing universal piece — a unified God-concept — become apparent to me. And this in two universal forms: *being* micro-universal as one's own creator of Person and *being* macro-universal as the creator God of the Universe.

In the 1950s with its witch-hunt culture and finger-pointing scoffing society, society projecting it-self *as if God*, making those two young men like me and mine today still wear a *dunce's hat*: This hat a 'socially' imposed identity called criminal. Where and when I was a young man in the 1960s, that socio-culturally devised penalty was 14-years jail with or without a whipping. Though few such men by the 1960s were then jailed, homosexuality and all homosexual men were branded criminal. Internalised, in the name of God

and society, on my soul was tattooed sodomite pervert homosexual homo and poofter: *Social Reject*.

Both my parents were born in Perth WA in 1914. Born into a Catholic family in a working-class suburb of Perth my dad was the second-youngest with several older sibs. He was over-parented.

My mum was the oldest and only female-sib of four, she with three younger brothers in a nominally Anglican family and in a more socially-up suburb. Her parents, my grand-parents, had arrived in Perth circa 1900 from Kent in England. As was then more the tradition, she as the oldest-girl was cast as surrogate (and indentured) mother to her younger brothers. I take it that she learned her deeply engrained pattern of dictatorial mothering — her quiet demand and controlling authoritarian ways — in her most formative child and adolescent years. Her brothers grew to resent her well into their adult lives. And she resented them for their unintentional stealing of her childhood. Mind you, her Englishman father did treat *his* family and home as *his* castle and *he* its sovereign and ruler by folklore.

My parents chose to send my older sister and me to the local Catholic primary school, this in the parish of *Our Lady Help of Christians*. Much later I did realise the irony of that name. My first-three years in that school were under the all-female unquestionable rule of the Sisters of Mercy. That irony was then also lost on *me*, but my tears validated my truth. This was when and where I had my first encounter with the externalised and sin-hating so-called universal (ie, Catholic) Man-God; the God I was taught and told to love or go to hell. In that religious-come-authoritarian metaphysical framework called school was another, a leader of saints: He was Son of God, Jesus (the) Christ.

What a story that was! How he was born to suffer for our sins and how good a person and right-model he was, especially to his Mother Mary and family. I didn't know it then but that model of bearing one's cross — perseverance — saved my life from a premature end. Those first-three school years tattooed *know-nothing confused cry-baby* on my soul! It was an embryo and forerunner of *contrarian*.

After three-years ~~we~~ (sic) us boys were transferred next door to St Francis Xavier school. This sexually-segregated school was multicultural with post-WW2 Italian Greek Dutch Yugoslav English and some *others* but always Catholic boys. This school was under the all-male autocratic rule of the Christian Brothers. At this school, aged about 10 years I had my first of two stand-out encounters with obvious *psychosociopaths* (sic). This first, Brother Maloney's totalitarian demand and control 'teaching method'; then, now aged fifteen-years, I was at Terrace CBC with Br. O'Driscoll's 'heavy-handed method'. Fascist authoritarian philosophy-and-practice became a familiar subtext in my childhood and adolescent 'socialisation'.

I was inappropriately and repeatedly ‘touched’ by a Catholic Brother in primary school but not otherwise sexually abused or assaulted that I remember. I was a young and naïve witness and sometimes the victim, to many instances of physical emotional and psychological abuse. Not obvious to me at these three Catholic schools was the explicit but unseen neglect of well-being: I dutifully sucked up this perverse ‘normality’ and obedience to ‘authority’. From those twelve-years of *education* (from *educare* to lead) in those Christian ‘concentration camps’, I now had another tattoo on my soul: *Stupefied and Worthless Deadshit*.

Developmentally, this identity was a forerunner of *Sad Sack* or *Sad Sack of Shit* to give its full title first generated in the Korean War (1950 -1953).

In 1964 I was accepted as a bonded-trainee teacher and started a BA at UWA. Growing up in a lower socio-economic suburb and then going to UWA was stepping across a cultural abyss. Now, I was learning the meaning and challenge of one of Australia’s leading elite Ivory Tower universities. I kept going to church each Sunday but only to keep my parents ‘happy’: Tattoo *fraudster* and *cynic* on my soul. In 1968 I had my first posting as a secondary school teacher, this to a south-west country town. I stopped going to church: *budding contrarian*.

Back in Perth over the 1968-1969 summer and Xmas school-holidays, I went one evening to see a movie, it aptly named *The Graduate* at the Plaza theatre located top of Plaza Arcade in Perth’s CBD. Afterwards, about 10.30pm, the audience crowd spills out into Plaza Arcade. I window-shop in the arcade. Then, ten-minutes later, I notice that I’m window-shopped by a young-man who is a few years older (etc etc etc.). One of the best, if not *the* best spontaneous decisions I’ve ever made: *Alive in the new-found well-being of Eros*. I had kick-started my own internal-to-person or psycho-social *revolution*, but on my soul was internalised and already writ-large: *isolated loner and social misfit*.

A New Pedagogy

In 1982, I formally resigned as a schoolteacher from that toxic to well-being brand of *poisonous pedagogy* (Miller, 2002). Some years before, about 1976, I had discovered psychodrama and the Wasley Centre. This was to be *A true revolutionary transformation* (JLM), a rehabilitative and re-socialisation process: transformative and transpersonal but mostly a very inner and private *resocialisation*. I had been virtually exiled and disowned by family: *Outcast*. The fractious relationship with my mother ended suddenly with her fatal heart attack in 1978. In 1979 I knowingly entered an emerging ‘tsunami’, this a mostly subdued but very-altered state of consciousness. A few months after that event subsided, I asked Max: *What was that?* Max said: *That was an integrated psychosis*.

I’ve learned a lot since then, working towards certification as a

Psychodramatist and then T.E.P. But only in this 2023 calendar year have I seriously worked on my internalised authoritarian-fascist God-concept, a metaphysical and 'third-person me'. This year I've been working, and am still working, on my psycho-social-universal transformation *to holistically be* (ie, existentially) a real out-there transpersonal and socio-able *Person*.

Formulation

In some parts of the world recently post-WW2, a tonsillectomy operation was not done with a general anaesthetic. In 1950 I was a four near five-year old in St John of God (Belmont) hospital for a tonsillectomy. This awake-in-surgery event was a first dissociation. It was followed by repressed post-operative memory (amnesia) until it re-emerged as psychosis in 1979. That 1950 event led to Dissociative Identity Disorder (DID), formerly known as Multiple Personality Disorder (MPD). Dr Adah Sachs (2019) gives an erudite account in *Attachment as a Second Language: Treating Active Dissociative Identity Disorder*.

I assume that first dissociation-causing event was an accident, although possibly medical negligence. Then, my subjection — *enslaved hostage* to totalitarian fascist-elements of society — and consequent self-objectification or reification-of-self (DIDs or MPD). This self-estrangement reinforced by socio-cultural, parental, and religious-educational norms. That is, by an intergenerational operantly conditioned 'normality' in my child-adolescent-adult 'role development and identity formation'. In J L Moreno language, this was a *Whole of Identity* process. But instead, and only so far, individually a tragi-drama of JLM's implicit *individual-group-universal* psychosocial growth and development or true *socialisation* process: Learning to be a human being *and* existentially a whole and micro-universal Person in my own world of unified personality.

Whole of Identity

JLM (1920, 1972) and later his son and theologian Jonathan D Moreno (2011), address the *God-concept*. In historical order they identify the socio-culturally evolved He-God, You-God, and I-God in our Westernised-world and wider Abrahamic culture. Those pronouns when in grammatically correct order — *I you* and *he* — are the *first-*, *second-* and *third-persons* in Latin. Then, later in history, also in English Person-singular.

Structurally-and-functionally in human personality — *Theory of Person* (ToP) in Human Sexuality — are Person-singular and Person-plural (psychosocial paradigm), the three-parts (*persons*), and a whole universal or holistic human being (Person). In ToP there are three subsets *person* or elements within a gestalt set or whole Person, as shown in the following table:

Person (or Self):	Egg analogy	Structure	Function	Analogue
• first-person	yolk	rolecreator (subject): psyche	role-creating	psychodrama
• second-person A	albumen	roleplayer (objectivity): socius	role- playing	Person- centred sociodrama
• third-person	shell	roletaker (objectivation): culture	role- taking B	group- centred sociodrama

Notes: A — soul; B — mind.

I have authored a book. It is accepted for publication. Its full title is *Humanity and Human Sexuality: The Origin and Nature of Sexual Preference (in press)*. Its focus is the absence of a real *psychosocial paradigm* in Social Science and thus an absence in science as in community of a unified reliable and validated explanation of homosexuality *and* heterosexuality. And, without that psyche-and-socius (psychosocial) connection in human personality, instead science and community explicitly use Plan B, this plan sociologically a fall-back or *fallen model* of a human being.

Human Sexuality — the abbreviated title — also and instead uses Plan A: *Theory of Person*. This work (*in press*) demonstrates a human being in integral (whole) and psycho-social Order: not dis-organised in sociological-psychological dis-order. This holistic state of being is scientifically demonstrated in comparison to Plan B. Plan B is instead *sociological* and externally referenced in culture, this via third-person. Here, in our Western world, human *role-taking* is referenced to society: the third-person in persons-of-grammar. This means referring and deferring to knowledge that is 'external' or functionally third-person to self: the folklore of society in personality with its multi-cultural even segregated subsets, the conventional knowledge of science and misnomer Social Science, and the disunified traditional knowledge of three-Abrahamic God-concepts and religions.

Alas, Three God-concepts

In *Human Sexuality* I have there addressed the current scientific-religious gap and the theoretical and practical gap: these gaps or schisms existing between Social Science *thinking* and Sociatry *being*. A philosophical-existential gap in human relations is addressed as *schismogenesis*, which means division or partition making: ‘creating a difference’ (segregation). In other words, how we humans in the absence or loss of spontaneity create sexual and other racial religious ethnic (etc.) segregations and schisms: ~~psychosocial~~ (sic) psychocultural ‘reality’. *How*, in our creating dis-unity, we human beings instead create mental and criminal *psychocultural* dis-unity and dis-order instead of *psychosocial* relations and Order: schism vs. integration.

For JLM, *God* is the highest of all-possible cognitive concepts. In our Abrahamic World, God — the supreme concept of integration integral to (macro-) *universal* identity — has been *a priori* partitioned (divided) by religious-based cultures historically isolated and those actively promoting within-group unity via *sticky* or collusional symbiosis and through both within-group and between-group segregation (*schismogenesis*) via vilification and demonisation. That highest possible One seemingly divided into three *group identities* with their historically segregated and culturally-created auxiliary religions: Judaism, Christianity and Islam. In effect — this historical development of three cultural-groups each ‘making a difference’ (between-group segregation) followed by further within-group segregations creating seemingly unstoppable division schism and conflict (eg, WW3). Each *one* of this trinity of separate unified religions are parts and *partialities*, three anthropomorphic group identities, whereas God — ‘always was, always is, and always will be’ — is (macro-) *universal*.

One Universal God

On the 03-02-2023 I was reading JLM’s Preface to *The Words of the Father* (1920). As I relaxed into his WW1-era words, I realised: *I have been sold a pup*. Society, including the Christian Churches and Social Science, had deceived me on both gay-and-man (psychosocial) accounts. Now, I have a ‘new’ God — a God of the Universe.

A God immersed in the whole of the universe — Subject — not object-objectified-reified. This similarly the way that our human life-spark or *psyche* initiates our individual living-being at conception: this *subject*, our immanent buddha, ‘be-ing’ immersed in our individual body. God, Creator of the Universe is subject: not an object, nor necessarily an object of human veneration and objectification. A God without religion, this God does not need human sacrifice nor worship.

This unity and universal identity is for humans that *highest* concept conceptually ever possible (ie, eternally). Currently, those three Abrahamic

religions, those group identities — Judaic, Christian, Islamic — tell a history-based story. A story of an ongoing emergent human need for One — unified and unifying — *real* God, our individual-in-group and our group-in-universal multicultural worlds in unity under one conceptually-evolving and humanly-realised God. The unity or one-ness of an alive Subject (set) immersed in its own universe and world-of-subsets — a bacteria, a cow, a horse, a human — that one-and-all of us human beings similarly can in awe *under-stand*.

The God of the Universe exists: an eternal postulate. God immersed in a divine or subjective world but a God that cannot and does not intervene into (or in) and cannot emerge into our human existential reality of living things including the existential world of *Homo sapiens*. Instead, God's innately original gift of life — and its spontaneity — potentiates my freewill, my objective and holistic expression in Person or I-god, and my psychosocial identity of gay-man *under* God.

An individual Person is born free, and highly dependent on an initial human life-support social system. And then, developmentally via psychosocialisation from within, a person can grow to experience freedom (freewill) by *coming out*. Thus, the subject-object questions: coming from where and going to where?

In other words, *coming out* from Subject and being and *by going to* or entering the Whole of Identity or 'human-iverse' created and co-created by we human-beings. Individuation — person become Person — with the objectivity of self-realisation, free-will (spontaneity), and consciousness: whole and parts integrated as sovereign Person or I-god and as a person within a multi-cultural human-iverse *under* God.

God exists supremely: This One and only God of the whole Universe *exists*. But for us human *subsets* in God's universe, this God or whole (set) is not and cannot be *real*. Not in a human-iverse sense that we human beings can become existentially real as a holistic spirit or whole Person. However, in our human-iverse, we each and all can be-and-become *auxiliary egos* to God, this for us people-and-peoples to create and co-create a truly *social* (Latin *socius*, companion) human-iverse that is fit for this psycho-social (human) purpose.

Like Siddhartha Gautama (Buddha) and other self-realised Persons who are subjectively immersed in own Subject or being, and developed human beings as Persons, we can 'realise God' individually in *individuation*: meaning objectively or 'real-ised' from within own Subject immanent-buddha or *being*. In Sociatry, this human development — role development *and* identity formation — is a life-long socialisation process. In analogy, human psychosocial development is like a forest tree ('Buddha') growing organically and emergent — in an ecologically friendly context — from an initial seed ('buddha').

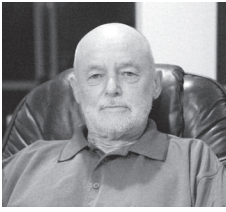
In Summary and Conclusion

As a very young child and would-be-Person I was, once upon a time, in paradise fully and subjectively immersed in my being: in my life's spontaneity or will-to-create, this catalysing my innate creativity. In paradise, this creativity initiates a human being's potential for becoming an existential lived-and-living I-god and whole Person. And now, holistically *me*, human-being sized. Me, now subject-object with my human nature's subset of psycho-bio-socio-and-culture. This combined with my innate potential for an *emergent spirit* whole set or Person. Me, an ordinary whole person: a gay-man-Person. Me, an ordinary person: still self-authoring *creator* of Self and companion-able *co-creator* producing a more-real (genuine) and micro-universal Person.

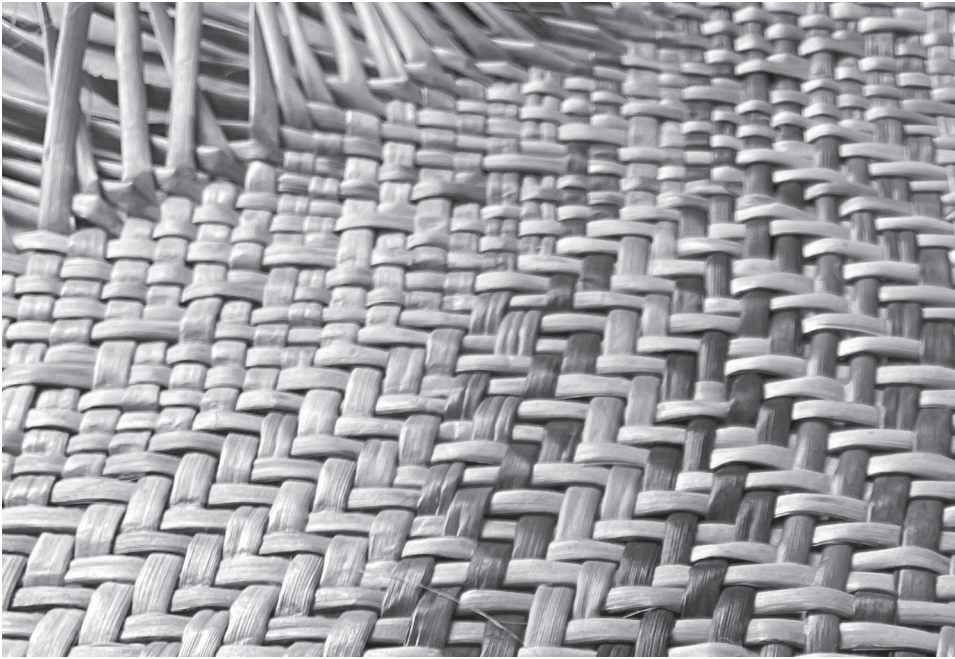
Even if *I am* now such a wiser *H. sapiens* elder I-god or Person, I am still a speck in the cosmic macro-universe of God. Nonetheless, now in my now brand-new 2023 God worldview, a person who is becoming more progressive. An I-Self or I-god creating body-soul-mind and *human spirit* (Person), and co-creating collaboratively with other and others to produce an interpersonal *living culture* fit for this human-iverse. People and peoples — individuals and groups — we each-and-all inescapably *human beings*. Everyone potentially companion-able (ie, auxiliaries or auxiliary-egos) creating and co-creating a progressive and real human-iverse within God's on-going creation of this underpopulated Cosmic Universe. We body-surfing our God-given or innate life-force. All human beings, with one-only commandment (after JLM): *Be spontaneous!*

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Kevin Franklin, Psychodramatist T.E.P., PhD B.Psych B.Arts Dip.Educ: My educational background is in the social sciences (geography and economics), in the humanities (art and history), mathematics (statistics), pedagogy (teacher and senior teacher), biological science (biology and zoology units of B.Arts), and psychology (BPsych, and PhD in Clinical Psychology). My religious background is catholic (family church and school). My cultural background is Australian, born and bred. My training in dramaturgy and dramatic art started in 1976. This life-long training, my personal-professional development, has included learning to be: being a trainee; being a member of the AANZPA Executive, of the Board of Examiners, and of Psychodrama Australia. I continue to learn how to be the Director of Training in Psychodrama Australia's Perth Campus. Started the 1st March 2017, I have authored a book that is currently *in press*.



Ōtepoti. February, 2023.

Tuituia te Hononga

“Tuituia te Hononga” friendships and connections bonded with meaningful intentional, tripping up and holding close — sharing, teaching, celebrating, the incline and decline of progression individually and together.

Kairaranga:

Reitu Cassidy — Ngāi Takoto, Ngāpuhi, Te Rarawa
Hurihia Luafitu — Te Whānau-a-Apanui, Kāi Tahu

I arrived late to raranga and toi Māori, late in my reclamation journey in te ao Māori and it changed my life. I began to notice harakeke on the side of the roads I’d travelled many times, in town, out of town, in my neighbourhood, in yards and on fence-lines. A strong sense of responsibility for harakeke and for whenua developed. I’ve been privileged to learn raranga and toi from weaving and art expert friends, who come from generations of weavers. It was a slow start to lockdown, processes and the right order of things, algorithms and prompts. At some point, my

breakthrough arrived when I was told to ‘get on the table’! That was my graduation to have hands in the mahi, I was up to standard and accepted, a moment I thought was never gonna come. I am not an expert, I’m confident and can get going, seek advice and support often and complete projects on my own. After many projects, from putiputi to waka tūpāpaku, I now take any opportunity to trial and test our designs and techniques. It’s very similar to my psychodrama pathway so far.

This piece was a farewell gift for a close friend, a work colleague and one of my weaving teachers. Using mostly left-over whenu from our multiple projects together, Hurihia and I made sense of my ‘bright idea’ to bring this work together. ‘*Tuituia te Hononga*’ weaves together, in fact stitches together, the bonds of our friendship, our adventures and mis-adventures and our short journey together, developed alongside learning and experimenting in traditional and contemporary styles of weaving.

Reitu Cassidy

raranga - weaving toi Māori - Māori art te ao Māori - the Māori world harakeke - flax	whenua - land/earth/soil putiputi - flowers waka tūpāpaku - woven vessel for burial whenu - flax strips
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E te tī, e te tā, e ngā karangamaha nō ngā hau e whā
Ngā waewae tapu me ngā tangata o te kainga
Kia whakatōmuri te haere whakamua
Haere mai, Tauti mai, Whakapiri mai.

AANZPA Conference 2025

15-19 January, 2025 @ Salmond College.

Ōtepoti, Dunedin. Aotearoa, NZ.



We will welcome you on the 15th January with a pōwhiri, followed by dinner. We will keep warming up to each other, strengthening our whanaungatanga. Let's weave our sociometric threads, our past and present connections, valuing

and exploring old bonds and new encounters.

We look forward to offering you enriching experiences in a vibrant and inclusive way, to nourish your wairua, dreaming, spirit, body and mind. There will be workshops, creative opportunities, waiata, music, playback theatre and space for relaxation.

In Ōtepoti you can enjoy the beauty of bush walks, the ocean and the botanical gardens, all right at our doorstep. Nau Mai Haere Mai!



AANZPA AGM SAT 18 JAN

DINNER DANCE SAT 18 JAN

CONFERENCE END SUN 19 JAN

PRE-CONF. WORKSHOPS 13-14 JAN

POST-CONF. WORKSHOPS 20-21 JAN

Save the dates and look out for more information in 2024.

pōwhiri - formal Māori welcome process

waiata - song, to sing, singing

wairua - spirit, soul, spiritual connection, mood, essence

whanaungatanga - building connection, with family and or friends,
strengthening relationships