

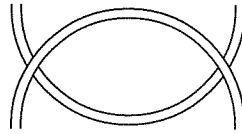


Australian and
New Zealand
Psychodrama
Association, Inc

JOURNAL

No.4, December 1995

Psychodrama
Sociodrama
Sociometry
Role Training
Group Work



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The FU Decision

Reflections on antisocial role development

by Sean Manning

Sean Manning is a psychotherapist in private practice in Dunedin, New Zealand, and a counsellor at the University of Otago. He is a provisional Transactional Analysis trainer, a member of the NZ Association of Psychotherapists, and works in association with several community agencies. He has a background in psychology and social work and has worked extensively with problems related to addiction and antisocial behaviour.

Sean Manning has been studying psychodrama since 1977 and his current thinking is to remain a trainee forever. At 50 years old, he has three children, plays in an Irish band and will sell you a very good tape of their music for only \$NZ15 !

A note on the title

The term "FU" is an abbreviation of "Fuck You". It is used in this article to describe an important early decision which has a profound influence on script and role formation. I have experimented with other terms to describe the same phenomenon, but none are as recognisable or as effective as a labelling device. I ask readers who feel offended to set aside for a moment their objections to the term and consider the theory before reaching a conclusion.

A note on Psychodrama and TA

In the following discussion, concepts from both Role Theory and Transactional Analysis (TA) are referred to, with an emphasis on the

latter. I will assume that the reader is familiar with at least the basic elements of both models.

The scene described here developed in a group where I use psychodrama extensively, but the developmental model provided by TA has proved more adequate to build a theoretical structure for the experience, particularly the theory covering the development of a life script and the psychological games which support it. (Briefly, a game can be defined as a repeated series of transactions which leads to a script pay-off – unpleasant or triumphant feelings, with thoughts that confirm our beliefs about one's self, others and the world, the process being largely out of awareness (Berne, 1964)).

Role theory and TA can be used compatibly. This combination of

psychodrama method and TA theory is not uncommon. I have encountered several intriguing ways of putting the two together, notably by Evan Sherrard in a presentation in 1991, and Max Clayton in his psychodrama training workshop at Raincliff (1989-1995). For instance, one can take the position that psychodramatic roles which are usually thought of as dysfunctional are developed as consistent thinking, feeling and behavioural patterns produced and reproduced from decisions in the Child ego state or from recorded introjects in the Parent ego state, which assist us to take up a position in a psychological game. The purpose of the game is to further the goals of the personal script. The script is formed in childhood from all available data and stored as a series of decisions in the Child ego state. The script is a belief system which defines us, our relationships, our future and our death (Berne, 1970, 1972). Adequate, functional roles may be thought of as similar patterns originating in any ego state – functional introjects in Parent, rational here-and-now decision making in Adult, or functional Child decisions about ourselves, others and life.

The developmental mechanisms are described very adequately in TA theory, whereas by comparison role theory can appear somewhat weak in the area of developmental processes. However, in the here-and-now, the concept of a role describes very well what people are doing. In relation to the kind of work described here, which is aimed at contractual behaviour change in antisocial men, the psychodrama method is very useful. I often combine it with short teaching and discussion sessions using TA theory, which I find easy to illustrate with

action methods, combining the two approaches. TA has the advantage of being apparently more easily understood by psychologically naive people. After all, Eric Berne (1961, 1977) designed it primarily as a model for the ordinary person.

The scene

The following, in narrative form, is a scene that emerged in a psychodrama with a group of men in a residential therapeutic community which specialises in taking referrals from the courts. Histories of violent, criminal behaviour, often with addiction, are the norm. The psychodrama occurred in a weekly therapy group.

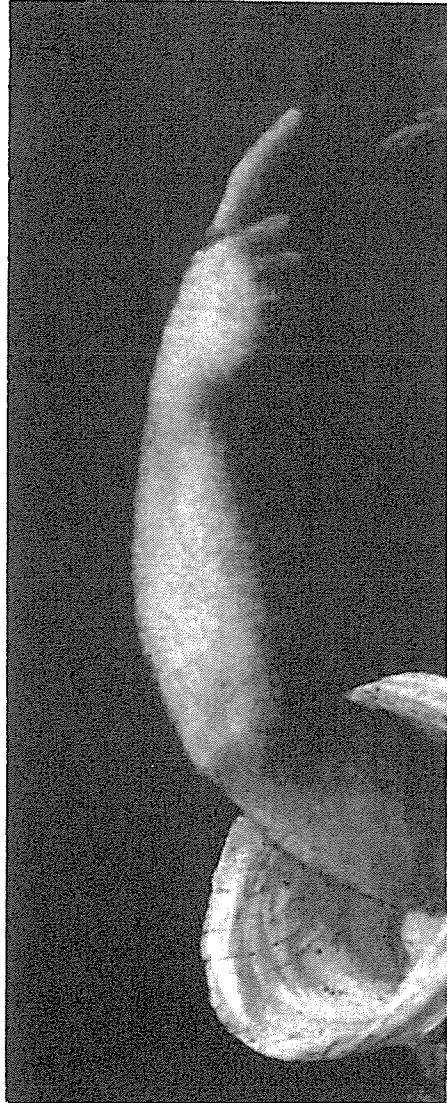
Jock is now twenty-seven years old. He has a history of violence, drug and alcohol abuse and has been in jail several times. He is bright, humorous and attractive and is at a point in his life when he knows, and articulates frequently, that if he doesn't change he might either die, kill someone else, or do or suffer serious damage. This is his third attempt in a residential treatment programme. He has been challenged, cajoled, encouraged and taught intensively...

Scene: The chapel is full. Everyone is wearing their best, and many seem ill at ease. Some of the men tug at their collars, and glance around, seeking reassuring contact with others like themselves. The women, sitting by their men, some in couples, some in larger family groups, mostly look straight ahead, sometimes exchanging small pained smiles with another woman of similar age and rank in another family group. Some have a tear in their eyes.

Occasionally, a woman nudges her man to stop him fidgeting, as she would with a child, as though it were the women's collective responsibility to see that everything is done properly. In a separate area near the altar rail at the front, sit a group of children, reflecting the behaviour of the adults. The girls, sitting together, stare fixedly ahead, or exchange smiles with each other. The boys look around restlessly. They appear uncomfortable in their good clothes.

In turn, each pew of children is emptied and they move into the aisle under the guidance of an usher. They file up to the altar rail, in front of which a priest stands with an attendant. The children approach and kneel. The priest performs a blessing, then takes a certificate and a picture of Jesus known as the Sacred Heart from the attendant and passes them to the child. The girls go first, then the boys.

Jock, age six, one of a line of boys approaching the priest, is aware of many things. He has seen where his parents are sitting near the front on the other side, his mother with an odd fixed smile, his father, indulgent, putting up with it. His older sister is there, but not his brothers. He is aware of them, imagines them outside the church with his male cousins. In his mind they are mocking him, as they have done in



creative ways many times before. He re-experiences their cruel, careful tortures with his body, feels the sting of their teasing. An observer reading Jock's thoughts, who concludes that he is feeling anger, or possibly shame, will be wrong. He is jealous. His is not angry or fearful at these memories. He is jealous. Thinking of his mother, he feels an inner pressure. To make her proud. To be different. He knows that this moment is important to her, that it will prove something to the world about her

youngest son, her special one. He is fitful, uncomfortable inside his skin. A moment of decision is approaching. No matter what he does now, it will represent a momentous turning point in his life. His turn comes. He kneels in front of the priest, is blessed, stands and receives his Sacred Heart. He pauses, then in a rapid movement, his hands crumple and tear the flimsy picture and he turns and runs from the church. Pieces of torn paper float to the carpet in the vacated space.

The group in the present

Jock is now twenty-seven years old. He has a history of violence, drug and alcohol abuse and has been in jail several times. He is bright, humorous and attractive and is at a point in his life when he knows, and articulates frequently, that if he doesn't change he might either die, kill someone else, or do or suffer serious damage. This is his third attempt in a residential treatment programme. He has been challenged, cajoled, encouraged and taught intensively in other activities in the programme, and has chosen deliberately to put himself forward today in the group. He chose the scene very quickly during a warm-up discussion about his family. He has experienced psychodrama before, and when invited to set the scene out, did so without hesitation. He reversed roles through the scene as it developed with clarity and energy, and a repeated expression of encountering something novel. He laughed a lot, and was sometimes sad. He was enjoying himself. There was a spirit of celebration in his activity.

This scene, and the setting out experience that accompanied it, has

features in common with a series of pieces of work done by many men who have passed through this programme over my ten years of work as a group therapist here.

The scene and its meanings

The elements these dramas appear to have in common are as follows:

- There is an early scene, usually from the man's life at around age four to seven.
- The scene involves an oppressive or abusive experience.
- The scene is vividly remembered. There is often an acute awareness in the protagonist, both of his own experience and that of the auxiliary egos. That is, the protagonist knows the scene well, though he is often not aware of it before the drama.
- This experience is perceived by the protagonist, though not necessarily by others, as similar to an ongoing series of experiences in the protagonist's life up to that point.
- This ongoing series of experiences, though not necessarily the drama itself, involves verbal, physical or sexual abuse, or, more frequently, a combination of these. Characteristically, men will describe verbal and physical abuse more readily than sexual abuse (Grubman-Black, 1990), so the latter may not be apparent when a scene is enacted, but may emerge later, particularly in the sharing phase of the drama, about the protagonist's experience, or in the reaction of other group members to the drama.
- The abuse history is direct and easily identifiable, as opposed to

indirect, non-verbal, confusional "double bind" type experiences, or dissociated, part memories.

- The drama involves a shift from a position of powerlessness to a position of power. This shift is often sudden and very dramatic.
- A powerful new role emerges, incorporating destructive, fight/flight behaviour, triumphant thinking and a feeling of power, heightened by anxiety and fuelled by a sudden release of Adrenalin.
- There is a peer group somewhere in the background which will consolidate this new role by permitting membership and encouraging role development by modelling and coaching.

Work arising from these scenes, which occur in the investigative phase of psychodramatic work, could focus on a number of things. For instance, the relationships, representing Child-Parent dialogues, between the protagonist and each of the other figures – in this case the parents, siblings and priest – could each make a piece of two chair work, or social atom repair work. This might lead to a "gestalt" formation – an integration of conflicting elements in a role. In TA terms an accommodation might be reached between Parent and Child ego state functioning, or a "redecision" in the Child ego state (Gouldings, 1976). Alternatively, the cathexis of a role emerging from a rebellious impulse in the Child ego state (if, as is usually the case, the "Rebellious Child" is still operating in the present, producing delinquent behaviour), could lead to a piece of work in which a new, progressive and functional (as opposed to fragmenting and dysfunctional), role is developed. (See Clayton, 1993,

chapter 3 for a discussion of this dichotomy.)

For reasons outlined below, I rarely proceed psychodramatically beyond this point. My fascination is with the decision which appears to be made in the moment depicted in the scene. At age about four to

The abuse history is direct and easily identifiable, as opposed to indirect, non-verbal, confusional "double bind" type experiences, or dissociated, part memories.

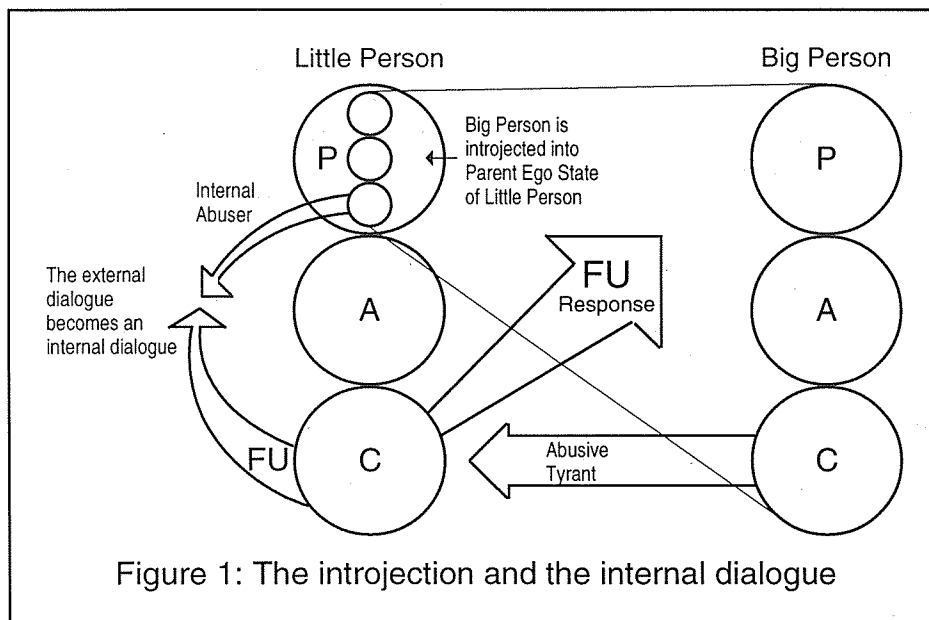
seven, a child has a large repertoire of conflicting experiences, and has already made many decisions about themselves, others, the world and the relationships between these elements. These decisions may be conflicting, based on very different experiences (English, 1977). Rarely is a child's experience entirely negative or entirely positive. There will be a mixture of nurturing, positive teaching, and abusive, punitive teaching. Introjects will be split into positive and negative elements. (For a discussion of TA theory on introjects, see Blackstone, 1993). The "little person" is in the process of forming the more or less coherent picture of themselves, others and the world which will determine her/his life experience for some time to come, but at this point the picture is not complete. In TA terms, the script (Berne, 1972/3 and Steiner, 1974/5) is still being written. Global existential decisions about how much "OK-ness" is attached to the little person,

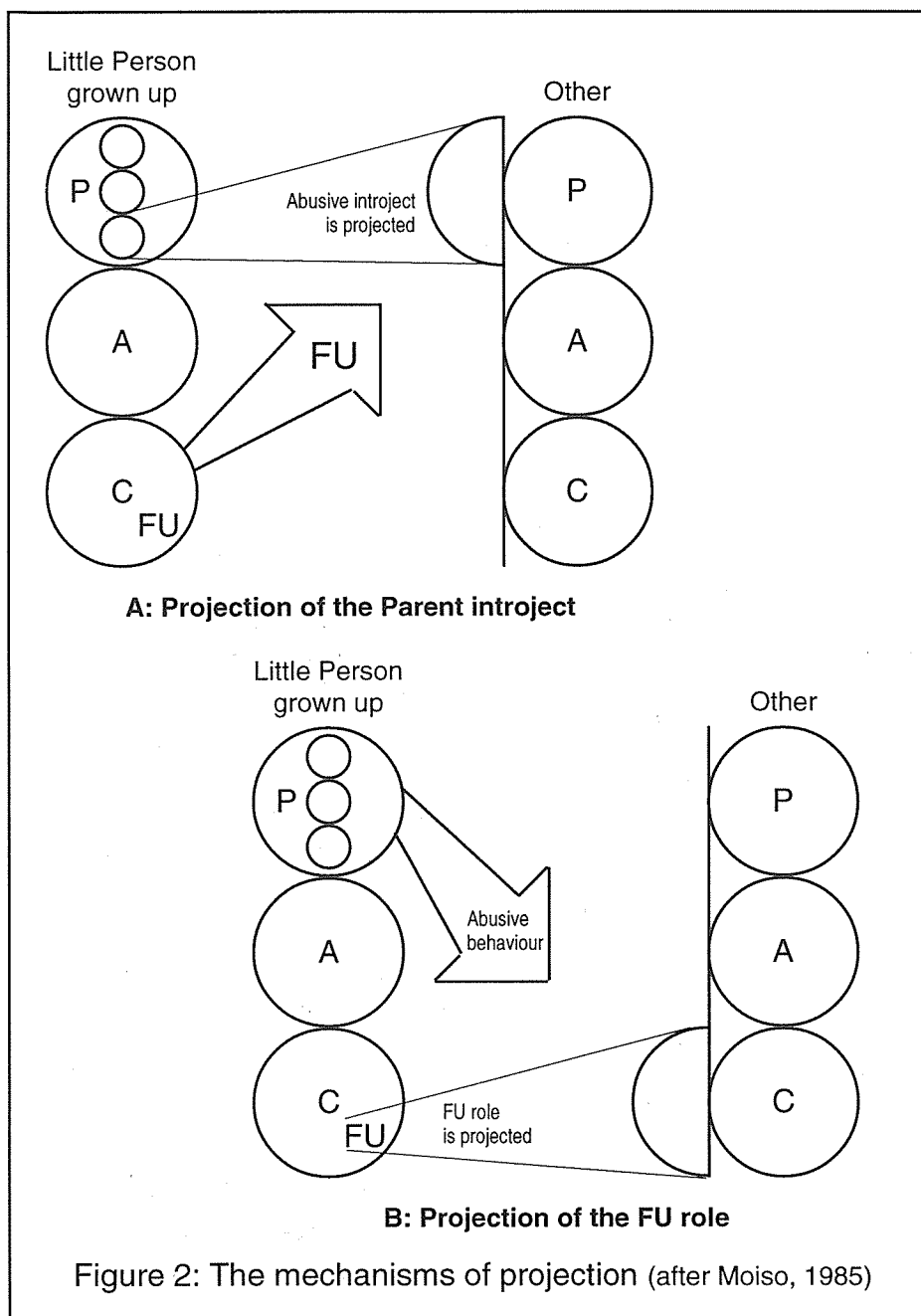
to others and the world are still being processed. In the case of Jock, the history to date has loaded considerable "not-OK-ness" on the little person. If we see him as being passively programmed by events beyond his/her control, the oppressive or abusive nature of the reconstructed event, recalling other similar events, is apparently predictive of an "I'm not-OK, you're OK", or an "I'm not-OK, you're not-OK" position (Ernst, 1971). This existential position will form a basic theme of his script. However, this is not what happens. What happens instead is an extremely elegant piece of problem solving which will leave the little person with much more "OK-ness" than they might otherwise have ended up with. The result is not exactly an "I'm OK" decision, rather an "I'm still not OK, but you're worse", which feels a lot better. (For developments of Ernst's "OK Corral", see White, 1995.)

The TA theory of symbiosis, based on the early symbiotic relationships between parent and

child (or big person and little person) allows a clear psychodynamic picture of what happens in these psychodramas. Phillips (1975) developed a very elegant model of introjection and script development. I will not describe the whole model here, as Phillips did not intend it to apply specifically to the situation I am describing. He described the introjection of relationships between parent or caregiver and child the form of an internal relationship between Parent and Child ego states (Figure 1.).

The thinking, feeling and behaviour of the parent, or significant "big person" are stored in the Parent ego state, and the experiences of the little person, including their decisions about themselves, others and the world, and ultimately their collective decisions which make up the script, are stored in the Child ego state. Using an idea developed by Moiso, who diagrammed projection using TA concepts, we can see how either





end of the relationship can be projected, allowing us to act out the other end (Figure 2).

The decision made in the drama described above can be seen as an emergent new rebellious role, and as a decision to identify with the

abuser. This changes the internal dynamics considerably. The decision relates initially to an abusive person or situation. Specifically, this has originated in the Child ego state of the other – big – person, as primitive, crazy, destructive, wish

fulfilling behaviour. This becomes an introject, in the Parent ego state of the little person.

Prior to this decision, abusive messages, heard externally from real abusers and internally from their representative introjects, now part of the little person's Parent ego state, produced anxiety and possibly dissociation in the Child ego state. Now the situation changes. The Child makes a decision to be, in some respects, like the abuser. The result is a congruence, an agreement, or a kind of internal treaty, between the Parent and Child ego states of the little person. The external abuse will not stop, but now the little person, via his internal Child, has an empathy with it. He understands and identifies with his abusers. He has a new way of dealing with them, which will produce a change in the relationship. Now he too has experienced the power of saying "Fuck you!"

He can alternately project the abusive Parent onto someone else, and act out rebelliously (the new role), or project the rebellious Child onto someone else (Figure 2), and act out abusively.

Later, practised over many similar rebellions, the new role will become a finely tuned response to every situation that otherwise might have hurt or humiliated him. He will recognise others who have come to the same conclusion. Their cruelty, to him and others, will seem explicit in its motive, understandable. His pain responses will be conditioned almost out of existence. He will gain membership, be someone in a community, be able to express and receive love, albeit of a robust and violent kind, without submissiveness.

So the power of these psychodramas arises from the representation of a complex decision

point, affecting many areas of the emerging script. The enacted event is often dramatic, public, and has far-reaching immediate as well as long term consequences, making it a deeply satisfying moment. This is the FU decision. A permanent part of the Child ego state, it is expressed in adaptable problem solving role. It is instantly recognised by others in the therapy group. During the sharing session at the end of the piece of work, almost everyone has a similar story to tell from their own lives, usually relating to a time when they were between four and seven years old.

Considered in this context, the new role developed from the FU decision is progressive and functional, as opposed to fragmenting, dysfunctional or restrictive. Later in life it will be considered dysfunctional by others, particularly those in authority who are looking after a delinquent child, and later, as parents, police, judges, therapists, probation officers, etc, coping with the consequences of antisocial adult behaviour. Ultimately, it may become dysfunctional to the protagonist, but developmentally, up to and including the time of its emergence in a psychodrama, it is essentially a functional role.

Principles of working with Antisocial Personality Disorder (ASPD)

Diagnostically, Jock, like most others in the group, fits the criteria for the DSM IV Antisocial Personality Disorder (DSM IV, 1994, p.645ff). The first criterion for this diagnosis is "... a pervasive pattern of disregard for and violation of the rights of others..." This will produce censure,

condemnation and punishment. The psychodramatist's view must be different, taking into account the progressive, functional nature of the FU role.

Literature on the treatment of people who fit this description is not often optimistic. The exception is the cognitive skills approach, the control-not-cure idea. Analytical, psychotherapeutic literature often dismisses the disorder as untreatable. Philip Manfield (1992, p xvii), for instance, considering borderline, narcissistic and schizoid disorders, writes, "A possible fourth category, the antisocial personality disorder, is not addressed ... because of the lack of an effective treatment method for these patients."

Several things happen when a person who fits the criteria for ASPD enters counselling or psychotherapy, particularly if the therapist's model follows an approach demanding empathy and minimal intervention. As Manfield (1992, chapter 1) emphasises, when working with certain personality patterns, empathy often does not work very well. The client cannot be relied on to experience anything similar to what the therapist experiences (unless the therapist has similar history, usually involving early physical and sometimes sexual abuse, which may be the case with many therapists and social workers who choose this kind of work). While in theory the client's reactions are based on massive early anxiety, this is not experienced in the present as a result of the anxiety-reducing FU decision, and is characteristically difficult to cathect in therapy. Where the therapist might experience anxiety, pain or anger upon hearing a story of torture in childhood, the teller of the story may be experiencing boredom, amusement or anger. An attempt at

empathic response will produce a disruption and a distancing between therapist and client. A horrified reaction at someone laughing at a story of abuse will place that therapist in the target group for the FU role – the therapist becomes another one of them. Such disruptions will quickly cause a client with a well developed FU role to terminate therapy, often after a

While in theory the client's reactions are based on massive early anxiety, this is not experienced in the present as a result of the anxiety-reducing FU decision, and is characteristically difficult to cathect in therapy.

single session. The therapist is left wondering what happened, or with a reinforced idea that this kind of problem is untreatable, or that the client wasn't "ready".

On the other hand, where the therapist is attuned to the peculiarities of the client's reactions, therapy can become collusive, for instance laughing together with black "gallows" humour, reinforcing the client's early decisional structure. In this case the client will happily return for session after session, but without noticeable change. The FU role often seems to be associated with frequent experience of boredom, possibly because other experiences are contrasted with the Adrenalin "rush" associated with the

FU behaviour. Therapy which involves a lot of sitting and talking does not produce Adrenalin, and is therefore boring.

Where therapist and client manage to hold each other in treatment, the transference problems which emerge can become another powerful block to change. The therapist will have to put up with alternately being vilified, being one of them, and being idealised as the only one who understands.

Each of these dynamics make it difficult to maintain an accurate picture of what is going on.

Psychodrama with ASPD

Action methods are very appropriate tools for working with a FU decision. The therapist's method must be both dispassionate and engaging, avoiding boredom, but keeping the therapist out of the line of fire. The two chair model described by the Gouldings (1976), which elicits a dialogue between the Parent and Child ego states, and the various psychodramatic methods all have the advantage of setting the therapist aside, out of the line of transference fire. It is as if they are not a real person at all, more like, as Charlotte Daellenbach (1991) puts it, a sort of traffic cop, directing, but not involved in the action. Interacting with his own introjects, the protagonist is often left unaware of what the therapist, or director, has been doing.

Also, there is always something going on. While avoiding destructive transference, the therapist is active and confronting. The therapy is interesting. The client always has something to do.

In this article I will not deal in detail with the work which follows

the enactment of this kind of drama. Some principles however are worth mentioning.

Often I find it useful not to proceed with the drama to try to achieve a point of resolution. In part this is because the Child decision is so far reaching and has led to role development which is progressive and functional from a developmental point of view. Many script pay-offs and other rewards result from this role development, and there is a considerable investment in maintaining it. At this point, there may not yet be a contract for change which involves the idea of dropping old roles. It is therefore useful at this point to seek a cognitive understanding, perhaps in a group discussion, of what the protagonist is doing in their life. Teaching sessions are appropriate here, and these can use action methods. For instance, a group member may describe someone who criticised him when he was little. An auxiliary is coached in this role, which becomes a projection of the abusive introject. The FU role emerges at this point. Then the group member selects someone who criticised him recently. Another auxiliary takes this role. The director then places the old critic in front of the new critic and asks them to speak to the original group member at the same time. The effect on the group is usually dramatic. They immediately "get it". The new voice cannot be heard clearly above that of the old introject.

This educative work, still exploiting the engaging nature of the psychodramatic method, produces cognitive development. Now a contract for change might be negotiated. Previously, there could not be an effective contract. It is therefore useful to stop the psychodrama at the investigative

phase and go straight to the sharing. Further work may not involve any further psychodrama, but instead may use cognitive-behavioural prescriptions, reward structures, homework, writing a journal, reading, confrontation and contract making over day-to-day behaviour (this may be limited to residential settings). In later sessions in a continuing group, contractual psychodramatic work may assist in changing specific situations or relationships in the protagonist's life.

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Using Psychodrama to Facilitate Victim Empathy in Adolescent Sexual Offenders

by Marlyn Robson and Ian Lambie

Marlyn is a counsellor, family therapist and a group worker who works in private practice, for Relationship Services and for S.A.F.E an Auckland agency for the treatment of sexual offenders. Ian is a Clinical Psychologist and a family therapist. He currently works on contract to S.A.F.E. and is completing a Ph.D in psychology. Both Marlyn and Ian are advanced trainees in the Auckland Training Centre for Psychodrama. They have presented different aspects of their work at both national and international conferences in Australia and North America.

In Auckland, the Leslie Centre in response to an increasing perceived need in the community started a community programme to treat adolescent sexual offenders in 1988 (Lambie & McCarthy, 1995; Simmonds & Houlihan, 1991). This programme has continued to change and develop as research on the subject was published and as the team increased their training and understanding of the treatment issues for adolescent sexual offenders.

It is a comprehensive community programme that incorporates 10-day and 4-day outdoor wilderness group therapy, follow-up group therapy, family therapy and individual therapy. An understanding and use of role theory provide part of the model for how we view and work with the boys across the whole programme. In this paper we will describe how we use the

psychodramatic method to facilitate victim empathy on the programme. We have termed this the "offenderdrama".

Victim empathy is a process in which the offender gains an understanding of the effects of their offending behaviour from the victim's perspective. It is considered an important treatment component in sexual offender programmes as it is thought that if offenders develop a cognitive and emotional understanding of the effects of their offending, recidivism is less likely. As a result, it is included in most sex offender programmes in the United States (Knopp, Freeman-Longo & Stevenson, 1992).

Common methods used to facilitate victim empathy include reading assignments, videos and 2 chair work. However, because it has always been a challenge to develop victim empathy and also difficult to

engage adolescents in therapy, we have employed action methods in our programme. Action methods have enabled us to achieve victim empathy at a deeper level with a group of boys with whom otherwise this may have not been possible.

Adolescence is a developmental period in which when these young people seek to achieve some level of independence from their family and in doing so, discover a separate identity. Peer influence upon their functioning is also of great importance at this time. An adolescent is often self conscious as to others opinions and typically more interested in their peer group than adults. Thus, group therapy with adolescents must take into account the developmental stage of the adolescent and recognise the importance of the roles they have developed in response to their family and peers. Some of the significant fragmenting roles that we have observed in the adolescent sex offender include the manipulative aggressor, deviant fantasizer, social isolate and shameful withdrawer. In therapy we aim to develop more integrated and progressive roles including self believer, clear speaker of truth, responsibility taker and empathiser with others.

During the 10-day wilderness group we work through 8 group levels with the adolescents. For the purpose of this paper we shall only describe those levels relevant to the way we warm the boys up over several days to the offenderdrama. The offenderdrama is a group centred psychodrama enacted many times and in different ways. Each time this deepens the warm-up of the whole group.

Level 1 addresses group co-operation and the encouragement of others and is an integral part of the entire programme, including the

offenderdrama. We introduce the boys to the idea of role reversal and experiencing another's perspective early on in the introduction to the group and the outdoor activities. These include rafting, tramping, caving, etc. The ideas of understanding another peer are emphasised throughout the 10 days and indeed in the follow-up groups on the programme.

Level 2 is "sharing my family". Here the boys draw a genogram and share it with the group. We gain valuable information of who is important in their family and who may be brought into their drama. At the conclusion of Level 2 we talk in the group about the effects of sexual abuse and during which some boys may choose to disclose personal histories of sexual abuse, which, in turn increases their warm-up to the experience of their victims.

In Level 3 we ask them to draw and then share with the group their most painful and humiliating experience. This, for instance, may be being physically, sexually or emotionally abused, being teased or bullied at school. As they remember the pain and the feelings associated with these events, they become more open to later identifying with the pain of their victim. Without any personal identification, the adolescents are often too self-absorbed to experience any empathy for their victim.

Following this we get the adolescent to draw the victim they sexually abused. They are then asked to take on the role of their victim by standing up in front of the group and holding their picture and saying:

I am and I am years old
and when sexually abused me
he did to me.

The facilitators may ask questions

that aim to deepen this experience. These may include: Did you want this to happen to you? How did it feel when he was doing this to you? How has the abuse affected your life?

The level of warm up in response to these activities is often quite

The offender is next invited to choose someone to be their victim. The group is very cohesive by this stage which is now 3 -4 days into the course This enables such tasks as the choosing of auxiliaries to proceed smoothly. We do not set the scene in detail because we don't want them to have any possibility of voyeurism, nor do we want to create a situation that could be experienced as a 'rehearsal' via the re-enactment of the abusive situation.

varied. Some of the boys will be much more warmed-up and showing emotion than others and the adolescent most warmed up is chosen to do the first offenderdrama.

The purpose of the offenderdrama is to encourage the offender to understand the experience of their victim. Initially

we invite the adolescent to choose someone in the group to be his father, mother, and other significant people in their family. The family is chosen first because these are the people to whom the adolescent is most concerned with at this point.

The scene is set and interaction, by reversing roles with each family member, commences and the warm-up deepens. The adolescent is then encouraged to openly tell each family member in detail what they have done. This is then followed by a direction to reverse roles and take the place of the family member. Through this enactment with self revelation and role reversal with family members the protagonist becomes warmed up to the time and place where the offence occurred. The offender is next invited to choose someone to be their victim. The group is very cohesive by this stage which is now 3 -4 days into the course This enables such tasks as the choosing of auxiliaries to proceed smoothly. We do not set the scene in detail because we don't want them to have any possibility of voyeurism, nor do we want to create a situation that could be experienced as a 'rehearsal' via the re-enactment of the abusive situation. A detailed re-enactment also tends to warm up the offender or other group members to being sexually aroused and we associate this with an increased likelihood of re-offending.

The victim is placed on the stage and the adolescent is asked to take the role of the victim. Their physical stature and features are developed by the offender as they start to assume the role, the adolescent often kneeling down to become the approximate height of their victim. This part of the enactment immediately portrays the role system where one person is clearly

dominating the other smaller person. They then role reverse back to themselves, they are asked to stand close to the victim and state in detail what they did to him or her. Following this we role reverse the offender with the victim. The offender, (now as the victim) has the chance to feel small in relation to their perpetrator and the director makes enquires about how it feels to be that small and to be sexually abused?, did they choose it to happen?, can they recall how it felt at the time?, etc. The offender in the role of the victim is encouraged to respond, and feel and say what they are experiencing which will often include a description of fear and powerlessness. Finally, they role reverse back to themselves as the offender. The offenderdrama is often now complete.

It is common at this stage for the protagonist to be crying and we will endorse this by saying such things as, "It's brave of you to show your feelings". The majority of the boys will cry at the end of the offenderdrama. We see this as a very important sign in the development of victim empathy as new roles emerge. For those that are not and are cut off from their feelings, we continue to work on victim empathy in follow-up groups and individual therapy. Kellerman (1992) argues that "though catharsis itself is an element of Psychodrama it is only curative if it is complemented by some cognitive insight" (p.85). In our work with adolescents we ensure that the crying release is associated with the realisation of how it must have been to be their victim and other cognitive aspects of the drama are reinforced in the sharing.

Sharing allows the adolescent who has completed his drama to reconnect to the group. Each boy is

encouraged to share their personal feelings and thoughts about the drama and the effects on their victim. Sharing increases the warm-up of the remaining adolescents to experiencing empathy for their victim when they subsequently do their offenderdrama.

The Method in Action

Below is an example of an offenderdrama. In this drama, the initial stages in setting up the offenderdrama were of great significance to the success of the work done. We describe the ongoing warm-up that often occurs in the early stage of the drama and how this contributed to the depth of warm-up when role reversal is introduced.

We are all sitting on old couches in a group in an old wooden lodge under the watchful eye of Mt Ruapehu. Outside it is misty and occasionally it starts raining. The paint on the walls is faded and there is a pot belly wood burner at one end of the room. A number of the boys have completed their offenderdramas and I invite Mathew to step forward into the action space. Mathew has until recently been raping his younger sister for a number of years.

His parents have found it difficult to place responsibility squarely on Mathew's shoulders for what he has done. His mother has had an intense, close relationship with Mathew wanting to involve herself in all aspects of his life. His father, on the other hand, has been distant and emotionally removed from his son. I step forward and ask Mathew to come forward with me.

Director (Ian): *Tell me about your relationship with your father, what sort of man is he, what does he like doing...*

Mathew proceeds to talk about his relationship with his father and the fact that he hasn't been emotionally open with him. I then ask Mathew what that's been like for him and I notice that his physical stature changes and he starts to look awkward and tense.

Director: *I have an image of a crab in a shell and that your father retreats into his shell when things are too frightening in the world for him.*

Mathew nods and I explain that maybe he has picked up some of those qualities from his father. I emphasise that they are useful sometimes. I then ask Mathew what does he think might happen if he comes out of his shell when he does his drama. Mathew replies this will reduce the likelihood of him re-offending.

Director: *Have you ever drunk Tequila? Well, there's a type called Dos Gusanos and its got a worm in the bottom of it I think that you've got a worm inside you and that the more you don't talk about things, the longer it gets and that faster it burrows I would guess that you've thought about killing yourself? The faster the worm burrows, the closer you get to doing it.*

Mathew watches knowingly, the metaphors for his father and his life have been meaningful for him. I then look around the room and my eye catches the wooden burner.

Director: *This might sound crazy but I'd like you to imagine for this drama that the belly of the stove is your head.*

The director walks over to the stove and open the door a fraction.

Director: *If you could imagine for a moment that the door represents how open you feel at the moment would you please go over and open the door to the amount which you think represents how open you feel at the moment.*

Mathew walks over and opens the door approximately one quarter open. After which I ask him to open the door to a level that represents the degree to which he is prepared to be open in his drama. He proceeds to open it approximately three quarters open.

Director: *I think that's really brave of you because now you're making a statement about the sort of person you want to become*

Having set the context, the drama is now ready to begin. We then proceed to set up his social atom. He sets out his mother, father, older sister (Jane), the sister whom he abused (Sarah), and his younger brother (Sam) and young sister (Jo).

Director: *I'd like you to go around your family one by one and tell those most affected by your offending what you did to Sarah.*
Mathew: *Dad, I sexually abused Sarah I raped her for three years.*

His father isn't facing him and he turns his head around when Mathew talks to him.

Director: *Reverse roles.*

Dad: *Ab... what...*

Director: *Reverse roles.*

Mathew: *I sexually abused Sarah.*

Director: *Reverse roles*

Dad: *(He does not say anything but looks at Mathew)*

Director: *Who's next?*

Mathew: *Mum... Mum, I've been raping Sarah for the past three years.*

Director: *Reverse roles.*

Mum: *After all I've done for you...*

How could you! (Shouting)

Director: *Reverse roles.*

Mathew: *Jane... I raped Sarah... I've been doing it for the past three years.*

Director: *Reverse roles.*

Jane: *You've messed up again... you fool. I'd expect something like this from you!*

Director: *Reverse roles.*

Mathew: *You smart bitch.*

Director: *So this is how it is. This is what your family say to you. Choose someone to be Sarah and then reverse roles and be Sarah.*

The director then proceeds to interview Sarah in role asking questions such as: How old are you? What colour hair do you have? What things do you like doing? What colour clothes do you like wearing the most? Etc. Following this I ask Sarah to reverse roles.

Director: *I want you to tell Sarah in detail what you did to her.*

Mathew: *I raped you for three years. It started off by touching your vagina and then this wasn't enough. I didn't care what you thought and didn't think it was doing you any harm. I thought you liked it.*

Director: *Reverse roles.*

Sarah: *Why did you do that ... I didn't want it to happen. Sometimes I used to shake while you were raping me.*

By this stage, the protagonist in the role of Sarah, is sobbing and has her hands on her head. There is a full catharsis, and the goal of the drama is achieved. I ask her to reverse roles back to Mathew. The drama can now be concluded. Mathew is still crying and the auxiliaries sit down. Through the process of sharing he is supported by the group and affirmed

for being open. Acknowledgment is also made of the distinction between what he has done today, the "old" Mathew, and the role of the "withdrawing hermit crab" that his father has well developed.

Conclusion

We have described a brief part of our therapeutic program and of our application of psychodrama with adolescent sexual offenders. The psychodramas are sometimes longer and may involve extended family or other significant people in the adolescent's life. We believe that the use of psychodrama can facilitate change and research (Hickling 1992) would seem to support our belief. From a sample of 14 adolescents followed up two years post-treatment, eleven of the 14 cited the offenderdrama as the most useful part of the programme. 13 of the 14 stated it had increased their level of understanding of the effects of sexual abuse on their victims and 13 adolescents said they reported a perceived increase in a feeling of safety from re-offending, with the offenderdrama being the most often cited reason for this greater feeling of surety.

So we are continuing to evolve our use of action methods with the adolescents, enabling them to have an experience that allows them to start to understand the effects of their offending behaviours on their victims. This new ability to experience themselves as their victims reduces their likelihood of re-offending.

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Mediation

An opportunity for growth

by Richard Moss

Richard has been a trainee in psychodrama and actively applying psychodrama in his work for over ten years. He is a lawyer working in the areas of training and development and mediation and currently holds the position of Dispute's Tribunal Referee in the Wellington District Court.

Introduction

The purpose of the article is to define what is a positive outcome of the mediation process and proposes a shift towards viewing the mediation event as involving opportunities for individual growth whether or not the goal of the mediation is achieved.

This article is not intended to address any particular group of mediators but rather supports a general expansion of the goals of mediation. Put more plainly, whether or not the process of mediation achieves its goals, can the individuals involved learn something from the event, from each other or from the mediator?

A definition of mediation

Mediation is essentially a contractual process whereby people exercise their right to negotiate agreements with one another in order to settle disputes and/or structure their future relationships. Because the term mediation is applicable to a wide variety of settings it is difficult to define with any degree of precision.

However, a mediator may be able to assist two individuals or organisations who have, perhaps through all the best will in the world, got themselves into conflict.

A typical approach

A typical approach to a mediation would involve several phases, including:

1. Introduction and welcome
2. Interviewing of the parties for the purpose of exploration
3. Problem solving which would involve the following steps;
 - isolation of issues
 - creation of options and alternatives
 - negotiation and decision making
 - clarification and writing a plan
4. Implementation and review

Sometimes these approaches can turn conflict into a constructive outcome which enable a resolution to be reached that permits both parties to go forward with a sense of reconciliation. However, it is not uncommon for parties in dispute to

relate more immediately to past experiences and therefore to a range of coping roles which typically lead them to settle for reasons other than they have reached common understandings. For example, I have witnessed parties in mediation agreeing to settle:

- A. because the process was so uncomfortable that they wanted to get it over and done with as soon as possible,
- B. because they feared the consequences of any alternative outcome,
- C. because they believed that mediation meant splitting it down the middle and compromise was expected.

Alternatively, very often disputes are not settled at all and lead to legal or other forms of action. If there was more time for the individuals involved to unwind, or had the mediation occurred earlier in the sequence of events, an entirely different outcome may have been possible. But in mediation, very often the process is given one chance and one chance only, before another approach is tried.

In these later instances where parties have either settled for some reason not related to issues of the mediation or have failed to settle, very often the process also fails to take advantage of the ability and willingness of the individuals to gain something positive from the experience and the process. In that event, from a viewpoint of building relationships and community, the mediation system has failed in the same way as the legal system it has been set up to replace, has failed.

A different approach

One of the great strengths of the psychodrama method is that it can

span the fields of politics, social theory, religion, art, psychology etc. But psychodrama is not only a method. At its core it values individual potential. In the context of mediation it is the valuing of individual or human potential which is the key to increasing the ability of the mediator and the parties to make use of the encounter.

The traditional roles of the mediator are objective observer, information giver, arbiter of fairness, executor of truth, negotiator, clarifier and summariser. In addition to these roles, I have set for myself the goal to maximise the opportunities for growth within the traditional model of mediation and as a result I have consciously warmed myself to the central roles of thoughtful investigator and impartial and compassionate authority and within those central roles, the following range of roles:

- naive inquirer
- affirmer of experience
- empathiser
- coach
- guide
- translator for one person to the other
- educator
- clarifier of differences
- mirror

As a consequence, I have observed positive outcomes in parties, where the goals of the mediation have not been achieved. For example there may be a resolve to act differently, a strengthening of relationships, a taking of responsibility, a development of maturity, a re-evaluation of past acts and priorities, a chance to grieve. Were I to ignore the potential for individual growth then the mediation would become a mere formality pervaded by a sense of failure.

My intention is to focus each party on the other so that they can be in touch with the impact each has had on the lives of the other as well as themselves. I will frequently take the parties back to a time when their relationship was satisfactory, when there was confidence in one another, when the relationship seemed to be developing in a positive manner. I might ask

The mediator may intervene and coach and guide so that hurts can be revealed, shared and released, mistakes can be faced and new commitments can be made, and where hope can be restored between those who are under threat of becoming disillusioned.

individuals to give a couple of words for their relationship, to give to each other the flavour of that time before moving to the situation as it exists right now between them. I explore the events that have led to the situation and the point where trust disappeared. How do they feel in retrospect about the part they played in this process? What would they do differently next time? My own observations suggest that although the outcome of the mediation may be negative, if the mediator is active with both parties, the outcome for the parties may be positive.

Conclusion

Despite the well established links between counselling and mediation, there is within the traditional approaches to mediation, perhaps because of the limitations of time or perhaps because of the nature of the institutions involved, a tendency to isolate the dispute from the people involved and from the potential for individual growth. The failure of a mediation to achieve its goals does not of necessity have to equate with a failure of the mediation to make a positive intervention into the lives of those present.

The ability to utilise the principles of psychodrama and of role theory to awaken those present to the depth and breadth of the situation they are confronting provides a unique opportunity to assist individuals to progress a small part of their being. The mediator has a choice and can enter the arena of conflict from quite different standpoints; for example they can either enter the arena and relate to a world where there is a need to fight, protect and defend, where there is judgement and external controls and where there will be winners and losers; or alternatively the mediator may intervene and coach and guide so that hurts can be revealed, shared and released, mistakes can be faced and new commitments can be made, and where hope can be restored between those who are under threat of becoming disillusioned.

The ability of individuals to make the best out of adversity is ample evidence that where mediators take a more holistic perspective, then positive outcomes will result even when the major goals of the mediation are not achieved. It is here that mediators have a unique opportunity.

Bringing In The Baby

by Sara Crane

Sara is a psychotherapist in private practice in Christchurch. She is an advanced trainee in psychodrama and has completed her practical assessment. Sara has extensive experience in working with children and young adults as well as conducting personal growth groups and training groups within the community.

This is the story of a psychodrama group to which a young woman brought her baby boy. At the beginning of the group he was just five weeks old – beginning on the huge task of making sense of the world. By the end of the group, eleven weeks later, he was in the world of the here and now – making eye contact and smiling.

I wanted to write about this particular group because I gained so much from the baby's presence. I became more thoughtful about what was happening in the group and I found that I had more capacity to delight in the small changes that I noticed.

One of my clients had just had a baby and the week before he was born her mother had died. She had attended two groups previously from which she had benefited enormously. I wanted to offer her the opportunity to do another group, but this would mean that this very young baby would be coming too. I went with my strongly held belief that a psychodrama group has the structure and capacity with which to hold the unexpected. And a desire to honour this young woman's struggle to be an adequate parent while

attending to her own needs.

I remembered a long time ago running a group to which a colleague had referred a woman

As the group progresses the women accept the idea of revealing themselves. Moira takes up a leadership role to ask Alice what it's like bringing in the baby. Alice says she was terrified he would cry and she'd have to leave ...

who was dying and my unpreparedness for the issues her situation would inevitably raise. I had felt disappointed in myself.

This time, instead of worrying and hypothesising about what a baby might do to the group, I decided to warm myself up to a true state of spontaneity so that I could respond to the group in an authentic

way and work towards making the most of whatever the baby might bring.

The principle which assists me most to enable the group to move forward is my understanding of the focal conflict model. I would often spend time in supervision unravelling this in order to prepare for the next session.

In any group at any time there will be opposing forces at work. These are described as the disturbing motive versus the reactive fear. When I started learning about this theory of group work I found the language difficult and I would describe them to myself as the desire which moves me forward versus the fear which holds me back.

Now I will introduce you to the setting and the people in this particular group. This is a women's psychodrama group that I run weekly from 4.00 to 6.30pm. It's a closed group that I run on a term by term basis, usually for about ten weeks. The group room is an attractive airy room right next door to my office. The floor is carpeted, there are chairs, big cushions and a basket of lengths of coloured fabric. There are psychodrama lights and a whiteboard.

This term there are eight women, and the baby. If they are not my clients, I have had an assessment time with each of them before the group. I have let them all know that there will be a young baby present.

My plan for the first session is to assist these women to get on board with each other, to start relating to each other in a meaningful way. I want to take into account their responses to each other and maybe to the presence of the baby which may be positive, negative or neutral. I want to provide a strong warm up to themselves and each other. The

area I decide to focus on is 'revealing yourself'.

As the women arrive I greet them warmly from the role of the 'welcoming host'. When we are gathered together in the group room I become an 'inviting organiser' as I let them in on my plan.

The women are alert and receptive, both anxiety and expectation are present, and they want to find out what will happen next. As an 'encouraging coach' I ask them to introduce themselves by name and then direct them to make a sculpture which reveals something of themselves to the others.

"I feel like my childhood happened to someone else, I want to get it back," she says.

Sasha uses chairs and fabric to make a colourful structure. "That's my creative side and my loving side and I want it to grow," she announces to the others.

"Anything else?" I ask.

She goes and sits down and looks at what she's made.

"I want to be more real," she states quietly.

As the group progresses the women accept the idea of revealing themselves. Moira takes up a leadership role to ask Alice what it's like bringing in the baby. Alice says she was terrified he would cry and she'd have to leave. She sets out her conflict surrounding this fear. On one hand the 'compliant pleaser' would go as quickly and quietly as possible so as not to upset anyone else, on the other hand the 'determined self-nurturer' would try to find a way to stay. I asked everyone to respond directly to Alice.

In amongst the practical suggestions it was clear that there was a unanimous agreement that we work with Alice to assist her to stay



and we don't exclude her or the baby. Also that we don't allow the presence of the baby to interfere with the work of the group. (Inside I'm thinking "I hope this works," and I'm a bit scared.) At this point the focal conflict in the group was alive in me. I named it later as 'the desire to move forward' versus 'the fear of annihilation'.

The baby slept or sucked through the whole of the first session, he occasionally made tiny bird-like sounds and looked around wide-eyed at the group.

In the second session I warmed the group up to the notion of working with the fear which holds

us back versus the energy which impels us forward. What emerged was 'the desire to express myself' versus 'the fear of upsetting people' or 'losing myself'. The baby was quiet and alert. Jane brought out that she hadn't wanted to tell Alice how she felt about him. Seeing the baby had reminded her of the ritual abuse she had suffered as a child and the babies who had been hurt. Kelly and Barbara both talked about feeling too inadequate as a person to even consider being able to parent.

The dramas were around the theme of 'speaking out loud'.

During the third session I introduced the idea of curiosity.

What do you want to know about each other? Various themes emerged from the dramas to do with coping with change, keeping myself safe and expressing my creativity. As a closure I instructed the group to remember a time when they each felt fully listened to and to share with the person sitting beside them. All of them were able to do this, a sign of health both in the individuals and in the group.

The baby was awake more of the time this week, I noticed that he was very quiet. He looked awed during the dramas, and in the sharing time he leaned forward with great attention and made little gurgley noises. I noticed in many of the women, particularly during the sharing phase, a greater vitality of facial expression and an increased tolerance of silence.

During the fourth session the theme of expressiveness deepened. Kelly did a drama which enabled her to express her sadness and anger. When she screamed the baby gave a little start and suckled vigorously. This enabled the group to become a lot more boisterous. I had been unaware of the extent to which those around had been held in, I was now able to notice when to maximise vocal expression.

About half-way through the group Jane expressed her discomfort with Moira that she and Sandy were having a relationship outside of the group. She felt that they were bringing their personal tensions in and not expressing them. Sasha agreed. Moira said she was jealous of Sandy's friendship with another friend. I asked Sandy and Moira to get up and stand facing each other. I instructed them to speak one at a time and to stand still while they were speaking. The listener was to move closer or further away in

response. They needed little coaching to use 'I' statements and stay in the present. I took up the role of 'respectful witness' as they dialogued for nearly a quarter of an hour. The other women were totally involved as they expressed hurt, anger, guilt, and wonder towards each other. The conversation ended with tenderness and the realisation that they could be vulnerable without being shamed.

I then asked the other women to get up and place themselves in relation to the friendship which had been expressed in terms of wanting to be closer or further away. Then to make a statement from that position. A new theme emerged around issues of intimacy, 'the desire to be intimate' versus 'the fear of intimacy' or 'the urge to move away'.

In group five I worked with 'what assists me to be close, to build relationships' versus 'what gets in the

The baby was awake more of the time this week, I noticed that he was very quiet. He looked awed during the dramas, and in the sharing time he leaned forward with great attention and made little gurgley noises ...

way'. The dramas which unfolded were painful and the outcomes were restricted. The group avoided expressing strong feelings. Near the end of the group the baby became more vocal and we all had to raise our voices. This had the effect of

raising the energy level.

By the sixth session the group was less dependent on my leadership and some strong relationships had developed. However there was a strong interest in the theme which I had worked with the previous week. Movement from one theme to another is

Then the baby started to cry, Alice hastily moved away from the enactment space rocking and attempting to soothe him. Barbara started to cry too, all the suppressed grief for her dog's death, the loss of her father, and the rejection by her mother came to the surface. Now she was able to talk to her father and let him know how much she had missed him.

unlikely to occur unless an enabling solution is established which then allows a new disturbing motive to be expressed.

Barbara put herself forward as a protagonist with the purpose of developing her ability to express herself to her father. She had previously set out her family system and had realised how lonely and isolated she had felt growing up. This was a courageous next step. Her drama started off quiet and restrained. I wondered if I was going to be able to assist her to express

herself as fully as she wanted to. The only person she could talk to was the family dog.

Then the baby started to cry, Alice hastily moved away from the enactment space rocking and attempting to soothe him. Barbara started to cry too, all the suppressed grief for her dog's death, the loss of her father, and the rejection by her mother came to the surface. Now she was able to talk to her father and let him know how much she had missed him.

During the sharing phase Alice spoke of her mother's death for the first time. One of the other women said she hadn't understood why Alice was in the group before, she seemed so together. After many tears there was also much laughter. They joked about some of the first impressions they had had of each other.

A new theme was emerging 'the desire to be myself' versus 'the fear of not being accepted'.

In the seventh week Kelly opened the group by announcing that she wanted someone else to do the work, she was feeling very sick physically. She was also proud of herself for having come to every session 'no matter what'. This is new for her.

Ella said she wanted to find a way of making friends that didn't end up with her feeling like she'd been used. In her drama it became evident that her over-developed roles of 'fearful self pitier' and 'boundariless rapport builder' were not helpful. She became very ashamed as she observed this in herself. However as the group took turns in modelling other possibilities she suddenly realised that they weren't criticising her. "You're all on my side, aren't you?" For her the sharing phase was particularly vital,

and as the other women told what had come up for them Ella was able to feel a part of the group.

The baby became fretful and unsettled. The group were able to be aware of him, register their responses and continue to relate to each other. However Alice was clearly torn between being a group member and a mother.

Alice spoke of her feelings of being overwhelmed, of not coping or being able to make any decisions. She felt there was no one to look after her, and she just kept on pretending everything was OK. I asked her if she would allow herself to be looked after by the group for the rest of the session. There was a momentary pause before she said yes.

As we gave her a gentle massage and took turns in playing with the baby, I had to firmly remind myself that what was happening was totally in tune with the work of the group. I notice that the woman who had had such difficulty before was the one who enjoyed holding and cuddling him most. We sat on the floor together with a contented cooing baby and the women told of feeling serene and rested while they remembered times in their lives when they hadn't known what they needed.

During this session we directly explored the disturbing motive, 'the desire to accept nurturance' in a compelling and practical way.

I'm now going to move directly to the tenth and final session. I wanted to find a good way of celebrating and honouring the work completed and the relationships forged, which wouldn't be sentimental or trivial. I suggested that we could use Playback Theatre to complete our work together. This is a form of improvisation in which

audience members tell their stories and a team of actors play the stories back to them. I said I had noticed how their abilities as auxiliaries had developed during the term and I was confident that they had the skill and sensitivity to enact each others' stories in a worthwhile way. The response to this idea was strongly positive.

The last session was a humbling and enriching experience for me as I conducted the women through stories of rebellion, revenge and delight. The moment I remember most vividly is laughing until there were tears pouring down my face and looking up to see the baby, arms outstretched, shrieking with laughter.

In conclusion, I see my task as one of stimulating the spontaneity, the imagination and the level of warm-up in the group. I am providing a place in which healing, creativity and personal development can occur. My aim is that the progressive roles learnt in the psychodrama group can thrive in the outside world.

My gratitude to the baby stays with me. In his achievement of developmental tasks he provided a strong mirror for the individual and collective gains of the group.

Poem

by Anne Kilgour

'I want to know' you say
'but these things are not in books'.
Life is not in books.
Love is not in books.
Passion for life is not in books.
Ideas are in books. Thinking is there.
Perhaps a window into mystery lies in there.

Hunger is not an idea.
Hunger is a feeling honing out the gut.
Rejection is not an idea.
Rejection rolls along the veins
sticking blood in painful clumps to walls.
Grief cries out of dry and retching eyes
waiting for the healing tears to bathe.
Loneliness twists nerves twanging pitch.
Our own rejection of ourselves
grinds agonising salt into our groin.

It does not heal the hungry
anguished soul, pain filled, abandoned,
aimless in its wandering in endless words,
rituals, symbols, superficial pit stops in passing
to drop ideals along the way.

Health is in love, the meeting of feeling, mind and touch.
All three in one. No separation here.
The head, and hand and heart,
the 'I' of each to reach out
that something new, not I or Thou
but mystery other finds creation.
To make love takes feeling by the hand
and walks in opening awareness sharing
what is known to triple knowing into integration.

The reconciliation rises from
ashes of furnace fires – hot passion
for life, love, lost loves, deprivation,
abandonment, poverty of spirit,
All poured to molten mix and cast
again to something new.



To watch is not enough.
To pray is still too still.
To act and think and passionately pour
all experience to the crucible
and add the catalyst of another's life as well.
Then gold – the something new.

To live risks all,
To love takes all,
To meet requires all,
To move in sympathy uses all we ever knew
and brings to life our ever opening eyes.

Anne Kilgour works with community and training groups from her Residential Retreat Centre on Waiheke Island in the Auckland Harbour. In using psychodrama and other training methods, she often reflects on and writes about key moments in the unfolding processes and insights that are created in workshops and counselling relationships.

The Transformation of an Autistic Pseudo-Martian using Psychodrama

by Marcel Saxone

Marcel counsels Autistic people individually or in groups, using psychodrama. He has found the psychodramatic method useful in enhancing Autistic individuals' self esteem and as a consequence they are better able to communicate and socialise in the outside world. Marcel is an advanced trainee with the Australian College of Psychodrama in Melbourne. Marcel also works as a community pharmacist and his aim is to spend more time in the counselling field where his passion lies.

As an adolescent I was always fascinated by the world of science fiction. On many an afternoon I would plunge into this eerie world of Isaac Asimov or Frank Herbert and stay there immersed for many hours. Fortunately I always returned and my exciting journeys served to garnish the more mundane experience associated with everyday living.

Even now as an adult my passion for the unknown sustains me, drives me along my pathway of life. Sometimes present on Earth, and sometimes on an amazing journey of exploration, lost in space and time. No wonder that I have a positive affinity towards individuals such as the Autistic who are somewhat alien in this world. Generally, Autistic people struggle with their perceptions. For some unknown reason sensory stimuli are misinterpreted, leading to poor communication, inadequate

socialisation, obsessive behaviours, and isolation, according to DSMIV (Diagnostic Statistical Manual IV).

In counselling 'high functioning' Autistic people, I have a strong sense of what it is like to live on Earth like a pseudo-Martian, to never *fully* understand another person's facial expressions, or to be unable to communicate with another beyond a certain level. A young male adult I was working with acknowledged he had no idea whether another person was positive, negative or neutral towards him, whilst communicating. Consequently, Bill would go blank in his thoughts when conversing with another person.

I also have a strong faith in the value of psychodramatic enactment, and of Moreno's major postulates; the spontaneity factor and the notion of the creative genius, both notions present in *all* people.

I have found that increased spontaneity levels slightly enhance

the ability to more accurately interpret stimuli from the environment. This results in more appropriate cognitive and affective functioning by Autistic individuals. Role reversal has also been effective in providing them with the opportunity to glimpse the world from a non-Autistic perspective. For example, Bill described a scene of himself on a school bus at the age of 12. Simultaneously Bill would see himself on the same school bus several weeks later. Both pictures were linked with a common affective component, ie loneliness. By role reversal with Bill as the objective observer, he was able to integrate the two scenes and gained a greater understanding of the awfulness of these situations he often encountered on the way to school. I have often marvelled at how a stiff, rigid Autistic individual can quickly become animated, both in speech and in bodily movements. For example, Peter normally walked in a robotic fashion but when involved in a scene at the bowling alley, he demonstrated extraordinary agility as he bowled strike after strike.

Further, doubling has been an invaluable technique to assist the Autistic person to unravel a range of internal dialogues, which by the nature of their impediment may often become garbled. Brad often struggles with the understanding and expression of his anger. Quite often he tends to associate his current anger with a situation that occurred four years ago. Using doubling, Brad has been able to see the futility of wasting his energy by the reliving of those old memories. He said recently, "I'm fascinated that I continue to hurt myself, over the two individuals that I have been angry with for the last four years."

The major benefit of my work

with Autistic people, as reported by them, is the emergence of a greater self-understanding and acceptance, ie: the development of the 'self lover' and 'self appreciator'. Brad often says, "All people have one kind of problem or another and Autism is just one of many." As a consequence these people appear to be better able to deal with themselves in relation to the outside world.

I have found that as a director I need to be directive with my language. It is useful to exhibit overt facial expressions, and I need to be demonstrative with my feelings. I consciously smile overtly, speak clearly, loudly and slowly, and often make prolonged eye contact. To further illustrate this, Bill was asked to assume the role of an auxiliary where he is dancing at a party. He immediately froze, but when I reminded him of his desires to understand other's facial and bodily expressions, he immediately got up and took the role of the dancer. He put up no resistance at all, so I concluded that I needed to be firm and directive with him so that he could mobilise his own internal resources.

I have also noticed that the majority of Autistic clients tend not to make future appointments to see me unless I make the suggestion first. I realise that this indifference is not a reflection of my ineptitude but is due to the lack of motivation in the Autistic individual. This limited self-drive is an area that I still struggle with. Autistic individuals are willing to experience psychodrama but left to their own devices, there is a reluctance to change. It is as if their inner spark just fades away when left unattended and unsupervised. Brad is one such person.

Brad (a 24 year old Caucasian

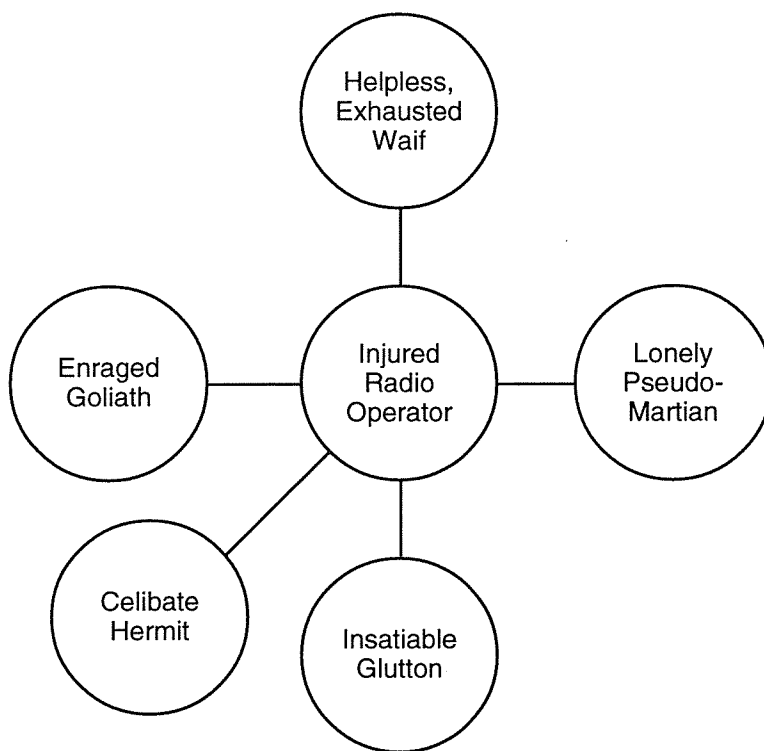


Figure 1: Brad's Fragmenting Roles

from a middle class family) once said to me "If Booba won't feed me, I will never see her again." Yet Brad loved his grandmother and did enjoy her company. I had also observed Brad cut off from a number of friends for no apparent reason other than their absence. He would then complain that he was bored because there was nothing to do. Brad's self-deprecating behaviour intrigued me and I wondered to what extent the Autism exacerbated his efforts to deal with intimacy.

Brad's functioning fitted some of the behaviours described in the DSMIV (Diagnostic Statistical Manual IV). He was oversensitive to a range of smells, his voice tended to be

monotonic, and he had poor socialisation skills, possibly due to an inability to appropriately integrate visual cues and verbal and non-verbal cues. He displayed some repetitive and obsessive behaviours, for example, washing his hands for ages. Brad complained that in the presence of lots of people (especially young females) he felt as if he were surrounded by "a swarm of rats". Brad was however drawn towards individuals whose positive facial expressions and voice tone were overt. Consequently he found artificial smiles endearing, and every used-car salesman was potentially Brad's best friend.

I posited that Brad's fears,

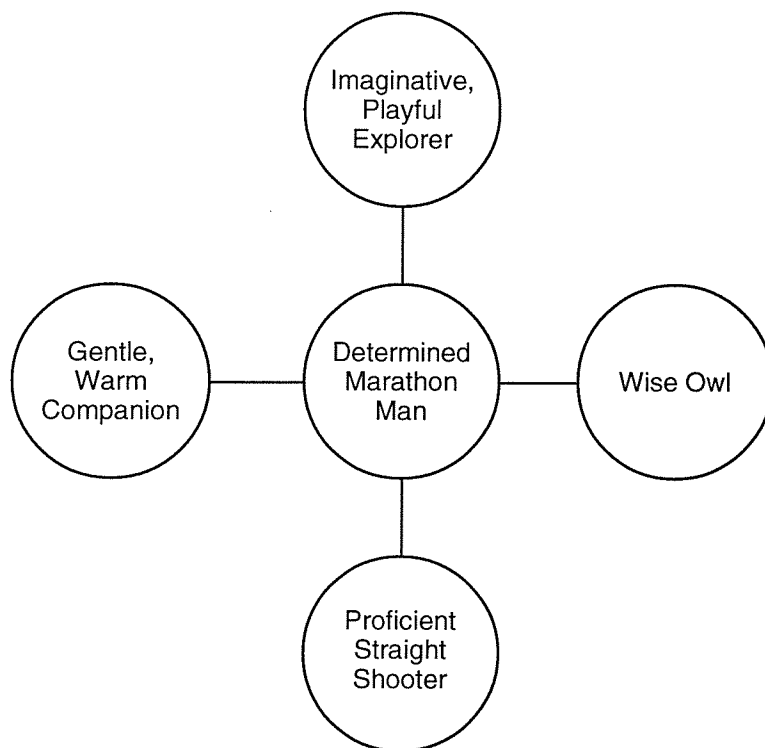


Figure 2: Brad's Progressive Roles

exacerbated by his Autism had resulted in the overdevelopment of a number of fragmenting roles, such as 'enraged Goliath' and 'the insatiable glutton', roles destined to lead to 'the lonely pseudo-Martian'. Could I assist Brad to reach out to others in the world and not remain so isolated? See Figure 1.

Brad quickly developed a trust with the psychodramatic method and with me as a director. This trust allowed him to explore ways to deal with a range of issues. The primary issue was to understand the world around him. Contrary to the DSMIV, Brad was capable of spontaneous make-believe play, social imitative play, and was quite often able to

take other people's perspectives. These attributes were extremely useful in a number of Psychodrama interventions. For example, in one of his early dramas Brad become angry after watching an episode of *Roseanne* (an American TV sitcom). His main objection was that *Roseanne* and her daughters were not polite to each other whilst chatting. As a matter of fact they were downright rude to each other. Brad further felt that they probably never hugged each other.

With role reversal, Brad quickly moved into the world of *Roseanne*. She explained to Brad that the family were actually very close, that she was surprised that Brad was so

judgemental, and that furthermore it was really none of his concern. At this point, with doubling as a dispassionate narrator, Brad began to realise that he was expending a considerable amount of useless energy, in an attempt to understand these people and he was saddened by this knowledge. He revealed that he tended to initially create a picture of safety and harmony in his head, thus wore himself out in an endeavour to make the outside world fit that picture, rather than vice versa.

In addition, Brad revealed that he used "thought barriers" to protect himself from people who were young (teens, early adulthood) or who were threatening. For example, "these people are grubs", "I might get Aids or genital herpes if I have sex". I was excited that through psychodramatic interventions Brad was able to develop a number of progressive roles, such as: warm companion, determined marathon man, imaginative playful explorer, proficient straightshooter. See Figure 2. Hopefully, the progressive roles would assist Brad in dealing with his Autism, and with 'the lonely pseudo-Martian'. Perhaps then Brad could choose whether to live on this planet, or whether to fly off to some distant galaxy in his head.

I have been working with Brad for four years and have observed that he now expresses himself clearly to others and that others find him somewhat shy, but otherwise proficient in his communication skills. His Autism does not appear an issue to other people, not finding his Autism a dominant characteristic as they interact with him.

Brad still struggles with his sexuality and is still fazed by young women. In addition, when anxious Brad overeats and consequently is

several stone overweight. For example, Brad over-indulged in food at his job because he became "nervous and anxious" at the sight of one of the young women staff. Brad acknowledged that he was not hungry for food.

Future work with Brad will focus on further development of his progressive roles. In particular, 'the proficient straightshooter', and 'the imaginative playful explorer' to help him cruise through muddy waters; 'the determined marathon man', helpful in assisting Brad to burn off fat, and to dissipate nervous energy;

Contrary to the DSMIV, Brad was capable of spontaneous make-believe play, social imitative play, and was quite often able to take other people's perspectives. These attributes were extremely useful in a number of Psychodrama interventions.

and 'the warm companion' and 'intimate lover' of value to Brad in dealing with intimacy and sexuality issues.

Postscript: At the time of writing this paper, Brad decided to leave his family home to live independently. This courageous move came from Brad, unsolicited and after many previous anxious outbursts about his inability to cope alone out in the world. Brad is equipped with a

yearning to make sense of his world,
with a strong desire towards
independence and inner peace. He
also shows a wisdom far beyond his
years and a readiness to take others'
perspectives which I credit to his
amazingly gentle nature. Perhaps
Brad's spaceship is finally landing on
Earth.

Seizing the Moment

The dramatic impact of role training

by Mike Consedine

Mike is a trainer and group worker consulting with various organisations in New Zealand. He makes extensive use of role training in his approach. He has been an integral member of the Christchurch Training Institute for many years.

The real beauty of the psychodramatic method is perhaps its ability to create a moment of high drama ... a moment in which fundamental roles in the protagonist's life are captured and displayed with such clarity and with such impact that all present are affected and fully engaged. A moment when the central conflict in the protagonist's functioning is present and exposed for all to see. A moment when it seems that the very life of the protagonist is on display. A moment of great beauty, a moment of great insight and a moment of great truth.

Although moments of great truth and great insight occur in a variety of encounters, the psychodramatic method is unique. It allows us to concretise and display such moments for all to see. Further, this concretisation enables us to maintain the dramatic impact through time. We are thus able to heighten the impact of the moment itself such that we become more consciously aware and more appreciative.

Often such moments emerge quite suddenly and a high level of spontaneity and an instant response

are required to capture and make the most of them. One such moment occurred recently in a role training session with Quentin. The role analysis which followed supported and substantiated the director's spontaneous intervention. The

Although moments of great truth and great insight occur in a variety of encounters, the psychodramatic method is unique. It allows us to concretise and display such moments for all to see.

analysis was conducted by the group using further enactment, mirroring and discussion. It revealed roles in Quentin such as anxious anticipator, profit of doom, angry rejector, and perhaps centrally, anxious pleaser. The roles in Jenny, the other person in the interaction were flustered superwoman, tight-rope walker,

inducer of guilt, frazzled paper-shuffler, and centrally, belligerent rejector. The group strongly believed that Quentin's conflicted warm-up was a response, not to any one role in Jenny, but to the total role constellation which she demonstrated.

Quentin had stated that he wanted to address some of his dysfunction in relation to a senior supervisor. He set up a situation where he as duty officer was required to allocate incoming requests for assistance in a welfare agency. Quentin's task was to take down the details of the incoming request for assistance and allocate it to one of the teams. There were three teams each headed up by a senior supervisor who then decided how to allocate the request within her team.

On this day all of the teams were very busy. Quentin had already allocated incoming requests to two of the teams. A third request had just come in. Jenny, the third supervisor, was the person with whom he had the greatest difficulty. He knew that she was extremely busy, frazzled, stressed, almost frantic. In the enactment he portrayed her on her knees in her office going through piles and piles of paper spread all over the floor and simultaneously talking to her manager on the telephone. He had toyed with the idea of allocating this request to one of the other teams but knew that he could not get away with this.

Knowing how busy she was he didn't like the fact that he had to take this request to her. He knew what her response would be but as duty officer he was also well aware of the protocol. He approached her office door. Just as he raised his hand to knock the director called: "Freeze!" and then invites the group

to observe Quentin closely.

It was an amazing moment. A dramatic moment. There for all to see, encapsulated and projected through every cell of Quentin's being was the conflict and its associated roles. There was a silence in the group. Almost a breathlessness – each person in full appreciation of that which was displayed. It was a moment of high dramatic impact and one which stayed with the group long after the drama had moved on to a resolution and the emergence of a new role. It was sheer poetry. Dramatic theatre at its very best.

Such moments of high dramatic impact are relatively common in the psychodramatic method. The conscious realisation of them in the group is relatively less common. The effect on the group is almost palpable. There is a commonality of experience which profoundly deepens the warm up of the group to each other and to the work of the group. There is a realisation that change is possible. There is a lessening of shame and a greater willingness to be seen.

But there is more – somehow a more conscious appreciation of the human condition informs each group member. We are more accepting, more appreciative, more respectful and more generous. We are soft with each other. We are no longer isolated. There is movement towards communion. We are all somehow more in touch with the commonalities of our existence – the essence of our nature. We are forever changed by this moment.

The Preparation and Writing of a Social and Cultural Atom Paper

by Max Clayton

Max is a Psychodramatist Trainer, Educator and Practitioner and is the Director of Training of the Australian College of Psychodrama in Melbourne.

The Purpose of Writing the Social and Cultural Atom Paper

The purpose of writing the social and cultural atom paper is the further development of a positive identity and skill as a psychodramatist. The face to face work with a person and the writing call for the psychodramatist to draw on all of their knowledge of systems theory, sociometry, role theory, family theory, group work and clinical appraisal and all of their life experience. Thus the interpersonal work with the person being discussed in the paper, the analysis of the person's roles and role relations, the planning and execution of the plans, the development of recommendations for further work, and the writing assist the important process of integrating theory and practice.

Those who have completed the paper usually discover that they have learned more than they thought they had. They are able to make adequate role assessments of a person. They become more clear

that their role analyses give guidance to them in the interventions they make and therefore assist them to be effective in the work. Their confidence and motivation generally grows.

Preparation for Writing the Paper

1. Background Knowledge and Ability

Much of the basic background knowledge and ability that is needed for the writing of the social and cultural atom paper may be acquired throughout the first year core training programme. This includes knowledge of systems theory, sociometry, role theory, the structure of a psychodramatic session, psychodramatic techniques, the role of the auxiliary ego, and the function and roles of the director. This knowledge is acquired through teaching, coaching, the making of various diagrams and charts and the study of books and articles. It is expected that there will be supervised practice in auxiliary work

and in the directing of a protagonist during the first year resulting in the development of roles associated with the development of working relations with individual clients and with groups, with the making of effective contracts, and with the production, investigative and therapeutic phases of a protagonist centred drama.

In the second year of training there is a greater integration of sociometry and role theory, the development of knowledge of group process and further development of the roles of a director. This is assisted by the continuing development of diagrams and charts, written descriptions of the functioning of oneself and others, clinical practice and supervision.

During the third year of training a

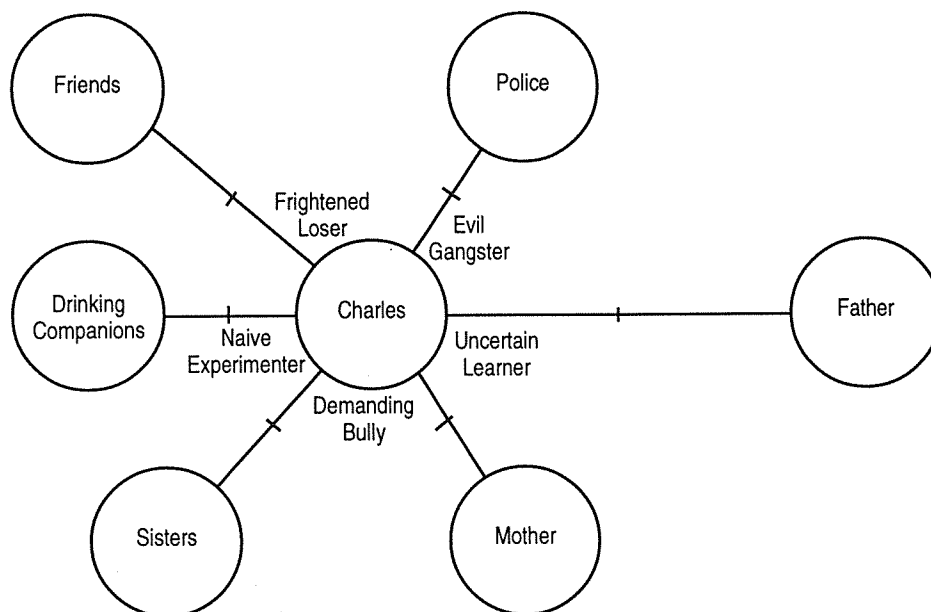
more thorough knowledge of all the areas set out on pages 13-19 of the Training and Standards Manual is called for as well the development of skill and confidence to conduct different types of group sessions and to do psychodramatic work with a range of people.

2. The Development of Diagrams and Charts

An ability to describe the psychodramatic work that is done with another person and to develop appropriate diagrams and charts that portray that person's interpersonal relationships and personality functioning is essential for the writing of the social and cultural atom paper.

The following are examples of charts and diagrams:

A) Diagram of Charles' Social Atom After Session One



B) Major Roles in a Family of Three

Wife

Professional sufferer
Demanding, hungry little girl
Fearful, needy controller
Sick, unfulfilled, tragic woman

Husband

Obedient slave
Resentful, spectator of life
Secret rebel
Gentle peace lover
Self deserter

Daughter

Controlled, obedient slave
Resentful, care taker
Eternal sufferer
Confused, dependent little girl
Rebellious colluder

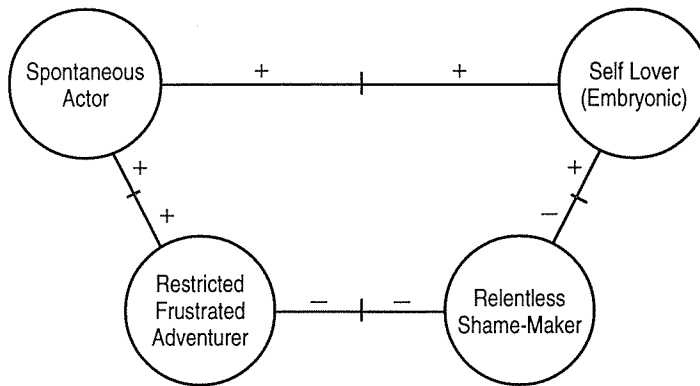
C) Role Assessment of Roles Identified in a Group

(See Clayton, M., Living Pictures of the Self (1993) page 14)

- | | |
|-----------------------|---|
| adequate roles | • silent supporter |
| over-developed roles | • self doubter
• anxious learner
• mistrusting politician
• appraisal seeker |
| under-developed roles | • truster of self in an unknown situation
• spontaneous actor |
| conflicted roles | • anxious learner versus spontaneous actor |
| absent roles | • naive enquirer |

D) A Positive Identity Emerging

(See Living Pictures of the Self page 42.)



Key to Symbols Used in Diagrams

	two-way relationship
	mutual attraction
	mutual rejection
	attraction vs. rejection
	one-way feeling

E) Role System of One Person

(See Living Pictures of the Self page 50.)

Role System of Jane

Progressive Roles		Coping Roles			Fragmenting Roles	
WELL DEVELOPED	DEVELOPING	MOVING TOWARD	MOVING AWAY	MOVING AGAINST	DIMINISHING	OVER DEVELOPED & UNCHANGING
Problem Solver	Tentative Risk Taker	Protective Advice Giver (little used)	Withdrawing Ostrich	Indignant Truth Speaker	Withdrawing Ostrich	Jealous Lover
Thoughtful Reflector	Firm Limit Setter		Panicky Baulker	Angry Volcano	Hurt Martyr	Helpless Manipulator
	Celebrator of the New		(both roles frequently used)		Critical Self Doubter	Thwarted Advice Giver
					Resentful Protector	

F) Initial Role Assessment

(The language used in this assessment to describe the three categories of roles is that suggested by Lynette Clayton in her paper *The Use of the Cultural Atom to Record Personality Change in Individual Psychotherapy* in Journal of Group Psychotherapy, Psychodrama and Sociometry. 1982, 35, 3:111-117.)

Initial Role Assessment

Dysfunctional Roles	Coping Roles	Individuated Roles
Shamed Despairer	Cynical Battle Zone Correspondent	Wise Pilgrim
Numbed Refugee	Weary Atlas	
Terrified Abject Beggar		
Vicious Tyrant		

G) Role Analysis of Session Two

Progressive	Coping	Fragmenting
Clear Recipient of Love		Evil Gangster
Open Griever		Shamed Pleader
Lonely Self Acknowledger		Abandoned Waif

Guidelines For Writing

1. The Formal Requirement

This is a paper in which you present a diagram of a person whom you have given a specific clinical diagnosis, discuss the meaning and significance of the diagram, and how you have used the psychodramatic method with that person. The paper will be at least 2000 words in length and is passed by your primary

trainer at least six months prior to making an application for assessment.

2. Beginning the Paper

Commencing the paper with a presentation of the concept of social and cultural atom assists the reader to warm up to your discussion of work with a particular person and demonstrates that you have a comprehension of the concept and

its place in human development work. Reference to Moreno's writing showing appreciation of the historical origin of the concept is expected. You may wish to refer to other writings about the concept and its application in work with individuals and groups. The inclusion of a paragraph presenting the concept of social and cultural atom using your own words helps to show that you have integrated the concept and such a paragraph is expected.

3. Description of the Initial Meeting

The description of the work you have done with a particular person is to be easily readable and free of jargon and normally commences with the initial meeting. The following is an example of such a description:

When I met Don he presented as a bright eyed young man, fifteen years of age (*Bright Eyed Adventurer*). He acted a little timid with a glint of humour and excitement in his eyes (*Shy Clown*) and dressed casually in a current fashion of baggy clothes. He was accompanied by his mother Dawn who was also casually dressed. My immediate response to Don's *Bright* versus *Shy* presence was to warm up to the role of naive enquirer and ask him "Why do you think you're here?"

At this point I am attempting to make contact with Don in a way that will warm him up to self interest. I am acting in the capacity of authority merely by being there for Don to come to and it is my intention to mirror and model a form of Good Authority from the outset of our

contact. I am asking him to think, and at the same time am warming myself up to being his double.

He looked at his mother who non-verbally encouraged him to respond (*Compassionate Guide*).

An advantage of this description is that it shows an awareness of the two-way role relationship of the psychodramatist and the client and a valuing of identifying the roles enacted in this relationship.

4. Developing a Description of the Work

The on-going description of the work focuses on key moments. If the client is a participant in group sessions such a key moment could include a description of interaction with one or more group members before, during, or after the group session. Other key moments may include a description of an incident involving interaction between yourself and the client, the earliest memory, a scene around the family dining table, the school classroom or playground in primary school, a secondary school class, a social relationship during adolescence or first date, an intimate relationship in early adulthood, a situation at work, or a search for meaning. The description of the work will normally involve brief description of the methods used including any use of the psychodramatic method.

5. Use of Charts and Diagrams

The description of the ongoing work with the client will normally be interspersed with charts and diagrams presenting the nature of the social and cultural atom and any significant role development, and the description and diagrams are aimed at the reader gaining a flesh and

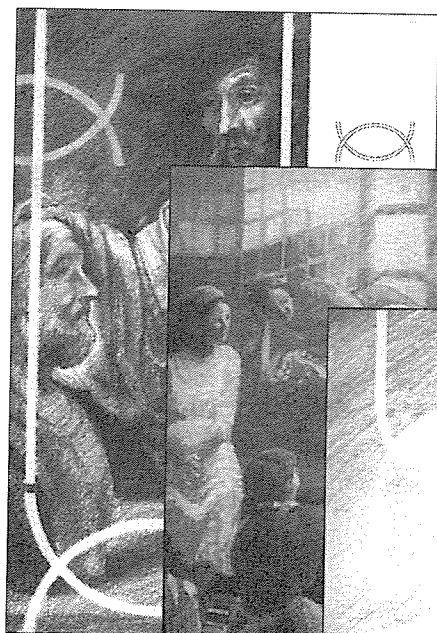
blood picture of the client. Any role diagrams are to be associated with a discussion in which you make your own comments on the significance of the roles and role relationships for the person and, where applicable, identify the central organising role in any role system. Recommendations and plans for further work with the person that are based on the assessment of different role systems are to be included at appropriate points throughout the paper and at the conclusion of the work you are describing.

6. Study of the Paper by Other Trainees

Please ensure that names and other factual details are altered so that a reader will not identify the people involved. It is preferable if the paper may be made available for study by other trainees. These papers are a valuable learning resource.

Conclusion

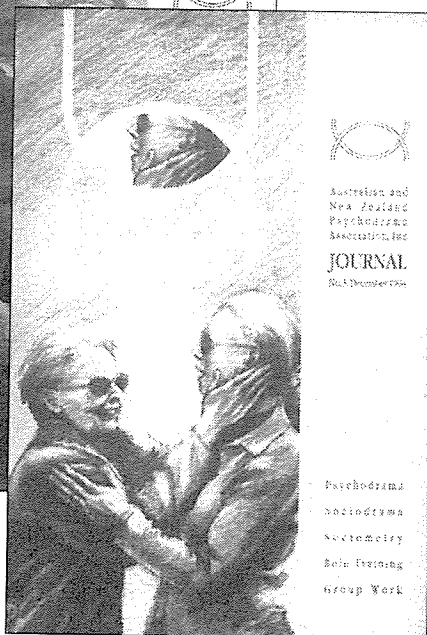
This paper is an expression of your unique self. The development of a strong warm-up to the writing and maintaining awareness of your warm-up will ensure that your abilities find expression in the paper and that you will end up with the satisfaction of having achieved significant learning.



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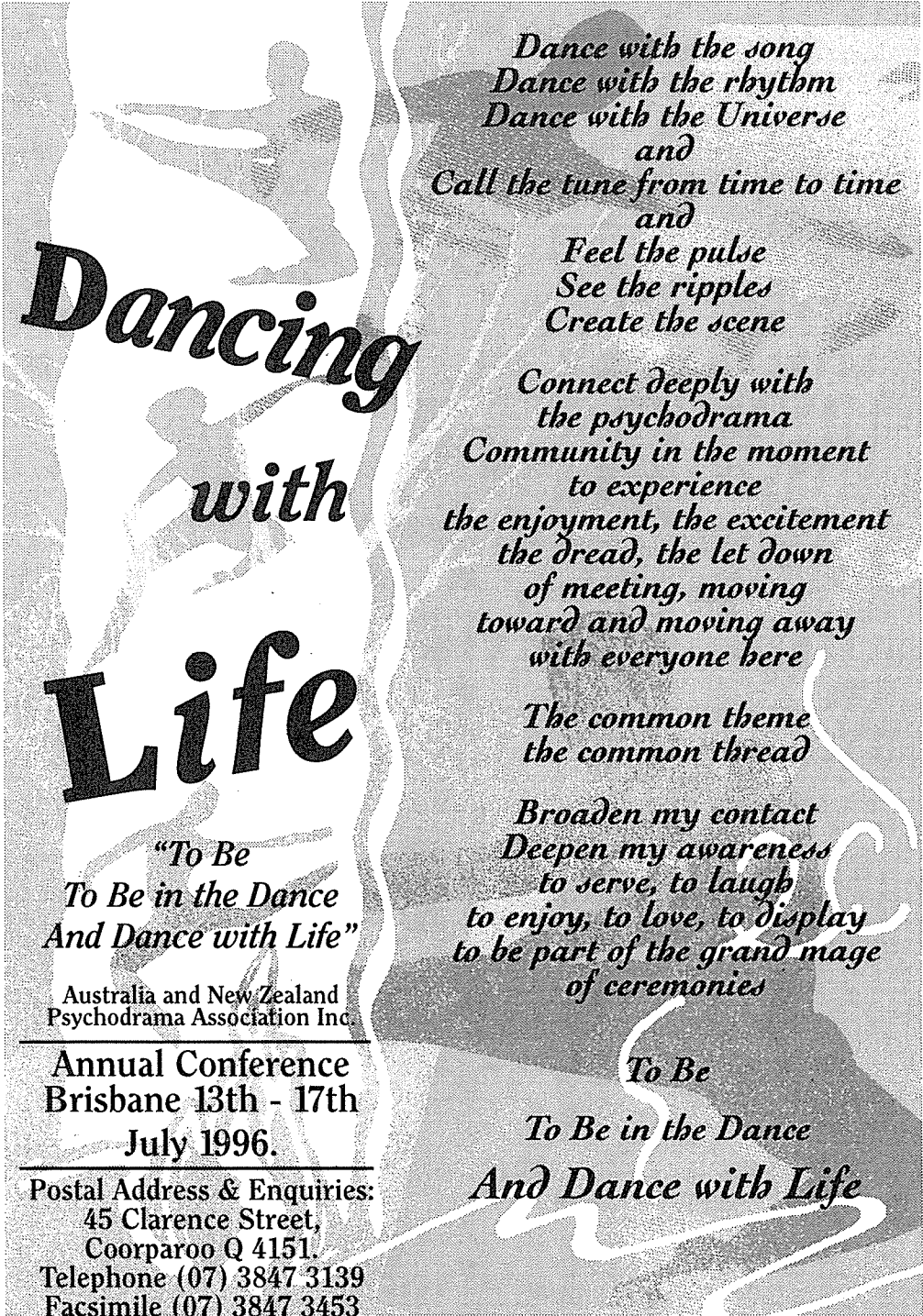
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Dancing with Life

*"To Be
To Be in the Dance
And Dance with Life"*

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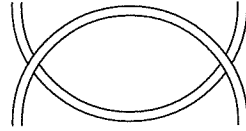
*Dance with the song
Dance with the rhythm
Dance with the Universe
and
Call the tune from time to time
and
Feel the pulse
See the ripples
Create the scene*

*Connect deeply with
the psychodrama
Community in the moment
to experience
the enjoyment, the excitement
the dread, the let down
of meeting, moving
toward and moving away
with everyone here*

*The common theme
the common thread*

*Broaden my contact
Deepen my awareness
to serve, to laugh
to enjoy, to love, to display
to be part of the grand mage
of ceremonies*

*To Be
To Be in the Dance
And Dance with Life*



Australian and
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Membership

Psychodrama

Sociodrama

Sociometry

Role Training

ANZPA

ANZPA Inc., is an organisation of people trained and certified in the psychodrama method and its applications and developments as a Psychodramatist, Sociodramatist, Sociometrist, Role Trainer or Trainer, Educator and Practitioner (TEP).

The purposes of the Association particularly include association with one another, the setting and maintaining of standards and promoting the establishment and reputation of this method.

Members associate at the Annual Conference, through a Journal and Bulletins and particularly within ANZPA's geographical Regions.

THE EXECUTIVE AND BOARD OF EXAMINERS

The elected ANZPA Executive appoints a Board of Examiners to set and maintain standards of training and practitioner certification. The Board has established and accredits Regional Training Institutes.

A code of ethics for members has been established and monitored.

The Regions of ANZPA are specified in its constitution. They vary in structure and function from place to place in response to the local situation. Much of the work of the Association is done in the Regions. For instance, ANZPA organises its Annual Conference and Annual General Meeting through the Regions.

Regular Bulletins and the Journal are sent to all members.

MEMBERSHIP OF ANZPA

Membership of ANZPA and the appropriate Region are one and the same.

ORDINARY MEMBERSHIP of ANZPA is open to people who hold a current practice certificate from ANZPA on payment of a fee.

ASSOCIATE MEMBERSHIP is open to people who have demonstrated commitment to the Association and its goals and principles by undertaking ongoing training for at least six months. They must be sponsored by an ordinary member who is involved with their training.

Associate Members are not eligible to stand on the Executive Committee of ANZPA or vote at general meetings of ANZPA, otherwise they have the rights and responsibilities of Ordinary Members.

Additionally, from time to time, particular people who have special qualifications or accomplishments are invited to become Honorary Members or Distinguished Members.

For details of the new membership structure, see page 58.

ANNUAL FEES

Full Membership – \$130

Associate Membership – \$75

APPLICATION FOR MEMBERSHIP

In NEW ZEALAND, send application and fee in New Zealand dollars to:

Membership Secretary,
Don Reekie,
ANZPA Inc.,
3/54 Gills Avenue, Papakura,
NEW ZEALAND

In AUSTRALIA, send application and fee in Australian dollars to:

The Treasurer,
Jon Hegg,
ANZPA Inc.,
141 Beattie St, Balmain, NSW 2041
AUSTRALIA



Australian and New Zealand Psychodrama Association, Inc.

MEMBERSHIP APPLICATION

Complete the details requested below. Send with fee to the Treasurer if you are in Australia, or to the Membership Secretary if you are in New Zealand.

Surname: _____

First Name: _____ Middle Name: _____

Address: _____

Country: _____ Postcode: _____

Phone (include area code): _____

Status (tick appropriate one): ☐ TEP ☐ Practitioner ☐ Trainee

Certification (tick appropriate one): ☐ None ☐ Psychodramatist

☐ Sociodramatist ☐ Role-Trainer ☐ Sociometrist ☐ TEP

Qualifications: _____

Occupation: _____

Work Details – Place: _____

Address: _____

Phone (include area code): _____

Membership Category (tick appropriate one):

☐ Ordinary Member ☐ Associate Member

Sponsor's Details (required if applying as Associate Member) –

Name: _____

Address: _____

Phone (include area code): _____

Enclose sponsor's letter of recommendation with this application.

Signature: _____

Date of Signing: _____

NEW MEMBERSHIP STRUCTURE

The new membership structure has taken effect from 1993–1994.

ORDINARY (FULL) MEMBERS

- Ordinary (Full) Members are those holding a current practice certificate or have recently been certified as a psychodramatist, sociodramatist, sociometrist or role trainer and have paid the fee.

ASSOCIATE MEMBERSHIP

- Everyone who is currently a member of their local Psychodrama Association will be accepted as an Associate Member of ANZPA under the **Grandfather Clause June 1993** decided by the ANZPA Executive, on paying the Associate Membership fee. This clause will remain current for two years, i.e. until January 1996. After this time all Associate Members will be required to have completed six months of psychodrama training and have an ongoing commitment to training. Application for Associate Membership must include a letter from a person who has been involved in the applicant's training and in the case of a current regional member wanting to become an Associate Member, proof of membership of their local association.

- People who are not members of a local association and who want to become an Associate Member of ANZPA need to have six months of psychodrama training, have an ongoing commitment to training, and their application must include a letter from their primary trainer or someone who has been involved in their training and who is an Ordinary (Full) Member of ANZPA.
- ALL members will receive the Psychodrama Journal and Bulletins.